

WEBVTT

00:00:09.000 --> 00:00:13.000

Hello! Greetings everybody!

00:00:13.000 --> 00:00:19.000

It is always so fun to see who is in the waiting room,

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

and I see so many of our favourites, familiar names.

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

Maybe a couple of new names?

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

Sometimes I do not get to scroll all the way for them.

00:00:29.000 --> 00:00:30.000

So,

00:00:30.000 --> 00:00:34.000

welcome, welcome, welcome!

00:00:34.000 --> 00:00:36.000

I am going to talk a little slowly,

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

because

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

we are in the process of welcoming

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

people

00:00:41.000 --> 00:00:46.000

into the gathering space.

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

We are super excited for this

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

! We cannot believe it is already our last

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

gathering, for puppetry month.

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

That Mac Pro which we

00:00:59.000 --> 00:01:00.000

--

00:01:00.000 --> 00:01:01.000

poet

00:01:01.000 --> 00:01:02.000

ry mont

00:01:02.000 --> 00:01:08.000

h.

00:01:08.000 --> 00:01:15.000

Who would you plenty of cappings in the future, so at the end I will tell you about some of our

00:01:15.000 --> 00:01:19.000

upcoming events. But we are just so grateful for everybody who

00:01:19.000 --> 00:01:25.000

joined us this month, and we are also quite grateful to first of all the not even

00:01:25.000 --> 00:01:28.000

behind-the-scenes support of Rowe Schnure who so beautifully communicates,

00:01:28.000 --> 00:01:34.000

manages and helps us all come together in this space, so thank you so much

00:01:34.000 --> 00:01:37.000

! We are also so grateful for the partnerships

00:01:37.000 --> 00:01:39.000

that have made these gatherings possible.

00:01:39.000 --> 00:01:41.000

So,

00:01:41.000 --> 00:01:45.000

our incubation project, the

00:01:45.000 --> 00:01:48.000

(indiscernible) project has just enervated our time together,

00:01:48.000 --> 00:01:49.000

and the

00:01:49.000 --> 00:01:50.000

On Bei

00:01:50.000 --> 00:01:54.000  
ng

00:01:54.000 --> 00:02:02.000  
project has this magic dust of making things feel cohesive.

00:02:02.000 --> 00:02:10.000  
So we are so grateful for Eddie and the team. We are also so grateful for our team at Y play,

00:02:10.000 --> 00:02:14.000  
we have spring and Amy, our team from the Height,

00:02:14.000 --> 00:02:18.000  
(unknown name) who I am not quite see him,

00:02:18.000 --> 00:02:19.000  
and also the gorgeous Mercantile Library.

00:02:19.000 --> 00:02:21.000  
And we are also grateful for

00:02:21.000 --> 00:02:23.000  
everybody. (Life the closed captioning,

00:02:23.000 --> 00:02:29.000  
and so if you need closed captioning

00:02:29.000 --> 00:02:34.000  
and you need it to be life, just click on the "Life transcript" below

00:02:34.000 --> 00:02:36.000  
you will get closed captioning.

00:02:36.000 --> 00:02:41.000  
So the way that this works is we start with a meditation.

00:02:41.000 --> 00:02:43.000  
Today, I will be delivering the mindful

00:02:43.000 --> 00:02:44.000  
invitation.

00:02:44.000 --> 00:02:47.000  
I will turn it over

00:02:47.000 --> 00:02:49.000

to the wonderful, wonderful poet

00:02:49.000 --> 00:02:51.000  
and

00:02:51.000 --> 00:02:54.000  
final Cincinnati and

00:02:54.000 --> 00:02:57.000  
for as long as he will have us.

00:02:57.000 --> 00:02:58.000  
Manuel Iri

00:02:58.000 --> 00:03:02.000  
s,

00:03:02.000 --> 00:03:06.000  
he will lead his home, in both English and Spanish,

00:03:06.000 --> 00:03:09.000  
and will talk about the poem, and then tromped us

00:03:09.000 --> 00:03:11.000  
for our biting.

00:03:11.000 --> 00:03:14.000  
After we write,

00:03:14.000 --> 00:03:22.000  
we will share, we will talk about how that works,

00:03:22.000 --> 00:03:31.000  
and at the end we would listen to the poem again and we will talk  
about the next steps I will book

00:03:31.000 --> 00:03:35.000  
our time together coming up. So I think that about covers it.

00:03:35.000 --> 00:03:44.000  
So, one thing that I wanted to say before I drop into our meditative  
offering is that

00:03:44.000 --> 00:03:49.000  
we have two little (indiscernible) and they have been multiple times  
during the pandemic where

00:03:49.000 --> 00:03:52.000  
deep, deep in the guided meditation,

00:03:52.000 --> 00:03:55.000  
and the Nestlé happened or something happens, and my dogs

00:03:55.000 --> 00:03:57.000  
about like crazy.

00:03:57.000 --> 00:04:04.000  
So, if that happens that's all pretend in advance

00:04:04.000 --> 00:04:11.000  
that it is a moment,

00:04:11.000 --> 00:04:17.000  
in case you got a little bit sleepy,

00:04:17.000 --> 00:04:23.000  
it is just to wake us back up to the moment. So, that was my dog

00:04:23.000 --> 00:04:29.000  
morning. So, before we hunker down

00:04:29.000 --> 00:04:33.000  
into the mindfulness meditation, you might have already done this.

00:04:33.000 --> 00:04:38.000  
But if you click and look, click and look,

00:04:38.000 --> 00:04:45.000  
and when you are seeing to somebody who is a friend, wave at them.

00:04:45.000 --> 00:04:47.000  
Nobody would know exactly who you are waving at but may be your  
intention will make it clear.,

00:04:47.000 --> 00:04:52.000  
exactly huge you are waving at that you are delighted to see!

00:04:52.000 --> 00:04:59.000  
And you can supplement in the chat who you are really happy to see!  
I am happy to see so

00:04:59.000 --> 00:05:03.000  
oooooooooooo many of you beautiful humans, from so many parts of the  
world.

00:05:03.000 --> 00:05:06.000  
It is a miracle!

00:05:06.000 --> 00:05:13.000  
This Zoom

00:05:13.000 --> 00:05:20.000

, as tedious as it has been a sometimes in the past two years, and I am also tired of seeing

00:05:20.000 --> 00:05:26.000

myself every single day in the Zoom lens, we would not be here celebrating the poetry at each

00:05:26.000 --> 00:05:31.000

other, without this vehicle. So, let's begin to settle in. But before we go

00:05:31.000 --> 00:05:36.000

inward inward, let's take a second to we contextualize what we even see around us.

00:05:36.000 --> 00:05:37.000

So,

00:05:37.000 --> 00:05:47.000

by all the content, moving your head and neck,

00:05:47.000 --> 00:05:53.000

start looking at the things in your environment,

00:05:53.000 --> 00:06:00.000

as the if seeing them for the first time.

00:06:00.000 --> 00:06:07.000

If you are in a familiar space it is likely that some of the things that you placed there, you

00:06:07.000 --> 00:06:13.000

placed there very purposefully. So just delight in a) viewing and smiling

00:06:13.000 --> 00:06:19.000

and seeing what is around you, and also b) delight in

00:06:19.000 --> 00:06:26.000

the lost art

00:06:26.000 --> 00:06:29.000

of moving the head and the neck and the eyes to look about. Sometimes,

00:06:29.000 --> 00:06:38.000

just so deeply in our phone for navigation that we really forget what it feels like to move this

00:06:38.000 --> 00:06:44.000

fine, move the neck, move the eyes. And then,

00:06:44.000 --> 00:06:48.000

do a few wiggles. Wiggle the fingers, the vests, the toes,

00:06:48.000 --> 00:06:56.000

the shoulders, the neck, the draw, make some faces...

00:06:56.000 --> 00:07:00.000

We are here in Eastern standard Time,

00:07:00.000 --> 00:07:06.000

so maybe there is some stuckness that got jammed up in a seated business meetings.

00:07:06.000 --> 00:07:11.000

And now, we will begin to go inward.

00:07:11.000 --> 00:07:16.000

So, I like to place my hands on my lap,

00:07:16.000 --> 00:07:19.000

on the desk or table, and pick a comfortable position,

00:07:19.000 --> 00:07:24.000

and I like the

00:07:24.000 --> 00:07:28.000

palms open offering, the receiving,

00:07:28.000 --> 00:07:32.000

receptacle mode.

00:07:32.000 --> 00:07:36.000

I also like to put my feet on the floor,

00:07:36.000 --> 00:07:40.000

and

00:07:40.000 --> 00:07:42.000

just to remind me of the ground.

00:07:42.000 --> 00:07:46.000

So begin

00:07:46.000 --> 00:07:49.000

to maybe become aware

00:07:49.000 --> 00:07:52.000  
that you are

00:07:52.000 --> 00:07:56.000  
a believing,

00:07:56.000 --> 00:07:57.000  
the young,

00:07:57.000 --> 00:07:58.000  
in a place in

00:07:58.000 --> 00:08:05.000  
a moment.

00:08:05.000 --> 00:08:07.000  
Feel

00:08:07.000 --> 00:08:11.000  
gravity

00:08:11.000 --> 00:08:16.000  
and

00:08:16.000 --> 00:08:17.000  
that your skin and muscles

00:08:17.000 --> 00:08:19.000  
think a little.

00:08:19.000 --> 00:08:23.000  
Just let gravity pulled ever they figure down,

00:08:23.000 --> 00:08:28.000  
but not in a weighted, despairing way.

00:08:28.000 --> 00:08:36.000  
Just exhale, and settle in.

00:08:36.000 --> 00:08:39.000  
You might want to put a tiny little

00:08:39.000 --> 00:08:43.000  
smile at the corner of your mouth,

00:08:43.000 --> 00:08:44.000  
/

00:08:44.000 --> 00:08:47.000  
.

00:08:47.000 --> 00:08:50.000  
(unknown name) and I did a

00:08:50.000 --> 00:08:52.000  
dance workshop last night together,

00:08:52.000 --> 00:08:56.000  
and they talked about

00:08:56.000 --> 00:08:59.000  
privileging pleasure,

00:08:59.000 --> 00:09:01.000  
so what does it feel like

00:09:01.000 --> 00:09:02.000  
if you

00:09:02.000 --> 00:09:05.000  
embody

00:09:05.000 --> 00:09:17.000  
, in this moment, pleasure?

00:09:17.000 --> 00:09:19.000  
Become aware

00:09:19.000 --> 00:09:21.000  
of the medical

00:09:21.000 --> 00:09:37.000  
of your breath.

00:09:37.000 --> 00:09:47.000  
The miracle of your beating heart.

00:09:47.000 --> 00:09:50.000  
I find that if I pause,

00:09:50.000 --> 00:09:53.000  
between breaths,

00:09:53.000 --> 00:09:58.000  
between inhale and exhale,

00:09:58.000 --> 00:10:01.000  
between exhale and inhale,

00:10:01.000 --> 00:10:04.000

I can often

00:10:04.000 --> 00:10:10.000  
feel and find

00:10:10.000 --> 00:10:38.000  
a pulse and heartbeat.

00:10:38.000 --> 00:10:44.000  
The privilege of pleasure

00:10:44.000 --> 00:10:46.000  
the medical of breath,

00:10:46.000 --> 00:10:52.000  
of pulse,

00:10:52.000 --> 00:10:57.000  
of sitting together

00:10:57.000 --> 00:10:58.000  
when

00:10:58.000 --> 00:11:02.000  
none of us

00:11:02.000 --> 00:11:05.000  
except for maybe 80 and caps playing,

00:11:05.000 --> 00:11:07.000  
and Sam and Stephen,

00:11:07.000 --> 00:11:31.000  
are in the same room as one another.

00:11:31.000 --> 00:11:41.000  
I love in at me.

00:11:41.000 --> 00:11:46.000  
-- I love anatomy. And I was privileged to be at a medical school

00:11:46.000 --> 00:11:50.000  
with and anatomist, and I learned something about a heart.

00:11:50.000 --> 00:11:56.000  
That I would like to share.

00:11:56.000 --> 00:11:59.000  
At the sword of the back face of the heart

00:11:59.000 --> 00:12:01.000  
is a tiny little

00:12:01.000 --> 00:12:05.000

...

00:12:05.000 --> 00:12:08.000  
It looks like a little piece of cartilage,

00:12:08.000 --> 00:12:09.000  
a valve that has

00:12:09.000 --> 00:12:15.000  
shut.

00:12:15.000 --> 00:12:26.000  
And asking about what that was.

00:12:26.000 --> 00:12:30.000  
And when a baby is in utero,

00:12:30.000 --> 00:12:33.000  
that valve is opened, and it is essentially sharing

00:12:33.000 --> 00:12:35.000  
heartbeat, left,

00:12:35.000 --> 00:12:36.000  
it is a tether

00:12:36.000 --> 00:12:44.000  
to the mother.

00:12:44.000 --> 00:12:46.000  
I was curious what happens,

00:12:46.000 --> 00:12:49.000  
why does it know

00:12:49.000 --> 00:12:50.000  
to untethered?

00:12:50.000 --> 00:12:52.000  
To not be an open

00:12:52.000 --> 00:12:58.000  
portal?

00:12:58.000 --> 00:13:01.000  
And the way that it works is that

00:13:01.000 --> 00:13:03.000

when the baby is born,

00:13:03.000 --> 00:13:07.000

we hope that

00:13:07.000 --> 00:13:10.000

that healthy baby, the first thing it does is

00:13:10.000 --> 00:13:14.000

let out a lie.

00:13:14.000 --> 00:13:16.000

It is the cardigan,

00:13:16.000 --> 00:13:18.000

it is the filling of the lungs,

00:13:18.000 --> 00:13:20.000

that closes

00:13:20.000 --> 00:13:26.000

that little opening.

00:13:26.000 --> 00:13:31.000

So that that child then has agency over breath and heartbeat.

00:13:31.000 --> 00:13:34.000

And,

00:13:34.000 --> 00:13:36.000

I said something like

00:13:36.000 --> 00:13:37.000

"

00:13:37.000 --> 00:13:40.000

That is crazy!

00:13:40.000 --> 00:13:42.000

" And he said "

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

Well, my fellow physicians

00:13:46.000 --> 00:13:50.000

probably would not agree with me, but I think that is

00:13:50.000 --> 00:13:51.000

God."

00:13:51.000 --> 00:13:54.000

It is a miracle.

00:13:54.000 --> 00:13:56.000

To be here with you all,

00:13:56.000 --> 00:14:00.000

celebrating breath,

00:14:00.000 --> 00:14:07.000

our own heartbeat,

00:14:07.000 --> 00:14:13.000

feeling into the collective heartbeat and to be expressed through poetry and I would love for

00:14:13.000 --> 00:14:15.000

poetry and each other.

00:14:15.000 --> 00:14:19.000

So let's get ready to listen, to learn and to fight.

00:14:19.000 --> 00:14:23.000

And go ahead and above our palms together,

00:14:23.000 --> 00:14:25.000

make some warmth,

00:14:25.000 --> 00:14:28.000

and then perhaps

00:14:28.000 --> 00:14:30.000

take them to our faith.

00:14:30.000 --> 00:14:32.000

I like to give myself

00:14:32.000 --> 00:14:37.000

a little face massage,

00:14:37.000 --> 00:14:43.000

to come back into the room,

00:14:43.000 --> 00:14:47.000

and we are going to turn our time over to Manuel.

00:14:47.000 --> 00:14:48.000

We are so delighted

00:14:48.000 --> 00:14:49.000  
to have him here,

00:14:49.000 --> 00:14:52.000  
and we have learned from man well

00:14:52.000 --> 00:14:57.000  
and from some of you poets may already know this,

00:14:57.000 --> 00:15:00.000  
poetry lovers, that public three-month is a very busy month

00:15:00.000 --> 00:15:02.000  
for poets.

00:15:02.000 --> 00:15:05.000  
So, we are very lucky to have Manuel here.

00:15:05.000 --> 00:15:06.000  
Manuel,

00:15:06.000 --> 00:15:07.000  
take it away.

00:15:07.000 --> 00:15:09.000  
MANUEL IRIS:

00:15:09.000 --> 00:15:11.000  
Hello everybody.

00:15:11.000 --> 00:15:14.000  
I enjoy a lot

00:15:14.000 --> 00:15:16.000  
this first meditation,

00:15:16.000 --> 00:15:19.000  
that is part of all of the

00:15:19.000 --> 00:15:20.000  
mindful poetry

00:15:20.000 --> 00:15:21.000  
and governments.

00:15:21.000 --> 00:15:22.000  
Because usually,

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

poetry gatherings

00:15:25.000 --> 00:15:30.000

have of her demeanour's,

00:15:30.000 --> 00:15:34.000

people talk, they present their homes, but there is no silence before.

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

That silencing I only know,

00:15:37.000 --> 00:15:41.000

consistently done in (indiscernible),

00:15:41.000 --> 00:15:43.000

and in mindful poetry moments.

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

And I vividly

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

really enjoy that, because I think

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

that that is the way to access a poem.

00:15:52.000 --> 00:15:54.000

I think that a poem

00:15:54.000 --> 00:15:57.000

is some sort of a...

00:15:57.000 --> 00:16:01.000

I was reading a definitely beautiful definition of poetry,

00:16:01.000 --> 00:16:03.000

whether he said that every home is a

00:16:03.000 --> 00:16:05.000

house for spirits. I believe

00:16:05.000 --> 00:16:07.000

that a poem is

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

every poem is a prayer,

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

and every poem is some kind of a temple,

00:16:13.000 --> 00:16:18.000

where you are going to walk into a temple,

00:16:18.000 --> 00:16:23.000

and in some cultures you cover your head, or you take your shoes off,

00:16:23.000 --> 00:16:30.000

or you just quiet yourself,

00:16:30.000 --> 00:16:37.000

you do not just walk into the poem as if you were walking into any other form of language.

00:16:37.000 --> 00:16:41.000

And the silencing is important, because it allows us to perceive things

00:16:41.000 --> 00:16:45.000

as Stacy started saying, look around as if things were

00:16:45.000 --> 00:16:47.000

new, and that is important.

00:16:47.000 --> 00:16:49.000

Because that is what poetry does.

00:16:49.000 --> 00:16:52.000

Sometimes a power which is making up a poem,

00:16:52.000 --> 00:16:56.000

and sometimes they are just receiving the gift and leaving the

00:16:56.000 --> 00:16:59.000

(indiscernible).

00:16:59.000 --> 00:17:05.000

And I do believe that a poem is a form of prayer,

00:17:05.000 --> 00:17:11.000

you (indiscernible) yourself, you receive a gift, and then you leave

00:17:11.000 --> 00:17:14.000

testimony. The testimony is the poem itself, and the memory

00:17:14.000 --> 00:17:16.000

that you were able to foresee transcended.

00:17:16.000 --> 00:17:19.000

And transcendence

00:17:19.000 --> 00:17:24.000

left this trace behind, which is the poem.

00:17:24.000 --> 00:17:29.000

And it is our responsibility to be able to perceive it with each other.

00:17:29.000 --> 00:17:32.000

And this is the perfect segue for this poem.

00:17:32.000 --> 00:17:34.000

That Stacy polluted so well.

00:17:34.000 --> 00:17:39.000

When she repeated the word miracle.

00:17:39.000 --> 00:17:44.000

So many times the miracle of breath, and the miracle of our heartbeat, etc.,

00:17:44.000 --> 00:17:45.000

these everyday miracles

00:17:45.000 --> 00:17:49.000

are still medicals even if they happen every day.

00:17:49.000 --> 00:17:51.000

I honestly believe that when we

00:17:51.000 --> 00:17:57.000

ask for miracles,

00:17:57.000 --> 00:18:02.000

to any deities, because we are not paying attention because they are constantly happening

00:18:02.000 --> 00:18:03.000

around us,

00:18:03.000 --> 00:18:13.000

it shows us that the magic is so everyday. We get used to it.

00:18:13.000 --> 00:18:15.000

This poem is called precisely "Miracle"

00:18:15.000 --> 00:18:18.000

e".

00:18:18.000 --> 00:18:21.000

I have to confess that this is a Cincinnati poem.

00:18:21.000 --> 00:18:27.000

It was not only written in Cincinnati, but it was at

00:18:27.000 --> 00:18:30.000

about an actual event, when I lived in Clifton.

00:18:30.000 --> 00:18:33.000

And I was

00:18:33.000 --> 00:18:46.000

mesmerized, as I am today, every time that I see a magnolia tree.

00:18:46.000 --> 00:18:56.000

I am going to read the poem in English, and then in Spanish.

00:18:56.000 --> 00:19:02.000

Tribute to Gastón Baquero Very close to my house is an enormous magnolia tree, quiet old child

00:19:02.000 --> 00:19:06.000

from which— at the end of winter— bloom beautiful piano arpeggios.

00:19:06.000 --> 00:19:12.000

Ignored for weeks the melody of the petals ends falling to the silence of the ground.

00:19:12.000 --> 00:19:18.000

No one hears that miracle, except the quiet blind woman who lives in that house and who

00:19:18.000 --> 00:19:31.000

doesn't know if in her yard each spring a magnolia blooms or a piano falls in love.

00:19:31.000 --> 00:19:41.000

Speak (Speaks Spanish / Habla Español)

00:19:41.000 --> 00:19:47.000

Muy cerca de mi casa hay un enorme magnolia, tranquilo anciano infantil del cual florecen al

00:19:47.000 --> 00:19:53.000

final del invierno hermosos arpeggios de piano. Ignorada por semanas la melodía de los pétalos

00:19:53.000 --> 00:19:57.000

termina por caer al silencio del piso. Nadie escucha el milagro,

excepto la callada

00:19:57.000 --> 00:20:05.000

mujer ciega que vive en esa casa y que no sabe si en su patio cada primavera florece un magnolia o

00:20:05.000 --> 00:20:11.000

se enamora un piano.

00:20:11.000 --> 00:20:13.000

As I was telling you,

00:20:13.000 --> 00:20:35.000

sometimes

00:20:35.000 --> 00:20:42.000

the job of the poet is to keep that image forever.

00:20:42.000 --> 00:20:45.000

Sometimes it is a actual in time.

00:20:45.000 --> 00:20:48.000

Sometimes poems are an epiphany.

00:20:48.000 --> 00:20:52.000

Sometimes poems are prices of something that we did not see,

00:20:52.000 --> 00:20:56.000

and sometimes it is the entity that surprises us,

00:20:56.000 --> 00:20:59.000

and we have a responsibility, I feel, as poets,

00:20:59.000 --> 00:21:04.000

to put it down into the page so that wisdom and music and image

00:21:04.000 --> 00:21:07.000

does not fade away into oblivion.

00:21:07.000 --> 00:21:13.000

I do think it is a responsibility and obligation when those beautiful things happened,

00:21:13.000 --> 00:21:15.000

to leave testimony that they happen.

00:21:15.000 --> 00:21:24.000

And that is what happened with this poem.

00:21:24.000 --> 00:21:29.000

I live very close to a house that was around the corner,

00:21:29.000 --> 00:21:35.000

which had a beautiful, very tall and bold magnolia tree.

00:21:35.000 --> 00:21:41.000

I am mesmerized by magnolia trees because they are gorgeous, but they are only gorgeous for a

00:21:41.000 --> 00:21:47.000

couple of weeks per year. But they are so beautiful that it is worth all of

00:21:47.000 --> 00:21:52.000

the weight for next year, to see that magnolia. And I saw this woman

00:21:52.000 --> 00:21:55.000

that watered this magnolia throughout the year,

00:21:55.000 --> 00:21:57.000

and she went out to her backyard,

00:21:57.000 --> 00:21:59.000

and water to this magnolia.

00:21:59.000 --> 00:22:02.000

And I could see her always from afar.

00:22:02.000 --> 00:22:06.000

And I thought that it was very beautiful

00:22:06.000 --> 00:22:17.000

that she would take care of these magnolia trees.

00:22:17.000 --> 00:22:22.000

And then I noticed that this woman was blind.

00:22:22.000 --> 00:22:27.000

So she would not see those flowers, even for those three weeks,

00:22:27.000 --> 00:22:29.000

but she still love the magnolia.

00:22:29.000 --> 00:22:32.000

She still had this relationship,

00:22:32.000 --> 00:22:35.000

maybe based on memory and may be based on family,

00:22:35.000 --> 00:22:38.000

maybe based on smell, she

00:22:38.000 --> 00:22:42.000

clearly enjoyed this tree as much or even more than I did.

00:22:42.000 --> 00:22:45.000

And have a relationship with this tree, to me,

00:22:45.000 --> 00:22:46.000

was

00:22:46.000 --> 00:22:49.000

nothing less than magic.

00:22:49.000 --> 00:22:53.000

Nothing less than a miracle.

00:22:53.000 --> 00:22:57.000

And I felt the responsibility of putting down that stop me.

00:22:57.000 --> 00:23:00.000

Of course, when writing the poem,

00:23:00.000 --> 00:23:01.000

I started listening

00:23:01.000 --> 00:23:04.000

while

00:23:04.000 --> 00:23:14.000

waiting to music

00:23:14.000 --> 00:23:21.000

and I thought that maybe it was the sound of the wind, or the sound of the flood was wonderful,

00:23:21.000 --> 00:23:26.000

something else that I cannot comprehend. And that is when the piano came.

00:23:26.000 --> 00:23:33.000

I was not planning to put a piano in the middle of this poem but it showed up while I was

00:23:33.000 --> 00:23:39.000

fighting, because that is what sometimes happens when we are writing things. And I believe that

00:23:39.000 --> 00:23:44.000

this poem is a poem that helps us to slow down and to see

00:23:44.000 --> 00:23:47.000

the everyday magic that is happening around us.

00:23:47.000 --> 00:23:51.000

The everyday miracle.

00:23:51.000 --> 00:23:54.000

I am a, right now, in the constant presence

00:23:54.000 --> 00:23:57.000

of a person that is in constant or,

00:23:57.000 --> 00:24:00.000

my daughter is now four years old,

00:24:00.000 --> 00:24:02.000

and everything is new.

00:24:02.000 --> 00:24:04.000

And everything is amazing for her.

00:24:04.000 --> 00:24:06.000

And when I see her,

00:24:06.000 --> 00:24:08.000

in all,

00:24:08.000 --> 00:24:09.000

we

00:24:09.000 --> 00:24:13.000

,

00:24:13.000 --> 00:24:18.000

and we had a conversation about him open on a tree actually last week,

00:24:18.000 --> 00:24:22.000

belonging to another neighbour, and she called me out and said "Papa

00:24:22.000 --> 00:24:26.000

! Come here and look at the neighbour's tree!

00:24:26.000 --> 00:24:27.000

Look at the flowers!"

00:24:27.000 --> 00:24:35.000

And I said "Yes,

00:24:35.000 --> 00:24:41.000

close to the Court and she said "they are beautiful!" And I told her "they are called

00:24:41.000 --> 00:24:47.000

magnolias." And she said "woWopw.w..."

00:24:47.000 --> 00:24:55.000

And I said did you like them? And she said "I like their name."

00:24:55.000 --> 00:25:02.000

So this little human being cared about was, she liked the flowers but she really liked the name

00:25:02.000 --> 00:25:06.000

of the flowers. And the flowers and the child, and the surprised

00:25:06.000 --> 00:25:08.000

by the sound of words,

00:25:08.000 --> 00:25:13.000

are going to keep happening today. And they are going to keep happening tomorrow.

00:25:13.000 --> 00:25:18.000

And not because they happen every day to they stop being a medical.

00:25:18.000 --> 00:25:21.000

Like breath, like love, like faith, like understanding something.

00:25:21.000 --> 00:25:24.000

The silence that there is before going to sleep,

00:25:24.000 --> 00:25:26.000

the first smell of sound

00:25:26.000 --> 00:25:28.000

when we wake up.

00:25:28.000 --> 00:25:31.000

All of that not because it happens every day,

00:25:31.000 --> 00:25:35.000

we should not get used to not calling it magic.

00:25:35.000 --> 00:25:37.000

Because that is

00:25:37.000 --> 00:25:40.000

I believe that we are surrounded by miracles.

00:25:40.000 --> 00:25:41.000

If we pay attention.

00:25:41.000 --> 00:25:45.000

And I also believe

00:25:45.000 --> 00:25:55.000

that poetry helps us to see those miracles,

00:25:55.000 --> 00:26:00.000

and the Russian have an academic term for this that they call "

00:26:00.000 --> 00:26:02.000

The automatic station."

00:26:02.000 --> 00:26:04.000

They say that we have an automatic

00:26:04.000 --> 00:26:10.000

idea of things,

00:26:10.000 --> 00:26:16.000

when we say the weather chair we think about a chair because we are used to them.

00:26:16.000 --> 00:26:23.000

But when we find the chair in the poem, it is the first time that we see that chair.

00:26:23.000 --> 00:26:31.000

When we see a tree in the poem, it is the first time that we see that tree. And that tree is

00:26:31.000 --> 00:26:38.000

happening for the first time to us, every time that we see it. So we are not having this

00:26:38.000 --> 00:26:42.000

automatic image anymore. Puppetry is helping us precisely to slow down. We

00:26:42.000 --> 00:26:46.000

need to slow down, and to realize, and another these miracles.

00:26:46.000 --> 00:26:48.000

I believe that puppetry

00:26:48.000 --> 00:26:53.000

is an act of love, and love is never in a hurry.

00:26:53.000 --> 00:26:55.000

Love is never in a hurry. Puppetry

00:26:55.000 --> 00:26:56.000

oet

00:26:56.000 --> 00:26:58.000

ry

00:26:58.000 --> 00:27:00.000

leads us to slow down.

00:27:00.000 --> 00:27:02.000

This poem is a

00:27:02.000 --> 00:27:06.000

poem of contemplation.

00:27:06.000 --> 00:27:08.000

Customer camel,

00:27:08.000 --> 00:27:12.000

who I dedicated this poem to,

00:27:12.000 --> 00:27:13.000

Gaston Baquero

00:27:13.000 --> 00:27:17.000

,

00:27:17.000 --> 00:27:20.000

who I dedicated this, too, is always writing poetry

00:27:20.000 --> 00:27:29.000

about what is magical to pay attention to.

00:27:29.000 --> 00:27:35.000

I think it is the work of the public, and it is the power of poetry,

00:27:35.000 --> 00:27:37.000

to make every human

00:27:37.000 --> 00:27:38.000

a child.

00:27:38.000 --> 00:27:40.000

Again.

00:27:40.000 --> 00:27:43.000

We go back

00:27:43.000 --> 00:27:46.000  
to that moment

00:27:46.000 --> 00:27:52.000  
which was the first moment of humankind,

00:27:52.000 --> 00:27:56.000  
where things didn't have names, and we had to invent them for everything.

00:27:56.000 --> 00:28:02.000  
We go to that first moment of humankind,

00:28:02.000 --> 00:28:07.000  
where we did not understand reality and we invented gods, and we invented realities, and we

00:28:07.000 --> 00:28:13.000  
invented because Madrone's -- cosmologies

00:28:13.000 --> 00:28:19.000  
and we invented the reason for the universe. Every child at the beginning of humanity

00:28:19.000 --> 00:28:25.000  
and ever be beginning at the beginning of our knowledge.

00:28:25.000 --> 00:28:33.000  
When we see a kid that sees a flower and doesn't know it's neighbour. When we see a kid who sees a

00:28:33.000 --> 00:28:39.000  
vein and does not know the explanation, we are attending again the beginning of humankind. We

00:28:39.000 --> 00:28:44.000  
are beginning again the reason why religion exists, the reason why science exists,

00:28:44.000 --> 00:28:47.000  
the reason why cosmology exists, and the reason that poetry

00:28:47.000 --> 00:28:50.000  
will never fade away.

00:28:50.000 --> 00:28:54.000  
It doesn't matter, in the get 2024, and we have flying cars.

00:28:54.000 --> 00:28:55.000

Poetry,

00:28:55.000 --> 00:28:58.000

gathering around welds, will still be a think.

00:28:58.000 --> 00:28:59.000

Look.

00:28:59.000 --> 00:29:00.000

We are always

00:29:00.000 --> 00:29:02.000

the beginning

00:29:02.000 --> 00:29:13.000

of humanity.

00:29:13.000 --> 00:29:18.000

There is this beautiful line by a French poet what he says "

00:29:18.000 --> 00:29:20.000

The sea is always starting again,

00:29:20.000 --> 00:29:23.000

(Speaks French / Parle Français)"

00:29:23.000 --> 00:29:25.000

and that is how humanity is always

00:29:25.000 --> 00:29:28.000

the getting again.

00:29:28.000 --> 00:29:30.000

We are always starting again,

00:29:30.000 --> 00:29:31.000

and that is why

00:29:31.000 --> 00:29:35.000

there is always hope.

00:29:35.000 --> 00:29:36.000

Because we are starting again.

00:29:36.000 --> 00:29:38.000

All of the time.

00:29:38.000 --> 00:29:41.000

We need to slow down.

00:29:41.000 --> 00:29:44.000

And to see the miracles around us.

00:29:44.000 --> 00:29:48.000

So,

00:29:48.000 --> 00:29:52.000

there inviting the pumps that I want to give you

00:29:52.000 --> 00:29:53.000

is a little

00:29:53.000 --> 00:29:56.000

unorthodox.

00:29:56.000 --> 00:29:59.000

Because usually a writing prompt is a verse

00:29:59.000 --> 00:30:00.000

,

00:30:00.000 --> 00:30:04.000

but I am going to give you some kind of the first verse,

00:30:04.000 --> 00:30:07.000

and maybe the title. Which is

00:30:07.000 --> 00:30:14.000

I remember the miracle.

00:30:14.000 --> 00:30:19.000

And I want you to fake about something that happened at some point in your life,

00:30:19.000 --> 00:30:24.000

every day, something that maybe everybody saw,

00:30:24.000 --> 00:30:28.000

and you see how the kids like to hide in plain sight?

00:30:28.000 --> 00:30:30.000

Have you played that game?

00:30:30.000 --> 00:30:32.000

Hiding something in plain sight? Paragraph

00:30:32.000 --> 00:30:35.000

that is how --

00:30:35.000 --> 00:30:37.000

That is how the miracles.

00:30:37.000 --> 00:30:41.000

Think about something,

00:30:41.000 --> 00:30:45.000

when you were a kid you look at answer walking up your wall,

00:30:45.000 --> 00:30:48.000

with leaves,

00:30:48.000 --> 00:30:52.000

even if you were older than that,

00:30:52.000 --> 00:30:57.000

you remember going out with your friends and looking at the moon.

00:30:57.000 --> 00:30:58.000

If you see everything,

00:30:58.000 --> 00:30:59.000

in your body,

00:30:59.000 --> 00:31:01.000

if you have seen

00:31:01.000 --> 00:31:03.000

little buddy,

00:31:03.000 --> 00:31:06.000

in the mornings when you go out,

00:31:06.000 --> 00:31:08.000

if you see

00:31:08.000 --> 00:31:10.000

somebody really touched by something,

00:31:10.000 --> 00:31:12.000

that everybody that pass,

00:31:12.000 --> 00:31:13.000

tell me

00:31:13.000 --> 00:31:15.000

that story.

00:31:15.000 --> 00:31:17.000

And tell me why

00:31:17.000 --> 00:31:20.000  
it is a miracle.

00:31:20.000 --> 00:31:24.000  
It is just that we didn't see it.

00:31:24.000 --> 00:31:26.000  
STACY SIMS:

00:31:26.000 --> 00:31:28.000  
Alright.

00:31:28.000 --> 00:31:31.000  
I will set our timer for our

00:31:31.000 --> 00:31:34.000  
10 minutes.

00:31:34.000 --> 00:31:40.000  
And then we will come back, and we would hear some of the beauty of  
your

00:31:40.000 --> 00:32:10.000  
work.

00:40:22.000 --> 00:40:24.000  
Stacy Sims

00:40:24.000 --> 00:40:28.000  
we have got about an

00:40:28.000 --> 00:40:33.000  
STACY SIMS:

00:40:33.000 --> 00:40:47.000  
We have got about a minute and 1/2, just so that you know.

00:40:47.000 --> 00:40:48.000  
(

00:40:48.000 --> 00:40:49.000  
Exercise

00:40:49.000 --> 00:41:19.000  
)

00:41:35.000 --> 00:41:37.000  
STACY SIMS:

00:41:37.000 --> 00:41:40.000

Alright,

00:41:40.000 --> 00:41:46.000

so if you could take yourself to the end of your lines

00:41:46.000 --> 00:41:49.000

or stanza,

00:41:49.000 --> 00:41:55.000

so that we can hear some of the beauty and the medical from our group.

00:41:55.000 --> 00:41:59.000

And as usual, we will invite you to just amaze your hand,

00:41:59.000 --> 00:42:07.000

using the reaction button.

00:42:07.000 --> 00:42:13.000

So it looks like Eric has put his hand up. Ever, we will let you go first.

00:42:13.000 --> 00:42:20.000

And then if you could also help us out, thank you M, by using the icon

00:42:20.000 --> 00:42:22.000

and that the reactions assess "Vase hand"r

00:42:22.000 --> 00:42:25.000

aise hand".

00:42:25.000 --> 00:42:29.000

And then Manuel will comment on everyone.

00:42:29.000 --> 00:42:33.000

So Manuel, I am going to turn it over to you.

00:42:33.000 --> 00:42:34.000

MANUEL IRIS:

00:42:34.000 --> 00:42:36.000

Well I hope that this was

00:42:36.000 --> 00:42:38.000

a very

00:42:38.000 --> 00:42:43.000

decisive memory.

00:42:43.000 --> 00:42:49.000

And I am going to ask you to write your name in the chat,

00:42:49.000 --> 00:42:51.000

so that I can follow that list.

00:42:51.000 --> 00:42:53.000

I'd call on you. STACY SIMS:

00:42:53.000 --> 00:42:55.000

OK.

00:42:55.000 --> 00:42:56.000

MANUEL IRIS:

00:42:56.000 --> 00:42:57.000

So

00:42:57.000 --> 00:42:58.000

Eric

00:42:58.000 --> 00:42:59.000

, Nin

00:42:59.000 --> 00:43:00.000

a, Sar

00:43:00.000 --> 00:43:01.000

ah, Ste

00:43:01.000 --> 00:43:02.000

ve, Wa

00:43:02.000 --> 00:43:03.000

de, N

00:43:03.000 --> 00:43:05.000

ina,

00:43:05.000 --> 00:43:09.000

if you could also just invite your name in the chat.

00:43:09.000 --> 00:43:10.000

We have a double list.

00:43:10.000 --> 00:43:11.000

MANUEL IRIS:

00:43:11.000 --> 00:43:17.000

So that I can follow that.

00:43:17.000 --> 00:43:21.000

One oven that we learned, I guess, from our exercise

00:43:21.000 --> 00:43:24.000

is that life is a Viking pub.

00:43:24.000 --> 00:43:26.000

We are constantly looking

00:43:26.000 --> 00:43:27.000

for a writing

00:43:27.000 --> 00:43:41.000

prompts

00:43:41.000 --> 00:43:47.000

even if we do not know what to talk about. And sometimes I received a beautiful message

00:43:47.000 --> 00:43:51.000

while you are inviting, and sometimes you have writers block.

00:43:51.000 --> 00:43:55.000

And you can just tell something that is already poetry in itself.

00:43:55.000 --> 00:44:01.000

And telling that story will help us a lot.

00:44:01.000 --> 00:44:02.000

Can we start with

00:44:02.000 --> 00:44:07.000

Sarah?

00:44:07.000 --> 00:44:11.000

We could try. SPEAKER:

00:44:11.000 --> 00:44:14.000

Thank you. I am so glad you are here Manuel.

00:44:14.000 --> 00:44:16.000

Thank you.

00:44:16.000 --> 00:44:18.000

This one is called "Neighbourhood."

00:44:18.000 --> 00:44:22.000

If you open

00:44:22.000 --> 00:44:28.000

the door to our apartment, walked down the dark staircase you will find the door

00:44:28.000 --> 00:44:34.000

to the apartment of Miss Frankie. Yesterday on the way to the laundry room I found

00:44:34.000 --> 00:44:38.000

Miss funky stock blind and constipated, quivering undersigned look

00:44:38.000 --> 00:44:43.000

by our door. Alarmed, I called out to her and knocked on her

00:44:43.000 --> 00:44:44.000

door. No response.

00:44:44.000 --> 00:44:50.000

I followed her Doctor the main courtyard, and Miss one day Geld stand a hello from her part.

00:44:50.000 --> 00:44:54.000

Is that Frankie stock? Can from along the way

00:44:54.000 --> 00:44:57.000

punks head out, and confirms. The supers dog

00:44:57.000 --> 00:44:58.000

says the same thing.

00:44:58.000 --> 00:45:03.000

About in a tower, so I cannot come out yet.

00:45:03.000 --> 00:45:07.000

Everybody calls out to Mrs likely, more banging on her door,

00:45:07.000 --> 00:45:09.000

and eventually she appears

00:45:09.000 --> 00:45:15.000

never in unknot she holds in the palm of her hand.

00:45:15.000 --> 00:45:20.000

Hello there. I am just getting ready to take him for a walk,

00:45:20.000 --> 00:45:24.000

just having a little slack. She welcomed in her visitor,

00:45:24.000 --> 00:45:29.000

and Kim texted her glad that she had been located. The super's daughter

00:45:29.000 --> 00:45:33.000

retreat into her morning ablutions, and I continue on to the laundry room.

00:45:33.000 --> 00:45:35.000

Thank you. MANUEL IRIS:

00:45:35.000 --> 00:45:39.000

What a beautiful community!

00:45:39.000 --> 00:45:43.000

And that is a miracle, right now especially.

00:45:43.000 --> 00:45:46.000

Eric?

00:45:46.000 --> 00:45:50.000

Can you please read your poem for us.

00:45:50.000 --> 00:45:52.000

SPEAKER:

00:45:52.000 --> 00:45:54.000

Can you hear me now?

00:45:54.000 --> 00:46:17.000

Because I cannot hear you.

00:46:17.000 --> 00:46:24.000

I do not know the age of everybody here but this might be people's aid or culture. But this was

00:46:24.000 --> 00:46:28.000

about hockey. I am from Minnesota at hockey is our spot here.

00:46:28.000 --> 00:46:33.000

So ever members the hockey I was young, and it happened in the sixth grade.

00:46:33.000 --> 00:46:40.000

The title of the book was called "Miracle on ice." The USA men's hockey team that wins the

00:46:40.000 --> 00:46:46.000

gold medal in ice hockey in the 1980 Olympics in New York. They pulled an unforgettable

00:46:46.000 --> 00:46:51.000

upset of the Russian hockey team, and I remember (unknown name), out of Boston College,

00:46:51.000 --> 00:46:53.000

asked the Soviet goalie

00:46:53.000 --> 00:46:58.000

to cinch the victory. I listened to the game on the video because it

00:46:58.000 --> 00:47:03.000

was not like on TV. My heart and mind were enthralled in the action.

00:47:03.000 --> 00:47:05.000

The US 18

00:47:05.000 --> 00:47:08.000

was made up of college kids, hand-picked by Albert Minnesota coach,

00:47:08.000 --> 00:47:13.000

and they triumphantly beat a team of professionals

00:47:13.000 --> 00:47:18.000

from the Soviet Union. A monumental upset at a glorious gold medal.

00:47:18.000 --> 00:47:26.000

I was in the sixth grade and I walked into my classroom and I vote

00:47:26.000 --> 00:47:32.000

the statement on the blackboard "USA wins the gold medal." Because I was proud of them

00:47:32.000 --> 00:47:34.000

being a youth hockey player myself.

00:47:34.000 --> 00:47:35.000

MANUEL IRIS:

00:47:35.000 --> 00:47:36.000

You!

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

Thank you so much.

00:47:39.000 --> 00:47:42.000

That is a great story as well.

00:47:42.000 --> 00:47:46.000

Is there a movie about it? Because they should be.

00:47:46.000 --> 00:47:48.000

A movie about it.

00:47:48.000 --> 00:47:50.000

Nina?

00:47:50.000 --> 00:47:52.000

Can you read as a one please?

00:47:52.000 --> 00:47:53.000

SPEAKER:

00:47:53.000 --> 00:48:07.000

Yes.

00:48:07.000 --> 00:48:14.000

The warm-up from the juleps was so strong that I needed a whole nose to delve into the petals.

00:48:14.000 --> 00:48:19.000

And with the deepest depression, my for your older nephew closed his eyes, and inhaled

00:48:19.000 --> 00:48:23.000

the richness of the first spring that he might remember.

00:48:23.000 --> 00:48:26.000

He drew from the intoxicating magic of nature.

00:48:26.000 --> 00:48:30.000

Connected himself to the world,

00:48:30.000 --> 00:48:35.000

he knew he was different from flowers. And yet, the small act approved

00:48:35.000 --> 00:48:39.000

that he also knew, at heart, that he was nature.

00:48:39.000 --> 00:48:40.000

He lingered there,

00:48:40.000 --> 00:48:42.000

maybe the grassy green of Apple Computer.

00:48:42.000 --> 00:48:45.000

What did he expect?

00:48:45.000 --> 00:48:50.000

that to smell like?

00:48:50.000 --> 00:48:55.000

Perhaps it was saving the spice, and wondering if I was were edible?

00:48:55.000 --> 00:48:58.000

He did not snowflake wins until this day. And now

00:48:58.000 --> 00:49:01.000

we have three year old juleps

00:49:01.000 --> 00:49:04.000

which keep rebuffing themselves in buckets

00:49:04.000 --> 00:49:09.000

from discarded planters, and they bloomed to remind me of this moment,

00:49:09.000 --> 00:49:12.000

with the child and his parents got in.

00:49:12.000 --> 00:49:13.000

MANUEL IRIS:

00:49:13.000 --> 00:49:16.000

Beautiful.

00:49:16.000 --> 00:49:19.000

It is beautiful

00:49:19.000 --> 00:49:22.000

how this kind of plants reminders of rebirth.

00:49:22.000 --> 00:49:23.000

How perennials

00:49:23.000 --> 00:49:25.000

are there to remind us

00:49:25.000 --> 00:49:29.000

that things are cyclical.

00:49:29.000 --> 00:49:33.000

I am not a great gardener myself, but my wife is.

00:49:33.000 --> 00:49:37.000

And, I see how she selects

00:49:37.000 --> 00:49:39.000

plants that will come back, by themselves.

00:49:39.000 --> 00:49:40.000

Next year.

00:49:40.000 --> 00:49:45.000

And I love

00:49:45.000 --> 00:49:50.000

expecting it, especially now that it is spring. And they are coming back,

00:49:50.000 --> 00:49:51.000

so thank you. Wait?

00:49:51.000 --> 00:49:54.000

de?

00:49:54.000 --> 00:49:59.000

SPEAKER: Alright.

00:49:59.000 --> 00:50:03.000

I remember the miracle. It was 1989,

00:50:03.000 --> 00:50:06.000

757 at the intersection under the dark for trees.

00:50:06.000 --> 00:50:11.000

The pickup truck new

00:50:11.000 --> 00:50:17.000

it could make the light, and it did. The lumber in the badge did not.

00:50:17.000 --> 00:50:22.000

It lay in a jumbled mess and blocking traffic in every direction, and then it happened.

00:50:22.000 --> 00:50:26.000

The moms simply materialized, out of the station wagons,

00:50:26.000 --> 00:50:30.000

the Buicks with the bench seats, the Pontiacs writing glow,

00:50:30.000 --> 00:50:33.000

they went into action

00:50:33.000 --> 00:50:36.000

, which did not inconsiderable piled back into the truck,

00:50:36.000 --> 00:50:39.000

and then just disappeared into the mist.

00:50:39.000 --> 00:50:41.000

I stood in stunned silence,

00:50:41.000 --> 00:50:45.000

waiting for the bus,

00:50:45.000 --> 00:50:49.000

it was 7:58 AM, at the intersection under the factories.

00:50:49.000 --> 00:50:51.000

You could hear a vague drop.

00:50:51.000 --> 00:50:54.000

It was as if nothing at all had happened,

00:50:54.000 --> 00:50:58.000

and I knew I was in the upper tender.

00:50:58.000 --> 00:50:59.000

a

00:50:59.000 --> 00:51:00.000

mere

00:51:00.000 --> 00:51:01.000

pret

00:51:01.000 --> 00:51:06.000

ender.

00:51:06.000 --> 00:51:08.000

MANUEL IRIS:

00:51:08.000 --> 00:51:12.000

When a mother ghost action,

00:51:12.000 --> 00:51:15.000

that is it. Game over.

00:51:15.000 --> 00:51:18.000

Nobody is going to stop the force of nature.

00:51:18.000 --> 00:51:20.000

I have seen it happen.

00:51:20.000 --> 00:51:25.000

And I was lucky enough to be the mother

00:51:25.000 --> 00:51:28.000

... To be the child of one of those mothers.

00:51:28.000 --> 00:51:38.000

There is a beautiful pass

00:51:38.000 --> 00:51:45.000

that mac verse by a Peruvian poet that said "My mother puts on my poncho not because it is going

00:51:45.000 --> 00:51:48.000

to Veda, but for it to start today." rain".

00:51:48.000 --> 00:51:49.000

It is gorgeous.

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

R

00:51:50.000 --> 00:51:55.000

ana,

00:51:55.000 --> 00:52:02.000

will you please beat out your poem? SPEAKER: Hello. This is so good.

00:52:02.000 --> 00:52:08.000

You have got to be all messed up for a moment. I was like oh my God!

00:52:08.000 --> 00:52:12.000

Let's see if I can read what I have written here.

00:52:12.000 --> 00:52:15.000

I remember the mythical. Of his knotty fingers,

00:52:15.000 --> 00:52:16.000

pressing piano keys,

00:52:16.000 --> 00:52:19.000

in perfect tune.

00:52:19.000 --> 00:52:20.000

with his voice.

00:52:20.000 --> 00:52:23.000

Mashing

00:52:23.000 --> 00:52:24.000

, later,

00:52:24.000 --> 00:52:26.000

for what seemed

00:52:26.000 --> 00:52:29.000  
and it entity.

00:52:29.000 --> 00:52:32.000  
The vice

00:52:32.000 --> 00:52:36.000  
for the last putting he would ever make for me.

00:52:36.000 --> 00:52:37.000  
Such care,

00:52:37.000 --> 00:52:38.000  
mashing the

00:52:38.000 --> 00:52:39.000  
ric

00:52:39.000 --> 00:52:40.000  
e

00:52:40.000 --> 00:52:43.000  
for a pudding.

00:52:43.000 --> 00:52:47.000  
Up close, his gnarled knuckles in the plaintiff you

00:52:47.000 --> 00:52:48.000  
held at the fork,

00:52:48.000 --> 00:52:49.000  
tenderly,

00:52:49.000 --> 00:52:51.000  
shaking

00:52:51.000 --> 00:52:52.000  
, trembling,

00:52:52.000 --> 00:52:57.000  
and pressing.

00:52:57.000 --> 00:52:59.000  
As if to say "

00:52:59.000 --> 00:53:01.000  
I give you

00:53:01.000 --> 00:53:04.000

my goodbye,

00:53:04.000 --> 00:53:06.000  
and my love offering.

00:53:06.000 --> 00:53:08.000  
With each grain

00:53:08.000 --> 00:53:12.000  
, granddaughter."

00:53:12.000 --> 00:53:14.000  
Thank you.

00:53:14.000 --> 00:53:15.000  
MANUEL IRIS:

00:53:15.000 --> 00:53:17.000  
Thank you.

00:53:17.000 --> 00:53:18.000  
Thank you.

00:53:18.000 --> 00:53:26.000  
That beautiful poem.

00:53:26.000 --> 00:53:32.000  
Love is a miracle, and it is happening all of the time.

00:53:32.000 --> 00:53:37.000  
Because all that I hear, and I feel in that week for poem, is  
enough.

00:53:37.000 --> 00:53:39.000  
Every word. Thank you.

00:53:39.000 --> 00:53:42.000  
I think we do have time to hear you,

00:53:42.000 --> 00:53:44.000  
Elena.

00:53:44.000 --> 00:53:45.000  
SPEAKER:

00:53:45.000 --> 00:53:46.000  
Gr

00:53:46.000 --> 00:53:47.000  
acia

00:53:47.000 --> 00:53:48.000  
s Man

00:53:48.000 --> 00:53:51.000  
uel.

00:53:51.000 --> 00:53:57.000  
I feel very emotional listening to everybody, but here we go.

00:53:57.000 --> 00:54:00.000  
I remembered the medical of my mother's face.

00:54:00.000 --> 00:54:03.000  
Watching the crucifixion scene

00:54:03.000 --> 00:54:06.000  
, and then her. I was flee.

00:54:06.000 --> 00:54:08.000  
The blue lane on the screen reflected

00:54:08.000 --> 00:54:10.000  
on her face, mingling

00:54:10.000 --> 00:54:13.000  
with my tears.

00:54:13.000 --> 00:54:15.000  
I could not define that moment then,

00:54:15.000 --> 00:54:18.000  
but

00:54:18.000 --> 00:54:22.000  
I am 66 now,

00:54:22.000 --> 00:54:25.000  
and I remember it as if it happened yesterday.

00:54:25.000 --> 00:54:28.000  
The humanity of my mother's face,

00:54:28.000 --> 00:54:30.000  
saved me,

00:54:30.000 --> 00:54:34.000  
surviving all of those years without her.

00:54:34.000 --> 00:54:36.000

Sometimes,

00:54:36.000 --> 00:54:37.000

I see her

00:54:37.000 --> 00:54:41.000

in the member,

00:54:41.000 --> 00:54:48.000

now,

00:54:48.000 --> 00:54:50.000

now my tears

00:54:50.000 --> 00:54:53.000

unite with hers.

00:54:53.000 --> 00:54:59.000

Proof of that she never left me.

00:54:59.000 --> 00:55:02.000

Sophie, thank you.

00:55:02.000 --> 00:55:06.000

MANUEL IRIS:

00:55:06.000 --> 00:55:10.000

Thank you. Like you for your generosity.

00:55:10.000 --> 00:55:13.000

Thank you for the generosity of your time.

00:55:13.000 --> 00:55:14.000

And your vulnerability.

00:55:14.000 --> 00:55:17.000

And like you for letting us in.

00:55:17.000 --> 00:55:20.000

To view

00:55:20.000 --> 00:55:38.000

the beautiful presence of your mother in you.

00:55:38.000 --> 00:55:44.000

It is a beautiful thing when we see the people that we love in us.

00:55:44.000 --> 00:55:54.000

Isabella?

00:55:54.000 --> 00:55:59.000

SPEAKER: Thank you for the prompt and for the poem and for being here.

00:55:59.000 --> 00:56:02.000

I remember the medical.

00:56:02.000 --> 00:56:07.000

I remember entering the garden, and being hit by this scent,

00:56:07.000 --> 00:56:10.000

that is true beauty. I remembered the colour

00:56:10.000 --> 00:56:11.000

of those

00:56:11.000 --> 00:56:12.000

,

00:56:12.000 --> 00:56:15.000

of that

00:56:15.000 --> 00:56:19.000

dominated to the garden, green,

00:56:19.000 --> 00:56:22.000

such a fresh green.

00:56:22.000 --> 00:56:25.000

That evaporates

00:56:25.000 --> 00:56:28.000

and

00:56:28.000 --> 00:56:31.000

this unique scent.

00:56:31.000 --> 00:56:33.000

That reminds me of pine trees,

00:56:33.000 --> 00:56:35.000

mixed with

00:56:35.000 --> 00:56:37.000

others.

00:56:37.000 --> 00:56:39.000

I remember looking into the gate

00:56:39.000 --> 00:56:42.000

of this tree architecture,

00:56:42.000 --> 00:56:43.000  
that was designed for

00:56:43.000 --> 00:56:50.000  
these trees,

00:56:50.000 --> 00:56:54.000  
following a garden tradition, and I remember standing at the  
crossroads of

00:56:54.000 --> 00:56:57.000  
options to choose from, and I remember turning around

00:56:57.000 --> 00:56:59.000  
and experiencing myself as the

00:56:59.000 --> 00:57:02.000  
centre of the road, my own unique mode.

00:57:02.000 --> 00:57:05.000  
I remember the glory of discarding

00:57:05.000 --> 00:57:07.000  
despite the fogginess of the day,

00:57:07.000 --> 00:57:09.000  
and because of its

00:57:09.000 --> 00:57:11.000  
dealers.

00:57:11.000 --> 00:57:12.000  
I imagine this garden,

00:57:12.000 --> 00:57:16.000  
as a resource

00:57:16.000 --> 00:57:19.000  
for electricity, for nourishment, for its beauty,

00:57:19.000 --> 00:57:20.000  
for its shelter,

00:57:20.000 --> 00:57:23.000  
and for having beings.

00:57:23.000 --> 00:57:25.000  
I remember displays in 2050,

00:57:25.000 --> 00:57:28.000  
and I draw the future into this land.

00:57:28.000 --> 00:57:34.000  
Thank you.

00:57:34.000 --> 00:57:36.000  
MANUEL IRIS:

00:57:36.000 --> 00:57:40.000  
Thank you Isabella.

00:57:40.000 --> 00:57:46.000  
I have to say that this exercise

00:57:46.000 --> 00:57:48.000  
is an exercise of

00:57:48.000 --> 00:57:49.000  
...

00:57:49.000 --> 00:57:51.000  
That leads

00:57:51.000 --> 00:57:56.000  
naturally to Thanksgiving.

00:57:56.000 --> 00:57:59.000  
It naturally leads us

00:57:59.000 --> 00:58:01.000  
to almost

00:58:01.000 --> 00:58:06.000  
literally count our blessings.

00:58:06.000 --> 00:58:13.000  
Because we think about those miracles, and we figured about those beautiful things that happen.

00:58:13.000 --> 00:58:14.000  
So, it is a space for

00:58:14.000 --> 00:58:17.000  
high and wonderful one mobility,

00:58:17.000 --> 00:58:18.000  
but,

00:58:18.000 --> 00:58:20.000  
it is that

00:58:20.000 --> 00:58:23.000  
vulnerability

00:58:23.000 --> 00:58:27.000  
that is filled with another.

00:58:27.000 --> 00:58:29.000  
And filled with company, and filled with light.

00:58:29.000 --> 00:58:33.000  
I believe that

00:58:33.000 --> 00:58:37.000  
making those spaces of silence to filled with light and love

00:58:37.000 --> 00:58:39.000  
is precisely what the work

00:58:39.000 --> 00:58:45.000  
of the poet is.

00:58:45.000 --> 00:58:50.000  
And I am very sorry, it is flee 50 9 PM and I know that

00:58:50.000 --> 00:58:53.000  
Stacy is looking at me.

00:58:53.000 --> 00:58:58.000  
If you want, you can post a poem in the chat for us to read.

00:58:58.000 --> 00:59:03.000  
But I have to say thank you to all of you, for letting me

00:59:03.000 --> 00:59:07.000  
make your company today and talk about poetry.

00:59:07.000 --> 00:59:14.000  
And more importantly, I want to thank you for letting me get into  
your

00:59:14.000 --> 00:59:15.000  
space.

00:59:15.000 --> 00:59:20.000  
Into your silence, into your words, into those memories. Thank you  
for sharing,

00:59:20.000 --> 00:59:24.000

and for making be part of that. Thank you. STACY SIMS:

00:59:24.000 --> 00:59:26.000

Well, we are so grateful Manuel Iris.

00:59:26.000 --> 00:59:29.000

You are a gift. Such a gift.

00:59:29.000 --> 00:59:33.000

And,

00:59:33.000 --> 00:59:39.000

this was just a beautiful way to close our gatherings this month.

00:59:39.000 --> 00:59:43.000

With the miracle of poetry, and delight, and creativity,

00:59:43.000 --> 00:59:45.000

and humanity and vulnerability.

00:59:45.000 --> 00:59:48.000

So, a couple of things.

00:59:48.000 --> 00:59:51.000

For those of you, Francine,

00:59:51.000 --> 00:59:57.000

and a few others,

00:59:57.000 --> 01:00:03.000

and Kathleen, who didn't get to reach today, just a reminder that you will receive an email

01:00:03.000 --> 01:00:08.000

pretty soon from (unknown name) and we will ask if you would like to...

01:00:08.000 --> 01:00:12.000

If you would like to share your poem form today

01:00:12.000 --> 01:00:16.000

on the blog posted we will do. Of the recording of this,

01:00:16.000 --> 01:00:22.000

and a place to commemorate it and for you to share it. Even more exciting

01:00:22.000 --> 01:00:27.000

is that within a week or so, you will be getting another email from

us,

01:00:27.000 --> 01:00:30.000

so look out for an email from Rowe

01:00:30.000 --> 01:00:35.000

where we will invite all of you who have participated to submit

01:00:35.000 --> 01:00:37.000

one or more poems for our third annual

01:00:37.000 --> 01:00:39.000

book.

01:00:39.000 --> 01:00:42.000

Of poems written during this month and these Catholics.

01:00:42.000 --> 01:00:43.000

g

01:00:43.000 --> 01:00:44.000

athe

01:00:44.000 --> 01:00:52.000

rings.

01:00:52.000 --> 01:00:59.000

In the email that we sent today we will also make sure that you have a link to Manuel's

01:00:59.000 --> 01:01:06.000

website and how to get hold of his beautiful books and future offers. So, you are going to get

01:01:06.000 --> 01:01:13.000

an email about our book, and in the email we will also like that on August 17, we will be doing

01:01:13.000 --> 01:01:16.000

another book launch meeting, that is hybrid.

01:01:16.000 --> 01:01:22.000

So you can attend virtually, you consent in a poem, or you can come to Cincinnati

01:01:22.000 --> 01:01:25.000

and to the beautiful Mercantile Library and meet with us.

01:01:25.000 --> 01:01:32.000

We also will remind you that on July 14, here in Cincinnati, as well

as

01:01:32.000 --> 01:01:37.000

special podcast for our mindful poetry friends who are not able to,,  
we up again

01:01:37.000 --> 01:01:41.000

pulled Eliza to town for a poetry reading. And (unknown name),

01:01:41.000 --> 01:01:43.000

from her new collection called "Gold"

01:01:43.000 --> 01:01:45.000

and it is her translations of

01:01:45.000 --> 01:01:48.000

(indiscernible).

01:01:48.000 --> 01:01:49.000

R

01:01:49.000 --> 01:01:50.000

umi

01:01:50.000 --> 01:01:54.000

01:01:54.000 --> 01:01:59.000

She is one of the first women who is translating from the original

01:01:59.000 --> 01:02:02.000

Farsi

01:02:02.000 --> 01:02:13.000

as opposed to English translations being handed down, so we are very  
excited to have her here.

01:02:13.000 --> 01:02:20.000

I think that this is it. I fixed that is no better way for us to end  
up a

01:02:20.000 --> 01:02:26.000

poetry month done by listening to these beautiful palms again for  
Manuel, so, Manuel, can we hear

01:02:26.000 --> 01:02:32.000

from you one more time? And then we will say goodbye. MANUEL IRIS:

01:02:32.000 --> 01:02:42.000

Miracle.

01:02:42.000 --> 01:02:48.000

Tribute to Gastón Baquero Very close to my house is an enormous magnolia tree, quiet old child

01:02:48.000 --> 01:02:55.000

from which- at the end of winter- bloom beautiful piano arpeggios. Ignored for weeks the melody of

01:02:55.000 --> 01:03:01.000

the petals ends falling to the silence of the ground. No one hears that miracle, except the

01:03:01.000 --> 01:03:07.000

quiet blind woman who lives in that house and who doesn't know if in her yard each spring a

01:03:07.000 --> 01:03:24.000

magnolia blooms or a piano falls in love.

01:03:24.000 --> 01:03:28.000

Speak (Speaks Spanish / Habla Español)

01:03:28.000 --> 01:03:34.000

Homenaje a Gastón Baquero Muy cerca de mi casa hay un enorme magnolia, tranquilo anciano

01:03:34.000 --> 01:03:39.000

infantil del cual florecen al final del invierno hermosos arpeggios de piano. Ignorada por semanas

01:03:39.000 --> 01:03:45.000

la melodía de los pétalos termina por caer al silencio del piso. Nadie escucha el milagro,

01:03:45.000 --> 01:03:52.000

excepto la callada mujer ciega que vive en esa casa y que no sabe si en su patio cada primavera

01:03:52.000 --> 01:03:56.000

florencia un magnolia o se enamora un piano. Gracias.

01:03:56.000 --> 01:03:59.000

STACY SIMS: