



# QUOTATION AND MODERN AMERICAN POETRY

ELIZABETH GREGORY

# Quotation And Modern American Poetry Imaginary Gardens With Real Toads

**Victoria Bazin**



## **Quotation And Modern American Poetry Imaginary Gardens With Real Toads:**

Quotation and Modern American Poetry Elizabeth Gregory, 1996-07 In this volume Elizabeth Gregory addresses a number of key issues surrounding the formation of the American poetic canon Taking as her primary examples T S Eliot s *Waste Land* William Carlos Williams Paterson and selected poems by Marianne Moore she examines the ways in which modern American writers struggled with questions of literary authority and cultural identity in relation to pre existing European models Gregory focuses on these issues through analysis of the use of quotation in modern and postmodern literature a practice that was strikingly divergent from the accepted use of literary allusion Her introduction traces a history of quotation as it has been practiced in literature from classical to modern times She then focuses on the texts of Eliot Williams and Moore three central figures of American modernism whose work the author believes represents a spectrum of responses to the established European model of poetical discourse Gregory s selection of Moore also allows her to deal with feminist concerns as they emerge in the more general modernist dialogue How was a female writer to make use of a literary canon that traditionally excluded female participation The implications of Gregory s argument will surely be of especial interest to feminist scholars of American poetry Lois Parkinson Zamora University of Houston [Encyclopedia of American Poetry: The Twentieth Century](#) Eric L. Haralson, 2014-01-21 The Encyclopedia of American Poetry The Twentieth Century contains over 400 entries that treat a broad range of individual poets and poems along with many articles devoted to topics schools or periods of American verse in the century Entries fall into three main categories poet entries which provide biographical and cultural contexts for the author s career entries on individual works which offer closer explication of the most resonant poems in the 20th century canon and topical entries which offer analyses of a given period of literary production school thematically constructed category or other verse tradition that historically has been in dialogue with the poetry of the United States **Marianne Moore and the Cultures of Modernity** Victoria Bazin, 2016-05-06 Victoria Bazin examines the poetry of Marianne Moore as it is shaped by and responsive to the experience of being a modern woman of living in the aftermath of the First World War of being interpellated as a modern consumer and of writing in the age of mechanical reproduction She argues that Moore s textual collages and syllabic sculptures are based on the cultural clutter or debris of modernity on textual extracts and reproductions on the phantasmagoria of city life revealing something modernism worked hard to conceal its relation to modernity more specifically its relation to the new emerging and expanding mass consumer culture Drawing extensively on archival resources to trace Moore s influences and to describe her own distinctive modernist aesthetic this book argues that it was her feminist adaptation of pragmatism that shaped her poetic response to modernity Moore s use of the quoted fragment is conceptualised in relation not only to Walter Benjamin s philosophical history but also to William James s image of the world as a series of partial stories As such this account of Marianne Moore not only contributes to a greater understanding of the poet and her work but it also offers up a more politicized and historically nuanced

understanding of poetic modernism between the wars one that retains a sense of the formal complexities of poetic language and the poet's own ethical imperatives whilst also recognising the material impact of modernity upon the modernist poem. This book will appeal therefore not only to scholars already familiar with Moore's poetry but more widely to those interested in modernism and American culture between the wars.

**Modern Confessional Writing** Jo Gill, 2006. This collection of essays provides a critique of the popular and powerful genre of confessional writing. Contributors discuss a range of poetry, prose and drama including the work of John Berryman, Anne Sexton, Ted Hughes and Helen Fielding.

**Slips of the Mind** Jennifer Soong, 2025-04-07. An audacious account of what happens when forgetting becomes a way of writing and writing becomes a way of forgetting. In *Slips of the Mind*, poet and critic Jennifer Soong turns away from forgetting's long-standing associations with suppression, privation and error to argue that the absence or failure of memory has often functioned as a generative creative principle. Exploring forgetting not as the mere rejection of a literary past or a form of negative poetics, Soong puts to the test its very aesthetic meaning. What new structures, forms of desires, styles and long and short feelings do lapses in time allow? What is oblivion's relationship to composition? And how does the twentieth-century poet come to figure as the quintessential embodiment of such questions? Soong uncovers forgetting's influence on Gertrude Stein, Lyn Hejinian, Tan Lin, Harryette Mullen, Lissa Wolsak and New York School poets John Ashbery, James Schuyler, Bernadette Mayer and Ted Berrigan among others. She reveals that forgetting's shapeshifting produces differences in poetic genre, interest and degrees of intentionality and that such malleability is part of forgetting's nature. Most provocatively, Soong shows how losing track of things, leaving them behind or finding them already gone, resists overdetermination and causality in the name of surprise as poets leverage forgetting in order to replace identity with style. *Slips of the Mind* is the kind of literary criticism that will reward all readers of modern and contemporary poetry.

**Marianne Moore** Cristanne Miller, 1995. Not confessional or autobiographical, not openly political or gender-conscious, all that Marianne Moore's poetry is not has masked what it actually is. Cristanne Miller's aim is to lift this mask and reveal the radically oppositional aesthetic and political nature of the poet's work. A new Moore emerges from Miller's persuasive book, one whose political engagement and artistic experiments, though not cut to the fashion of her time, point the way to an ambitious new poetic. Miller locates Moore within the historical, literary and family environments that shaped her life and work, particularly her sense and deployment of poetic authority. She shows how feminist notions of gender prevalent during Moore's youth are reflected in her early poetry and tracks a shift in later poems when Moore becomes more openly didactic, more personal and more willing to experiment with language typically regarded as feminine. Distinguishing the lack of explicit focus on gender from a lack of gender consciousness, Miller identifies Moore as distinctly feminist in her own conception of her work and as significantly expanding the possibilities for indirect political discourse in the lyric poem. Miller's readings also reveal Moore's frequent and pointed critiques of culturally determined power relationships, those involving race and nationality as well as gender. Making new use of unpublished

correspondence and employing close interpretive readings of important poems Miller revises and expands our understanding of Marianne Moore And her work links Moore in her radically innovative reactions to dominant constructions of authority with a surprisingly wide range of late twentieth century women poets      **Building Natures** Julia Daniel,2017-11-28 In Building Natures Julia Daniel establishes the influence of landscape architecture city planning and parks management on American poetry to show how modernists engaged with the green worlds and social playgrounds created by these new professions in the early twentieth century The modern poets who capture these parks in verse explore the aesthetic principles and often failed democratic ideals embedded in the designers verdant architectures The poetry of Carl Sandburg Wallace Stevens William Carlos Williams and Marianne Moore foregrounds the artistry behind our most iconic green spaces At the same time it demonstrates how parks framed rather than ameliorated civic anxieties about an increasingly diverse population living and working in dense unhealthy urban centers Through a combination of ecocriticism urban studies and historical geography Building Natures unveils the neglected urban context for seemingly natural landscapes in several modernist poems such as Moore s An Octopus and Stevens s Notes Toward a Supreme Fiction while contributing to the dismantling of the organic mechanic divide in modernist studies and ecocriticism      **Criminal Ingenuity** Ellen Levy,2011-05-13 Poetry was declining Painting advancing we were complaining it was 50 recalled poet Frank O Hara in 1957 Criminal Ingenuity traces a series of linked moments in the history of this transfer of cultural power from the sphere of the word to that of the image Ellen Levy explores the New York literary and art worlds in the years that bracket O Hara s lament through close readings of the works and careers of poets Marianne Moore and John Ashbery and assemblage artist Joseph Cornell In the course of these readings Levy discusses such topics as the American debates around surrealism the function of the token woman in artistic canons and the role of the New York City Ballet in the development of mid century modernism and situates her central figures in relation to such colleagues and contemporaries as O Hara T S Eliot Clement Greenberg Walter Benjamin and Lincoln Kirstein Moore Cornell and Ashbery are connected by acquaintance and affinity and above all by the possession of what Moore calls criminal ingenuity a talent for situating themselves on the fault lines that fissure the realms of art sexuality and politics As we consider their lives and works Levy shows the seemingly specialized question of the source and meaning of the struggle for power between art forms inexorably opens out to broader questions about social and artistic institutions and forces the academy and the museum professionalism and the market and that institution of institutions marriage      **Making Noise, Making News** Mary Chapman,2014-03-20 For most people the U S suffrage campaign is encapsulated by images of iconic nineteenth century orators like the tightly coifed Susan B Anthony or the wimpled Elizabeth Cady Stanton However as Mary Chapman shows the campaign to secure the vote for U S women was also a modern and print cultural phenomenon waged with humor creativity and style Making Noise Making News also understands modern suffragist print culture as a demonstrable link between the Progressive Era s political campaign for a

voice in the public sphere and Modernism's aesthetic efforts to re-imagine literary voice Chapman charts a relationship between modern suffragist print cultural noise and what literary modernists understood by making it new asserting that the experimental tactics of U.S. suffrage print culture contributed to and even anticipated the formal innovations of U.S. literary modernism Drawing on little known archives and featuring over twenty illustrations Making Noise Making News provides startling documentation of Marianne Moore's closeted career as a suffrage propagandist the persuasive effects of Alice Duer Miller's popular poetry column Asian American author Sui Sin Far's challenge to the racism and classism of modern suffragism and Gertrude Stein's midcentury acknowledgement of intersections between suffrage discourse and literary modernism

**Collage and Literature** Scarlett Higgins, 2018-07-27 Collage and Literature analyzes how and why the history of literature and art changed irrevocably beginning in the early years of the twentieth century and what that change has meant for late modernism and postmodernism Starting from Pablo Picasso's 1912 gesture breaking the fundamental logic of representation of pasting a piece of oilcloth onto a canvas and moving up to Kenneth Goldsmith's 2015 reading of an autopsy report of an unarmed young black man shot by police which he framed as a poem entitled Michael Brown's Body this volume moves through a series of case studies encapsulating issues of juxtaposition and framing the central ways identify collage Its thesis is that collage and in fact only collage meaningfully overcomes formal and generic boundaries between the literary and the non-literary The overwriting of these traditional boundaries happens in the service of collage's anti-narrative drive a drive that may be in turn interruptive or destructive The expansion of collage's horizons broadly to include the use of radical juxtaposition in the arts reveals a surprisingly wide range of American artists and writers using the logic of juxtaposition as they imagine new worlds disrupt accepted narratives about society and art and create meaning through form as much as through paraphrasable content In addressing a wide range of contested issues recent artists realize the shocking force of collage By recovering this shock Collage and Literature restores collage to its multimedia origins in order to reveal its powerful and political affects

Critics and Poets on Marianne Moore Linda Leavell, Cristanne Miller, Robin G. Schulze, 2005 The first collection of essays about Marianne Moore to appear in fifteen years this book brings together the work of well established Moore scholars such as Patricia C Willis Elizabeth Gregory Cristanne Miller Linda Leavell and Robin G Schulze with that of new contributors to the field The essays in this volume written from a variety of international perspectives range across the most pressing concerns of contemporary literary study and reassert Moore's centrality to a critical and poetic field in which she has been surprisingly marginalized This book also includes poems written by contemporary poets many of them significant contributors to scholarship on Moore as a way of acknowledging the importance of Moore's verse to living writers The poems compliment the scholarly essays by demonstrating in verse the important ways in which Moore's artistic achievements have stimulated her successors

**Poetry & the Dictionary** Andrew Blades, Piers Pennington, 2020-03-26 The Lyre Book Matthew Kilbane, 2024-02-27 Redefines modern lyric poetry

at the intersection of literary and media studies In *The Lyre Book* Matthew Kilbane urges literary scholars to consider lyric not as a genre or a reading practice but as a media condition the generative tension between writing and sound In addition to clarifying issues central to the study of modern poetry including its proximity to popular song hallowed objecthood and seeming autonomy from historical determination this revisionary theory of lyric presents a new history of modern US poetry as one sonorous practice among many clamorous others Focusing on the mid twentieth century Kilbane traces the impact of new sound technologies on a diverse array of literary and musical works by Lorine Niedecker Harry Partch Louis and Celia Zukofsky Sterling Brown John Wheelwright Langston Hughes Marianne Moore Russell Atkins and Helen Adam Kilbane shows how literary critics can look to media history to illuminate poetry's social life and how media scholars can read poetry for insight into the cultural history of technology In this book the lyric poem emerges as a sensitive barometer of technological change

*Apparition of Splendor* Elizabeth Gregory, 2021-08-13 While the later work of the great Modernist poet Marianne Moore was hugely popular during her final two decades since her death critics have condemned it as trivial This book challenges that assessment with fresh readings of many of the late poems and of the iconic cross dressing public persona Moore developed to deliver them *Apparition of Splendor* demonstrates that Moore used her late life celebrity in daring and innovative ways to activate egalitarian principles that had long animated her poetry Dressed as George Washington in cape and tricorn and writing about accessible topics like sports TV shows holidays love activism mortality and celebrity itself she reached a wide cross section of Americans encouraging them to consider what democracy means in their daily lives particularly around issues of gender sexuality racial integration class age and immigration Moore actively sought out publication in popular venues like *Vogue* *The New Yorker* and the *Saturday Evening Post* etc and wrote on material chosen to directly appeal to the audiences there influencing younger contemporaries including poets like Ashbery O'Hara and Bishop and artists like Warhol Yoko Ono and Ray Johnson Published by the University of Delaware Press Distributed worldwide by Rutgers University Press

*The Poetics of Enclosure* Lesley Wheeler, 2002 *The Poetics of Enclosure* provocatively explores interconnections between Dickinson Moore H D Brooks Bishop and Dove in the dual context of their manipulations of the traditional lyric and use of shared images of enclosure With frequent reference to male as well as female influences and to poets marginalized by sexuality or race Wheeler usefully refines what she argues is particular to these poets shared lyric practices and concerns and links those concerns to other poetic traditions Christianne Miller

**News of War** Rachel Judith Galvin, 2018 A new work of scholarship that considers several of the most prominent poets writing from the outbreak of the Spanish Civil War to the end of World War II

*Veronica Forrest-Thomson* Gareth Farmer, 2017-10-11 This study offers a comprehensive examination of the work of the young poet and scholar Veronica Forrest Thomson 1947-1975 in the context of a literary critical revolution of the late sixties and seventies and evaluates her work against contemporary debates in poetry and poetics Gareth Farmer explores Forrest Thomson's relationship to the conflicting models of literary criticism in the

twentieth century such as the close reading models of F R Leavis and William Empson poststructuralist models and the work of Ludwig Wittgenstein Written by the leading scholar on Forrest Thomson s work this study explores Forrest Thomson s published work as well as unpublished materials from the Veronica Forrest Thomson Archive Drawing on close readings of Forrest Thomson s writings this study argues that her work enables us reevaluate literary critical history and suggests new paradigms for the literary aesthetics and poetics of the future

**The Usable Past** Lois Parkinson Zamora,1997-12-13 A comparative study of Latin American and North American fiction

*Twenty-First Century Marianne Moore* Elizabeth Gregory, Stacy Carson Hubbard,2017-12-07 This collection represents a new range of critical awareness and marks the burgeoning of what is a twenty first century Marianne Moore renaissance The essays explore Moore s participation in modernist movements and communities her impact on subsequent generations of artists and the dynamics of her largely disregarded post World War II career At the same time they track the intersection of the evolution of her poetics with cultural politics across her career Drawing on fresh perspectives from previously unknown biographical material and new editions and archives of Moore s work the essays offer particularly interesting insights on Moore s relationships and her late career role as a culture icon

**The Degenerate Muse** Robin G. Schulze,2013-08-01 A tide of newfound prosperity swept through America as the nineteenth century turned into the twentieth Modernity had arrived Yet amid this climate of progress concerns over the perils of modernity and civilization began to creep into the national consciousness Stress overcrowding and immigration stoked fears of degeneration among the white middle and upper classes To correct course the Back to Nature movement was born By shedding the shackles of modernity and embracing the great outdoors Americans could keep fit and stave off a descent down the evolutionary ladder Drawing on a wide range of primary and archival sources Robin Schulze examines how the return to nature altered the work of three modernist poets Harriet Monroe Ezra Pound and Marianne Moore Like other Americans of their day the trio heeded the widespread national call to head back to nature for the sake of the nation s health but they faced a difficult challenge Turning to nature as a means to combat the threat of degeneration in their literary and editorial work they needed to envision a form of poetry that would be a cure for degeneration rather than a cause The Degenerate Muse reveals the ways in which Monroe Pound and Moore struggled to create and publish poems that resisted degeneration by keeping faith with nature influenced ideas about what American poetry should be and do in the twentieth century A combination of environmental history and modernist studies The Degenerate Muse reveals that the American relationship to nature was a key issue of modernity and an integral part of literary modernism



## Reviewing **Quotation And Modern American Poetry Imaginary Gardens With Real Toads**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Quotation And Modern American Poetry Imaginary Gardens With Real Toads**," an enthralling opus penned by a highly acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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