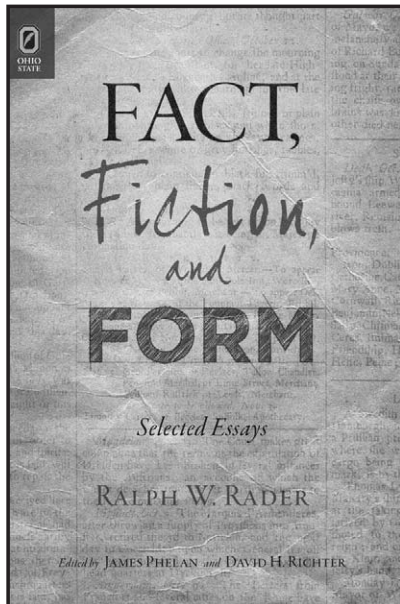


Abstracts

- 215 **Christopher Grobe**, *The Breath of the Poem: Confessional Print/Performance circa 1959*
 This essay offers an early chapter in the conjoined history of poetry and performance art, literary criticism and performance studies. Beginning in the mid-1950s and with increasing fervor through the 1960s, American poetry lived simultaneously in print, on vinyl, and in embodied performance. Amid this environment of multimedia publicity, an oddly private poetry emerged. The essay locates confessional poetry in the performance-rich context of its birth and interrogates not only its textual voice but also its embodied, performed breath. Focusing on early confessional work by Robert Lowell and Anne Sexton, this essay conducts side-by-side “readings” of printed poems and recorded performances and suggests that *confessional* refers to an intermedial, print-performance style—a particular logic for capturing personal performances in print form and for breathing performances back out of the printed page. (CG)
- 231 **Hugh McIntosh**, *Conventions of Closeness: Realism and the Creative Friendship of Elizabeth Bishop and Robert Lowell*
 While it has been productive to consider the creative friendship of Elizabeth Bishop and Robert Lowell as grounded in a “shared experience of outsiderhood,” their correspondence and the poems they inspired each other to write reveal a shared attraction to conventional imagery of communal belonging—national allegiance, heterosexual domesticity, and nostalgia for the classical realism of nineteenth-century novels. Bishop and Lowell were a queer couple for many reasons, but I argue that their conflation of conventionality and social critique resonates strongly with recent theories of counterculture in reflecting the possibility—often taken to be a nightmare of lyric poets—that one’s inner life is inhabited and shaped by another. (HMCI)
- 248 **Susannah B. Mintz**, *Lyric Bodies: Poets on Disability and Masculinity*
 This essay extends the study of disability and masculinity representations by exploring the transformational possibilities of poetry as exemplified in the work of Tom Andrews, Floyd Skloot, and Kenny Fries. It argues that lyricism as a process of invention and play enacts both disability and male identity as equally unfixed and that through an “accidental poetics” each author engages with maleness as a continually renegotiated experience necessitated in part by the conditions of disability. Challenging norms that pertain to them as men with disabilities, resisting the imposition of controlling ideological narratives, Skloot, Fries, and Andrews revise themselves as textual bodies whose unruliness is instantiated and celebrated in the unique structural and figurative moves of verse. (SBM)

264 **Marit J. MacArthur**, *One World? The Poetics of Passenger Flight and the Perception of the Global*

The poetry of passenger flight, especially in the early years of the jet age, is exceptional in illuminating the perceptual, affective, and ethical confusions of the global perspective. Offering readings of James Merrill's "Flying from Byzantium," Elizabeth Bishop's "Night City," Amiri Baraka's "The Nation Is like Ourselves," and Derek Walcott's "The Fortunate Traveller," this essay integrates theoretical grounding in the phenomenology of flight (speed, distance, time, and perspective), the legacy of Romantic landscape meditation in contemporary poetry and the evolution of the literature of flight, and relevant historical background about the development of commercial air travel. The passenger's view in the period when flight was no longer thrilling and not yet tedious is a peculiarly apt trope for the difficulties of imagining the global and of registering the conundrum of globalization—in its most basic sense, time-space compression—from its repercussions in our private lives to the greatest humanitarian challenges of our time. (MJMacA)



FACT, FICTION, AND FORM
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The Ohio State University Press
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