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How to Cite: Poleg, S 2016 Reading List *or* What was I Thinking? *Studies in the Maternal*, 8(1): 6, pp. 1–2, DOI: <http://dx.doi.org/10.16995/sim.208>

Published: 25 May 2016

Peer Review:

This article has been peer reviewed through the double-blind process of *Studies in the Maternal*, which is a journal published by the *Open Library of Humanities*.

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CREATIVE WRITING

Reading List *or* What was I Thinking?

Stav Poleg

Come October, it was *What to expect: the first year*, Sue Gerhardt's *Why love matters*, which I LOVED and thought should be compulsory or handed out for free, and *How not to f*** them up*, which was kind of reassuring. April, it was back to Joseph Heller's *Picture this*, because I had to. Closed and shifting in my skinny bag, I didn't even have to open it. Just to know it was there. August, September, another October. On my desk I've got *Into the deep street: seven modern French poets*, Muldoon's *Plan B*, Boccaccio's *Decameron*. For months I've been reading none of them. The other day, I put them on the unvacuumed floor, one on top of the other, like an unbalanced bust or a worn-out torso, the way things look after a rather wakeful night. A sort-of nest. I pressed the weight of my head into the covers for an uninterrupted doze or thought or a few-seconds of I'm not even sure what. What I'd been before, perhaps.

First published in *Magma Poetry* #53, Summer 2012.

Competing Interests

The author declares that they have no competing interests.

Author Information

Stav Poleg (<http://www.stavpolegpoetry.com>) is a Cambridge-based writer. Her poetry has been published in literary journals such as *Poetry Ireland Review*, *The Rialto*, *Magma*, *Poetry Wales* and *New Welsh Review*, and is featured in *Be the First to Like This: New Scottish Poetry* (Vagabond Voices, 2014). She was shortlisted for the Aesthetica Creative Writing Award (2014 and 2015). Her theatre work has been performed at the Traverse Theatre, Edinburgh, the Greenwich Theatre and the Shunt Vaults, London, and her graphic-novel piece *Dear Penelope* (with artist Laura Gresani) was acquired by the Scottish National Gallery of Modern Art in 2014.

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