

Beauty is a Verb

THE NEW POETRY OF DISABILITY

edited by

Jennifer Bartlett, Sheila Black, Michael Northen

Beauty is a Verb is the first of its kind: a high-quality anthology of poetry by American poets with physical disabilities. Poems and essays alike consider how poetry, coupled with the experience of disability, speaks to the poetics of each poet included. The collection explores first the precursors whose poems had a complex (and sometimes absent) relationship with disability, such as Vassar Miller, Larry Eigner, and Josephine Miles. It continues with poets who have generated the Crip Poetics Movement, such as Petra Kupperts, Kenny Fries, and Jim Ferris. Finally, the collection explores the work of poets who do not necessarily subscribe to the identity of “crip-poetics” and have never before been published in this exact context. These poets include Bernadette Mayer, Rusty Morrison, Cynthia Hogue, and C. S. Giscombe. The book crosses poetry movements—from narrative to language poetry—and speaks to and about a number of disabilities including cerebral palsy, deafness, blindness, multiple sclerosis, and aphasia due to stroke, among others.

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JENNIFER BARTLETT was a 2005 New York Foundation for the Arts Fellow. Her publications include *Derivative of the Moving Image* (UNM Press 2005), *(a) lullaby without any music* (Chax 2011), and *Anti-Autobiography* (Saint Elizabeth Street/Youth-in-Asia Press 2010).

SHEILA BLACK is the author of over 40 books for children and young adults as well as the author of two poetry collections, *House of Bone* and *Love/Iraq* (CW Press). She was born with X-linked Hypophosphatemia (XLH), a rare genetic bone condition, often called Vitamin D Resistant Rickets. Two of her three children also have XLH.

MICHAEL NORTHEN edits *Wordgathering: A Journal of Disability and Poetry* and coordinates the annual Inglis House Poetry Contest for disability-related poetry. For over 40 years, he has taught adults with physical disabilities, women on public assistance, prisoners, and rural and inner city children.



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At last, a disability poetry book worthy of the complexity and maturity of the field of disability studies. Not just memoir in another form, but a deep exploration of contemporary verse and thought expressed through a disability perspective.

—Lennard J. Davis, *The Disability Studies Reader*