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★**Bridges 2013 poetry anthology.**

A collection of poems with strong links to mathematics by the poets featured at Bridges 2011–2013 poetry readings held in Enschede, Towson and Coimbra.

Edited by Sarah Glaz.

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This is a collection of poems written by poets featured at readings that were part of Bridges conferences from 2011 to 2013. These annual conferences deal with connections between art and mathematics, including connections between poetry and mathematics. I have worked at both mathematics and poetry, and, though conscious of a similarity of aim between the two at some very deep level, have essentially kept the “poetic” and “mathematical” parts of my life separate. The poets featured in this collection have illustrated many ways to do just the opposite, as described in the introduction to the collection:

“The poems’ connections to mathematics cover the entire gamut of what is possible. They use mathematical language as metaphor, play with geometric and symbolic imagery, treat mathematical results or history of mathematics as content for poems, allow mathematical properties to drive poetic structure, and propose mathematics itself as commentary on life, ideas, and emotions. . . . The featured poets are college professors doing research in mathematics, statistics, and philosophy; engineers; higher-education administrators; librarians; professional artists, writers, translators, and poets; primary and secondary school teachers, and more.”

Included are a “quasi haiku sequence”, each stanza of which is based on some aspect of numerical analysis, and a similarly structured poem in which stanzas are associated with properties of  $\pi$ . Controversy in the development of calculus is the subject of one poem. Zeno’s paradox is inspiration for others. The abruptness of the final change from daylight to darkness is linked to “how we always imagine infinite, as though we believe the proof that maps all the real numbers into the space between zero and one”. The alephs are seen in a dream as “flaming like a candelabrum”; the transfinite is associated with “the great collection of desires, / Forever incomplete, unsatisfied, / Toward which all finite sequences in time / With little steps so trustfully aspire”. The Klein bottle serves as a metaphor for love. Statistical notions give rise to a landscape “where bell-shaped curves loom // as mountains and negative exponentials / foretell dangerous descents, imminent / disaster”. In one case poem structure is determined by prime factorizations in which particular phrases represent primes and operations.

The examples above of mathematical links to poetry come from poets invited to read at the 2013 conference. More examples can be found in the remainder of the collection and also in papers on mathematics and poetry in the proceedings of the associated Bridges conferences, available at <http://archive.bridgesmathart.org/>.

{Reviewer remarks: The term “sexadecimal” should be “sexagesimal” in “For Mary, Turning Sixty” on page 23. The quoted lines above come from the poems “Plotting Hours of Daylight” by Carol Dorf, “Reflections on the Transfinite” by Emily Grosholz, and “Numerical Landscape” by Eveline Pye. Of particular interest to me was the

international flavor of the poems and the breadth of experience in both poetry and mathematics of the featured poets.} *R. Suzanne Zeitman*

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