

WEBVTT

00:00:13.000 --> 00:00:17.000

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00:00:17.000 --> 00:00:19.000

Hello everyone. Welcome back to mindful

00:00:19.000 --> 00:00:20.000

poetry moments

00:00:20.000 --> 00:00:23.000

during national poetry month.

00:00:23.000 --> 00:00:25.000

This is our third week of glorious mindful

00:00:25.000 --> 00:00:27.000

poetry gatherings.

00:00:27.000 --> 00:00:30.000

It is always a delight

00:00:30.000 --> 00:00:32.000

to see all of the familiar faces

00:00:32.000 --> 00:00:34.000

and also some new names

00:00:34.000 --> 00:00:39.000

and faces.

00:00:39.000 --> 00:00:40.000

So I am Stacy

00:00:40.000 --> 00:00:41.000

Smi

00:00:41.000 --> 00:00:42.000

o

00:00:42.000 --> 00:00:46.000

ims

00:00:46.000 --> 00:00:51.000

and I'm joined by

00:00:51.000 --> 00:00:54.000

Rowe Schnure

00:00:54.000 --> 00:00:56.000
who is the associate director of the

00:00:56.000 --> 00:01:01.000
Well

00:01:01.000 --> 00:01:03.000
and we been holding these bases for

00:01:03.000 --> 00:01:05.000
listening learning expanding sharing with

00:01:05.000 --> 00:01:08.000
one another with the help of our amazing

00:01:08.000 --> 00:01:11.000
partners the onBeing

00:01:11.000 --> 00:01:13.000
project, so Eddie Gonzales is here from

00:01:13.000 --> 00:01:16.000
the on being project. We have the founder and

00:01:16.000 --> 00:01:19.000
merit is here from the hive, and perhaps some

00:01:19.000 --> 00:01:22.000
other folks from the hive. I haven't scrolled

00:01:22.000 --> 00:01:25.000
through. So welcome to all of our

00:01:25.000 --> 00:01:27.000
hive partners. We partner with wordplay

00:01:27.000 --> 00:01:30.000
and the mercantile library and we are very

00:01:30.000 --> 00:01:33.000
excited to be here. We are also supported by

00:01:33.000 --> 00:01:36.000
closed caption services. So if you want in

00:01:36.000 --> 00:01:38.000
real-time auto transcript you just

00:01:38.000 --> 00:01:41.000
click on the live transcript below and Mary

00:01:41.000 --> 00:01:45.000
will be documenting what is spoken.

00:01:45.000 --> 00:01:48.000
For those of you who

00:01:48.000 --> 00:01:50.000
are new to the program

00:01:50.000 --> 00:01:51.000
,

00:01:51.000 --> 00:01:57.000
it is a simple framework.

00:01:57.000 --> 00:02:00.000
Astoundingly potent for such a simple framework.

00:02:00.000 --> 00:02:03.000
Maybe all we need is to simplify frameworks.

00:02:03.000 --> 00:02:06.000
We are going to have a meditation. We are going

00:02:06.000 --> 00:02:09.000
to have a poet talking about his pollen

00:02:09.000 --> 00:02:17.000
m.em

00:02:17.000 --> 00:02:19.000
and then we have time to share.

00:02:19.000 --> 00:02:23.000
We have other layers to the sharing

00:02:23.000 --> 00:02:28.000
but I'm going to get to that at the end. So I am

00:02:28.000 --> 00:02:31.000
super excited today to introduce or reintroduce

00:02:31.000 --> 00:02:32.000
starting with Ra

00:02:32.000 --> 00:02:33.000
na Dot

00:02:33.000 --> 00:02:34.000

son

00:02:34.000 --> 00:02:37.000

,

00:02:37.000 --> 00:02:40.000

a healer who has had multiple powerful

00:02:40.000 --> 00:02:42.000

government roles and other roles

00:02:42.000 --> 00:02:48.000

in her resume

00:02:48.000 --> 00:02:51.000

and is now doing the most sacred healing work

00:02:51.000 --> 00:02:54.000

of all, which is taking time for self-healing.

00:02:54.000 --> 00:02:57.000

Rana is on the board of the Well and Rana

00:02:57.000 --> 00:03:01.000

will be opening up the meditation space for us.

00:03:01.000 --> 00:03:04.000

Then we are going to have the treat to listen

00:03:04.000 --> 00:03:10.000

to and learn from Brad Aaron Modlin

00:03:10.000 --> 00:03:13.000

whose official title is the chair of creative

00:03:13.000 --> 00:03:15.000

writing at the University of Nebraska

00:03:15.000 --> 00:03:17.000

at CUNY. Brad is a poet

00:03:17.000 --> 00:03:21.000

and writer of multiple dimensions and this week

00:03:21.000 --> 00:03:24.000

we are listening to a pollenem a

00:03:24.000 --> 00:03:27.000

everyone at this party has two names and the

00:03:27.000 --> 00:03:31.000

poem

00:03:31.000 --> 00:03:34.000

name is on the last day of the semester the

00:03:34.000 --> 00:03:37.000

library is so crowded with raucous historical

00:03:37.000 --> 00:03:40.000

and literary figures it's hard to tell people

00:03:40.000 --> 00:03:42.000

apart. So we are very excited

00:03:42.000 --> 00:03:46.000

to be here and I'm going to turn it over to the

00:03:46.000 --> 00:03:48.000

glorious Rana Dotson. Rana:

00:03:48.000 --> 00:03:51.000

thank you, Stacy.

00:03:51.000 --> 00:03:54.000

So good to be here everybody. So good to

00:03:54.000 --> 00:03:56.000

see everybody's faces. I am

00:03:56.000 --> 00:03:57.000

Rana,

00:03:57.000 --> 00:03:58.000

daughter of

00:03:58.000 --> 00:03:59.000

d

00:03:59.000 --> 00:04:00.000

w

00:04:00.000 --> 00:04:01.000

anda

00:04:01.000 --> 00:04:02.000

,

00:04:02.000 --> 00:04:03.000

daughter of

00:04:03.000 --> 00:04:04.000

A

00:04:04.000 --> 00:04:05.000

rdola,

00:04:05.000 --> 00:04:06.000

daughter of

00:04:06.000 --> 00:04:07.000

[

00:04:07.000 --> 00:04:08.000

Nee

00:04:08.000 --> 00:04:09.000

n]

00:04:09.000 --> 00:04:14.000

daughter of Mary.

00:04:14.000 --> 00:04:16.000

And I am sitting

00:04:16.000 --> 00:04:21.000

in a cookie Maryland

00:04:21.000 --> 00:04:24.000

Apple Creek Maryland which is the original

00:04:24.000 --> 00:04:26.000

home of the [indigenous name

00:04:26.000 --> 00:04:27.000

]

00:04:27.000 --> 00:04:30.000

people and the Piscataway people and

00:04:30.000 --> 00:04:32.000

later was worked by

00:04:32.000 --> 00:04:34.000

ancestors that could have been

00:04:34.000 --> 00:04:37.000

my ancestors.

00:04:37.000 --> 00:04:42.000

So I welcome

00:04:42.000 --> 00:04:44.000
you into this space and today I want

00:04:44.000 --> 00:04:47.000
us to have the opportunity

00:04:47.000 --> 00:04:50.000
to just prepare

00:04:50.000 --> 00:04:54.000
for some time of creativity, sometime

00:04:54.000 --> 00:04:56.000
of connection with ourselves,

00:04:56.000 --> 00:04:59.000
connection with one another

00:04:59.000 --> 00:05:01.000
in connection with our teachers.

00:05:01.000 --> 00:05:06.000
Both past and present.

00:05:06.000 --> 00:05:08.000
So if you would join me

00:05:08.000 --> 00:05:09.000
,

00:05:09.000 --> 00:05:11.000
just get yourself comfortable in years

00:05:11.000 --> 00:05:14.000
your seat.

00:05:14.000 --> 00:05:17.000
If you would like to lie down that's fine.

00:05:17.000 --> 00:05:21.000
If you want to have your camera on or off .

00:05:21.000 --> 00:05:23.000
Whatever is most comfortable for you.

00:05:23.000 --> 00:05:26.000
You can have your eyes open or closed.

00:05:26.000 --> 00:05:29.000

And we just are

00:05:29.000 --> 00:05:33.000

going to put our feet right and left on the

00:05:33.000 --> 00:05:34.000

floor.

00:05:34.000 --> 00:05:37.000

If you are barefoot

00:05:37.000 --> 00:05:39.000

and you can feel the ground

00:05:39.000 --> 00:05:43.000

that's good.

00:05:43.000 --> 00:05:46.000

If you have on shoes and you can take them

00:05:46.000 --> 00:05:48.000

off, that's good.

00:05:48.000 --> 00:05:51.000

Let's just feel the bottoms of our feet

00:05:51.000 --> 00:05:52.000

together. And notice

00:05:52.000 --> 00:05:55.000

whether the ground

00:05:55.000 --> 00:05:59.000

touching your foot feels cool or warm.

00:05:59.000 --> 00:06:02.000

Just notice how your feet feel

00:06:02.000 --> 00:06:08.000

and allow the ground to support you.

00:06:08.000 --> 00:06:10.000

And remind yourself that you are supported

00:06:10.000 --> 00:06:12.000

by this

00:06:12.000 --> 00:06:15.000

ground

00:06:15.000 --> 00:06:19.000
and that you are grounded by so many.

00:06:19.000 --> 00:06:22.000
I just want you to notice

00:06:22.000 --> 00:06:24.000
your legs.

00:06:24.000 --> 00:06:26.000
And

00:06:26.000 --> 00:06:28.000
the outer periphery of your body.

00:06:28.000 --> 00:06:31.000
That is your container.

00:06:31.000 --> 00:06:37.000
Your skin.

00:06:37.000 --> 00:06:41.000
Just begin

00:06:41.000 --> 00:06:44.000
to pay attention to the outer extremities of

00:06:44.000 --> 00:06:47.000
your fingers.

00:06:47.000 --> 00:06:49.000
Notice

00:06:49.000 --> 00:06:53.000
your shoulders.

00:06:53.000 --> 00:06:56.000
If they feel tense

00:06:56.000 --> 00:07:01.000
you can just take a deep breath in.

00:07:01.000 --> 00:07:04.000
On the exhale, just let them drop down.

00:07:04.000 --> 00:07:08.000
Down towards the ground.

00:07:08.000 --> 00:07:09.000

I

00:07:09.000 --> 00:07:10.000
nhale

00:07:10.000 --> 00:07:13.000
.

00:07:13.000 --> 00:07:19.000
Exhale.

00:07:19.000 --> 00:07:23.000
Now net

00:07:23.000 --> 00:07:26.000
let's notice the feeling of our skin on

00:07:26.000 --> 00:07:27.000
our faces.

00:07:27.000 --> 00:07:31.000
Maybe there is a breeze.

00:07:31.000 --> 00:07:35.000
Maybe not.

00:07:35.000 --> 00:07:41.000
Just allow your face to rest.

00:07:41.000 --> 00:07:47.000
Feel the crown of your heads.

00:07:47.000 --> 00:07:55.000
Now notice that your whole body is with you.

00:07:55.000 --> 00:07:58.000
Now if you would place your hand on your heart.

00:07:58.000 --> 00:08:00.000
With me.

00:08:00.000 --> 00:08:01.000
We are going to inhale

00:08:01.000 --> 00:08:05.000
together.

00:08:05.000 --> 00:08:10.000
On the exhale

00:08:10.000 --> 00:08:12.000
think of the name of someone

00:08:12.000 --> 00:08:16.000
who has been a teacher to you.

00:08:16.000 --> 00:08:19.000
Inhale.

00:08:19.000 --> 00:08:22.000
And on the exhale

00:08:22.000 --> 00:08:33.000
say their name out loud.

00:08:33.000 --> 00:08:37.000
Inhale, think of this person with gratitude.

00:08:37.000 --> 00:08:40.000
Exhale.

00:08:40.000 --> 00:08:46.000
Say their name out loud.

00:08:46.000 --> 00:08:50.000
You may have more than one teacher.

00:08:50.000 --> 00:08:53.000
They could be an ancestor. They could be

00:08:53.000 --> 00:08:56.000
a child.

00:08:56.000 --> 00:09:00.000
They could be someone who you live with now.

00:09:00.000 --> 00:09:02.000
This person may even be an enemy.

00:09:02.000 --> 00:09:05.000
But as you inhale

00:09:05.000 --> 00:09:12.000
,

00:09:12.000 --> 00:09:42.000
and exhale saying their name.

00:09:51.000 --> 00:09:54.000
Now that you have had a chance

00:09:54.000 --> 00:09:59.000

to greet your teachers

00:09:59.000 --> 00:10:02.000

I hope that you will invite them to stick

00:10:02.000 --> 00:10:06.000

around for a time together.

00:10:06.000 --> 00:10:10.000

And as we settle into our time

00:10:10.000 --> 00:10:14.000

of writing and creativity together

00:10:14.000 --> 00:10:18.000

open your eyes.

00:10:18.000 --> 00:10:20.000

Come back to the room.

00:10:20.000 --> 00:10:24.000

Come back together.

00:10:24.000 --> 00:10:31.000

And I hope that you feel

00:10:31.000 --> 00:10:34.000

the support and the grounding and all the

00:10:34.000 --> 00:10:37.000

love and the wisdom

00:10:37.000 --> 00:10:40.000

that you carry with you into this moment.

00:10:40.000 --> 00:10:43.000

I am going to turn it over to Brad

00:10:43.000 --> 00:10:46.000

. Thank you all so much.

00:10:46.000 --> 00:10:47.000

B

00:10:47.000 --> 00:10:48.000

rad

00:10:48.000 --> 00:10:49.000

:

00:10:49.000 --> 00:10:50.000
thank you

00:10:50.000 --> 00:10:51.000
R

00:10:51.000 --> 00:10:52.000
ana

00:10:52.000 --> 00:10:53.000
.

00:10:53.000 --> 00:10:54.000
Ro

00:10:54.000 --> 00:10:55.000
we

00:10:55.000 --> 00:10:56.000
,

00:10:56.000 --> 00:11:00.000
I will open by reading the pellet

00:11:00.000 --> 00:11:01.000
o

00:11:01.000 --> 00:11:03.000
em

00:11:03.000 --> 00:11:06.000
if you want to share the screen that's fine,

00:11:06.000 --> 00:11:09.000
thank you.

00:11:09.000 --> 00:11:13.000
On the Last Day of the Semester, the Library Is

00:11:13.000 --> 00:11:15.000
So Crowded with Raucous Historical and Literary

00:11:15.000 --> 00:11:18.000
Figures It's Hard to Tell People Apart

00:11:18.000 --> 00:11:22.000
But here, on the left, past Gilgamesh doing

00:11:22.000 --> 00:11:23.000
handstands on the checkout desk and

00:11:23.000 --> 00:11:25.000
shout-reminding everyone he was twice

00:11:25.000 --> 00:11:27.000
crowned homecoming king!- past him, and

00:11:27.000 --> 00:11:33.000
past giggly Johann Gutenberg photocopying

00:11:33.000 --> 00:11:36.000
trashy romance novels for his frat brothers-

00:11:36.000 --> 00:11:38.000
beyond Pope Joan, and Joan of Arc, and Jonah

00:11:38.000 --> 00:11:42.000
who lurks byt the two women and makes whale

00:11:42.000 --> 00:11:45.000
calls, hoping to mate with either one in the

00:11:45.000 --> 00:11:48.000
microfiche room- is the quiet corner window

00:11:48.000 --> 00:11:53.000
where I sit with Telemachus,

00:11:53.000 --> 00:11:54.000
son of Penelope. But he's difficult to

00:11:54.000 --> 00:11:57.000
recognize because he's lost the all-American

00:11:57.000 --> 00:11:58.000
smile

00:11:58.000 --> 00:12:01.000
The whole campus loved. In front of his face, he

00:12:01.000 --> 00:12:03.000
holds a crumbled copy of The Iliad.

00:12:03.000 --> 00:12:08.000
He sets the book down on stacks of flash cards,

00:12:08.000 --> 00:12:11.000
and I see he's been chewing his lower lip

00:12:11.000 --> 00:12:13.000

again, a nervous habit he doesn't realize.

00:12:13.000 --> 00:12:16.000

Freshman year deserted us too quickly, and now

00:12:16.000 --> 00:12:18.000

everyone's parents are arriving with moving

00:12:18.000 --> 00:12:19.000

vans.

00:12:19.000 --> 00:12:23.000

You could stay in my basement, I say to help

00:12:23.000 --> 00:12:24.000

him. We have a couch.

00:12:24.000 --> 00:12:27.000

But he's too distracted to hear. A highlighter

00:12:27.000 --> 00:12:29.000

slips from his shaking fingers.

00:12:29.000 --> 00:12:32.000

he glances from me. This summer, I am

00:12:32.000 --> 00:12:35.000

learning to talk to my father, he whispers.

00:12:35.000 --> 00:12:39.000

And then he hands me the book, stares out at

00:12:39.000 --> 00:12:42.000

the road people like us never stop traveling,

00:12:42.000 --> 00:12:46.000

and asks me to quiz him on the lyrics and meter

00:12:46.000 --> 00:12:47.000

of Trojan battle cries

00:12:47.000 --> 00:12:52.000

.

00:12:52.000 --> 00:12:53.000

Thank you

00:12:53.000 --> 00:12:54.000

R

00:12:54.000 --> 00:12:55.000

owe

00:12:55.000 --> 00:13:04.000

.

00:13:04.000 --> 00:13:08.000

So this is my fourth time to have the

00:13:08.000 --> 00:13:10.000

pleasure of being part of mindful poetry

00:13:10.000 --> 00:13:12.000

moments. A couple of times that

00:13:12.000 --> 00:13:16.000

has been, we have been looking at a poem by

00:13:16.000 --> 00:13:19.000

somebody else and this is the second time in

00:13:19.000 --> 00:13:23.000

which the poem has been by me and the fun part

00:13:23.000 --> 00:13:26.000

about reading somebody else's poetry is that

00:13:26.000 --> 00:13:29.000

you get to guess and participate in this

00:13:29.000 --> 00:13:32.000

guesswork and figure out and see what you can

00:13:32.000 --> 00:13:35.000

explore from it. Then a fun part about

00:13:35.000 --> 00:13:38.000

considering one's own is that you know the story

00:13:38.000 --> 00:13:42.000

of how it came about, or at least you think you

00:13:42.000 --> 00:13:46.000

know the story of how it came about. But often

00:13:46.000 --> 00:13:49.000

you find out they were things you didn't even

00:13:49.000 --> 00:13:51.000
realize yourself and sometimes being part of

00:13:51.000 --> 00:13:55.000
a group is a way for the exploration to happen.

00:13:55.000 --> 00:13:58.000
But today I wanted to share a little bit about

00:13:58.000 --> 00:14:02.000
the poem and some of the story of how it came

00:14:02.000 --> 00:14:04.000
about. And that can lead us to

00:14:04.000 --> 00:14:06.000
the process that we can experience together

00:14:06.000 --> 00:14:08.000
today. I have three rounds of

00:14:08.000 --> 00:14:11.000
connected prompts. So we will see what time

00:14:11.000 --> 00:14:14.000
allows and we will make sure to have time for

00:14:14.000 --> 00:14:17.000
sharing toward the end. So here in mindful

00:14:17.000 --> 00:14:19.000
poetry moments of course we are pairing

00:14:19.000 --> 00:14:22.000
mindfulness and poetry, which I think is kind of

00:14:22.000 --> 00:14:25.000
part of what the poem is up to, mindfulness

00:14:25.000 --> 00:14:28.000
encouraging us to pay close attention to pay

00:14:28.000 --> 00:14:31.000
attention to our breath or what our bodies are

00:14:31.000 --> 00:14:33.000
up to. Our breath is going on

00:14:33.000 --> 00:14:36.000
all the time and it is something we overlook

00:14:36.000 --> 00:14:39.000
it's not necessarily the star of the show or the

00:14:39.000 --> 00:14:42.000
star of the day. We might be more

00:14:42.000 --> 00:14:44.000
interested in the dialogue we had with

00:14:44.000 --> 00:14:48.000
someone or the ways that we made money or we are

00:14:48.000 --> 00:14:51.000
proud of ourselves for being productive but our

00:14:51.000 --> 00:14:54.000
breath is always there sort of supporting us.

00:14:54.000 --> 00:14:56.000
Playing a supporting role or being a

00:14:56.000 --> 00:14:58.000
supportive character. But mindfulness

00:14:58.000 --> 00:15:01.000
encourages us to pay attention to it. And to

00:15:01.000 --> 00:15:04.000
notice the thing that maybe we are overlooking

00:15:04.000 --> 00:15:08.000
that is sustaining us. To me this poem is kind

00:15:08.000 --> 00:15:11.000
of doing that as well. It is progressing. Maybe

00:15:11.000 --> 00:15:13.000
we could look at it quickly again. Rowe

00:15:13.000 --> 00:15:16.000
thank you we've got these famous characters

00:15:16.000 --> 00:15:19.000
who are here in the library. It's hard to

00:15:19.000 --> 00:15:22.000
tell people apart because all the famous

00:15:22.000 --> 00:15:25.000

people are so boisterous and wanting to be seen.

00:15:25.000 --> 00:15:28.000

Gilgamesh who by the way history has called the

00:15:28.000 --> 00:15:31.000

epic of Gilgamesh. So he's definitely the

00:15:31.000 --> 00:15:34.000

main character of his story and we have got

00:15:34.000 --> 00:15:37.000

these famous folks from history, Joan of arc,

00:15:37.000 --> 00:15:40.000

this valiant warrior, we have got Joe Hon

00:15:40.000 --> 00:15:43.000

Gutenberg to whom we owe the existence of books

00:15:43.000 --> 00:15:45.000

and the Bible. There's a Bible that

00:15:45.000 --> 00:15:49.000

Gutenberg Bible that is even paired with him. So

00:15:49.000 --> 00:15:52.000

these folks who are so well known. It's hard to

00:15:52.000 --> 00:15:55.000

tell people apart. Except the people who

00:15:55.000 --> 00:15:58.000

are really set apart are the ones who we are not

00:15:58.000 --> 00:16:01.000

seeing who are in the corner. You are an

00:16:01.000 --> 00:16:04.000

English professor then maybe you are with your

00:16:04.000 --> 00:16:07.000

coworkers you talk about the Iliad and the

00:16:07.000 --> 00:16:10.000

Odyssey over lunch. But if you are a normal

00:16:10.000 --> 00:16:13.000

person living a normal life you might not as

00:16:13.000 --> 00:16:15.000
much. So maybe I could remind

00:16:15.000 --> 00:16:19.000
that the Iliad is the story of the Trojan war.

00:16:19.000 --> 00:16:21.000
You know the Trojan horse, all these things,

00:16:21.000 --> 00:16:25.000
Odysseus is one of the warriors in that period

00:16:25.000 --> 00:16:28.000
and the SQL story is the Odyssey. Named after

00:16:28.000 --> 00:16:31.000
Odysseus and it is his long journey to return

00:16:31.000 --> 00:16:34.000
home after this and it takes him 10 years to

00:16:34.000 --> 00:16:38.000
get back to his wife Penelope. And to his son

00:16:38.000 --> 00:16:40.000
telemark is. Telemachus who is a

00:16:40.000 --> 00:16:43.000
child and now is an adolescent or young

00:16:43.000 --> 00:16:46.000
adult in his own right. So he is the character

00:16:46.000 --> 00:16:49.000
who we can stop looking if we want, now Rowe

00:16:49.000 --> 00:16:53.000
thank you, so he is the character who I became

00:16:53.000 --> 00:16:55.000
really interested in kind of what is his

00:16:55.000 --> 00:16:58.000
story. You know his father is

00:16:58.000 --> 00:17:01.000
the big famous one and he's only a supporting

00:17:01.000 --> 00:17:03.000
character in his father's story but what

00:17:03.000 --> 00:17:07.000
must it be like to be this person who his

00:17:07.000 --> 00:17:10.000
father has been gone for all these years having

00:17:10.000 --> 00:17:12.000
these amazing adventures and having your long

00:17:12.000 --> 00:17:15.000
dalliances with which is that prevent him from

00:17:15.000 --> 00:17:18.000
returning home sometimes it's battles that return

00:17:18.000 --> 00:17:21.000
him but sometimes he is delayed by his own

00:17:21.000 --> 00:17:24.000
choices he's choosing of to be away from

00:17:24.000 --> 00:17:27.000
Telemachus and what Mike might it be like to a

00:17:27.000 --> 00:17:30.000
person who's grown into adulthood that looks

00:17:30.000 --> 00:17:33.000
very unlike his father and his father maybe has

00:17:33.000 --> 00:17:36.000
kind of forgotten about him. So I was thinking

00:17:36.000 --> 00:17:39.000
about that and actually was working on a short

00:17:39.000 --> 00:17:40.000
story about Telemachisius and

00:17:40.000 --> 00:17:44.000
realized it needed to be a poem and realized he

00:17:44.000 --> 00:17:47.000
also had a story of departure if we put him

00:17:47.000 --> 00:17:50.000
in the contemporary world that he could go

00:17:50.000 --> 00:17:54.000

away to college and have his own kind of growth

00:17:54.000 --> 00:17:56.000

and change. And when he comes home

00:17:56.000 --> 00:17:59.000

for summer he is also a somewhat different

00:17:59.000 --> 00:18:01.000

person. This person who has this

00:18:01.000 --> 00:18:05.000

fear of connecting with his father who has been

00:18:05.000 --> 00:18:09.000

absent for so long so much so that he has to

00:18:09.000 --> 00:18:12.000

study not for a final exam but for the real

00:18:12.000 --> 00:18:16.000

important test which is being able to talk to

00:18:16.000 --> 00:18:18.000

his dad. Some readers have

00:18:18.000 --> 00:18:20.000

pointed out that maybe one of the differences

00:18:20.000 --> 00:18:24.000

between Telemachus and his father is sexual

00:18:24.000 --> 00:18:25.000

orientation, maybe Telemachus in this poem

00:18:25.000 --> 00:18:29.000

is a gay and maybe we see this speaker who is

00:18:29.000 --> 00:18:32.000

mailed and I know because I'm a male poet

00:18:32.000 --> 00:18:35.000

seems to know him very intimately and that is

00:18:35.000 --> 00:18:39.000

something that as I was writing and showing it

00:18:39.000 --> 00:18:42.000

to early readers was kind of there and popped

00:18:42.000 --> 00:18:45.000
up but it is not explicitly there. I know

00:18:45.000 --> 00:18:49.000
that Rowe told me they had shared this at the

00:18:49.000 --> 00:18:51.000
Mercantile and had a conversation about

00:18:51.000 --> 00:18:55.000
looking for LGBT heroes in texts that we wish

00:18:55.000 --> 00:18:58.000
were there, that we wish were in library books

00:18:58.000 --> 00:19:02.000
and I love that because it's kind of what I feel

00:19:02.000 --> 00:19:04.000
like I'm doing with Telemachus this

00:19:04.000 --> 00:19:07.000
Telmachus that I have put on the page and

00:19:07.000 --> 00:19:11.000
someone can read it and see how the story could

00:19:11.000 --> 00:19:14.000
be effective for them. That is something we

00:19:14.000 --> 00:19:17.000
will talk about a little bit later. So let's grab

00:19:17.000 --> 00:19:20.000
our pens and notebooks or computer screens and

00:19:20.000 --> 00:19:24.000
kind of think about this idea of who are some of

00:19:24.000 --> 00:19:26.000
the supporting characters in the

00:19:26.000 --> 00:19:29.000
stories you love be those fables, fairy

00:19:29.000 --> 00:19:32.000
tales, the Narnia series something you read as a

00:19:32.000 --> 00:19:35.000
child or something you read as an adult, novel

00:19:35.000 --> 00:19:38.000
you recently read, your favorite movie, who

00:19:38.000 --> 00:19:41.000
might some of these characters be who are

00:19:41.000 --> 00:19:44.000
like the breath, who are sustaining the main big

00:19:44.000 --> 00:19:47.000
stars but maybe have lessons to teach us that

00:19:47.000 --> 00:19:50.000
we have overlooked. Rana was talking about

00:19:50.000 --> 00:19:52.000
connecting to our teachers. Could the

00:19:52.000 --> 00:19:54.000
sideline characters have something to teach us so

00:19:54.000 --> 00:19:57.000
the first prompt is to think of one of these

00:19:57.000 --> 00:20:00.000
folks and we will work with this fictitious

00:20:00.000 --> 00:20:02.000
person a couple of times. And this person

00:20:02.000 --> 00:20:05.000
might ask what could they teach me or say to

00:20:05.000 --> 00:20:08.000
me that I maybe have not heard before and didn't

00:20:08.000 --> 00:20:11.000
realize I needed to hear. If you would like

00:20:11.000 --> 00:20:14.000
to sort of fill in the blank shell you could

00:20:14.000 --> 00:20:16.000
say the character's name, leans in, whispers

00:20:16.000 --> 00:20:19.000
to me that Lucy from Narnia leans in and

00:20:19.000 --> 00:20:20.000

whispers to me,

00:20:20.000 --> 00:20:23.000

and you could keep filling in the sentence

00:20:23.000 --> 00:20:24.000

again and again.

00:20:24.000 --> 00:20:27.000

We can do that for let's say about five or

00:20:27.000 --> 00:20:28.000

six minutes.

00:20:28.000 --> 00:20:30.000

Just fill that in. She leans in and

00:20:30.000 --> 00:20:33.000

whispers to me, she leans in and whispers to

00:20:33.000 --> 00:20:36.000

me, she whispers to me, she whispers to me.

00:20:36.000 --> 00:20:38.000

What might you learn from her

00:20:38.000 --> 00:21:08.000

?

00:28:17.000 --> 00:28:21.000

And if you can bring that to a pausing place.

00:28:21.000 --> 00:28:40.000

Not necessarily stopping, but pausing.

00:28:40.000 --> 00:28:43.000

And share a little bit more about the

00:28:43.000 --> 00:28:47.000

poem

00:28:47.000 --> 00:28:50.000

I would say that I revised it many times

00:28:50.000 --> 00:28:52.000

through many versions. Always having basically

00:28:52.000 --> 00:28:54.000

the same ending

00:28:54.000 --> 00:28:58.000
of and then he hands me the book, stares out at

00:28:58.000 --> 00:29:02.000
the road and asks me to quiz him on the lyrics

00:29:02.000 --> 00:29:05.000
and meter of Trojan battle cries. And it was

00:29:05.000 --> 00:29:07.000
the moment when I realized

00:29:07.000 --> 00:29:10.000
that it wasn't quite the ending and I needed

00:29:10.000 --> 00:29:14.000
to say the road that people like us never

00:29:14.000 --> 00:29:16.000
stop traveling. That is when I unlocked

00:29:16.000 --> 00:29:18.000
the pollenem

00:29:18.000 --> 00:29:21.000
and knew that it was done because there was

00:29:21.000 --> 00:29:24.000
more to it all along, there was this inclusion

00:29:24.000 --> 00:29:28.000
of self , not only the idea that the speaker as

00:29:28.000 --> 00:29:31.000
the observer has something to notice

00:29:31.000 --> 00:29:33.000
about Telemachus and the fact that he

00:29:33.000 --> 00:29:38.000
chooses his ---

00:29:38.000 --> 00:29:40.000
but they are in this together and perhaps

00:29:40.000 --> 00:29:43.000
even there is a way that the speaker can

00:29:43.000 --> 00:29:48.000
contribute to Telemachus

00:29:48.000 --> 00:29:51.000
who doesn't even accept the invitation of the

00:29:51.000 --> 00:29:54.000
couch were here the invitation of the couch

00:29:54.000 --> 00:29:57.000
but we are part of this journey together, the

00:29:57.000 --> 00:30:00.000
journey of trying to speak to family for

00:30:00.000 --> 00:30:03.000
example which personally for me connected to some

00:30:03.000 --> 00:30:05.000
difficult conversations that I needed to have

00:30:05.000 --> 00:30:08.000
with people I love. And the journey of

00:30:08.000 --> 00:30:12.000
trying to figure out how to do that. So the

00:30:12.000 --> 00:30:14.000
process of revision itself is this example

00:30:14.000 --> 00:30:18.000
of learning from a text, what can the Tet

00:30:18.000 --> 00:30:21.000
text to teach me that I didn't know or the

00:30:21.000 --> 00:30:24.000
character can teach me about

00:30:24.000 --> 00:30:27.000
that I didn't know as well as investing in

00:30:27.000 --> 00:30:29.000
one's self. These events are

00:30:29.000 --> 00:30:33.000
cohosted by on being and I don't know if you

00:30:33.000 --> 00:30:35.000
heard last week the conversation that was

00:30:35.000 --> 00:30:38.000

shared between Krista Tiptta and Aviva Soren

00:30:38.000 --> 00:30:40.000

Berg who is a master of midrash,

00:30:40.000 --> 00:30:43.000

the ancient Jewish art of inquiry the

00:30:43.000 --> 00:30:45.000

understanding and reading in between the

00:30:45.000 --> 00:30:47.000

biblical lines. I found it quite

00:30:47.000 --> 00:30:50.000

compelling and let me share a little bit of

00:30:50.000 --> 00:30:52.000

the conversation. Krista quoted Soren

00:30:52.000 --> 00:30:55.000

Burke saying you had written in your book

00:30:55.000 --> 00:30:57.000

what really happened in Egypt

00:30:57.000 --> 00:30:59.000

becomes, during Passover becomes a less

00:30:59.000 --> 00:31:02.000

important question than how best to tell the

00:31:02.000 --> 00:31:04.000

story. Where to begin.

00:31:04.000 --> 00:31:07.000

What in the Masters story speaks to one and

00:31:07.000 --> 00:31:14.000

therefore makes one speak. Sorenberg

00:31:14.000 --> 00:31:17.000

says it is not telling the story so as to

00:31:17.000 --> 00:31:21.000

remember what happened, it happened so as to be

00:31:21.000 --> 00:31:23.000

the stimulus for a meaningful story. And

00:31:23.000 --> 00:31:26.000
the stories will develop and change through time

00:31:26.000 --> 00:31:30.000
and perhaps in the Endor along the way you might

00:31:30.000 --> 00:31:32.000
find yourself telling a better story than

00:31:32.000 --> 00:31:35.000
what was actually written in the text.

00:31:35.000 --> 00:31:38.000
There's a fixed text but it is supposed to be

00:31:38.000 --> 00:31:41.000
just an opener for the proliferation of more

00:31:41.000 --> 00:31:45.000
ideas and more attempts to tell the story in a

00:31:45.000 --> 00:31:48.000
way that will become closer to what really

00:31:48.000 --> 00:31:51.000
can affect us. And so the next prompt

00:31:51.000 --> 00:31:54.000
is sort of reversing what we just did. And

00:31:54.000 --> 00:31:57.000
asking ourselves how can we contribute to the

00:31:57.000 --> 00:32:00.000
story that is on the text or even perhaps

00:32:00.000 --> 00:32:03.000
rewrite or revise it a little bit by offering

00:32:03.000 --> 00:32:06.000
some wisdom that we personally have to the

00:32:06.000 --> 00:32:09.000
character we started with. So before we were

00:32:09.000 --> 00:32:12.000
asking what can a character teach me the

00:32:12.000 --> 00:32:15.000
question is what can I teach the character or

00:32:15.000 --> 00:32:19.000
what can I share with the character. How can I

00:32:19.000 --> 00:32:22.000
learn by doing or learned by experiencing

00:32:22.000 --> 00:32:24.000
alongside the character if I could enter into

00:32:24.000 --> 00:32:27.000
the story. So you might say

00:32:27.000 --> 00:32:29.000
something like dear character, dear

00:32:29.000 --> 00:32:32.000
Buchanan from great Gatsby let me tell you,

00:32:32.000 --> 00:32:35.000
that could be your shell. Dear, let me tell

00:32:35.000 --> 00:32:40.000
you. Does that make sense?

00:32:40.000 --> 00:32:43.000
We will spend about four minutes with this.

00:32:43.000 --> 00:32:45.000
We will see what we can start.

00:32:45.000 --> 00:32:48.000
Drawing on from the wisdom that you have

00:32:48.000 --> 00:33:18.000
from your own life.

00:35:43.000 --> 00:35:46.000
Let's say about one minute more before we

00:35:46.000 --> 00:36:16.000
bring it to a pause.

00:36:40.000 --> 00:36:43.000
Okay and if you can bring that to a pause,

00:36:43.000 --> 00:36:49.000
then please.

00:36:49.000 --> 00:36:51.000

So it is April. It's national poetry

00:36:51.000 --> 00:36:54.000
month. Part of why we are here

00:36:54.000 --> 00:36:56.000
today.

00:36:56.000 --> 00:37:00.000
It is an exciting time for me as both a reader

00:37:00.000 --> 00:37:03.000
and writer of poetry. A lot of events.

00:37:03.000 --> 00:37:08.000
And this year I have been,

00:37:08.000 --> 00:37:11.000
have had maybe kind of a theme of thinking of

00:37:11.000 --> 00:37:14.000
how poetry helps us in our lives.

00:37:14.000 --> 00:37:17.000
I think it's partly because of the anthology

00:37:17.000 --> 00:37:21.000
that has come out this year in national poetry

00:37:21.000 --> 00:37:23.000
month the path to kindness by James

00:37:23.000 --> 00:37:27.000
Cruz, this is a sequel to his how to look for

00:37:27.000 --> 00:37:30.000
ponds this is Palms of connection of and joy,

00:37:30.000 --> 00:37:32.000
and thinking about how this

00:37:32.000 --> 00:37:36.000
and how these are all about how things we want

00:37:36.000 --> 00:37:38.000
to focus on an experience and present

00:37:38.000 --> 00:37:41.000
to others kindness weekend before last I

00:37:41.000 --> 00:37:44.000
lead a three hour workshop with, in the

00:37:44.000 --> 00:37:47.000
series we are all poets. And my assertion was

00:37:47.000 --> 00:37:48.000
that poetry

00:37:48.000 --> 00:37:51.000
helps us live our lives off the page

00:37:51.000 --> 00:38:00.000
,

00:38:00.000 --> 00:38:03.000
So they are kind of like training grounds

00:38:03.000 --> 00:38:06.000
for each other and if there are particular

00:38:06.000 --> 00:38:09.000
skills you hope to foster in your life may

00:38:09.000 --> 00:38:13.000
be poetry can be a way sometimes for that. So

00:38:13.000 --> 00:38:16.000
here we are today thinking through poetry

00:38:16.000 --> 00:38:17.000
about those who are overlooked.

00:38:17.000 --> 00:38:21.000
My students have shared with me, there was years

00:38:21.000 --> 00:38:24.000
ago this dictionary of sadness is. And it had

00:38:24.000 --> 00:38:26.000
all these different types of sadness, and

00:38:26.000 --> 00:38:30.000
one was sonder and that one has stuck around

00:38:30.000 --> 00:38:32.000
beyond the dictionary project but they tell me

00:38:32.000 --> 00:38:33.000
sonder

00:38:33.000 --> 00:38:36.000
is the realization that you are the main

00:38:36.000 --> 00:38:39.000
character of your life and your story but

00:38:39.000 --> 00:38:42.000
everybody else is also the main character of

00:38:42.000 --> 00:38:45.000
theirs so you are just a small side character in

00:38:45.000 --> 00:38:48.000
someone else's life, which, that realization

00:38:48.000 --> 00:38:50.000
can be sad. I also think that

00:38:50.000 --> 00:38:53.000
realization seems kind of a relief. They have

00:38:53.000 --> 00:38:55.000
their

00:38:55.000 --> 00:38:58.000
story and I have my story and maybe I'm

00:38:58.000 --> 00:39:01.000
small I'm in a coffee shop anxious about XYZ

00:39:01.000 --> 00:39:04.000
and there are 30 people anxious about their own

00:39:04.000 --> 00:39:08.000
things and I am a blip in their life of anxiety

00:39:08.000 --> 00:39:12.000
so maybe not so much depends on me as I might

00:39:12.000 --> 00:39:15.000
like to think. So now, and also with

00:39:15.000 --> 00:39:18.000
mindfulness too there's a type of mindfulness

00:39:18.000 --> 00:39:20.000
lovingkindness meditation that I have

00:39:20.000 --> 00:39:23.000

been doing a little bit over the past couple

00:39:23.000 --> 00:39:25.000
weeks. And it is, you're

00:39:25.000 --> 00:39:27.000
invited to think positive thoughts. Maybe

00:39:27.000 --> 00:39:30.000
may you be happy and healthy toward different

00:39:30.000 --> 00:39:33.000
people who are people you don't really even

00:39:33.000 --> 00:39:36.000
know. Or you kind of have a

00:39:36.000 --> 00:39:38.000
passing experience with maybe the barista at

00:39:38.000 --> 00:39:41.000
your coffee shop. I invite you to think

00:39:41.000 --> 00:39:43.000
about someone who is perhaps a supporting

00:39:43.000 --> 00:39:47.000
character in your life or another way to say it

00:39:47.000 --> 00:39:50.000
is you are a supporting character in their life

00:39:50.000 --> 00:39:53.000
such as you have a teenager who cuts the

00:39:53.000 --> 00:39:55.000
neighbors grass or the telemarketer who calls

00:39:55.000 --> 00:39:58.000
you when you're already stressed at work and you

00:39:58.000 --> 00:40:00.000
don't have time to talk, the receptionist at the

00:40:00.000 --> 00:40:02.000
doctor's office. Someone who when you are

00:40:02.000 --> 00:40:05.000
recounting your day they might not be a person

00:40:05.000 --> 00:40:07.000

who make much of a character but think

00:40:07.000 --> 00:40:10.000

about that person and ask yourself one of

00:40:10.000 --> 00:40:12.000

these two questions again or both. What do

00:40:12.000 --> 00:40:16.000

they have to teach me ? Or what might I be able

00:40:16.000 --> 00:40:18.000

to teach them or share with them. So we will

00:40:18.000 --> 00:40:21.000

spend about four minutes with that, seeing how

00:40:21.000 --> 00:40:23.000

our experience doing that with a literary

00:40:23.000 --> 00:40:24.000

character might have prepped upss

00:40:24.000 --> 00:40:26.000

to do this generous exercise with real

00:40:26.000 --> 00:40:28.000

people. Spend about four minutes

00:40:28.000 --> 00:40:31.000

and then we will have the chance to share

00:40:31.000 --> 00:40:33.000

anything you like from any of these three go

00:40:33.000 --> 00:41:03.000

arounds.

00:43:29.000 --> 00:43:59.000

And if you can bring that to a pausing place.

00:44:01.000 --> 00:44:04.000

And if you are ready and you would like to

00:44:04.000 --> 00:44:06.000

share, you can raise your hand

00:44:06.000 --> 00:44:07.000

using the

00:44:07.000 --> 00:44:08.000

e

00:44:08.000 --> 00:44:09.000

mo

00:44:09.000 --> 00:44:12.000

ji

00:44:12.000 --> 00:44:16.000

raise your hand and we will see how many folks

00:44:16.000 --> 00:44:22.000

we have the time to hear.

00:44:22.000 --> 00:44:26.000

It is under reactions there at the bottom of

00:44:26.000 --> 00:44:32.000

your zoom screen.

00:44:32.000 --> 00:44:35.000

Okay shall we start with Stacy and then

00:44:35.000 --> 00:44:36.000

Sarah Pi

00:44:36.000 --> 00:44:37.000

nho

00:44:37.000 --> 00:44:39.000

.

00:44:39.000 --> 00:44:40.000

Stacy

00:44:40.000 --> 00:44:45.000

:

00:44:45.000 --> 00:44:48.000

this is such a fun prompt. Thank you so

00:44:48.000 --> 00:44:53.000

much. So I chose to take on

00:44:53.000 --> 00:44:59.000

Buchanan, the toddler

00:44:59.000 --> 00:45:01.000

daughter of the Buchanan's in the great

00:45:01.000 --> 00:45:04.000

Gatsby. So I am going to blend

00:45:04.000 --> 00:45:09.000

the first and second prompt.

00:45:09.000 --> 00:45:12.000

Tammy Buchanan is so bored, her mother has

00:45:12.000 --> 00:45:16.000

wilted in the heat and her father is off to

00:45:16.000 --> 00:45:18.000

town. She spied me the

00:45:18.000 --> 00:45:20.000

newcomer, not Mr. Caraway, but me,

00:45:20.000 --> 00:45:25.000

Penelope from town delivering summer hats.

00:45:25.000 --> 00:45:28.000

Tammy noticed, spies me from behind the couch,

00:45:28.000 --> 00:45:31.000

then a potted plant, then throws herself

00:45:31.000 --> 00:45:32.000

fully at my feet

00:45:32.000 --> 00:45:37.000

so I would have to step over her to move on. She

00:45:37.000 --> 00:45:39.000

currently queued her finger to me beckoning

00:45:39.000 --> 00:45:40.000

me to the four.re

00:45:40.000 --> 00:45:44.000

I obeyed, these were the B cannons after all.

00:45:44.000 --> 00:45:48.000

And found it was 15° cooler down there.

00:45:48.000 --> 00:45:51.000

We lay there belly down heads to each other for

00:45:51.000 --> 00:45:54.000
a good long while treating funny faces. I

00:45:54.000 --> 00:45:57.000
got another beckoned to come closer. Pammy

00:45:57.000 --> 00:46:02.000
whispered to me, are you invisible too.

00:46:02.000 --> 00:46:05.000
It took my breath away, her question, seeing us

00:46:05.000 --> 00:46:08.000
for what we were in the family of things,

00:46:08.000 --> 00:46:10.000
secondary, nonessential. Ornamental, childish,

00:46:10.000 --> 00:46:14.000
all of which is no good for a children's game.

00:46:14.000 --> 00:46:19.000
And on a hot summer day on a veranda floor. So I

00:46:19.000 --> 00:46:22.000
whispered back yes and it is so exciting to be

00:46:22.000 --> 00:46:25.000
invisible like this. We can learn all the

00:46:25.000 --> 00:46:28.000
secrets of the world as spies then we band

00:46:28.000 --> 00:46:30.000
together and lay our play

00:46:30.000 --> 00:46:33.000
clay on each other to sculpt us into

00:46:33.000 --> 00:46:35.000
invisibility's poets makers, artist dreamers

00:46:35.000 --> 00:46:36.000
healers. Brad:

00:46:36.000 --> 00:46:39.000
thank you.

00:46:39.000 --> 00:46:43.000
I love that idea of the invisibility that seems

00:46:43.000 --> 00:46:45.000
negative can actually define the positive.

00:46:45.000 --> 00:46:46.000
Sarah and then

00:46:46.000 --> 00:46:59.000
Rana.

00:46:59.000 --> 00:47:02.000
You might be, I can't hear you, Sarah.

00:47:02.000 --> 00:47:05.000
Sarah:

00:47:05.000 --> 00:47:09.000
sorry I call through my phone. I think you can

00:47:09.000 --> 00:47:11.000
probably hear me now.

00:47:11.000 --> 00:47:15.000
>>

00:47:15.000 --> 00:47:18.000
Sarah, you are still, we still can't hear you.

00:47:18.000 --> 00:47:19.000
Sarah

00:47:19.000 --> 00:47:20.000
:

00:47:20.000 --> 00:47:21.000
is this better

00:47:21.000 --> 00:47:22.000
? >>

00:47:22.000 --> 00:47:23.000
Yeah.

00:47:23.000 --> 00:47:24.000
S

00:47:24.000 --> 00:47:25.000
arah

00:47:25.000 --> 00:47:27.000

:

00:47:27.000 --> 00:47:30.000

sorry I called through my phone so I never know

00:47:30.000 --> 00:47:36.000

how it works. He is ---

00:47:36.000 --> 00:47:39.000

food appears, his eyelids droop.

00:47:39.000 --> 00:47:44.000

Soft blankets embrace him.

00:47:44.000 --> 00:47:47.000

He awakens alone, warm arms reach for him.

00:47:47.000 --> 00:47:54.000

He is antsy.

00:47:54.000 --> 00:47:58.000

Kranz surface on a mini table, or her eyes seek

00:47:58.000 --> 00:48:01.000

out the wisdom of his imagination on the page

00:48:01.000 --> 00:48:09.000

six figures, sad sister ---

00:48:09.000 --> 00:48:12.000

where is she, her breath catches. I lean

00:48:12.000 --> 00:48:16.000

in and whisper, you are the skin he wears, the

00:48:16.000 --> 00:48:18.000

air he breathes, you are his consciousness

00:48:18.000 --> 00:48:21.000

itself, why would he think grants could

00:48:21.000 --> 00:48:23.000

continue. In the title

00:48:23.000 --> 00:48:24.000

[indiscernible] Brad:

00:48:24.000 --> 00:48:25.000

thank you. Thank you. Uncontainable.

00:48:25.000 --> 00:48:27.000
Rana

00:48:27.000 --> 00:48:29.000
and then Natalie.

00:48:29.000 --> 00:48:30.000
R

00:48:30.000 --> 00:48:31.000
ana

00:48:31.000 --> 00:48:33.000
:

00:48:33.000 --> 00:48:36.000
okay this does not have a title yet.

00:48:36.000 --> 00:48:37.000
Ma

00:48:37.000 --> 00:48:39.000
ry

00:48:39.000 --> 00:48:41.000
leans in and whispers to me

00:48:41.000 --> 00:48:42.000
, Go

00:48:42.000 --> 00:48:43.000
.

00:48:43.000 --> 00:48:45.000
She leans in and whispers

00:48:45.000 --> 00:48:46.000
,

00:48:46.000 --> 00:48:47.000
my name is Mary

00:48:47.000 --> 00:48:49.000
,

00:48:49.000 --> 00:48:52.000
daughter of

00:48:52.000 --> 00:48:54.000
woman aged 44, skin

00:48:54.000 --> 00:48:55.000
blac

00:48:55.000 --> 00:48:56.000
k

00:48:56.000 --> 00:48:57.000
teeth white, back strong

00:48:57.000 --> 00:49:01.000
,

00:49:01.000 --> 00:49:06.000
\$1440 for 150 pounds of flesh.

00:49:06.000 --> 00:49:10.000
Cleans house.

00:49:10.000 --> 00:49:14.000
She leans in and whispers to me, go.

00:49:14.000 --> 00:49:17.000
She shows me her arms.

00:49:17.000 --> 00:49:19.000
Shakes at me her arms

00:49:19.000 --> 00:49:23.000
. They glisten, they glare.

00:49:23.000 --> 00:49:26.000
Sunbeams spill from her forearms, her legs

00:49:26.000 --> 00:49:27.000
showing.

00:49:27.000 --> 00:49:29.000
Her feet calloused, her hands thick.

00:49:29.000 --> 00:49:33.000
Clap clap, go.

00:49:33.000 --> 00:49:36.000
I am your bridge to everywhere you ever

00:49:36.000 --> 00:49:38.000
needed to be.

00:49:38.000 --> 00:49:41.000

Mother Mary you have carried far too many for

00:49:41.000 --> 00:49:42.000
too long.

00:49:42.000 --> 00:49:45.000
Rest here now in the meadow we

00:49:45.000 --> 00:49:50.000
have planted

00:49:50.000 --> 00:49:53.000
blooming bringing your bright arms to an arc,

00:49:53.000 --> 00:49:55.000
encircling me like the sun.

00:49:55.000 --> 00:49:58.000
Emerging through the light we choose our way.

00:49:58.000 --> 00:50:06.000

00:50:06.000 --> 00:50:09.000
I smile at his face.

00:50:09.000 --> 00:50:11.000
Man, 43

00:50:11.000 --> 00:50:14.000
skin black

00:50:14.000 --> 00:50:16.000
, teeth strong, back sturdy.

00:50:16.000 --> 00:50:17.000
B

00:50:17.000 --> 00:50:18.000
rad

00:50:18.000 --> 00:50:19.000
:

00:50:19.000 --> 00:50:24.000
thank you.

00:50:24.000 --> 00:50:26.000
Natalie and then

00:50:26.000 --> 00:50:28.000
you Lena.

00:50:28.000 --> 00:50:29.000
E

00:50:29.000 --> 00:50:30.000
laina

00:50:30.000 --> 00:50:31.000
N

00:50:31.000 --> 00:50:32.000
atali

00:50:32.000 --> 00:50:33.000
e:

00:50:33.000 --> 00:50:34.000
H

00:50:34.000 --> 00:50:35.000
i

00:50:35.000 --> 00:50:38.000
thank you this is from Charlotte's Web

00:50:38.000 --> 00:50:43.000
inspired. So.

00:50:43.000 --> 00:50:46.000
Charlotte, a voice unexpectedly

00:50:46.000 --> 00:50:47.000
whispers you are enough

00:50:47.000 --> 00:50:50.000
.

00:50:50.000 --> 00:50:53.000
Bewildered at the idea that a spider could speak

00:50:53.000 --> 00:50:55.000
I brush her off.

00:50:55.000 --> 00:50:57.000
Not knocking her web

00:50:57.000 --> 00:51:01.000
of home, but her words.

00:51:01.000 --> 00:51:06.000
They whispered louder this time, you are loved

00:51:06.000 --> 00:51:09.000
startled I am. Are you speaking to me.

00:51:09.000 --> 00:51:14.000
I don't even know you.

00:51:14.000 --> 00:51:18.000
How can I believe what you say for I have never

00:51:18.000 --> 00:51:21.000
met you along my way. But you do know me,

00:51:21.000 --> 00:51:24.000
clearly she states, for this is you

00:51:24.000 --> 00:51:25.000
whispering inside your head.

00:51:25.000 --> 00:51:27.000
Dear Charlotte.

00:51:27.000 --> 00:51:30.000
I must reply

00:51:30.000 --> 00:51:38.000
I hear the voice without disguise.

00:51:38.000 --> 00:51:41.000
My heart compelled joins us now for it felt

00:51:41.000 --> 00:51:45.000
dark like a rain storm cloud. Bold

00:51:45.000 --> 00:51:47.000
red bright, my heart renewed by the whispers

00:51:47.000 --> 00:51:49.000
of loving dew. Br

00:51:49.000 --> 00:51:50.000
ad:

00:51:50.000 --> 00:51:52.000
thank you.

00:51:52.000 --> 00:51:56.000

That suggestion

00:51:56.000 --> 00:51:59.000

the wisdom is even already there. The

00:51:59.000 --> 00:52:00.000

voices inside. Elain

00:52:00.000 --> 00:52:01.000

a

00:52:01.000 --> 00:52:02.000

and then

00:52:02.000 --> 00:52:03.000

Wa

00:52:03.000 --> 00:52:04.000

de

00:52:04.000 --> 00:52:05.000

>>

00:52:05.000 --> 00:52:10.000

Hi

00:52:10.000 --> 00:52:13.000

everyone my name is Elena and I'm a hopeless

00:52:13.000 --> 00:52:16.000

romantic and one of my favorite authors is Jane

00:52:16.000 --> 00:52:18.000

Austen. And my favorite Jane

00:52:18.000 --> 00:52:21.000

Austen novel is Mansfield Park. And I

00:52:21.000 --> 00:52:24.000

wrote to Fanny Price's younger sister Susan.

00:52:24.000 --> 00:52:27.000

The sister left behind whispers to me

00:52:27.000 --> 00:52:28.000

persevere.

00:52:28.000 --> 00:52:30.000

Your principles are more important

00:52:30.000 --> 00:52:32.000
than

00:52:32.000 --> 00:52:36.000
an advantageous marriage.

00:52:36.000 --> 00:52:39.000
Hold out for what is true and beautiful.

00:52:39.000 --> 00:52:41.000
And it will come to you.

00:52:41.000 --> 00:52:44.000
Like the lilies in the field

00:52:44.000 --> 00:52:46.000
, find your place.

00:52:46.000 --> 00:52:47.000
If you are alone

00:52:47.000 --> 00:52:50.000
,

00:52:50.000 --> 00:52:52.000
persevere. Maybe this is your path.

00:52:52.000 --> 00:52:54.000
The monk lives alone.

00:52:54.000 --> 00:52:58.000
But is available to everyone.

00:52:58.000 --> 00:53:01.000
And I will read a little of the letter.

00:53:01.000 --> 00:53:03.000
Dear Susan price.

00:53:03.000 --> 00:53:05.000
Obedient daughter that you are

00:53:05.000 --> 00:53:08.000
,

00:53:08.000 --> 00:53:11.000
do not place your trust in riches or flowery

00:53:11.000 --> 00:53:13.000
words. Trust your heart

00:53:13.000 --> 00:53:15.000
and your older sister, Fanny.

00:53:15.000 --> 00:53:18.000
She is

00:53:18.000 --> 00:53:20.000
has experienced everything that you are

00:53:20.000 --> 00:53:22.000
about to.

00:53:22.000 --> 00:53:25.000
Everything is better now. You are coming to

00:53:25.000 --> 00:53:29.000
Mansfield Park with a light heart.

00:53:29.000 --> 00:53:32.000
The world can be a cruel place. There is

00:53:32.000 --> 00:53:35.000
war and slavery but a pure heart like yours

00:53:35.000 --> 00:53:37.000
can heal the world.

00:53:37.000 --> 00:53:38.000
Thank you.

00:53:38.000 --> 00:53:39.000
Br

00:53:39.000 --> 00:53:40.000
ad:

00:53:40.000 --> 00:53:41.000
thank you.

00:53:41.000 --> 00:53:42.000
w

00:53:42.000 --> 00:53:43.000
a

00:53:43.000 --> 00:53:44.000
de

00:53:44.000 --> 00:53:45.000

and then Benjamin.

00:53:45.000 --> 00:53:46.000

Wad

00:53:46.000 --> 00:53:52.000

e:

00:53:52.000 --> 00:53:54.000

all right, Mr. toad leans in and

00:53:54.000 --> 00:53:58.000

whispers to me at least he believes in a whisper

00:53:58.000 --> 00:54:01.000

, you cannot be too concerned about whatever

00:54:01.000 --> 00:54:04.000

is set in there. I lean in close and the

00:54:04.000 --> 00:54:15.000

bellow out here too old fellow out here, too.

00:54:15.000 --> 00:54:17.000

Preening in the sunshine the rat

00:54:17.000 --> 00:54:20.000

exclaims how long the river bank one greets

00:54:20.000 --> 00:54:22.000

absence with silent acceptance staring into

00:54:22.000 --> 00:54:25.000

the sky icing of raindrops on a spring

00:54:25.000 --> 00:54:27.000

day. And precious precious

00:54:27.000 --> 00:54:33.000

moley reminds me that dolce dolum

00:54:33.000 --> 00:54:36.000

wide world that is most certainly much

00:54:36.000 --> 00:54:37.000

too much.

00:54:37.000 --> 00:54:38.000

Bra

00:54:38.000 --> 00:54:39.000
d:

00:54:39.000 --> 00:54:42.000
thank you.

00:54:42.000 --> 00:54:44.000
Benjamin and then Troy.

00:54:44.000 --> 00:54:45.000
Benjamin

00:54:45.000 --> 00:54:47.000
:

00:54:47.000 --> 00:54:51.000
thank you everybody. Hades are

00:54:51.000 --> 00:54:53.000
glorious. My poem is called

00:54:53.000 --> 00:54:58.000
tribute to gray.

00:54:58.000 --> 00:54:59.000
M

00:54:59.000 --> 00:55:05.000
aine

00:55:05.000 --> 00:55:08.000
rocks sharp luminous with wet, waves wild

00:55:08.000 --> 00:55:11.000
with diamond. The sun is not out. The

00:55:11.000 --> 00:55:14.000
clouds are.

00:55:14.000 --> 00:55:17.000
Gray gets its chance to be beautiful. Gray is

00:55:17.000 --> 00:55:20.000
softer than light. Softer than dark. Gray

00:55:20.000 --> 00:55:22.000
allows everything else to be spectacular. And

00:55:22.000 --> 00:55:26.000
gray's

00:55:26.000 --> 00:55:29.000

kingdom the ferocious wind can be itself. It

00:55:29.000 --> 00:55:33.000

pushes me like a cousin who loves me so much it

00:55:33.000 --> 00:55:37.000

doesn't know.

00:55:37.000 --> 00:55:40.000

The wind keeps its arms around my shoulders

00:55:40.000 --> 00:55:44.000

because I'm so happy, so sad. Its arms are around

00:55:44.000 --> 00:55:47.000

my shoulders like a sister who has just ran

00:55:47.000 --> 00:55:50.000

up to me. panting. Thank you.

00:55:50.000 --> 00:55:53.000

Brad: thank you, Ben, thank you. Troy and then

00:55:53.000 --> 00:55:55.000

Maureen. Troy: so starting with

00:55:55.000 --> 00:55:58.000

Rana's

00:55:58.000 --> 00:56:01.000

exercise I was thinking of Howard Thurman who

00:56:01.000 --> 00:56:04.000

has been an influential teacher though I've

00:56:04.000 --> 00:56:06.000

never had the opportunity to meet him.

00:56:06.000 --> 00:56:10.000

So then we need took the pivot to who is a

00:56:10.000 --> 00:56:14.000

character in his life and I had read a bit

00:56:14.000 --> 00:56:18.000

over the years about his wife but I did have to

00:56:18.000 --> 00:56:21.000

look her name up, Sue daily. Then there's a

00:56:21.000 --> 00:56:24.000

turn at the end when you asked about strangers

00:56:24.000 --> 00:56:27.000

where I was thinking about the corner store

00:56:27.000 --> 00:56:30.000

here in my neighborhood. So here I go. Sue Bailey

00:56:30.000 --> 00:56:34.000

leans in and whispers to me Howard didn't always

00:56:34.000 --> 00:56:36.000

consent. But those eyes of his

00:56:36.000 --> 00:56:39.000

told me he wanted to.

00:56:39.000 --> 00:56:42.000

When they took boats and trains to sit with

00:56:42.000 --> 00:56:45.000

Gandhi he was nervous and eager entering the

00:56:45.000 --> 00:56:48.000

silk embroidered cotton tents with his shoes

00:56:48.000 --> 00:56:51.000

off, the nerve center of his consent was visible.

00:56:51.000 --> 00:56:55.000

Even the small Hindu man who asked us to sing

00:56:55.000 --> 00:56:57.000

amazing grace. We weren't weighed down

00:56:57.000 --> 00:57:00.000

by knowing what was possible like you are.

00:57:00.000 --> 00:57:02.000

We moved to San Francisco with his

00:57:02.000 --> 00:57:06.000

laughter, was it hubris? Or did he always have

00:57:06.000 --> 00:57:08.000

the sense of self-effacing humor.

00:57:08.000 --> 00:57:11.000

It's hard to hear the genuine win at the end

00:57:11.000 --> 00:57:14.000

of the strings of movers and new landlords and

00:57:14.000 --> 00:57:17.000

universities it's easy to forget the genuine

00:57:17.000 --> 00:57:20.000

when I remember I am a second wife. But I

00:57:20.000 --> 00:57:24.000

believed it would come with us. That the sound

00:57:24.000 --> 00:57:27.000

of the genuine would be there in the fellowship

00:57:27.000 --> 00:57:29.000

of all peoples. Dear Mrs. Bailey, when

00:57:29.000 --> 00:57:32.000

you sat in those hard library chairs

00:57:32.000 --> 00:57:34.000

researching black history of the West were

00:57:34.000 --> 00:57:38.000

you too tired that so little would be read.

00:57:38.000 --> 00:57:41.000

Were you too tired of being compared to his

00:57:41.000 --> 00:57:43.000

voice. Were you too home to

00:57:43.000 --> 00:57:45.000

home to home.

00:57:45.000 --> 00:57:48.000

Tell me why you met the students so many faces,

00:57:48.000 --> 00:57:50.000

brown, black and white.

00:57:50.000 --> 00:57:53.000

Like the dark face of the cashier at that U

00:57:53.000 --> 00:57:58.000

DF

00:57:58.000 --> 00:58:01.000
generous to my large white body through a

00:58:01.000 --> 00:58:04.000
smile on warm days or and I roll but

00:58:04.000 --> 00:58:07.000
colleagues or customers on another quiet and

00:58:07.000 --> 00:58:10.000
making no eye contact on the days of hardship or

00:58:10.000 --> 00:58:13.000
private work. What is genuine if not

00:58:13.000 --> 00:58:15.000
the hand on a peanut butter milkshake,

00:58:15.000 --> 00:58:18.000
handing and receiving, holding the every day.

00:58:18.000 --> 00:58:22.000
Trying when we can with hubris or humor to give

00:58:22.000 --> 00:58:25.000
the fluid area of our consent to whatever we

00:58:25.000 --> 00:58:28.000
have got right in front of us. Brad:

00:58:28.000 --> 00:58:29.000
thank you.

00:58:29.000 --> 00:58:30.000
Maureen and then finally

00:58:30.000 --> 00:58:31.000
J

00:58:31.000 --> 00:58:32.000
osian

00:58:32.000 --> 00:58:34.000
e.

00:58:34.000 --> 00:58:35.000
Maureen

00:58:35.000 --> 00:58:38.000

:

00:58:38.000 --> 00:58:41.000

thank you, that was beautiful, Troy. So my

00:58:41.000 --> 00:58:42.000

character

00:58:42.000 --> 00:58:45.000

is Dina, she's the only daughter of Leah and

00:58:45.000 --> 00:58:48.000

Jacob in the Bible.

00:58:48.000 --> 00:58:51.000

There is debate whether or not

00:58:51.000 --> 00:58:56.000

she, oh, trigger warning. Sexual violence.

00:58:56.000 --> 00:58:59.000

And violence towards women. There is debate

00:58:59.000 --> 00:59:01.000

about whether she was raped

00:59:01.000 --> 00:59:02.000

or just perceived as violated

00:59:02.000 --> 00:59:04.000

because she had premarital

00:59:04.000 --> 00:59:05.000

se

00:59:05.000 --> 00:59:11.000

x.

00:59:11.000 --> 00:59:13.000

Dina leans in and whispers

00:59:13.000 --> 00:59:14.000

,

00:59:14.000 --> 00:59:17.000

speak up.

00:59:17.000 --> 00:59:20.000

The power in her silenced voice

00:59:20.000 --> 00:59:21.000
embodying the duality of

00:59:21.000 --> 00:59:22.000
women as

00:59:22.000 --> 00:59:23.000
..

00:59:23.000 --> 00:59:24.000
.[

00:59:24.000 --> 00:59:25.000
Phone ringing

00:59:25.000 --> 00:59:27.000
]

00:59:27.000 --> 00:59:28.000
good timing, the power

00:59:28.000 --> 00:59:32.000
...

00:59:32.000 --> 00:59:35.000
This is just adding a dramatic effect. Ignore

00:59:35.000 --> 00:59:37.000
it.

00:59:37.000 --> 00:59:39.000
Dina leans in and whispers, speak up.

00:59:39.000 --> 00:59:41.000
The power in her silence

00:59:41.000 --> 00:59:45.000
d

00:59:45.000 --> 00:59:47.000
voice embodying the duality of women as

00:59:47.000 --> 00:59:49.000
coveted creators of life,

00:59:49.000 --> 00:59:52.000
and those whose life does not belong to them.

00:59:52.000 --> 00:59:54.000
Virgins warhorse

00:59:54.000 --> 00:59:55.000

o

00:59:55.000 --> 00:59:56.000

r who

00:59:56.000 --> 00:59:59.000

res

00:59:59.000 --> 01:00:02.000

the narrative defends the storyteller who

01:00:02.000 --> 01:00:04.000

defends their honor because they ---

01:00:04.000 --> 01:00:08.000

's.

01:00:08.000 --> 01:00:11.000

we still have not learned that freedom

01:00:11.000 --> 01:00:12.000

can't be bought.

01:00:12.000 --> 01:00:15.000

And what to do with your lovers and wives,

01:00:15.000 --> 01:00:17.000

the mother of your children?

01:00:17.000 --> 01:00:19.000

Their value changes with their cycles.

01:00:19.000 --> 01:00:21.000

More than bloodshed.

01:00:21.000 --> 01:00:27.000

It is a massacre.

01:00:27.000 --> 01:00:29.000

How they mutilate our bodies, ravage our

01:00:29.000 --> 01:00:31.000

existence and claim our birthright.

01:00:31.000 --> 01:00:35.000

And though you are bound, the fallacy,

01:00:35.000 --> 01:00:37.000

fantasy, our truth is absolute.

01:00:37.000 --> 01:00:38.000

And that is

01:00:38.000 --> 01:00:40.000

we are free.

01:00:40.000 --> 01:00:42.000

Thank you.

01:00:42.000 --> 01:00:43.000

B

01:00:43.000 --> 01:00:44.000

e

01:00:44.000 --> 01:00:45.000

rad

01:00:45.000 --> 01:00:46.000

:

01:00:46.000 --> 01:00:48.000

and lastly

01:00:48.000 --> 01:00:49.000

J

01:00:49.000 --> 01:00:50.000

osia

01:00:50.000 --> 01:00:51.000

ne.

01:00:51.000 --> 01:00:52.000

>

01:00:52.000 --> 01:00:54.000

Thank you, thanks Maureen.

01:00:54.000 --> 01:00:55.000

That was a beautiful

01:00:55.000 --> 01:00:57.000

poem.

01:00:57.000 --> 01:00:58.000

My character is

01:00:58.000 --> 01:01:02.000

[

01:01:02.000 --> 01:01:05.000

who is the supporting character I guess from

01:01:05.000 --> 01:01:08.000

01:01:08.000 --> 01:01:09.000

-

01:01:09.000 --> 01:01:14.000

01:01:14.000 --> 01:01:17.000

leans in and whispers to me fly straight

01:01:17.000 --> 01:01:20.000

because the path bends anyway. The future is old

01:01:20.000 --> 01:01:24.000

and layered.

01:01:24.000 --> 01:01:27.000

The soil you finger is smudged with everything

01:01:27.000 --> 01:01:28.000

you hold sacred.

01:01:28.000 --> 01:01:31.000

Dear storyteller, dweller

01:01:31.000 --> 01:01:32.000

what do I hold

01:01:32.000 --> 01:01:36.000

?

01:01:36.000 --> 01:01:39.000

What do my hands make sacred in their secret

01:01:39.000 --> 01:01:41.000

clasping

01:01:41.000 --> 01:01:43.000

what is today that isn't already everything

01:01:43.000 --> 01:01:45.000

time hasn't [lear

01:01:45.000 --> 01:01:53.000
ned]

01:01:53.000 --> 01:01:56.000
I have been shown in my dwelling why stories do

01:01:56.000 --> 01:02:00.000
not help make a house a home. And what good my

01:02:00.000 --> 01:02:03.000
hands are for...

01:02:03.000 --> 01:02:06.000
are for not clasping secrets but for planting

01:02:06.000 --> 01:02:08.000
seeds into soil. And

01:02:08.000 --> 01:02:11.000
that sacred is indeed smudged into everything.

01:02:11.000 --> 01:02:12.000
Brad:

01:02:12.000 --> 01:02:15.000
thank you thank you.

01:02:15.000 --> 01:02:18.000
Thanks to all for sharing.

01:02:18.000 --> 01:02:20.000
For being a part.

01:02:20.000 --> 01:02:22.000
For making this happen.

01:02:22.000 --> 01:02:24.000
Shall I read the

01:02:24.000 --> 01:02:27.000
poem

01:02:27.000 --> 01:02:31.000
one last time and maybe if Stacy needs to make a

01:02:31.000 --> 01:02:33.000
couple announcements. Stacy:

01:02:33.000 --> 01:02:36.000

I will make a couple announcements then we

01:02:36.000 --> 01:02:39.000

will let you read us out, Brad. Once again,

01:02:39.000 --> 01:02:42.000

spectacular wowness.

01:02:42.000 --> 01:02:45.000

I'm gob smacked every single time with these

01:02:45.000 --> 01:02:46.000

gatherings.

01:02:46.000 --> 01:02:47.000

In particular thanks

01:02:47.000 --> 01:02:48.000

to beautiful

01:02:48.000 --> 01:02:49.000

R

01:02:49.000 --> 01:02:50.000

ana

01:02:50.000 --> 01:02:51.000

,

01:02:51.000 --> 01:02:56.000

Brad, to your

01:02:56.000 --> 01:03:01.000

gorgeous kind heartfelt work

01:03:01.000 --> 01:03:04.000

and you are just such a beautiful teacher.

01:03:04.000 --> 01:03:06.000

So thank you

01:03:06.000 --> 01:03:09.000

for taking us through those pumps and allowing

01:03:09.000 --> 01:03:12.000

us to just keep

01:03:12.000 --> 01:03:16.000

working, a central concept.

01:03:16.000 --> 01:03:20.000

Next week is our last week poetry

01:03:20.000 --> 01:03:23.000

month gatherings. So I will be doing the

01:03:23.000 --> 01:03:26.000

meditation. We are so excited to

01:03:26.000 --> 01:03:27.000

have Manwell

01:03:27.000 --> 01:03:28.000

nuel I

01:03:28.000 --> 01:03:31.000

res

01:03:31.000 --> 01:03:34.000

reading his work in both English and

01:03:34.000 --> 01:03:36.000

Spanish. So please please come

01:03:36.000 --> 01:03:43.000

back. Rowe

01:03:43.000 --> 01:03:46.000

we will set that up once

01:03:46.000 --> 01:03:51.000

..

01:03:51.000 --> 01:03:54.000

Sets up a activity for you, Brad, so

01:03:54.000 --> 01:03:55.000

where am I?

01:03:55.000 --> 01:03:56.000

R

01:03:56.000 --> 01:03:59.000

owe

01:03:59.000 --> 01:04:02.000

is going to send a note that basically invites

01:04:02.000 --> 01:04:03.000

you to send poems

01:04:03.000 --> 01:04:09.000
from today to put on to the blog and then after

01:04:09.000 --> 01:04:13.000
next week we will be writing you all about

01:04:13.000 --> 01:04:16.000
selecting some of your work from this month to

01:04:16.000 --> 01:04:19.000
be published in our book. And other events.

01:04:19.000 --> 01:04:22.000
We will also include links to Brad's work

01:04:22.000 --> 01:04:24.000
and all the other usual partner love.

01:04:24.000 --> 01:04:26.000
And thank you to marry

01:04:26.000 --> 01:04:27.000
M

01:04:27.000 --> 01:04:34.000
ary

01:04:34.000 --> 01:04:35.000
R

01:04:35.000 --> 01:04:37.000
owe

01:04:37.000 --> 01:04:39.000
can you put up the

01:04:39.000 --> 01:04:40.000
poem

01:04:40.000 --> 01:04:41.000
one more time

01:04:41.000 --> 01:04:46.000
?

01:04:46.000 --> 01:04:47.000
B

01:04:47.000 --> 01:04:48.000

rad

01:04:48.000 --> 01:04:53.000

:

01:04:53.000 --> 01:04:56.000

on the last day of the semester the library is

01:04:56.000 --> 01:04:59.000

so crowded with raucous historical and literary

01:04:59.000 --> 01:05:02.000

figures it's hard to tell people apart. But

01:05:02.000 --> 01:05:04.000

here on the left past Gilgamesh doing

01:05:04.000 --> 01:05:07.000

handstands on the checkout desk and shout

01:05:07.000 --> 01:05:09.000

reminding everyone he was twice crowned

01:05:09.000 --> 01:05:11.000

homecoming king, past him and passed giggly

01:05:11.000 --> 01:05:13.000

Johann Gutenberg photocopying trashy

01:05:13.000 --> 01:05:15.000

romance novels for his frat brothers, beyond

01:05:15.000 --> 01:05:18.000

Pope Joan and Joan of arc and Jonah

01:05:18.000 --> 01:05:22.000

who lurks by the two women and makes whale

01:05:22.000 --> 01:05:25.000

calls hoping to meet with either one in the

01:05:25.000 --> 01:05:27.000

microfiche room. Is the quiet corner

01:05:27.000 --> 01:05:29.000

where window where I sat with Telemachus

01:05:29.000 --> 01:05:32.000

son of Penelope, but he's difficult to

01:05:32.000 --> 01:05:35.000
recognize because he has lost to the All-American

01:05:35.000 --> 01:05:38.000
smile, the whole campus loved. In front of his

01:05:38.000 --> 01:05:41.000
face he holds a crumpled copy of the Elliott.

01:05:41.000 --> 01:05:51.000
Illiad

01:05:51.000 --> 01:05:53.000
now everyone's parents are arriving with moving

01:05:53.000 --> 01:05:56.000
vans. You could stay in my

01:05:56.000 --> 01:05:59.000
basement I say to help him. We have a couch.

01:05:59.000 --> 01:06:01.000
But he's too distracted to hear.

01:06:01.000 --> 01:06:03.000
A highlighter slips from his shaking

01:06:03.000 --> 01:06:06.000
fingers. He glances from me. This

01:06:06.000 --> 01:06:09.000
summer I am learning to talk to my father, he

01:06:09.000 --> 01:06:12.000
whispers. And then he hands me the

01:06:12.000 --> 01:06:14.000
book,

01:06:14.000 --> 01:06:17.000
stares out at the road people like us never

01:06:17.000 --> 01:06:20.000
stop traveling and asks me to quiz

01:06:20.000 --> 01:06:23.000
him on the lyrics and meter of Trojan battle

01:06:23.000 --> 01:06:28.000
cries.

01:06:28.000 --> 01:06:29.000
St

01:06:29.000 --> 01:06:30.000
acy

01:06:30.000 --> 01:06:32.000
:

01:06:32.000 --> 01:06:36.000
beautiful beautiful. Thank you thank you.

01:06:36.000 --> 01:06:38.000
Love everyone. See you next week.