

## The Poetry Porch: Introduction 2022

### AUTOBIOGRAPHIES

For the 2022 Poetry Porch, I accepted entire submissions from some of the poets published here. In response to the initial call for papers requesting personal stories and narratives, I received many groups of poems that work together in a sequence, so in some cases, I published all of them. Robert K. Johnson details reflections that touch base with the depression he often faces when sitting down to write. William Doreski approaches specific settings in his investigations, watching a man with mysterious boxes at the corner of Boylston and Massachusetts Avenue, working at a fireworks factory, evaluating findings of a metal detector, imagining familiar neighborhoods in Boston under rising seawater. Vincent Dorio explores his love of trees from the perspective of a young boy who has daydreams to an adult who becomes a carpenter. Marge Piercy reviews buried memories that seem like new, as if she had not considered them until now. Helen Heineman frees herself from loneliness and loss during the pandemic by remembering transformations of the self, yesterday and today. Ted Richer addresses impediments from mother, rabbi, critic, that might have discouraged him from writing poetry, yet his poems show how he prevailed.

Single poems from other contributors capture personal realizations prompted by standing beside a woman on the subway (Thomase DeFreitas), revisiting the childhood of a vulnerable relative (Bridget Seley Galway), reading Rumi in a convent library (Jean Biegun). I enjoyed posting poems about confrontations with deer and bears and trees that overlap in subject matter, as if it is a coincidence that we often encounter similar experiences.

All of these emphasize how important it is to engage in the process of narrating our own personal story because if we do not, someone else might, but the details and the outcome will never be quite the same as each of us brings our personal impressions to the page.

Joyce Wilson  
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