

**POET, POET**

**On the book *Poems of Light and Architecture*, by Alejandro Cervilla García**

2025

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It's not always usual for a poet to write the introduction to a book of poems written by another poet. What more could one wish for!

"Our lives are rivers, flowing to the sea, which is death"<sup>1</sup>. I believe that the Spanish poet, Jorge Manrique, the great maestro, was wrong in this instance. The life of the poet, in this case, is the river flowing to the sea, which is life, although this breaks the rhyme at the end of the following couplet.<sup>2</sup>

When I began reading these poems, I must say that they were so good that I decided to take them in daily doses, just a few at a time, so I could enjoy them all the more. And it was only when I had finished - how long and yet how short that time seemed to me - that I set about writing this text.

Whenever I reread my own poetry, I always end up changing some words or their order. Not so in this case.

Everything is in order. Maestro!

Every single word is in its place. Maestro!

Someone has already fine-tuned the composition.

Everything sounds so good!

It begins with the morning star, the *stella matutina*, the morning star that I call out to early every morning when I open my window, as it heralds another new day. It concludes with his astonishment at the beautiful flowers that have blossomed in his hands, in his poems, and the question: 'how could I have done that?'

He dares to call sunlight 'pregnant with life', and tells how 'after lighting little candles on my fingers, I have sketched you (idea)', or how 'what the light touches turns into light, and what the hand touches, turns to shadow'.

Come with me into the light of this poet's hand, and you will be enlightened. Not only that, believe me, you will be happy.

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<sup>1</sup> *Nuestras vidas son los ríos que van a dar en la mar,  
que es el morir;*

<sup>2</sup> *allí van los señoríos, derechos a se acabar  
y consumir;*