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Altri autori (Persone)	AkhtarSalman <1946 July 31->
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Nota di contenuto	COVER; CONTENTS; ACKNOWLEDGMENTS; PROLOGUE The poet who became a bridge; POEMS BY TEN PSYCHOANALYSTS; SALMAN AKHTAR; Conceptions; Rhythm and Union; Worthless Angels; Summary; A World without Seasons; That Summer; Our Love; Calendar; To an Impotent Rescuer of My Soul; GERALD GARGUILO; The Found World; Distraction; Solitary; Reflections; Silent Spells; Death in the Open; Un-titled; Friday Night; April Thoughts; FORREST HAMER; A Poem Also about Healing; Genesis; A Body of Thought; Lesson; Revision; Taking Leave; Initiation; The Point of the Story; Thirst; SHERI HUNT; Night Terrors; Sunset Rain Explaining StarsVengeance; A Little Company; Spider; Diurne the Goddess; ETOH; Green Lake; ALICE JONES; Sex; Circus; Pool; Fish; Mystery; Open; Dream; Insight; Commute; EUGENE MAHON; Legacy; Paranoia; Dream; Self Portrait; Clockwork; Cloak and Dagger; Luciano; Suicide; Oedipus; REBECCA MEREDITH; The Widows; Intergenerational Delta Blues; Survived by His Longtime Companion; Goose and the Ladies; @ The Airfield: The Marymoor Radio Controlled Flight Club; Said; In a High Window; When Old, Old Women Up and Get the Blues; ARLENE KRAMER RICHARDS; Tell Me; Retired; Sorry; Post Office; Deer Isle

Moving Day; Mer; Halloween; My Mother; ARNOLD RICHARDS; Elegy for Muriel; A Picture at the Prado; The Troubadour to his Lady; Theology is Cosmology or Before the Weighed the Neutrino; Father's Day; Spider; Petersburg, Va. 1965; Conquistador; For my much younger sister on the occasion of her birthday; ELISE SANDERS; Central Park; Old House; Dancing Tree; Dream: The Royal Road; Memory Now; The Fishers; A Dream: The Riddle of the Sphinx; A Dream: Magic Carpet; Beyond the Pleasure Principle; EPILOGUE The spider who became a poem

Sommario/riassunto

While accommodating playfulness and even a bit of audacity, both psychoanalysis and poetry deeply respect formality of structure, nuance of affect, and the multifaceted resonance of the spoken word. Twinship of the analytic and poetic discourse is also evident in the parallels between a fumbling pause in free associations and an aching line break in a poem, a telling parapraxis and an inspired metaphor, an acknowledgment of the repressed via its negation and the irony of simultaneous hiding and revealing in verse, and so on. To put it bluntly, psychoanalysis is two-person poetry and poetry one-p
