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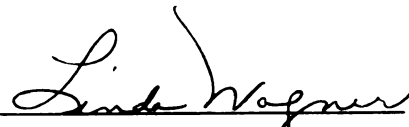
MARIANNE MOORE: A REFERENCE GUIDE

presented by

Cindy Lee Hoffman

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MARIANNE MOORE: A REFERENCE GUIDE

Compiled by

Cindy Lee Hoffman

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ABSTRACT

MARIANNE MOORE: A REFERENCE GUIDE

Compiled by

Cindy Lee Hoffman

Throughout Marianne Moore's long poetic career she received almost constant acclaim in the form of book reviews, interviews, and some critical essays. Beginning in the sixties, however, and since her death in 1972, Moore has received increasing critical attention. This annotated bibliography of Moore criticism from 1958 to 1979 has been prepared to aid further exploration of Moore's work. The guide is arranged chronologically and includes reprintings of material originally listed in Sheehy and Lohf's 1958 bibliography. Later reprintings and revisions of all materials are cross-referenced to their earliest printing. Annotations are descriptive, not evaluative. An appendix lists items published before 1958 not included by Sheehy and Lohf and the guide also includes an index to authors and titles mentioned in the guide.

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TABLE OF CONTENTS

List of Journal Abbreviations	iv
Major Works by Marianne Moore	vii
Introduction	x
Works About Marianne Moore, 1958-1979	1
Appendix: Works about Moore published before 1958 and not included in <u>The</u> <u>Achievement of Marianne Moore</u> , com- piled by Eugene P. Sheehy and Kenneth A. Lohf	110
Index	125

LIST OF JOURNAL ABBREVIATIONS

AN&Q	<u>American Notes and Queries.</u>
BSUF	<u>Ball State University Forum.</u>
BuR	<u>Bucknell Review: A Scholarly Journal of Letters,</u> <u>Arts and Science.</u>
CE	<u>College English.</u>
ChiR	<u>Chicago Review.</u>
ConL	<u>Contemporary Literature.</u>
CP	<u>Concerning Poetry.</u>
DESB	<u>Delta Epsilon Sigma Bulletin.</u>
EIC	<u>Essays in Criticism: A Quarterly Journal of</u> <u>Literary Criticism.</u>
EJ	<u>English Journal.</u>
ELH	<u>Journal of English Literary History.</u>
Expl	<u>Explicator.</u>
GaR	<u>Georgia Review.</u>
Gids	<u>De Gids.</u>
HudR	<u>Hudson Review.</u>
HUSL	<u>Hebrew University Studies in Literature.</u>
Lang&S	<u>Language and Style: An International Journal.</u>
LCrit	<u>Literary Criterion.</u>
LE&W	<u>Literature East and West.</u>

LitR	<u>Literary Review: An International Journal of Contemporary Writing.</u>
MinnR	<u>Minnesota Review.</u>
MissQ	<u>Mississippi Quarterly: The Journal of Southern Culture.</u>
NC	<u>Nuova Corrente.</u>
NY	<u>New Yorker.</u>
NTRB	<u>New York Review of Books.</u>
PMLA	<u>Publications of the Modern Language Association of America.</u>
PR	<u>Partisan Review.</u>
PrS	<u>Prairie Schooner.</u>
SA	<u>Studi Americani.</u>
SAQ	<u>South Atlantic Quarterly.</u>
SatR	<u>Saturday Review.</u>
SELL	<u>Studies in English Language and Literature.</u>
SoR	<u>Southern Review.</u>
SR	<u>Sewanee Review.</u>
SWR	<u>Southwest Review.</u>
TCV	<u>Twentieth Century Views.</u>
TQ	<u>Texas Quarterly.</u>
TSLL	<u>Texas Studies in Literature and Language: A Journal of the Humanities.</u>

- VLang Visible Language: The Journal for Research on
the Visual Media of Language Expression.
- WHR Western Humanities Review.
- YR Yale Review: A National Quarterly.

MAJOR WORKS BY MARIANNE MOORE

Poems. London: The Egoist Press, 1921.

Marriage. Germany, 1923.

Observations. New York: The Dial Press, 1924.

Selected Poems. New York: The Macmillan Co., 1935; London:
Faber and Faber, Ltd., 1935, 1969.

The Pangolin and Other Verse. London: The Brenden Publishing Co., 1936.

What are Years. New York: The Macmillan Co., 1941.

Nevertheless. New York: The Macmillan Co., 1944.

Rock Crystal: A Christmas Tale. Translated by Elizabeth
Mayer and Marianne Moore. Washington Square, New York:
Pantheon Books, Inc., 1945.

A Face. New York: The Cummington Press, 1949.

Collected Poems. New York: The Macmillan Co., 1951;
London: Faber and Faber, Ltd., 1951.

The Fables of La Fontaine. Translated by Marianne Moore.
New York: The Viking Press, 1954, 1964.

Selected Fables of La Fontaine. Translated by Marianne
Moore. London: Faber and Faber, Ltd., 1955.

Predilections. New York: The Viking Press, 1955.

Like a Bulwark. New York: The Viking Press, 1956; London:
Faber and Faber, Ltd., 1957.

Idiosyncrasy & Technique. Berkeley, California: University of California Press, 1958.

Letters From and To the Ford Motor Company. Marianne Moore and David Wallace. New York: The Pierpont Morgan Library, 1958.

O to Be a Dragon. New York: The Viking Press, 1959.

A Marianne Moore Reader. New York: The Viking Press, 1961, 1965.

The Absentee: A Comedy in Four Acts. New York: House of Books, Ltd., 1962.

Eight Poems. New York: The Museum of Modern Art, 1963.

Occasionem Cognosce. New York: Lowell House, Harvard University, 1963.

Puss in Boots, The Sleeping Beauty & Cinderella: A Retelling of Three Classic Fairy Tales Based on the French of Charles Perrault. Translated by Marianne Moore. New York: The Macmillan Co., 1963; London: Collier-Macmillan Ltd., 1963.

The Artic Ox. London: Faber and Faber, 1964.

Poetry and Criticism. Cambridge, Massachusetts: Adams House and Lowell House, Printers, 1965.

Dress and Kindred Subjects. New York: The Ibex Press, 1965.

A Talisman. Cambridge, Massachusetts: The Adams House and Lowell House Press, 1965.

Tell me, Tell me: Granite, Steel, and Other Topics. New
York: The Viking Press, 1966.

Tipoo's Tiger. New York: The Phoenix Book Shop, 1967.

The Complete Poems of Marianne Moore. New York: The Viking
Press, The Macmillan Co., 1967; London: Faber and
Faber, Ltd., 1968.

The Accented Syllable. New York: Albondocani Press, 1969.

Present at One Time. Philadelphia, Pennsylvania: The
Cypher Press, 1970.

INTRODUCTION

Critical estimation of Marianne Moore has long been a contradictory assortment of views. One finds her charged with "obscurity" and praised for her "clarity"; accused of being "elitist" and censured for being "too mundane." She has been grouped rather uncomfortably with the Imagists and similarly classed with the "Objectivists"; hailed as a truly "modern" poet and lambasted as an "anachronism." While alive she received nearly every poetry prize available, but in 1978, just six years after her death, only her 1951 edition of Collected Poems was still in print. In short, the critical establishment has made little headway in assessing Marianne Moore's standing or her contribution to American poetry.

Moore's early reputation, however, did not suffer such ambivalence. By the time her second volume, Observations, appeared in 1924 Moore had made an astonishing entrance into the literary world. In 1925 Yvor Winters exclaimed that she had "dumbfounded most of those readers whom she has not completely subjugated,"¹ and he clearly spoke for a much larger group of followers. Among her early admirers

were fellow-poets H.D., Ezra Pound, William Carlos Williams, Wallace Stevens, T.S. Eliot: nearly the whole of the poetically-inclined community. Their comments are instructive: she was "American," "modern," "unique," and "brilliant." Her technical excellence and "precision" became standard topics in discussions of her work, as did enthusiastic responses to her "vision" and "morality." Reading those early responses to Moore corroborates Winters' comment: she had conquered a large and discriminating audience.

If in the midst of all this praise the reading public remained a little baffled about her meanings--W.H. Auden admitted that when he first tried reading her poems he "simply could not make head or tail of them"²--all was forgiven because she seemed so clearly "one of them":

Such art is eminently just to our era, and as good as we deserve. We live, these last few years, in a time of rebellion grown wise, of revolution come into the house. Why should our poets wear the smell of the ground? It is more cleanly to be observant, and more metropolitan. ³

Faint praise, perhaps, or praise destined to be short-lived if a poet offers nothing else. In fact, there were such rumblings of critical discontent. Gorham Munson argued vehemently in 1926 that Moore was "amazing" but "limited,"⁴ and it is exactly this "she's superb, but . . ." echo

which has doggedly tagged along behind the swell of tributes to Moore.

In spite of such hesitations Moore received consistently favorable attention throughout her long poetic career, albeit mostly in the form of book reviews. Some slight testiness began to develop in response to later volumes like O to Be a Dragon and The Artic Ox, but those reviewers expressed an uneasy deference to the majority opinion. Strangely, those critical of Moore disliked exactly the things which others thought her greatest accomplishments. As early as 1936, Morton Dauwen Zabel could make the ironic observation that her admirers and detractors were "fairly eye to eye."⁵ What was lacking was not awareness or attention to her work, but clear examination and evaluation of it. In 1968 Charles Tomlinson still lamented that she had been treated "as a national pet," and due to a lack of "clear-minded essays" had "suffered more from lax adoration than almost any other significant poet of our century."⁶

Not that the clear minds had abdicated entirely. Those early responses to Moore's work--bewildered and adoring as they were--had placed their literary fingers on points of life and these were eventually taken up by the more "academic" examiners. T.S. Eliot and R.P. Blackmur attempted to trace her technical innovations and apparent insouciance to literary expectations; Kenneth Burke sought to delineate

the movement of her mind in its approach to poetry; Hugh Kenner tried to understand her view of the world. These same catagories have outlined the shape of Moore scholarship since 1960 but none has yet been adequately examined.

Surprisingly little attention has been given to Moore's strong personal views. Apart from uncomfortably noting the "morality" in her poems, most critics--Bernard Engel excepted--have shied away from any exploration of Christianity's influence on her poetry. Its thematic import has scarcely been touched upon, let alone its outgrowth into her tone and form. But scattered throughout her essays are clues to the beliefs which first shaped her thought and subsequently her poetry, and any clear understanding of the thrust of her poetic energy must take these into account.

The sixties produced three full-length studies of Moore's work: Bernard Engel's Marianne Moore (1964), George W. Nitchie's Marianne Moore: An Introduction to the Poetry (1969), and Donald Hall's Marianne Moore: The Cage and the Animal (1970). Each is a helpful contribution, but the lack of previous criticism forces these studies to cover an enormous amount of territory in a relatively small space.

Journal articles appeared sporadically throughout this period along with numerous reprintings of older criticism

and portions of books devoted to Moore. But if Moore's literary reputation stayed alive, it owed more to book reviews and The New York Times (who had, it seems, adopted her as "New York's very own poet") than to the literary critics. Moore did become a kind of "national pet," and interviews with her frequently turned up in newspapers, McCalls, Harpers, Life, Time, and various other magazines not expressly geared toward literary-guild types. She even threw out the first ball at the 1968 World Series, an honor probably never before conferred upon, or, for that matter, coveted by a poet.

Throughout all this, her actual readership was perhaps small, though she often received the appellation "Best Living Poet" from the media. There is scarcely another term so likely to send a poet into critical purgatory upon leaving the book-publishing world as that one, but fortunately Moore has fared quite well. Critical interest has begun to pay her its long-overdue attentions, even though, to the discredit of the publishing profession, nearly all of her work is out of print.

The years since her death in 1972 have produced a primary bibliography, a concordance, and two full-length studies. She has received continued attention in portions of books and literary journals and appears increasingly in

foreign scholarship. In 1977 The Rosenbach Foundation in Philadelphia (2010 DeLancy Place) began publishing the bi-annual Marianne Moore Newsletter, and her literary executor there, Clive E. Driver, is reportedly working on a full-scale biography.

This reference guide has been prepared to supplement Sheehy and Lohf's bibliography of criticism. I have attempted to list critical works and reviews comprehensively from 1958 through 1977 with a few additional items for 1978 and 1979. Interviews and articles of a more biographical nature have been excluded, though they are interesting and helpful in understanding Moore's reputation.

The guide is arranged chronologically and, within each year, alphabetically by author. Annotations are intended to be descriptive, not evaluative, and material I have been unable to see is marked with an asterisk. Reprintings of items originally indexed by Sheehy and Lohf are included here with the previous publication history indicated in the annotation. Later reprintings or revisions are cross-referenced to the original printing. Although I have made no attempt to complete Sheehy and Lohf's listing, an appendix gives items published before 1958 that were not included in their bibliography. An index to authors and titles occurring in this guide is also included.

Large areas of Moore's work remain in which critics can "'add a hue to the spectrum of another's mind'." ⁷ It is hoped that in providing greater accessibility to criticism of Moore this reference guide will encourage further exploration of her poetry.

NOTES

- 1 Yvor Winters. "Holiday and Day of Wrath," Poetry, 26, no. 1 (April, 1925), 39.
- 2 W.H. Auden. "Two Bestiaries: Marianne Moore," The Dyer's Hand and Other Essays (New York: Random House, 1962), p.296.
- 3 Rolfe Humphries. "Precieuse, Model 1924," Measure, no. 53 (25 July, 1925), 17.
- 4 Gorham B. Munson. "In this Age of Hard Trying, Nonchalance is Prejudiced," The Little Review, 12, no. 1 (Spring-Summer, 1926), 55.
- 5 Morton Dauwen Zabel. "Literalist of the Imagination," Poetry, 47, no. 6 (March, 1936), 326.
- 6 Charles Tomlinson. "Marianne Moore: Her poetry and Her Critics," Agenda, 6, no. 3-4 (Autumn-Winter, 1968), 140-41.
- 7 Marianne Moore. "Subject, Object, Predicate," Tell me, Tell me (New York: The Viking Press, Inc., 1966), p.7. Appeared as "The Author Speaks: Poetry," The Christian Science Monitor (24 December, 1958), p.7.

WORKS ABOUT MARIANNE MOORE, 1958-1979

1958

- 1 Beloof, Robert. "Prosody and Tone: The 'Mathematics' of Marianne Moore," Kenyon Review, 20, no. 1 (Winter), 116-23.

Argues that various devices of Moore's prosody minimize her syllabic rhythms and account for her tone of "dry precision." Reprinted 1969.16, excerpted 1975.8.

- 2 Borroff, Marie. "Dramatic Structure in the Poetry of Marianne Moore," LitR, 2, no. 1 (Autumn), 112-23.

Says Moore's poetry depicts "the act of perceiving a thing" rather than the thing itself and demonstrates this "mental action" in "The Steeple-Jack" and "Critics and Connoisseurs." Reprinted 1974.1.

- 3 Borroff, Marie. "Moore's 'The Icosphere,'" Expl, 16 (January), Item 21.

Interprets the poem as a spiritual lesson on the "integration" lost by modern man. Reprinted 1966.5.

- 4 Cannell, Kathleen. "Honors to Marianne Moore for... 'Durable Poetry in our Time,'" The Christian Science Monitor (11 June), B, p. 9.

Summary of Moore's work explores her subjects, notes, and her "obsession with naturalness."

1958

- 5 Carey, Mary Cecilia. "The Poetry of Marianne Moore: A Study of Her Verse, Its Sources, and Its Influence." Ph.D. dissertation, University of Wisconsin--Madison.

Proposes to discuss Moore's early influences, the structure of her work, and her dominant themes. Believes Moore's greatest contribution has been in demonstrating "artistic integrity."

- 6 Heiney, Donald. "Marianne Moore," Recent American Literature. Great Neck, New York: Barron's Educational Series, Inc., pp. 537-40.

Calls Moore a "poet's poet" because of her "specialized content." Notes the influence of the Imagist movement and her "objectivity."

- 7 Kenner, Hugh. "Supreme in her Abnormality," Gnomes: Essays on Contemporary Literature. New York: McDowell, Obolensky, pp. 189-97.

Reviews The Fables of La Fontaine. Praises Moore's discovery of a "natural idiom," though he observes some awkwardness in her translation. Reprinted from Poetry, 84, no. 6 (September, 1954), 356-63. Reprinted 1969.16, excerpted 1975.8.

1958

- 8 Olson, Elder. "A Valentine for Marianne Moore,"
Poetry, 91, no. 6 (March), 348-49.
Poem for Moore.
- 9 Sheehy, Eugene P., and Kenneth A. Lohf, compilers. The Achievement of Marianne Moore: A Bibliography, 1907-1957. New York: The New York Public Library, 43 pp.
Listing of the first appearances of Moore's works.
Also contains a chronology of books and awards and
a secondary bibliography.
- 10 Stapleton, Laurence. "Marianne Moore and the Element of
Prose," SAQ, 57, 366-74.
Explores the principles which link Moore's prose
to her poetry and finds an implied poetic. Empha-
sizes her "forehandedness," "exactitude," and
"relentless compression." Enlarged, 1978.6,
excerpted 1976.2.

1959

- 1 Anon. "Literature," The Booklist and Subscription Books Bulletin, 56 (1 November), 148.
Review of O to Be a Dragon praises Moore's
"inventiveness" and wit.

1959

- 2 Anon. "Major Poet, Minor Verse," Time, 74 (21 September), 110.

Review of O to Be a Dragon. Considers it mostly in "fun" and not representative of Moore's worth as a poet.

- 3 Anon. "Non-Fiction," Bulletin from Virgiana Kirkus' Service, 27, no. 14 (15 July), 530.

Review of O to Be a Dragon lauds each poem as "a miniature masterpiece" and praises Moore's zeal and "femininity."

- 4 Anon. Review of O to Be a Dragon, Bookmark (New York Public Library), 19, No. 1 (October), 9.

Notes Moore's "pointed, highly original style."

- 5 Bogan, Louise. "Books: Verse," NY, 35 (28 November), 240.

Review of O to Be a Dragon commends Moore's work as "refreshing."

- 6 Cannell, Kathleen. "Marianne Moore and a Sampling of Newer Poets'--'Search for America': 'Humility and Gusto,'" The Christian Science Monitor (31 December), p. 11.

1959

Review of O to Be a Dragon remarks Moore's humor and "inimitable rhythms," but especially notes her "American-ness" and "sturdy Protestantism."

- 7 Fiscalini, Janet. "What Exactness Is," The Commonweal, 71 (20 November), 243-44.

Review of O to Be a Dragon. Says this volume is "not a major effort," but likes Moore's "mannered style" and suggests "exactness" as the defining characteristic of her work.

- 8 Jarrell, Randall. "Her Shield," Poetry and the Age. Second edition (New York: Alfred A. Knopf, 1953, pp. 185-207). New York: Vintage Books, Inc., Random House, pp. 167-87.

Tribute to Moore as an "American" writer, the "Poet of the age." Discusses changes for the better in Moore's poetry; finds that she uses "precision" as a "shield." Expanded from "Thoughts about Marianne Moore," PR, 19, no. 6 (Winter, 1952), 687-700. Excerpted 1960.3, 1963.7, translated 1962.14, reprinted 1969.16.

- 9 Jarrell, Randall. "The Humble Animal," Poetry and the Age. Second edition (New York: Alfred A. Knopf,

1959

1953, pp. 185-207). New York: Vintage Books, Inc., Random House, pp. 162-66.

Emphasizes the "prosaic" elements of Moore's poetry and views her as one who "coalesces moralities." First printed in Kenyon Review, 4 (Autumn, 1942), 408-11. Reprinted in The Kenyon Critics: Studies in Modern Literature from the Kenyon Review. Edited by John Crowe Ransom. Cleveland, Ohio: World Publishing Co., 1951, pp. 277-80. Excerpted 1963.7, 1973.7.

- 10 Robie, Burton A. "Poetry," Library Journal, 84 (1 September), 2506.

Praises O to Be a Dragon as an exhibition of the poet's "modesty, faith, wit, intellect."

- 11 Rukeyser, Muriel. "The Rhythm is the Person," SatR, 42 (19 September), 17-18.

Links Moore's "conviction" with her rhythms and form. Suggests hymn meters and the Psalms as possible influences.

- 12 Saal, Rollene W. "The Rhythm is the Person," SatR, 42 (19 September), 18.

Tribute to Moore as an "elder" of modern poetry.

1959

- 13 Shapiro, Karl. "Born of a Lifetime in New York," The New York Times Book Review, 64 (4 October), 41.

Calls Moore "anachronistic" and "academic" and assigns her to an outmoded age of poetry.

- 14 Untermeyer, Louis. Lives of the Poets: The Story of One Thousand Years of English and American Poetry. New York: Simon and Schuster, pp. 700-702.

Believes Moore's work has grown from "daintiness to moral earnestness" and emphasizes aspects of her "hybrid method of composition."

- 15 Walsh, Chad. "Marianne Moore's Fancy," The New York Herald Tribune Book Review (7 October), p. 7.

Review of O to Be a Dragon. Admires the "accuracy" and "unity" of Moore's sensibility.

- 16 Warlow, Francis W. "Marianne Moore: Unfalsifying Sun and Solid Gilded Star." Ph.D. dissertation, University of Pennsylvania.

Takes a bio-critical approach to Moore's work, viewing her as a "religious moralist" and a "rationalist-scientist." Believes she reconciles an "American-metaphysical tradition and English Estheticism."

1959

- 17 Winters, Yvor. In Defence of Reason. Second edition (New York: Swallow Press and W. Morrow and Co., 1947; Denver: University of Denver Press, c. 1947). Denver: Allan Swallow, pp. 120-21 and passim.

Discusses Moore's "remarkably continuous" metrical movement. Says that in the shorter poems its contrast to the "minute details" works structurally and thematically but that the longer poems lack coherence.

1960

- 1 Beach, Joseph Warren. Obsessive Images: Symbolism in Poetry of the 1930's and 1940's. Edited by William Van O'Connor. Minneapolis, Minnesota: University of Minneapolis Press, pp. 213-215.

Examines Moore's "The Hero" in a discussion of the American hero in poetry and finds some links with Wallace Stevens.

- 2 Colombo, John Robert. "Books Reviewed," The Canadian Forum 40 (April), 23.

Reviews O to Be a Dragon and says these poems are about writing poetry. Classifies some of them as "Imagist" pieces.

1960

- 3 Curley, Dorothy Nyren, comp. "Marianne Moore," A Library of Literary Criticism: Modern American Literature. New York: Frederick Ungar Publishing Company, Inc., pp. 348-51.

Quotes brief passages from various critics on Moore. Reprinted and enlarged 1976.2.

Contents:

pp. 348-49: Monroe, Harriet. Finds Moore an "almost sublime" satirist, showing "grim and haughty humor." Excerpt from "Symposium on Marianne Moore," Poetry, 19, no. 1 (January, 1922), 208-16.

p. 349: Bryher, Winifred. Review of Poems, notes Moore's "pictorial" expression of the world. Excerpt from Monroe, Harriet. "Symposium on Marianne Moore," Poetry, 19, no. 1 (January, 1922), 208-16.

p. 349: Winters, Yvor. Calls Moore an "exacting moralist" who has "dumfounded" the public by her talent. Excerpt from "Holiday and Day of Wrath," Poetry, 26, no. 1 (April, 1925), 39-44. Reprinted 1973.12.

p. 349: Munson, Gorham Bert. Believes Moore's poetry is restricted and "Victorian." Finds her style "esoteric." Excerpt from "Marianne Moore: in this age of hard trying, nonchalance is prejudiced," The Little Review, 12, no. 1, pp. 54-58; and in his

1960

Destinations: A Canvass of American Literature since 1900. New York: J. H. Sears [1928], pp. 90-100.
Reprinted 1970.7.

pp. 349-50: Drew, Elizabeth, and John L. Sweeney.
Emphasizes what Moore demands of her reader. Says Moore resembles Henry James in "thoroughness" and "elegant restraint." Excerpt from Directions in Modern Poetry. New York: W. W. Norton, 1940, pp. 65-68. Reprinted 1967.10.

p. 350: Frankenberg, Lloyd. Praises the way Moore's poetry "reincarnates" appearances and presents a "totality of experience." Excerpt from "The Imaginary Garden," Quarterly Review of Literature, 4, no. 2 (1948), 192-223. Reprinted in his The Pleasure Dome. Boston: Houghton, 1949, pp. 119-50.

p. 349: Zabel, Morton Z. Believes Moore represents the "problem" of the "modern intelligence" in her poetry of "superimposed meanings." Excerpt from "A Literalist of the Imagination," Poetry 47, (March, 1936), 326-37. Reprinted in his Literary Opinion in America. New York: Harper, 1937, pp. 426-36; New York: Harper, 1951, pp. 385-92; 1962.21.

p. 350: Jarrell, Randall. Excerpt from 1959.8.

1960

pp. 350-51: Richart, Bette. Admires Moore's "winsome finesse" and says that her "erudition" saves her from being a "philosophical bore."

Excerpt from "In the Grand Tradition," The Commonweal, 65 (28 December, 1956), 338-39.

p. 351: Scott, Winfield Townley. States that Moore's observation becomes interesting when it "widens into moral statement." Excerpt from "A Place for the Genuine," SatR, 40 (2 February, 1957), 17-18.

- 4 Donoghue, Denis. "For Civility," Poetry, 96, no. 6 (September), 382.

Reviews Moore's essay on Dame Edith Sitwell. Disagrees with Moore's estimate of Sitwell, but admires Moore's "civility." Believes this essay will most interest readers of Moore.

- *5 Gibbs, A. Review of O to Be a Dragon. Voices, 173 (September-December), 38-41.

Not available for reading. Cited in Index to Little Magazines 1960-61. Compiled by Eugene P. Sheehy and Kenneth A. Lohf. Denver: Alan Swallow, 1962, p. 159.

1960

- 6 Hoffman, Daniel G. "Arrivals and Rebirths," SR, 68, no. 1 (Winter), 128-30.

Views O to Be a Dragon as an "extension of" her style. Enjoys the "lighter key" in this volume and her "unexampled verbal delicacy."

- 7 Kermode, Frank. "Poetry Chronicle," PR, 27, no. 1 (Winter), 165-66.

Review of O to Be a Dragon remarks Moore's "power to give pleasure." Calls the volume "radiant, professional, personal, and full of elegance."

- 8 Morse, Samuel French. "Trusting the Art," Poetry, 19, no. 1 (May), 112-14.

Review of O to Be a Dragon. Considers the continuum of Moore's poetry and finds a "more strenuous seriousness" in this volume. Says her work shows diversity within her unique style.

- 9 Rosenthal, Macha Louis. "Rival Idioms: The Great Generation: Moore, Cummings, Sandburg, Jeffers," The Modern Poets: A Critical Introduction. New York: Oxford University Press, pp. 140-59.

Finds Moore "peculiarly American" in creating a poetic "machine" for her own purposes. Characteristic of her work are her careful form,

1960

"orchestration" of special information, and the
 "theme of the negative." Excerpted 1973.7.

- *10 Ruthven, Greystiel. "Charles Tomlinson--An Introduction," Gemini, 3 (September), 30-33.

Not available for reading. Cited in Articles on Twentieth Century Literature: An Annotated Bibliography 1954 to 1970. Edited by David E. Pownall. New York: Kraus-Thomson Org. Ltd., 1976, p. 2793.

- 11 Schwartz, Delmore. "The Art of Marianne Moore," The New Republic, 142 (4 January), 19.

Says O to Be a Dragon shows originality but no development.

- 12 Thorp, Willard. American Writing in the Twentieth Century. Cambridge, Massachusetts: Harvard University Press, pp. 212-214, 29, 211.

Admires Moore's wit and believes she is a "natural fabulist." Also remarks her "odd" subject matter and metrics.

1961

- 1 Anon. "Briefly Noted: General," NY, 37 (16 December), 207.

1961

Review of A Marianne Moore Reader. Lists the contents and calls this volume "life-enhancing."

- 2 Anon. "Literature," The Booklist and Subscription Books Bulletin, 58 (15 September), 56.

Review of A Marianne Moore Reader finds it a "generous sample" of Moore's work. Especially admires "Interview with Donald Hall" and the Ford letters.

- 3 Anon. "Non-Fiction," Bulletin from Virginia Kirkus' Service, 29, no. 16 (15 August), 784.

Notes contents of A Marianne Moore Reader and praises her contribution to American poetry.

- 4 Cannell, Kathleen. "Caught in 'a Maze, a Trap, a Web,'" The Christian Science Monitor (30 November), p. 18.

Suggests A Marianne Moore Reader as an "auto-biography of her [Moore's] work." Likes the "lack of fear" in Moore's critical prose. Adds personal recollections of friendship with Moore.

- 5 Dempsey, David. "In a Collector's Pleasure is Pleasure to Share," The New York Times Book Review, 66 (3 December), 3, 30.

1961

Review of A Marianne Moore Reader values "Interview with Donald Hall," the Ford letters, and Moore's "contemporary" poetry.

- 6 Duncan, Robert. "Ideas of the Meaning of Form,"
Kulchur, 4, 60-74.

Says Moore's metaphor and structure are "conventional" by "nature" and "personal necessity" rather than social reasons, though he finds her later poetry unnecessarily conventional. Admires her "individuality" and "resistance."

- 7 Hall, Donald. "The Art of Poetry IV: Marianne Moore,"
The Paris Review, 26 (Summer-Fall), 40-66.

Transcript of interview, November, 1960. Hall questions Moore about her early training, her years in New York, the method of her poetry, syllabic verse, and her years as editor of The Dial. Reprinted 1961.8, 1963.6, 1969.16.

- 8 Hall, Donald. "Interview with Donald Hall," in Moore, Marianne, A Marianne Moore Reader. New York: The Viking Press, pp. 253-73. Reprint of 1961.7.

- 9 Norman, Gertrude. "To a Young Roach: [M.M.]," Chelsea, no. 10 (September), 74.

1961

Poem to Moore emphasizes grace and brilliance as a "liability" rather than an asset.

- 10 Pearce, Roy Harvey. "Marianne Moore," The Continuity of American Poetry. Princeton, New Jersey: Princeton University Press, pp. 366-75.

Mixed consideration of Moore views her as part of the "Individualist Tradition." Explicates "No Swan So Fine" and "What are Years." Reprinted 1969.16.

- 11 Poore, Charles. "Books of the Times," The New York Times (21 December), p. 25.

Review of A Marianne Moore Reader focuses on the Ford letters. Praises Moore's "immaculate phrasing" and "cheerful independence."

- 12 Robie, Burton A. "Literature," Library Journal, 86 (1 November), 3790.

Gives high praise to A Marianne Moore Reader. Especially notes her metaphorical use of animals, the Ford letters, and "Interview with Donald Hall."

- 13 Scott, Winfield Townley. "A Sampler of Delights," The New York Herald Tribune Book Review (26 November), p. 9.

1961

Finds Moore "peculiar," but "fastidious" and "precise." Reviews the contents of A Marianne Moore Reader.

1962

- 1 Anon. Review of A Marianne Moore Reader, Bookmark (New York Public Library), 21, no. 9 (June), 257.

Finds the volume characteristic of Moore in its "precision, surprise, and master craftsmanship."

- 2 Auden, W. H. "Two Bestiaries: Marianne Moore," in his The Dyer's Hand, and Other Essays. New York: Random House, pp. 296-305.

Reviews his initial difficulty with Moore's syllabic rhythms and "process of thinking" but notes his attraction to her tone. Emphasizes her various uses of animals as a "naturalist." Says her theme is usually "The Good Life." Second edition published 1968.4.

- 3 Barrett, William. "Reader's Choice," The Atlantic Monthly, 209 (February), 121.

Says the critical prose in A Marianne Moore Reader is outshadowed by the poetry, but likes the Ford letters.

1962

- 4 Blackmur, R. P. "The Method of Marianne Moore" in his The Double Agent: Essays in Craft and Elucidation. Second edition (New York: Arrow Editions, 1935). Gloucester, Massachusetts: Peter Smith, pp. 141-71.

Examines Moore's "practical aesthetic" and poetic process through discussion of "The Past is the Present," "Poetry," and "Silence." Observes that the power of her verse is due to the "authority of speech overheard" and the rhetorical device of understatement. Reprinted 1969.16.

- 5 Brumbaugh, Thomas B. "In Pursuit of Miss Moore," MissQ, 15, no. 2 (Spring), 74-80.

Personal correspondence with Moore from 1942-1954 concerning his habit of "autograph-collecting" and writing.

- 6 Burke, Kenneth. "Motives and Motifs in the Poetry of Marianne Moore" in his A Grammar of Motives and a Rhetoric of Motives. Second edition (New York: Prentice-Hall, Inc., 1945), pp. 485-502). New York: Meridian Books, The World Publishing Co., pp. 120-33.

Notes the motives of selection, appreciation, and lyricism in Moore's work. Says her primary motivation is the "relation between visible and invisible"

1962

beneath her own brand of "objectivism." Originally appeared in Accent, 2 (Spring, 1942), 157-69; Accent: An Anthology, 1940-60. Edited by Kirker Quinn and Charles Shuttuck. New York: Harcourt, Brace and Co., 1946, pp. 529-47. Reprinted 1968.7, 1969.16.

- 7 Cummings, E. E. "Ritratto di Marianne Moore," Omaggio A Marianne Moore: 5 Poesie Di Marianne Moore.

Milanno: All 'insegna del pesce d'oro, p. 8.

Acrostic poem by Cummings for Moore. In Italian.

- 8 Dickey, James. "The Stillness at the Center of the Target," SR, 70, no. 3 (July-September), 499-503.

Reviews A Marianne Moore Reader. Finds her essays "incisive" but says her poetry is her main work. Regrets inclusion of the Ford letters. Notes Moore's "dazzling power of description" and her startling resemblances. Sees two possible dangers in her method: vanishing behind the quotations and some "violence" in her correspondencies. Reprinted 1968.9, excerpted 1973.7.

- 9 Dudek, Louis. "Books Reviewed," The Canadian Forum, 42 (September), 135.

Review of A Marianne Moore Reader. Thinks Moore slightly eccentric but acknowledges her "keen

1962

awareness," "moral firmness," and wisdom. Calls her an "American realist."

- 10 Fairchild, Hoxie Neale. "Lords of a new language," Religious Trends in English Poetry, Volume five: 1880-1920 Gods of a Changing Poetry. New York: Columbia University Press, pp. 537-77 passim.

Places Moore with Yeats, Pound, and Eliot as the four "lords" of modern poetry. Emphasizes her "poetic autonomy" and "aesthetic withdrawal" and the integrity of her thought and observation.

- 11 Fiscaline, Janet. "Our Miss Moore," The Commonweal, 75 (26 January), 473-75.

Says the selection of verse in A Marianne Moore Reader is unfair to Moore's early work. Regrets the "mannerisms" of Moore's style which appear in the work included.

- 12 Hartsock, Mildred E. "Marianne Moore: A 'Salvo of Barks,'" BuR, 11, no. 1 (December), 14-37.

Believes Moore is a major poet and proposes to claim a higher place for her than is generally accorded. Reviews and refutes each of the standard objections made to Moore's poetry.

1962

- 13 Hoffman, Frederick. "Forms of Experiment and Improvisation: Some 'Imaginary Gardens with Real Toads in Them,'" The Twenties: American Writing in the Postwar Decade. Second edition (New York: The Viking Press, 1955). New York: The Free Press, pp. 204-209.

Includes Moore as an "experimental writer." Says her talent is "forensic and admonitory," but also "shrewd."

- 14 Jarrell, Randall. "Il suo scudo," Marianne Moore: L'Insidiosa Modestia Della Corazza, poesie. Translated by Giovanni Galtieri. Parma: Ugo Guanda, pp. ix-xxi.

Italian translation reprinted from 1959.8. In Italian.

- *15 Joost, Nicholas. "The Pertinence of Marianne Moore's Notes to 'The Jerboa,'" DESB, 7, no. 2 (Supplement), 1-30.

Not available for reading. Cited in Modern Language Association Annual Bibliography, 1962. Compiled by Paul A. Brown, p. 196, 6227.

1962

- 16 Josephson, Matthew. My Life Among the Surrealists: A Memoir. New York: Holt, Rinehart and Winston, 154-55, 160-63, 295-97.

Some insights into the early group of "avant-garde" poets in the twenties, including Moore, and some recollections of her work as editor of The Dial.

- 17 Kennedy, X. J. "Marianne Moore," MinnR, 2, no. 3 (Spring), 369-76.

Discusses various aspects of Moore's technique and praises her "keen ear," "sternness" and "directness." Excerpted 1976.2.

- 18 O'Connor, William Van. "Poetry Quarterly: The Recent Contours of the Muse," SatR, 45 (6 January), 71.

Concentrates on Moore's prose criticism in A Marianne Moore Reader. Believes it is unique in not making generalizations or giving theories of composition.

- 19 Renick, Sue. "Moore's 'The Fish,'" Expl, 21, no. 1 (September), Item 7.

Argues that the mood, theme, and unity of the poem arise from a "central consciousness" that "identifies itself" with the ocean's imagery and rhythm.

1962

- 20 Shankar, D. A. "The Poetry of Marianne Moore," LCrit, 5, no. 3 (Special Number on American Literature), 141-47.

Focuses on Moore's "objectivity." Classifies her as a "conversational poet" and believes her mastery of a "conversational idiom" to be her greatest achievement.

- 21 Zabel, Morton Dauwen, ed. "Literalist of the Imagination [1935]," Literary Opinion in America. Third edition, revised (New York: Harper, 1937, pp. 426-36; New York: Harper, 1951, pp. 385-92). New York: Harper Torchbooks, Harper and Row, Publishers, pp. 385-392.

Emphasizes Moore's complexity in method and process and finds a correlation between the increasing complexity of her observations and an elaboration in form. Notes her combination of "frigid objectivity" with the "zeal of naive discovery," and the "literalness of her manner." Enlarged from "Marianne Moore," The New Republic, 83 (7 August, 1935), 370. Reprinted from Poetry, 47, no. 6 (March, 1936), pp. 326-36.

1963

- 1 Bishop, Claire Huchet. "Children's Books: Fairy Tales, Folk Tales, Legends," The Commonweal, 79 (15 November), 232.

Calls Puss in Boots, The Sleeping Beauty and Cinderella "sensitive and authentic."

- 2 Cecilia, Sister Mary. "The Poetry of Marianne Moore," Thought, 38, no. 150 (August), 354-74.

Enjoys Moore's "note of hope" and focuses on her "self-fidelity" and "moral integrity." Says her writing is characterized by oxymoron and "epigrammatic morals," but finds her occasionally obscure.

- 3 Deutsch, Babette. Poetry in our Time: A Critical Survey of Poetry in the English-speaking World 1900 to 1960. Second edition, revised and enlarged (New York: Henry Holt and Co., Inc., 1952; New York: Columbia University Press, 1956, 1958). Garden City, New York: Anchor Books, Doubleday & Co., Inc., pp. 99-101, 103, 229-31, 278.

Mixed critique admires Moore's metric but says her rhythms do not always coincide with her meanings; finds Moore characterized by "ethical concerns" but sometimes too "discursive" and "admonitory"; notes

1963

her "accurate eye" but says her details are often only "ornamental." Excerpted 1974.4.

- 4 Engel, Bernard F. "Marianne Moore and 'Objectivism,'" Papers of the Michigan Academy of Science, Arts, and Letters, 1963 (1962 Meeting), 48, 657-64.

Argues that Moore's poetic theory developed out of "objectivism," though her advocacy of a set of values creates a basic paradox in her work. Enlarged 1964.2.

- 5 Greene, Ellin Peterson. "Children's Section," Library Journal, 88 (15 September), 3354.

Says Puss in Boots, The Sleeping Beauty, and Cinderella follow Perrault closely, but that the book will not attract children.

- 6 Hall, Donald. "Marianne Moore," in Writers at Work: The Paris Review: second series. New York: The Viking Press, pp. 61-87.

Reprinted from 1961.7.

- 7 Jarrell, Randall. "Fifty Years of American Poetry," PrS, 37, no. 1 (Spring), 1-27 passim.

Considers Moore one of a group of writers who established a "truly American" style and tone.

1963

Remarks her tone of "imagination and precision"; suggests "difficulty" as her chief technical tenet. Portions adapted from 1959.8, 1959.9; first delivered as a lecture, 1962. Reprinted 1969.7, excerpted 1974.4.

- 8 Kenner, Hugh. "Meditation and Enactment," Poetry, 102, no. 2 (May), 109-115.

Explores the relationship between Moore's technical expertise and "formalisms" and her process of observation and meditation in her work. Proposes that the poems "enact their lesson of probity." Reprinted 1969.16.

- 9 Lask, Thomas. "Books for Younger Readers," The New York Times Book Review, 68 (13 October), 30.

Prefers Moore's telling of Puss in Boots, The Sleeping Beauty, and Cinderella to other versions because of their "contemporary" language and "transparent" prose.

- 10 Libby, Margaret Sherwood. "Three Small Gems Repolished," The New York Herald Tribune Review (29 December), p. 13.

Review of Puss in Boots, The Sleeping Beauty and Cinderella. Praises the "idiomatic translation" of

1963

these stories and finds them "more romantic" than the originals.

- 11 Maxwell, Emily. "Books," NY, 39 (30 November), 225.

Likes the "newness" in Moore's version of Puss in Boots, The Sleeping Beauty, and Cinderella.

- 12 Miller, Lois. "I went to the Animal Fair: An Analysis of Marianne Moore's 'The Monkeys,'" EJ, 52, no. 1 (January), 66-67.

Focuses on understanding the "artistry" within the world of Moore's animals.

- 13 M., P. "Trouble in Fairyland--Stick to the Facts--The World of Fantasy: 'Toads where Pearls were Expected,'" The Christian Science Monitor (14 November), 13, p. 6.

Says Puss in Boots, The Sleeping Beauty and Cinderella are told with "special grace" but lack the humor of Perrault's version.

- 14 Nemerov, Howard. "A Few Bricks from Babel," Poetry and Fiction: Essays. New Brunswick, New Jersey: Rutgers University Press, pp. 357-65.

Faults Moore's Fables of La Fontaine, objecting to unnecessary complexity and "corruptions." Says

1963

Moore is not a fabulist. First printed in SR, 62, no. 4 (Autumn, 1954), 655-63 and reprinted 1969.16. Excerpted 1975.8.

- 15 Richards, Ivor Armstrong. "For Marianne Moore on Her Seventy-Fifth Birthday: Relaxed Terza Rima," Poetry, 101, no. 6 (March), 410-11.

Poem to Moore "On Taking on a More Rational Order of Being."

- 16 Sheehan, Ethna. "America Balances Books for Children: Fantasy and Fairy Lore," America, 109 (16 November), 638.

Approves of Moore's Puss in Boots, The Sleeping Beauty, and Cinderella for her recreation of the "spirit and style" of Perrault.

- 17 Steuben Glass (A Division of Corning Glass). Poetry in Crystal: Interpretations in Crystal of Thirty-One New Poems by Contemporary American Poets. New York: The Spiral Press, p. 41.

First printing of Moore's poem "To a Giraffe," accompanied by photograph of a crystal design. Glass design by Lloyd Atkins. Engraving design by Frank Elisca. See 1964.1.

1963

- 18 Unali, Lina. "Marianne Moore," SA, 9, 377-424.

Introductory essay on Moore. Provides some biographical information and discusses her approach to poetry, her use of animals, and aspects of her style. Examines several poems, especially "To a Snail." In Italian.

- 19 Wasserstrom, William. "Marianne Moore, The Dial, and Kenneth Burke," WHR, 17, no. 3 (Summer), 249-62.

Attempts to explain why Scofield Thayer chose Moore to edit The Dial. Sees Thayer as pursuing a eutopian ideal of a "new order" and Moore's "new art" as championing Thayer's "advanced ideas." Suggests that Moore's poetry bore resemblances to the amalgamative style of the magazine. Enlarged, 1963.20.

- 20 Wasserstrom, William. "The Mark of the Poet: Marianne Moore," The Time of the Dial. Syracuse, New York: Syracuse University Press, pp. 109-132, and passim.

Studies the changes which occurred during Moore's editorship of The Dial, emphasizing her "taste for discrimination." Offers insights into her correspondence with other writers and quotes from unpublished letters. Enlarged from 1963.19.

1963

- *21 Widdemer, Margaret. "Two Hours with Two Miss Moores," Story, 36, no. 142 (September-October), 52-59.

Not available for reading. Cited in Comprehensive Index to English-Language Little Magazines 1890-1970, series 1. Edited by Marion Sader. Volume 5. Millwood, New York: Kraus-Thomson Org. Ltd., 1976, p. 3165.

- 22 Williams, William Carlos. "Marianne Moore," The Dial: A Dial Miscellany. Edited by William Wasserstrom. Syracuse, New York: Syracuse University Press, pp. 232-40.

Places Moore among the "moderns," emphasizing her new conceptions of poetry, simplicity, and clarity. Reprinted from The Dial, 78 (May, 1925), 393-401; Contact Collection of Contemporary Writers. Edited by William Carlos Williams. Dijon, France: Three Mountains Press, 1925, pp. 326-38; Williams, William Carlos. A Novelette and Other Prose, 1921-31. Toulon, France: Imprimerie F. Cabasson, 1932, pp. 59-70; Selected Essays of William Carlos Williams. New York: Random House, 1954, pp. 121-31; reprinted 1965.13, 1965.15, 1969.16.

1964

- 1 Coffin, Patricia. "Upon Seeing Marianne Moore at a Steuben Press Party," PrS, 38, no. 3 (Fall), 241.
Poem for Moore. See 1963.17.

- 2 Engel, Bernard F. Marianne Moore. Twayne's United States Authors Series, No. 54. Edited by Sylvia E. Bowman. New York: Twayne Publishers, Inc., 176 pp.
Demonstrates the relationship between Moore's philosophic and ethical positions and her poetry, pointing out that paradox as a "situation to be explored" is fundamental in her work and that "discipline" and "restraint" are her basic principles of style. Delineates rough "periods" in Moore's development that coincide with the publication of her books and explicates numerous poems from each volume. Argues that Moore's ideas progress from an "aloof individualism" and an armor of "withdrawal" to a more active "usefulness" in which armor is needed for fortification. Views the translation of The Fables of La Fontaine as contributing to her ideas of the poet's responsibility and as having given Moore a chance to act as "a moralist of affairs." Reads the later poems as a reaffirmation of earlier values. Believes that Moore's most important contributions have been in relating "perception and creation," in

1964

making use of parts of life rejected by the romantics, and in having successfully "focused" her poetry without "narrowing" it. Portions enlarged from 1963.4, excerpted 1973.7, 1976.2.

- 3 Gross, Harvey Seymour. "Imagism and Visual Parody: Marianne Moore," Sound and Form in Modern Poetry: A Study of Prosody from Thomas Hardy to Robert Lowell. Ann Arbor, Michigan: University of Michigan Press, pp. 112-117.

Focuses on Moore's "metrical idiom" and finds that the complexity and discipline that characterizes her "syllabic-syntactic" prosody distinguishes her from the Imagists.

- 4 Horder, John. "Marianne Moore Talking," The Sunday Times (London) (30 August), p. 28.

Calls Moore the "American equivalent of Dame Edith Sitwell." Questions Moore about her trip to England and her approach to poetry.

- 5 Joost, Nicholas. Scofield Thayer and The Dial: An Illustrated History. Carbondale, Illinois: Southern Illinois University Press, 288 pp., passim.

1964

Concentrates on the history of The Dial itself, but offers insights into Moore's time as editor, her publication in The Dial, and her relationship to Thayer.

- 6 Kennedy, X. J. "The Poet in the Playpen," Poetry, 105, no. 3 (December), 190-93.

Review of Puss in Boots, The Sleeping Beauty and Cinderella. Likes Moore's quality of "honesty" in presenting an "unprettified world." Believes it shows "insight" and preserves the "nuances of Perrault."

- 7 McCord, Howard. "Marianne Moore's Chinese Tadpoles," AN & Q, 3, no. 1 (September), 5-6.

Explicates Moore's enigmatic use of "tadpoles" in "Novices" by offering information on a catalog of Chinese characters called "tadpoles."

- 8 Plimpton, George. "The World Series with Marianne Moore: Letter from an October Afternoon," Harpers, 224 (October), 50-58.

Plimpton recalls an afternoon spent with Moore at a World Series baseball game. Follow-up article "Ten Answers: Letter from an October Afternoon," Harpers, 224 (November), 91-98 is Moore's response to questions posed by Plimpton. She talks about her

1964

"personal eccentricities," style and athletes, animals and athletes, and baseball.

- 9 Tambimuttu, [M. J.] ed. Festschrift for Marianne Moore's 77th Birthday by Various Hands. New York: Tambimuttu & Mass, 137 pp.

Contents:

Frontispiece: Holograph Fair-Copy of "O to Be a Dragon."

pp. 11-19: Tambimuttu. "Instead of a Preface."

A letter-tribute to Moore, explaining the Festschrift. Quotes extensively from her work.

p. 20: Bacon, Peggy. "Drawing."

pp. 21-27: Payne, Robert. "On Marianna de Maura."

Imaginative tribute to Moore treats her as a half-legendary "poet-laureate of eternal springtime."

Emphasizes the lasting contribution of her "wayward genius."

pp. 28-29: Read, Sir Herbert. Uses the term "rococo" to define Moore's distinctive qualities and demonstrates this with "Critics and Connoisseurs."

p. 30: Ciardi, John. "Homage to Marianne Moore." Poem-tribute to her art of "seeing."

1964

pp. 31-32: Aiken, Conrad. "What's Under that Tricorne Hat?" Recalls his first response to Moore's Poems and says they still seem "miraculous."

pp. 33-37: Wasserstrom, William. "Irregular Symmetry: Marianne Moore's Dial." Recalls a 1958 meeting with Moore in which he discovered her personal "taste for unhomogeneity" and finds that to have characterized her editorship of The Dial.

p. 38: Scott, Laurence. "Gannet." A drawing.

p. 39: Deutsch, Babette. "Dear Marianne." An acrostic poem of salute to Moore.

pp. 40-43: Levin, Harry. "A Note on Her French Aspect." Discusses Moore's appreciation of French culture, the classical tradition, and particularly her use of syllabic verse. Also notes similarities of "viewpoint" with Montaigne. Reprinted 1972.8.

p. 43: Fesenmaier, Helene. "Insect." A drawing.

pp. 44-49: Swenson, May. "A Matter of Diction." Recalls a 1964 meeting with Moore. Discusses the "uniquely unselfconscious" nature of Moore's poetry and person. Examines and praises Moore's "daring" in "What are Years." Excerpted 1976.2.

p. 49: Scott, Laurence. "Wood-Weasel." A drawing.

1964

pp. 50-51: Smith, William Jay. "An Observation."
A poem for Moore which attempts to "see" an indigo
bunting as she would see it.

pp. 52-57: Garrigue, Jean. "Notes toward a
Resemblance: Emily Dickinson, Marianne Moore."
Suggests numerous similarities between the two poets
including their "restraint," humor, "daring," and
"enigmatical brilliances."

p. 57: Scott, Laurence. "Crow." A drawing.

pp. 58-60: Moore, Nicholas. A poem-tribute to
Moore for her "flash of pure genius."

p. 61: Burke, Kenneth. "She Taught Me to Blush."
Tribute to Moore emphasizes the "oneness" of her
writing and her "conscientiousness."

p. 62: Bacon, Peggy. "The Sycamore." A drawing.

pp. 63-70: Young, Marguerite. "An Afternoon
with Marianne Moore (1946)." Surveys Moore's char-
acter and poetry, saying "experience" is the key to
her work, along with "inconsistency" and love of the
particular.

p. 71: VanDoren, Mark. Briefly recalls Moore's
editorial suggestions on some poetry he sent to The
Dial.

1964

pp. 72-75. Eberhart, Richard. "A Memoir." Recalls four memories of Moore and appends three poems.

p. 76: Scott, Laurence. "Buffalo." A drawing.

pp. 77-81: Kunitz, Stanley. "Responses, Glosses, Refractions." Notes Moore's "American flavor," discusses "Silence" and her "fastidiousness" as both critic and poet. Reprinted 1975.6, excerpted 1978.2.

pp. 82-86: Stephan, Ruth. "A Letter for your Birthday." Celebrates Moore's works.

p. 87: Farrell, James. "Marianne Moore." Poem hails Moore as "Poet of our years."

p. 88: Pomporoy, Ralph. "About Miss Moore." Poem to Moore hails her as a "poet-gardener."

Insert between p. 88 and p. 89: Four pages of photographs of Moore.

p. 89: Bynner, Witter. "When I Met Marianne Moore." Remembers Moore from her time as editor of The Dial.

p. 90: Moss, Howard. "Hérons." Interprets the Heron's cry as "More Marianne Moore."

pp. 91-92: Todd, Ruthven. "With Pencil and Brush." Links Moore's drawings to her poetic "precision."

1964

p. 92: Fesenmaier, Helene. "Insect." A drawing.

p. 93: Edelstein, Eleanor. "A Birthday Cake for Marianne Moore." Presents a poem as her gift.

pp. 94-99: Chakravarty, Amiya. "Marianne Moore: Only in Pure Sanskrit." Praises Moore for bringing "ancient sap to a flowering" and for her "unwavering modernity."

p. 99: Scott, Laurence. "Tuatera." A drawing.

p. 100: Ginsberg, Allen. "Little Flower M.M." Salutes Moore across the "glass Manhatten" in poetry.

pp. 101-102: Cahoon, Herbert. "Speech from a Play: For Miss Marianne Moore." Poem built of images from nature for Moore.

p. 103: Warren, Robert Penn. "Jingle: In tribute to a great poem by Marianne Moore." Praises Moore's "other voice," presumably in "In Distrust of Merits."

p. 104: Ignatow, David. "The Visionary." Poem recognizes Moore's power of seeing and her ability to take others to "walk there."

p. 105: Brand, Miller. "The Player: Variation on a Theme by Marianne Moore: 'The sycamore.'" Poem celebrates Moore's "mottled idiom."

1964

pp. 106-107: Watkins, Vernon. "The Sure Aimer." Celebrates Moore's "vision," "wit," and "accuracy" in a poem.

pp. 108-109: Hazel, Robert. "A Birthday Cake for Marianne Moore." Imagines all who would come to a birthday celebration in her honor and what each might bring.

p. 110: Bacon, Peggy. "Jellyfish." A drawing.

pp. 111-112. Raine, Kathleen. "A Letter from Kathleen Raine." Recalls past visits with Moore.

p. 113: Tate, Allen. Recalls past incidents with Moore. Calls her "the historian of her own fine conscience."

pp. 114-115: Untermeyer, Louis. "An Addendum for Marianne Moore." Admires Moore as a "haven of quiet,"

p. 115: Scott, Laurence. "Artic Ox." A drawing.

p. 116: Wilbur, Richard. "A Riddle for Marianne Moore's 77th Birthday." Sees riddle as appropriate form through which to salute Moore.

pp. 117-118: Colum, Padraic. Calls her poetry "curious and exact."

p. 119: Lowell, Robert. Praises Moore for inventing "a new kind of English poem."

1964

p. 119: Bacon, Peggy. "O to Be a Dragon." A drawing.

pp. 120-121. Cowley, Malcom. "Speech Delivered at Dinner Meeting of the National Institute of Arts and Letters on the Occasion of Marianne Moore's 75th Birthday, November 15, 1962." Recalls his long acquaintance with Moore, particularly when she edited The Dial.

p. 122: Laughlin, J. "Pleasure Now: A Postcard (aside) to the Learned Fan and Philosopher of the Diamond who Once Confided Her Appreciation of Willie Mays' 'anticipatory thirst for the pitch.'" Brief poem to Moore about a lost Yankees game.

pp. 123-126: Skelton, Robin. "Warning with Emblems: To Marianne Moore, a Composer of More Elegant Fables." Six-part poem to Moore.

p. 126: Bacon, Peggy. "Porcupine." A drawing.

pp. 127-130: Wheeler, Monroe. "Reminiscence." Recalls his long friendship with Moore.

p. 131: Scott, Laurence. "Kiwi." A drawing.

p. 132: Kindley, Jeff. "Air: Sentir avec Ardeur: A translation of a poem by La Marquise de Bouffleas, as published in the notes to 'Like a Bulwark.'" Poem praises Moore's economy of words and her precision.

1964

p. 133: Scott, Laurence. "Elephant." A drawing.

p. 134: Weston, Carol. "To Marianne Moore."

Three-line tribute to Moore's "quiet power."

p. 135: Hershey, John. Praises her "greed" in capturing and transforming all experience.

pp. 136-137: Weiss, Theodore. "Love what You Have: Have what You Love." Poem praises Moore's "self-effacing feat" of seeing "plain, inexplicable mystery."

10 Weatherhead, A. Kingsley. "Imagination and Fancy:

Robert Lowell and Marianne Moore," TSL, 6, no. 2 (Summer), 188-99.

Applies Coleridge's distinction between the imagination and the fancy to two different kinds of imagery. Says the fancy has the "power of association" and its images maintain their "sharp edges," while the imagination's power is in "dissolution" and its images fade into the idea. Uses Lowell as a representative of the imagination's imagery, and studies Moore's "St. Nicholas" as an example of the fancy's methods.

11 Weatherhead, A. Kingsley. "Two Kinds of Vision in

Marianne Moore," ELH, 31, no. 4 (December), 482-96.

1964

Studies several poems closely to demonstrate Moore's use of a "general view" and a "close-up" view. Finds that the general vision frequently leads to false conclusions or "sentimentality" but that the particular vision leads to "carefully discriminated truths." Argues that Moore's "essential code" is that truth must be discovered by finite, close observation. Enlarged, 1967.23, excerpted 1976.2.

1965

- 1 Anon. "American Poetry's Casual Look," The Times (London) (7 January), B, p. 13.

Says The Artic Ox is "colloquial" and not as good as Collected Poems although it offers "urbane moral lessons."

- 2 Anon. "New Books: Paperbacks," The Christian Science Monitor, 57 (15 April), 11.

Review of A Marianne Moore Reader favors the poems and believes the reviews are a "low point."

- 3 Anon. "Poetry Puts Ox to Rights," The Times Literary Supplement (11 March), p. 196.

Reviews The Artic Ox. Likes this volume's "honesty" and believes Moore's most valuable qualities

1965

are her "discriminating tone," her "specific eye," and her "refusal of solemnity." Says her style, though "digressive," has a "humane decorum."

- 4 Dodsworth, Martin. "The Secrecy of Marianne Moore," The Review, no. 15 (April), 18-25.

Review of The Artic Ox. Says neither the appearance nor the tone of her poems is inviting and that while she is very direct at one level, she is ultimately secretive. Argues, however, that this secrecy is essential both as a means of protection and as part of her objective presentation of "confusion and order" in nature. Reprinted 1968.12, 1969.1, excerpted 1974.4.

- 5 Garrigue, Jean. Marianne Moore. University of Minnesota Pamphlets on American Writers, No. 50. Minneapolis, Minnesota: University of Minnesota Press, 48 pp.

Introductory survey of Moore's work traces the continuities in her poetry. Discusses her precision and detail, her ethical vision, techniques, diction, humor, themes, and imagery. Calls Moore an "ironist, moralist, fantasist." Distinguishes her from other "modernists." Enlarged, 1969.3, excerpted 1973.7, 1976.2.

1965

- 6 Hall, Donald. "An Interview with Marianne Moore,"
McCalls, 87 (December), 74, 182, 184-86, 188, 190.

Hall questions Moore about her family background, marriage, violence, and other writers.

- 7 Jennings, Elizabeth. "Idea and Expression in Emily Dickinson, Marianne Moore, and Ezra Pound," American Poetry, Stratford Upon Avon Studies, No. 7. New York: St. Martins Press, pp. 97-113.

Emphasizes Moore's use of animals and objects in her poetry not as "collected things" but as "parts of a moral world." Finds Moore "extremely emotional," though restrained, a "formalist" in her versification, and a "celebrator of life."

- 8 Kenner, Hugh. "The Experience of the Eye: Marianne Moore's Tradition." SoR, n.s. 1, no. 4 (Autumn), 754-69.

Places Moore within a tradition which has tried to "accurately describe the thing seen." Discusses the "moral" aspects of such perception, the "optical puns" involved, and attributes to Moore a "poetic of visual experience." Reprinted 1970.6, enlarged 1975.4, excerpted 1975.8, 1976.2.

1965

- 9 Lundy, Gerald. "Blessing and Felicitous Dragon,"
Northwest Review, 7, no. 1 (Spring-Summer), 94-95.
 Review of A Marianne Moore Reader praises her as
 a "teacher by 'correspondencies.'" Quotes heavily
 from the volume and stresses that her restraint is
 not "coldness."

- 10 Nemerov, Howard, and Marianne Moore. Poetry and
 Criticism. Cambridge, Massachusetts: Adams House and
 Lowell House Printers, 16 pp.
 Nemerov questions Moore on the development of her
 poetry and its relationship to the larger body of
 English literature and modern technology. Reprinted
 1966.17.

- 11 Scully, James, ed. "Marianne Moore," Modern Poetics.
 New York: McGraw-Hill Book Company, pp. 103-104.
 Preface to a reprinting of Moore's "Idiosyncrasy
 and Technique" stresses the function of apparently
 "arbitrary" aspects of her method. Reprinted 1966.21.

- 12 Stevens, Wallace. "About One of Marianne Moore's Poems,"
The Necessary Angel: Essays on Reality and the
 Imagination. Second edition (New York: Alfred A.
 Knopf, 1951, pp. 91-103). New York: Vintage Books,
 Random House, pp. 93-103.

1965

Explicates the "individual reality" of Moore's "He 'Digesteth Harde Yron'" in light of "On Poetic Truth" by H. D. Lewis. Originally appeared in Quarterly Review of Literature, 4, no. 2 (1948), pp. 143-49. Reprinted 1969.16, excerpted 1979.2.

- 13 Williams, William Carlos. "Marianne Moore (1931) [1925]," Selected Essays of William Carlos Williams. Second edition (New York: Random House, 1954). New York: New Directions Publishing Corporation.
Reprinted from 1963.22.

- 14 Williams, William Carlos. "Marianne Moore (1948)," Selected Essays of William Carlos Williams. Second edition (New York: Random House, 1954). New York: New Directions Publishing Corporation.

Appreciation of Moore sets out to describe her talent. Says there is "no waste to her imagination" and praises the "great range" of her thought. First printed in Quarterly Review of Literature, 4, no. 2 (1948), 125-26. Reprinted 1969.16, excerpted 1979.2.

1965

- 15 Williams, William Carlos. "Marianne Moore (1932) [1925]," The William Carlos Williams Reader. New York: New Directions Publishing Corporation, pp. 384-93.

Reprinted from 1963.22.

1966

- 1 Allentuck, Marcia Epstein. "Marianne Moore: 'In Distrust of Merits,'" The Explicator Encyclopedia Vol. 1: Modern Poetry. Edited by Charles Child Walcutt and J. Edwin Whitesell. Chicago: Quadrangle Books, pp. 227-28.

Makes explicit Moore's metaphoric pattern and argues that "love" and "beauty" are the only merits in which the poem advocates trust. Originally printed in Expl, 10 (April, 1952), Item 42.

- 2 Anon. "Miss Moore in Manhattan," NY, 41 (29 January), 24-26.

Interview with Moore concerning her move from Brooklyn. Moore talks about crime and her old days in the Village.

- 3 Anon. "Non-Fiction," Bulletin from Virginia Kirkus' Service, 34, no. 14 (15 July), 748.

1966

Puzzled review of Tell me, Tell me and finds it "highly-private." Acknowledges some "sparkling stretches" but says it remains "unredeemed by pyrotechnical skill."

- 4 Ashberry, John. "Jerboas, Pelicans, and PeeWee Reese," The New York Herald Tribune Book Review (30 October), p. 1.

Believes the style in Tell me, Tell me is clearer than the "refracted brilliance of early work." Suggests, however, that she sometimes "misses" poetry by becoming too absorbed in her subject.

- 5 Borroff, Marie. "Marianne Moore: 'The Icosphere,'" The Explicator Cyclopedia Vol. 1: Modern Poetry. Edited by Charles Child Walcutt and J. Edwin Whitesell. Chicago: Quadrangle Books, pp. 225-26.

Reprinted from 1958.2.

- 6 Burke, Herbert C. "Poetry," Library Journal, 91 (1 September), 3961.

Review of Tell me, Tell me. Praises her "clarity" and "uniqueness."

- 7 Dembo, L[awrence] S. "Marianne Moore: Unparticularies" Conceptions of Reality in Modern American Poetry.

1966

Berkeley, California: University of California Press, pp. 108-117.

Explores Moore's "Objectivist" modes of perception and her critique of "conventional perception." Finds an underlying concern with the relationship between "aesthetic integrity and moral integrity."

- 8 Dickey, James. "What the Angels Missed," The New York Times Book Review (25 December), pp. 1, 16.

Enthusiastic review of Tell me, Tell me. Likes her "vision of reality" and says that she "constructs a Heaven for us out of the things we already have." Reprinted 1968.10, excerpted 1973.7, 1976.2.

- 9 Engel, Bernard F. "A Democratic Vista of Religion," GaR, 20, no. 1 (Spring), 84-89.

Explores religious concerns in Moore, Williams, and Stevens. Concludes that Moore is the "most traditional" with her emphasis on "fortitude," "discipline," and "spiritual poise."

- 10 Etter, Dave. "New Slants of Light," Books Today (Chicago Sunday Tribune) (20 November), p. 13.

Review of Tell me, Tell me says it is "one of her finest efforts." Is pleased by her "clarity"

1966

and by her "characteristic generosity, innocence, and wisdom."

- *11 Fowler, Albert. "That I May Yet Recover," Fellowship (March), pp. 5-6.

Not available for reading. Cited in Articles on Twentieth Century Literature: An Annotated Bibliography 1954 to 1970. Edited by David E. Pownall. New York: Kraus-Thomson Org. Ltd., 1976, p. 2796.

- 12 Hoffman, Daniel G. "Marianne Moore: 'See in the midst of fair leaves,'" The Explicator Cyclopedia Vol. 1: Modern Poetry. Edited by Charles Child Walcutt and J. Edwin Whitesell. Chicago: Quadrangle Books, pp. 228-29.

Explicates the poem in light of Daniel 4:20-22. Reads it as a paradigm of man's growth to power and subsequent fall due to "selfhood." Originally printed in Expl, 10 (March, 1952), Item 34.

- 13 Howes, Barbara. "Miss Moore Herself," The New Republic, 155 (17 December), 31.

Favors the brevity of Tell me, Tell me. Praises Moore's "individual perception" as demonstrated in her choice of subjects, descriptions, and vocabulary.

1966

- 14 Hyman, S. E. "Marianne Moore at 74," Standards: A Chronicle of Books for Our Time. New York: New Leader, The Horizon Press, pp. 38-42.

Reviews A Marianne Moore Reader. Favors her early poetry over the later work collected here, and laments the exclusion of other of Moore's essays. Says her prose is characterized by a "pawky quality." Calls Moore the "Great Lady of modern poetry." Excerpted 1974.4.

- 15 Lask, Thomas. "A Way of Her Own," The New York Times (6 December), p. 45.

Review of Tell me, Tell me emphasizes Moore's ability to combine elements of prose with those of poetry.

- 16 Maddocks, Melvin. "She has Iron in her Whimsy," The Christian Science Monitor (17 November), p. 15.

Review of Tell me, Tell me. Says her "slightly fussed poetry" is characterized by "topical clutter" but has "iron firmness" behind it.

- 17 Nemerov, Howard, ed. "Some answers to questions posed by Howard Nemerov," Poets on Poetry. New York: Basic Books, Inc., Publishers, pp. 8-16.

Reprinted from 1965.10.

1966

- 18 Parkin, Rebecca Price. "Certain Difficulties in Reading Marianne Moore: Exemplified in Her 'Apparition of Splendor,'" PMLA, 81, no. 3 (June), 167-72.

Suggests that the "connections" between the various "parts" of this poem are not immediately apparent and must first be explicated in order to follow the poem's argument. Understands the poem as a spiritual lesson on the best kind of "armor."

- 19 Parkin, Rebecca Price. "Some Characteristics of Marianne Moore's Humor," CE, 27, no. 5 (February), 403-408.

Explores Moore's use of hierarchy for humor. Particularly examines "The Pangolin" and finds humor recommended as a "saving grace." Also notes the "didactic" nature of her humor and its basic "grimness" though it is also clearly used for pure delight.

- 20 Rukeyser, Muriel. "A Crystal for the Metaphysical," SatR, 49 (1 October), 52-53, 81.

Review of Tell me, Tell me emphasizes Moore's ability to "master chaos" in her "crystallized form."

1966

- 21 Scully, James, ed. "Marianne Moore," Modern Poets on Poetry. London: William Collins, Ltd., The Fontana Library, pp. 105-106.

Reprinted from 1965.11.

- 22 Sylvester, William A. "Marianne Moore: 'The Fish,'" The Explicator Cyclopedia Vol. 1: Modern Poetry. Edited by Charles Child Walcutt and J. Edwin Whitesell. Chicago: Quadrangle Books, p. 225.

Explicates poem using "an injured fan" as the central image, encompassing ideas of motion and life vs. injury and death. Finds the tranquillity of the poem achieved by suggestions of "slow motion and silence." Originally printed in Expl, 7 (February, 1949), Item 30.

1967

- 1 Anon. "Books in Brief," Beloit Poetry Journal, 17, no. 4 (Summer), 34.

Praises Tell me, Tell me as "one of the finest collections she's done." Likes her "amazing subjects."

- 2 Anon. "Literature," The Booklist and Subscription Books Bulletin, 63, no. 11 (1 February), 559-60.

1967

Review of Tell me, Tell me notes her characteristic "precise, economic style" and her styical concern for "life's versatility and vigor."

- 3 Anon. Review of Tell me, Tell me, Choice, 4, no. 9 (November), 984.

Remarks Moore's precision, informality, and "classical dicta."

- 4 Anon. "This Week," Christian Century, 84 (15 November), 1486.

Appreciates Complete Poems as Moore's "canon."

- 5 Ashberry, John. "Straight Lines Over Rough Terrain," The New York Times Book Review (26 November), pp. 1, 42.

Review of Complete Poems says Moore is underestimated. Praises the "explicitness" of her poetry and insists that she is not a "moralist or antiquarian." Likes her "common sense, intelligence, and integrity."

- 6 Auden, W. H. "A Mosaic for Marianne Moore," NYRB, 9 (9 November), 3.

Appreciative poem by Auden for Moore's eightieth birthday.

1967

- 7 Cushman, Jerome. "Poetry," Library Journal, 92 (15 October), 3647.

Review of Complete Poems. Admires her simplicity and variety. Notes her "didactic language" and "cryptic restraint."

- *8 Davies, D. M. Review of Tell me, Tell me. National Observer, 6 (6 February), 31.

Not available for reading. Cited in Book Review Index, 1967 Cumulation. Edited by Mildred Schlientz. Detroit: Gale Research Co., "Moore, Marianne."

- 9 Donoghue, Denis. "Moorish Gorgeousness," NYRB, 7 (12 January), 3, 4.

Review of Tell me, Tell me. Stresses the uniqueness of Moore's "vision of reality" and praises her boldness. Finds her especially American in her openness to experience. Revised and enlarged 1968.13, excerpt from 1968.13, reprinted 1969.16, excerpted 1974.4, 1976.3.

- 10 Drew, Elizabeth, and John L. Sweeney. Directions in Modern Poetry. Second edition (New York: W. W. Norton, Inc., 1940). New York: Gordian Press, pp. 64-69, 182-271 passim.

1967

Predicts Moore's audience "will always be small" due to the "distance" she keeps between herself and "general humanity." Emphasizes Moore's "cool, detached impersonality" and restraint.

- 11 Elliott, George P. "Poetry Chronicle," HudR, 20, no. 1 (Spring), 139-141.

Review of Tell me, Tell me. Though he calls Moore "the best of excerpters," he finds her work is full of "mannerisms" and "quirkiness." Criticizes her "extensive optimism." Excerpted 1976.2.

- 12 Fuller, Edmund. "Quartet of Masters Tops Big Poetry Crop," Wall Street Journal, 171 (27 December), 8.

Review of Complete Poems says she has the "gift of seeing all things new." Admires her "playful spirit."

- 13 Garrigue, Jean. "Gaity in Finished Form." The New Leader, 50 (4 December), 23-24.

Review of Complete Poems objects to Moore's extensive revisions but praises her workmanship and her "special genius for the significant image."

- 14 Hochman, Sandra. "Marianne Moore's Magic," The Nation, 204 (8 May), 602.

1967

Says the poems in Tell me, Tell me are about writing poetry. Emphasizes the "music" and style in the poetry and says the prose is "instructive."

- 15 Hoffman, Daniel. "Two Ladies of Legend, [Marianne Moore and Dame Edith Sitwell]," The Reporter, 37 (28 December), 41-42.

Review of Complete Poems appreciates her influence on American poetry. Finds her characterized by "probity" and "joyfulness."

- 16 Howard, Jane. "Leading Lady of U.S. Verse," Life, 62 (13 January), 37-44.

Tribute to Moore includes character sketches and anecdotes.

- 17 Joost, Nicholas. Years of Transition: The Dial, 1912-1920. Barre, Massachusetts: Barre Pub., pp. 151, 168, 170-71, 230, 256, 272-73.

Considers some aspects of Moore as editor of The Dial.

- 18 Kenner, Hugh. "Artemis and Harlequin," National Review, 19 (26 December), 1432.

Review of Complete Poems discusses the "curious difficulty" in understanding her. Says her "point"

1967

is the "movement" of the mind through her quotations.

Discusses her revision of "Poetry."

- 19 Kitching, Jessie B. "Forecasts: Non-Fiction: November 14," Publishers' Weekly, 192 (2 October), 52.

Calls Complete Poems an "excellent representation of Miss Moore's wit," "imagination," and "skill."

- 20 Maddocks, Melvin. "Matching the Lady and the Poet," The Christian Science Monitor (16 November), p. 15.

Review of Complete Poems. Notes an "ethereal complexity" to her work and finds that she "fusses" at times, but believes she "appeals to the better nature of the whole country."

- 21 Martz, L. L. "Recent Poetry: Fruits of a Renaissance," YR, 56, no. 4 (Summer), 597-98.

Admires the range of Moore's subjects in Tell me, Tell me and speaks of her "aesthetic of living detail."

- 22 Rockett, William. "Books Reviewed," The Canadian Forum, 47 (June), 69.

Review of Tell me, Tell me is critical of Moore's attempts to "treat the mundane profoundly," but likes the prose.

1967

- 23 Weatherhead, A. Kingsley. "Marianne Moore," The Edge of the Image: Marianne Moore, William Carlos Williams, and Some Other Poets. Seattle, Washington: University of Washington Press, pp. 58-95.

Enlarged from 1964.11. Emphasis of the enlarged section is on Moore's use and development of images for poetic "restraint," and the relationship between this restraint and deep feeling. Develops his concept of the "operation of the fancy" and examines several poems to demonstrate imagery of the "fancy." Excerpted 1975.8.

- 24 Zitner, S. P. "Urgency and Deference," Poetry, 110, no. 6 (September), 423-24.

Review of Tell me, Tell me notes her "urgent curiosity" but says that her "refuge from eccentricity" is in "deference." Excerpted 1976.2.

1968

- 1 Andrews, Lyman. "Spells and Surprises," The Times (London) (18 May), p. 24.

Review of Complete Poems says she is "one of the most interesting of American poets." Emphasizes the "element of surprise" in her work and praises her

1968

innovations. Finds her revisions "infuriating," however.

- 2 Anon. "Language and Literature," Choice, 4, no. 12 (February), 1382.

Favorable review of Complete Poems but says it is clearly not the "definitive" edition.

- 3 Anon. "Notes Etc. on Books Etc.," The Carleton Miscellany, 9, no. 3 (Summer), 116.

Lively review of the contents of Complete Poems criticizes Moore's "omission" of "Poetry."

- 4 Auden, W. H. "Two Bestiaries: Marianne Moore," The Dyer's Hand and Other Essays. New York: Vintage Books, Random House, pp. 296-305.

Second edition of 1962.2.

- 5 Bernlef, J. "Precise en te veel details: Marianne Moore," Gids, 131, no. 9/10, 297-300.

Remarks Moore's "characteristic qualities" of "compactness and clarity." Examines her use of minute particulars in "The Steeple-Jack" and the various revisions of "Poetry" and finds that her "surplus of details" builds a framework and intensifies the experience of the poem. In Dutch.

1968

- 6 Bogan, Louise. "Books: Verse," NY, 44 (March), 137.
Review of Complete Poems notes Moore's "singular depth and brilliance." Compares her to Auden as a "conscious and diligent maker."
- 7 Burke, Kenneth. "Motives and Motifs in the Poetry of Marianne Moore," Modern Poetry: Essays in Criticism. Edited by John Hollander. New York: Oxford University Press, pp. 201-18.
Reprinted from 1962.6.
- 8 Burns, Gerald. "Poets and Anthologies," SWR, 53, no. 3 (Summer), 333-336.
Review of Complete Poems discusses Moore's revision of "Poetry" and emphasizes her "memorable speech."
- 9 Dickey, James. "Marianne Moore [1962]," Babel to Byzantium: Poets and Poetry Now. New York: Farrar, Straus, and Giroux, pp. 156-60.
Reprinted from 1962.8.
- 10 Dickey, James. "Marianne Moore [1966]," Babel to Byzantium: Poets and Poetry Now. New York: Farrar, Straus, and Giroux, pp. 160-64.
Reprinted from 1966.8.

1968

- 11 Dodsworth, Martin. "Towards the Baseball Poem," The Listener, 79 (27 June), 842.

Is grateful for her victory in the fight "for Poetry against Literature." Says her "(all but) Complete Poems" is an indispensable volume.

- 12 Dodsworth, Martin. "Marianne Moore," The Modern Poet. Edited by Ian Hamilton. London: MacDonald, pp. 125-33.

Reprinted from 1965.4.

- 13 Donoghue, Denis. "The Proper Plentitude of Fact," The Ordinary Universe: Soundings in Modern Literature. New York: The Macmillan Company, pp. 21-50.

Argues that the function of Moore's poems is to provide an "occasion" and a "direction" for the mind's energy. Detects a pattern of "rest," then "ranging abroad," then rest again. Enlarged from 1967.9.

- 14 Fauchereau, Serge. "Les avatars de l'imagisme: Marianne Moore, Hart Crane," Lecture de la Poésie Américaine. Paris: Les Éditions de Minuit, pp. 97-110.

Says that Moore's approach to objects is derived from the Imagists but that her prosody, stanza forms, and purposes are unique. Emphasizes the visual

1968

nature of her poetry. Says she "loves to juggle words." In French.

- 15 [Fuller, R. B.]. "Virtuoso Fiddling: Marianne Moore's Syllabics," The Times Literary Supplement (30 May), p. 552.

Regrets that Complete Poems is not truly complete and calls for a "chronological delineation" of Moore's early work, especially the antecedents to her "syllabic verse." Emphasizes her use and variation of this form of versification and praises her ability to "write poetry with prose's rhetoric, complexity, and ease." Reprinted 1969.2, enlarged 1971.2, excerpted 1976.3.

- 16 Hecht, Antony. "Writers' Rights and Readers' Rights," HudR, 21, no. 1 (Spring), 207-209.

Finds good and bad examples of Moore's editing in Complete Poems: laments most of her omissions and is puzzled by some of her revisions. Excerpted 1974.4.

- 17 Janssens, Gerardus Antonius Maria. The American Literary Review: A Critical History, 1920-1950. The Hague: Mouton, 340 pp., passim.

1968

Provides information on Moore's editorial practices while editor of The Dial. Emphasizes the changes The Dial underwent during her editorship.

- *18 Kavanagh, P. J. Review of Complete Poems, Manchester Guardian Weekly, 98 (23 May), 11.

Not available for reading. Cited in Book Review Index 1968 Cumulation. Edited by Mildred Schlientz. Detroit, Michigan: Gale Research Co., p. 455.

- 19 Smith, William J. "A Place for the Genuine," The New Republic, 158 (24 February), 34-36.

Review of Complete Poems considers Moore's poetry a "translation of emotion" and the visible world. Believes her work with The Fables of La Fontaine added "vigor" to her poetry.

- 20 Symons, Julian. "New Poetry," Punch, 254 (19 June), 902.

Review of Complete Poems refuses to recognize it as "complete." Perplexed about Moore's "meanings" though says she shows "cultivated intelligence." Feels her importance is exaggerated.

- 21 Thwaite, Antony. "New Poetry: Guts, Brain, Nerves," New Statesman, 75 (17 May), 659.

1968

Review of Complete Poems. Categorizes Moore as a poet of "brains" but says her intelligence is one which "shows itself in 'notions,'" and that her total effect is one of "all this fiddle."

- 22 Tomlinson, Charles. "Marianne Moore: Her Poetry and Her Critics," Agenda, 6, no. 3/4 (Autumn-Winter), 137-42.

Review of Complete Poems discusses her metrical innovations and the variety of critical writings about her. Revised and enlarged 1969.16. Excerpted 1976.3.

- 23 Toynbee, Phillip. "Not Among Her Admirers," The Observer (5 May), p. 26.

Puzzled review of Complete Poems. Feels he "alone dislikes her." Critical of Moore's "pervasive cuteness of tone," though he finds a few "splendid phrases."

- 24 Waggoner, Hyatt Howe. "Some Imagists: Marianne Moore," American Poets: from the Puritans to the Present. Boston: Houghton Mifflin Co., pp. 364-68.

Mixed assessment of Moore's work says she is "the" Imagist rather than H. D. Finds Moore "perceptive" and an "antiromantic poet," but questions her methods and is doubtful of the success of her

1968

syllabic versification. Says that "incoherence," or the appearance of it, is the "hallmark" of her poems. Excerpted 1974.4.

- 25 Warlow, Francis W. "Moore's 'To a Snail,'" Expl, 26 (February), Item 51.

Demonstrates that "To a Snail," though apparently uncharacteristic of Moore, is a "plastic demonstration of the idea of 'style'" and an emblematic analogy.

1969

- 1 Dodsworth, M. "Marianne Moore," The Modern Poet. Edited by Ian Hamilton. New York: Horizon Press, pp. 125-33.
Reprinted from 1965.4.
- 2 [Fuller, R. B.]. "Poets Today: Marianne Moore," T.L.S.: Essays and Reviews from The Times Literary Supplement, 1968, volume 7. London: Oxford University Press, pp. 94-99.
Reprinted from 1968.15.
- 3 Garrigue, Jean. "Marianne Moore," Six American Poets from Emily Dickinson to the Present: An Introduction.

1969

Edited by Allen Tate. Minneapolis, Minnesota: University of Minnesota Press, pp. 82-121.

Enlarged from 1965.5 to include a discussion of Complete Poems. Notes that the later poems are more "public" and tend to "work more on the surfaces."

- 4 Going, William T. "Marianne Moore's 'Dream': Academic By-Path to Xanadu," Studies in American Literature in Honor of Robert Dunn Faner, 1906-1967, pp. 145-53. Papers on Language and Literature, 5 (Supplement-Summer).

Considers Moore as an "academic" poet and examines "Dream" as a poem about the creative artist in the university.

- 5 Hoffman, Frederick J. "Marianne Moore (Craig)," Encyclopedia of World Literature in the 20th Century in Three Volumes, Vol. 2. New York: Frederick Ungar Publishing Co., pp. 422-23.

Finds consistent qualities of concrete imagery and precision in Moore's work, and says she has a "keen" and "discriminating" sensibility. Emphasizes her independence from traditional forms.

- 6 Jaffe, Dan. "Poets in the Inferno: Civilians, C.O.'s, and Combatants," The Forties: Fiction, Poetry, Drama.

1969

Edited by Warren French. Deland, Florida: Everett/Edwards, Inc., pp. 33-61 passim.

Studies "In Distrust of Merits" as the "great poem of World War II." Likes the idea that she "refuses to write the nationalistic poem." Calls it "graceful," "philosophical," and "didactic."

- 7 Jarrell, Randall. "Fifty Years of American Poetry," The Third Book of Criticism. New York: Farrar, Straus & Giroux, pp. 295-334 passim.

Reprinted from 1963.7.

- 8 Jaskoski, Helen M. "A 'Method of Conclusions': A Critical Study of the Poetry of Marianne Moore." Ph.D. dissertation, Stanford University.

Delineates Moore's metaphysics, her beliefs about the nature of literature, and the effects of these on her poetry. Draws parallels throughout with Richard Baxter's The Saints' Everlasting Rest and also claims that Moore's poetry is "derived from nineteenth century reactions to mechanistic philosophies." Quotes extensively from Moore's prose and studies numerous poems but emphasizes her early work and traces a decline in the quality of Moore's poetry from 1911 to 1960.

1969

- 9 Messing, Gordon M. "The Linguistic Analysis of Some Contemporary Nonformal Poetry," Lang&S, 2, no. 4 (Fall), 323-29.

Argues that poetry which does not use formal features "in a dominant way" is "impervious to the linguist." Examines Moore's "Critics and Connoisseurs" to demonstrate.

- 10 Nitchie, George W. Marianne Moore: An Introduction to the Poetry. New York: Columbia University Press, 213 pp.

Examines various aspects of Moore's poetry. Finds a "tension" between clarity and obscurity in her work and views this sort of "peculiarity" as an expression of Moore's own principle of "integrity." Considers the revised and "dropped" poems and believes there is a progression from strict prosody toward "prosaic naturalness." Examines various stages of Moore's development through Collected Poems and finds an "other voice" in her work, motivated by the confrontation between Moore's sensibility and World War II. Believes her later work is "feeble" and "demands tolerance." Explicates "The Hero" as an example of the working of Moore's own mind and approach to poetry. Excerpted 1976.3, 1978.2.

1969

- 11 Robinson, Edgar. "Four Lady Poets [Marianne Moore, Dilys Laing, Nelly Sachs, Adrienne Rich]," ChiR, 21, no. 3 (December), 110-16.

Review of Complete Poems. Likes Moore's precision and "power of song" but says her work lacks vision and purpose.

- 12 Rosenthal, M. L. "Poets and Critics and Poet-Critics," Poetry, 114, no. 2 (May), 126-27.

Review of Complete Poems. Discusses Moore's revision of "Poetry" in the context of a discussion about the nature of poetry. Views the new version as a "witticism."

- 13 Schulman, Grace. "Conversation," Quarterly Review of Literature, 16, no. 1/2 (25th Anniversary Issue), 154-71.

Questions Moore about her methods of composition, syllabic verse, rhyme, visual patterns, and her use of animals. Interview took place April 30, 1967.

- 14 Sprague, Rosemary. "Marianne Moore," Imaginary Gardens: A Study of Five American Poets [Lowell, Teasdale, Millay, Moore, and Dickinson]. Philadelphia, Pennsylvania: Chilton Book Company, pp. 185-207.

1969

Explores aspects of Moore's work reminiscent of the eighteenth century, though she finds Moore's form "unique and unmistakable." Links Moore's approach with that of Gerard Manley Hopkins and notes a "classical Biblical rhetoric." Says that "love for the thing is the ultimate communication of her poetry." Excerpted 1975.8.

- 15 Therèsè, Sister, M., S.D.S. Marianne Moore: A Critical Essay. Contemporary Writers in Christian Perspective, edited by Roderick Jellema. Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 48 pp.

Discusses the unity of Moore's perspective and the stylistic patterns of her work. Believes Moore's approach to poetry is that it must both "instruct and delight" and sees her as both a "moralist" and a "poet of celebration." Notes the recurring idea of "inner silence" in her poetry and the theme of the "common apocalypse." Excerpted 1973.7.

- 16 Tomlinson, Charles, ed. Marianne Moore: A Collection of Critical Essays. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 185 pp.

1969

Contents:

pp. 1-15: Introduction by the editor, "Marianne Moore Her Poetry and Her Critics." Sees Moore as unique in her "ethical extension of fact." Notes that criticism of her is of two sorts: "clear-minded essays" and "tributes." Enlarged, revised from 1968.22.

pp. 16-19: Moore, Marianne. "A Letter to Ezra Pound," January 1, 1919. Responds to Pound's comments on her poetry. Includes revised portions of "Old Tiger." Previously printed in Perspectives. Edited by Noel Stock. Chicago: Henry Regnery Company, 1965, pp. 116-20.

pp. 20-45: Hall, Donald. "The Art of Poetry: Marianne Moore." Reprinted from 1961.7.

pp. 46-47: Pound, Ezra. "Marianne Moore and Mina Loy." Finds both women's poetry a uniquely "national" product. Says both women's poems are a "cry of despair." Reprinted from Ezra Pound. "A List of Books," The Little Review, 10 (March, 1918), 57-58 and The Little Review Anthology. Edited by Margaret Anderson. New York: Hermitage House, 1953, pp. 188-89.

1969

pp. 48-51: Eliot, T. S. "Marianne Moore (1923)."
Review of Poems and Marriage notes Moore's new
rhythms, her unique use of language, simplicity of
phrasing, and her "feminineness." Reprinted from
The Dial, 75 (December, 1923), pp. 594-97.

pp. 52-59: Williams, William Carlos. "Marianne
Moore (1925)." Reprinted from 1963.22.

pp. 60-65: Eliot, T. S. "Introduction to Selected
Poems." Emphasizes Moore's "genuineness" as a poet.
Calls her poetry "descriptive" and believes it will
be "durable." Reprinted from Marianne Moore,
Selected Poems. New York: The MacMillan Co., 1935.

pp. 66-86: Blackmur, R. P. "The Method of Mari-
anne Moore." Reprinted from 1962.4.

pp. 87-100: Burke, Kenneth. "Motives and Motifs
in the Poetry of Marianne Moore." Reprinted from
1962.6.

pp. 101-106: Ransom, John Crowe. "On Being
Modern With Distinction." Pays tribute to Moore's
originality and links her with the Imagists.
Reprinted from The Quarterly Review of Literature, 4,
no. 2 (1948), 136-42.

pp. 107-111: Stevens, Wallace. "About One of
Marianne Moore's Poems." Reprinted from 1965.12.

1969

pp. 112-113: Williams, William Carlos (1948)."
Reprinted from 1965.14.

pp. 114-124: Jarrell, Randall. "Her Shield."
Reprinted from 1959.8.

pp. 125-33: Burke, Kenneth. "Likings of an Observationist." Review of Predilections. Regards it as a useful "sequence of admonitions." Suggests there is some question as to whether her judgement is ethical or aesthetic. Notes her use of understatement, her precision, restraint, and puns. Reprinted from Poetry, 87, no. 4 (January, 1956), 239-47.

pp. 134-38: Nemerov, Howard. "A Few Bricks from Babel." Reprinted from 1963.14.

pp. 139-43: Kenner, Hugh. "Supreme in Her Abnormality." Reprinted from 1958.7.

pp. 144-49. Beloof, Robert. "Prosody and Tone: The 'Mathematics' of Marianne Moore." Reprinted from 1958.1.

pp. 150-58. Pearce, Roy Harvey. "Marianne Moore." Reprinted from 1961.10.

pp. 159-64: Kenner, Hugh. "Meditation and Enactment." Reprinted from 1963.8.

pp. 165-71: Donoghue, Denis. "The Proper Plentitude of Fact." Reprinted from 1967.9.

1969

pp. 172-78: Gifford, Henry. "Two Philologists." Links Moore and Dickinson in their "uniquely American" use of idiom and "vernacular." First printed here, excerpted 1975.8, 1976.3.

pp. 179-81: Macksey, Richard A. "Marianne (Craig) Moore: A Brief Chronology [1887-1967]." Biography and publication history.

1970

- 1 Bogan, Louise. "Marianne Moore: American to Her Backbone (1947)," A Poet's Alphabet: Reflections on the Literary Art and Vocation. Edited by Robert Phelps and Ruth Limmer. New York: McGraw-Hill Book Company, pp. 306-308.

Says Moore represents the meeting of two traditions: the learning of the seventeenth-century "connoisseur" and the tone of the "Irish presbyters." Says Moore has "immensely widened the field of modern poetry." Originally appeared as "American Timeless," Quarterly Review of Literature, 4, no. 2 (1948), pp. 15-52. Reprinted in her Selected Criticism: Prose, Poetry. New York: The Noonday Press, 1955, pp. 254-57.

1970

- 2 Bogan, Louise. "Marianne Moore: The Fables of La Fontaine (1954)," A Poet's Alphabet: Reflections on the Literary Art and Vocation. Edited by Robert Phelps and Ruth Limmer. New York: McGraw-Hill Book Company, pp. 304-305.

Admires the "modern English idiom" Moore achieves in The Fables of La Fontaine. Says she has also succeeded in capturing La Fontaine's "underlying tone." Originally appeared as "The Fable and the Song," NY, 30 (4 September, 1954), 75. Reprinted in her Selected Criticism: Prose, Poetry. New York: The Noonday Press, 1955, pp. 377-80.

- 3 Bogan, Louise. "Marianne Moore: Nevertheless (1944)," A Poet's Alphabet: Reflections on the Literary Art and Vocation. Edited by Robert Phelps and Ruth Limmer. New York: McGraw-Hill Book Co., pp. 303-304.

Review of Nevertheless calls Moore "our most distinguished contemporary American poet." Finds that this volume's poetry is more "musical" and "more openly warm-hearted" than that in Selected Poems. Originally printed in NY, 20 (11 November, 1944), 95-96. Reprinted as "Marianne Moore" in Bogan, Louise. Selected Criticism: Prose, Poetry. New York: The Noonday Press, 1955, pp. 252-54.

1970

- 4 Hall, Donald. Marianne Moore: The Cage and the Animal. Pegasus American Authors, edited by Richard M. Ludwig. New York: Pegasus, 199 pp.

Believes Moore has not been properly understood and primarily explores the emotional power beneath her poetry's "surface brilliancy." Chronological exploration of her work and a tour of Hall's favorite poems. Excerpted 1975.8.

- 5 Hayes, Ann L. "On Reading Marianne Moore," A Modern Miscellany. Edited by David P. Demarest Jr., Lois S. Lamdin, and Joseph Baim. Carnegie Series in English, No. 11. Pittsburgh: Carnegie-Mellon University, pp. 1-19.

General overview of Moore's work, form, and subject matter. Finds consistent qualities of "concentration of interest" and "full honesty." Emphasizes Moore's "craft" and "positiveness" while explicating several poems.

- 6 Kenner, Hugh. "The Experience of the Eye: Marianne Moore's Tradition," Modern American Poetry: Essays in Criticism. Edited by Jerome Mazzaro. New York: David McKay Co., Inc., pp. 204-221.

Reprinted from 1965.8.

1970

- 7 Munson, Gorham B. "Marianne Moore: In this Age of Hard Trying, Nonchalance is Prejudiced," Destinations: A Canvass of American Literature Since 1900. Second edition (New York: J. H. Sears [1928], pp. 90-100).

New York: AMS Press, Inc., pp. 90-100.

Finds Moore "perfect" but only within her limited, "narrow" sphere. Admires her "cleanliness with words" but argues that she is a decidedly "minor" poet. Dislikes her as a critic and as an editor. Says that her "new rhythm" is her most important contribution. Excerpted 1960.3.

- 8 Vonalt, Larry P. "Marianne Moore's Medicines," SR, 78, no. 4 (October-December), 669-78.

Says that Moore is a "practitioner of beauty, poetry, and healing" of the "diseases" of "affectation, arrogance," and "materialism." Her "medicines" are her observation of "various modes of existence," and her power to integrate realities. Argues that the idea behind all of her poetry is that the "spirit is stronger than the things of the world." Excerpted 1973.7.

1971

- 1 Engel, Bernard F. "Marianne Moore," ConL, 12, no. 2 (Spring), 230-36.

Reviews criticism of Moore. Stresses the importance of The Fables of La Fontaine in Moore's poetic development and notes the lack of attention given to her religious ideas.

- 2 Fuller, Roy B[roadbent]. "An Artifice of Versification," Owls and Artificers: Oxford Lectures on Poetry. London: André Deutsch, pp. 44-68.

Discusses the tradition of syllabic verse, its nature, and its uses. Considers Moore's major contribution to be her usage of these new rhythms, though he notes some "lame" spots. Enlarged from 1968.15, portions developed from a lecture given at the Royal Society of Literature in 1968.

- 3 Kindley, Jeffrey Bowman. "Efforts of Affection: The Poetry of Marianne Moore." Ph.D. dissertation, Columbia University.

Says Moore has been "acclaimed but not understood" and proposes to discuss her versification, influences, aesthetic theory, irony, aural rhythms, and imagery. Concludes that Christian doctrine is the "basis" of her approach to life.

1971

- 4 McCormick, John. The Middle Distance: A Comparative History of American Imaginative Literature, 1919-1932. New York: The Free Press, Macmillan, pp. 123, 153-56, 145, 154, 193, 94, 99.

Defines Moore as a "major-minor poet." Finds her writing extraordinary, but limited in scope and essentially static throughout her career. Notes her "intellectual plots" and "moral narratives."

- 5 Replogle, Justin. "Marianne Moore and the Art of Intonation," ConL, 12, no. 1 (Winter), 1-17.

Examines the importance of intonation to meaning in spoken messages and suggests that duplicating this feature in writing is an important problem for poets. Analyzes "The Artic Ox," however, and finds that Moore is not only able to use intonation well, but that she "creates intonation with meaning" rather than vice versa. Believes this ability is her "main skill."

- 6 Rexroth, Kenneth. American Poetry in the Twentieth Century. New York: Herder and Herder, pp. 68-70.

Sees Moore as writing about the "vertigo of the sensibility" in the modern world to the extent that the "living being" behind her poetry is scarcely visible. Hence, he reads her work as "tragic."

1971

Somewhat critical, but impressed with Moore's influence on prosody. Excerpted 1974.4, 1976.3.

- 7 Schulman, Grace Jan. "Marianne Moore: The Poetry of Engagement." Ph.D. dissertation, New York University.

Argues that Moore is "concerned with great issues of the twentieth century," and that she has created a form for her "engagement with public matters." Traces development in Moore's methods of argumentation from an early "metaphysical" reasoning to a later "inner dialectic."

- 8 Wand, David Hsin-Fu. "The Dragon and the Kylin: The Use of Chinese Symbols and Myths in Marianne Moore's Poetry," LE&W, 15, no. 3 (General Issue), 470-84.

Explicates "O to Be a Dragon" and "Nine Nectarines" by references to Chinese legends. Suggests some similarities between Moore and Chinese poet Ssu-ma Hsiang-ju, especially in terms of their ability to make "far-fetched associations."

1972

- *1 Canon, Patricia Reardon. "Marianne Moore: Poetics and the Quest for Poetry." Ph.D. dissertation, University of Chicago.

1972

No abstract available. Not available for reading.
Cited in the Comprehensive Dissertation Index, a computer information bank.

- 2 Engel, Bernard F. "Marianne Moore, 1887-1972," Society for the Study of Midwestern Literature Newsletter, 2, no. 3 (Fall), 6.

Tribute to Moore recalls her contribution as a "poet of delight." Finds her work characterized by the "exploration of values" and says she is "an American woman who determined early to be a poet, not a 'lady poet.'"

- *3 Garelick, Judith Spritzer. "Marianne Moore, Modern Poet: A Study of Miss Moore's Relationships with William Carlos Williams, E. E. Cummings, T. S. Eliot, Wallace Stevens, and Ezra Pound." Ph.D. dissertation, Harvard University.

No abstract available. Not available for reading.
Cited in Comprehensive Dissertation Index, a computer information bank.

- 4 Guillory, Daniel L. "A Place for the Genuine: The Poetics of Marianne Moore." Ph.D. dissertation, Tulane University.

1972

Explores Moore's method of "empirical observation" and how her "poetic energy" worked to "create genuine poetry for genuine objects."

- 5 Koch, Vivienne. "The Peaceable Kingdom of Marianne Moore," Modern American Poetry: Essays in Criticism. Edited by Guy Owen. Deland, Florida: Everett/Edwards, Inc., pp. 99-115.

Stresses Moore's role as a fabulist. Notes her "emblematic" use of animals and that her "first interest is conduct." Surveys Moore's development and suggests the influences of the Hebrew poets and her library work. Reprinted from Quarterly Review of Literature, 4, no. 2 (1948), 153-69. Reprinted in Poetry Quarterly, 12, no. 1 (Spring, 1950), 47-61.

- 6 Lane, Gary, ed. A Concordance to the Poems of Marianne Moore. New York: Haskell House Publishers Ltd., 526 pp.

Compiled from The Complete Poems of Marianne Moore.

- 7 Lask, Thomas. "From a Unique Voice, 'Parable From Nature,'" The New York Times (6 February), 40.

Calls Moore the "most original and singular" poet of the twentieth century. Emphasizes her "control,"

1972

"eccentricity," and her appeal to the "intellect" more than to the "sensual or musical."

- 8 Levin, Harry. "Footnotes to Poets: 3: Marianne Moore," Grounds for Comparison. Harvard Studies in Comparative Literature, No. 32. Cambridge, Massachusetts: Harvard University Press, pp. 296-99.

Reprinted from 1964.9.

- 9 Morris, Harry. "Poets and Critics, Critics and Poets," SR, 80, no. 3 (Autumn), 627-32.

Surveys and critiques recent criticism of Moore.

- 10 Stanford, Donald E. "Marianne Moore (1887-1972)," SoR, n.s. 8, no. 2 (Spring), xi-xiii.

Tribute to Moore as last of a group of "brilliant experimental poets." Mentions her "recurrent themes" of alienation, the need for endurance, and the wisdom of armor. Excerpted 1975.8.

1973

- 1 Abbott, Craig Stevens. "Marianne Moore: A Descriptive Bibliography." Ph.D. dissertation, University of Texas--Austin.

Bibliography of all Moore's published works from 1907-1970 and reprintings through 1972. Includes

1973

information on textual changes and the printing history of individual poems. Published 1977.1.

- 2 Appel, George Fowler. "Modern Masters and Archaic Motifs of the Animal Poem." Ph.D. dissertation, University of Minnesota.

Argues that modern poets combine "myth and 'objective' realism" to present the animals themselves as well as an understanding of their significance. Third chapter finds "shamanic motifs" in Moore's work.

- 3 Bryan, Nancy Lee. "A Place for the Genuine: Elizabeth Bishop and the Factual Tradition in Modern American Poetry." Ph.D. dissertation, Claremont Graduate School.

First section discusses Moore as an antecessor of Elizabeth Bishop.

- 4 Glatstein, Jacob. "The Poetry of Marianne Moore," PrS, 47, no. 2 (Summer), 133-41. Translated by Doris Vidaver.

Views Moore as "the poet of contemporary America" and emphasizes her "national" voice and style. Notes her humor and the "musical" qualities in her poetry. Reprinted from his In Tokh Genumen, Essays

1973

1945-1947. New York: Farlag Matones, 1947.

Excerpted 1975.8.

- 5 Hadas, Pamela Gay. "Efforts of Affection: The Poetry of Marianne Moore." Ph.D. dissertation, Washington University.

Focuses on exploring the relationships between Moore's style and her "temperament." Discusses style as a method of "self-discovery," and the tension between expression and reticence. Offers close readings of several poems to demonstrate the poet's mode of vision and her "fight to be affectionate." Sees her "compacting and judging" the world around her, combining objective "looking" with "personal critical integrity." Published 1977.3, excerpted 1979.2.

- 6 Jacobsen, Josephine. "From Anne to Marianne: Some Women in American Poetry," Two Lectures. Washington, D.C.: Library of Congress, pp. 13-29.

Surveys the "atmosphere" in which women poets have worked. Emphasizes Moore's "observation" as her technique and describes it as "a kind of love." Contrasts Moore to Dickinson, who drew her material "from within." Delivered as a lecture May 1, 1972.

1973

- 7 Riley, Carol, ed. "Marianne Moore," Contemporary Literary Criticism: Excerpts from Criticism of the Works of Today's Novelists, Poets, Playwrights, and Other Creative Writers, Volume 1. Detroit, Michigan: Gale Research Company, pp. 226-30.

Contents:

p. 226: Jarrell, Randall. Excerpted from 1959.9.

p. 226: Rosenthal, M. L. Excerpted from 1960.9.

pp. 226-27: Dickey, James. Excerpted from 1962.8, 1966.8.

pp. 227-28: Engel, Bernard F. Excerpted from 1964.2.

pp. 228-29: Garrigue, Jean. Excerpted from 1965.5.

pp. 229-30: Therèsè, Sister M., S.D.S. Excerpted from 1969.15.

p. 230: Vonalt, Larry P. Excerpted from 1970.8.

- 8 Ruggiero, Claudia Corradini. "Marianne Moore: A Modern Fabulist," SA, 19-20, pp. 283-307.

Explicates patterns in Moore's use of animals. Finds links to past traditions but emphasizes her uniqueness in giving her animals "independent life." Makes a distinction between animal poems written directly from nature and those drawn from printer

1973

material. Says the former contain a "religious undercurrent," while the latter are "primarily esthetic."

- 9 Stallknecht, Newton P. "Poetry and the Lure of the Real: Some Reflections on S. T. Coleridge, Wallace Stevens, and Marianne Moore," Texte und Kontexte: Studien zur deutschen und vergleichenden Literaturwissenschaft Festschrift für Norbert Fierst zum 65. Edited by Manfred Durzak, Eberhard Reichmann, and Ulrich Weisstein. Geburtstag, Bern: Francke, pp. 267-76.

Draws on Moore's poetic in a discussion of perception, the poetic imagination, and Coleridge's ideas about the interaction of subject and object. Emphasizes poetry's role in "completing and invigorating reality."

- 10 Sutton, Walter. "Marianne Moore," American Free Verse: The Modern Revolution in Poetry. New York: New Directions, pp. 103-17.

Argues the appropriateness of Moore's "seemingly eccentric and arbitrary" style to her subjects and develops the philosophical implications of such a style. Focuses on the tension between order and disorder. Excerpted 1975.8.

1973

- 11 Untermeyer, Louis. "Marianne Moore," 50 Modern American & British Poets, 1920-1970. New York: David McKay Co., Inc., pp. 243-46.

Enjoys Moore's syllabic verse for its "combination of tension and looseness." Comments on "Nevertheless" as a synthesis of Moore's qualities, on "The Mind is an Enchanting Thing" as an example of her "disparate but consistent" metaphors, and demonstrates the reversed acrostic in "The Wood-Weasel."

- 12 Winters, Yvor. "Holiday and Day of Wrath," Yvor Winters: Uncollected Essays and Reviews. Edited by Francis Murphy. Chicago: Swallow Press, pp. 22-26.

Admires Moore's "sound effects," "rhythms," and her "painfully sharp observations." Calls her style "intensely cultivated and painstakingly honest." Excerpted 1960.3.

1974

- 1 Borroff, Marie. "Dramatic Structure in the Poetry of Marianne Moore," Poetica: An International Journal (Tokyo), 1 (Spring), 72-83.

Reprinted from 1958.2.

1974

- 2 Guillory, Daniel L. "Hart Crane, Marianne Moore, and the Brooklyn Bridge." BSUF, 15, no. 3, 48-49.

Links Moore's "Granite and Steel" with Hart Crane's "Proem: To Brooklyn Bridge" through "verbal borrowings" although he finds Moore's vision of the bridge more realistic and "tangible" than Crane's version.

- 3 O'Sullivan, Maurice J., Jr. "Native Genius for Disunion: Marianne Moore's 'Spenser's Ireland,'" CP, 7, no. 2 (Fall), 42-47.

Analyzes the form and content of "Spenser's Ireland" and says it is "the most subtle and articulate statement of Irish-America's perception of itself." Especially notes the ambivalence of the poem.

- 4 Riley, Carolyn, and Barbara Harte, eds. "Marianne Moore," Contemporary Literary Criticism: Excerpts from Criticism of the Works of Today's Novelists, Poets, Playwrights, and Other Creative Writers, Vol. 2. Detroit, Michigan: Gale Research Company, pp. 290-292.

Contents:

p. 290: Deutsch, Babette. Excerpt from 1963.3.

pp. 290-91: Jarrell, Randall. Excerpt from 1963.7.

1974

- p. 291: Dodsworth, Martin. Excerpt from 1965.4.
- p. 291: Hyman, Stanley E. Excerpt from 1966.14.
- p. 291: Hecht, Antony. Excerpt from 1968.16.
- pp. 291-92: Donoghue, Denis. Excerpt from 1967.9.
- p. 292: Waggoner, Hyatt. Excerpt from 1968.24.
- p. 292: Rexroth, Kenneth. Excerpt from 1971.6.

- 5 Sabbadini, Silvano. "Marianne Moore, Il Basilisco Piumato," NC, 63, pp. 178-80.

Reads Moore's work as an accumulation of "fragment upon fragment" until the final "vision" is seen. Believes her poetry laments "the loss of our own vision of totality." In Italian.

- 6 Weber, Alfred. "Marianne Moore: 'Poetry,'" in Die amerikanische Lyrik. Edited by Klaus Lubbers. Dusseldorf: Basel, pp. 251-58.

Examines Moore's "Poetry" as an example of modern American poetics. Considers the dictum "No ideas but in things" as it applies to Moore's work and aspects of her structure. In German.

1975

- 1 Abbott, Craig S. "A System of Bibliographical Reference Numbering," Papers of the Bibliographical Society of America, 69, no. 1 (First Quarter), 67-74.

Presents the publishing history of Moore's "Poetry" to demonstrate his numbering system. See 1976.

1975

- 2 Bar-Yaacov, Lois. "Marianne Moore: An 'In-Patriot,'" HUSL, 3, 165-95.

Considers Moore in the twentieth-century milieu and argues that her "patriotism" and affirmation of American values separates her from her contemporaries. Links Moore to Thoreau and Emerson in her "pragmatism" and "idealism."

- 3 Engel, Bernard F. "Moore's 'A Face,'" Expl, 34 (December), Item 29.

Reads "A Face" as a characteristic "celebration" of values rather than a "passing notion" or "profound philosophical realization" as other critics have suggested.

- 4 Kenner, Hugh. "Disliking It," A Homemade World: The American Modernist Writers. New York: Alfred A. Knopf, pp. 91-118.

Enlarged from 1965.8. Enlarged portion emphasizes Moore's influence on Williams and on her "pivotal discovery" of a twentieth-century American poetic. Explores the ways in which her "dislike" of poetry are visible and says she ignored the "rituals" of poetry in order to create her own form.

1975

- 5 Kunitz, S. J. "Pangolin of Poets," A Kind of Order, A Kind of Folly: Essays and Conversations. Boston: Little, Brown, pp. 220-22.

Review of What are Years. Classifies Moore's metrics as "sui generis" and finds her "syllable counting" a "painful extreme," but is taken by her serenity, usefulness, and exactness. Originally published in Poetry, 59, no. 8 (November, 1954), pp. 96-98. Excerpted 1979.2.

- 6 Kunitz, S. J. "Responses, Glosses, Refractions," A Kind of Order, A Kind of Folly: Essays and Conversations. Boston: Little, Brown, pp. 223-27.

Reprinted from 1964.9.

- 7 Rainey, Carol Ann. "The Poetic Theory of Marianne Moore," Ph.D. dissertation, University of Cincinnati.

Says Moore's poetic reconciles the romantic idea of the importance of the poet's personality to his poems with the classical "emphasis on artistic control and restraint."

- 8 Riley, Carolyn, ed. "Marianne Moore," Contemporary Literary Criticism: Excerpts from Criticism of the Works of Today's Novelists, Poets, Playwrights, and

1975

Other Creative Writers, Vol. 4. Detroit, Michigan: Gale Research Co., pp. 358-65.

Editor's comments emphasize Moore's "exotic subjects" and "meticulous detail." Views her work as an "affectionate celebration of life."

Contents:

- pp. 358-59: Glatstein, Jacob. Excerpt from 1973.4.
- p. 359: Nemerov, Howard. Excerpt from 1963.14.
- p. 360: Beloof, Robert. Excerpt from 1958.1.
- p. 360: Kenner, Hugh. Excerpt from 1958.7.
- p. 360: Kenner, Hugh. Excerpt from 1965.8.
- pp. 360-61: Weatherhead, A. K. Excerpt from 1967.23.
- p. 362: Gifford, Henry. Excerpt from 1969.16.
- p. 362: Sprague, Rosemary. Excerpt from 1969.14.
- pp. 362-64: Hall, Donald. Excerpt from 1970.4.
- p. 364: Stanford, Donald E. Excerpt from 1972.10.
- pp. 364-65: Sutton, Walter. Excerpt from 1973.10.

1976

- *1 Anon. "Lively Lady of Letters," MD Medical News Magazine, 20 (March), 115-28.

Not available for reading. Cited in Marianne Moore Newsletter, 1, no. 2 (Fall, 1977), 22.

1976

- 2 Curley, Dorothy Nyren, comp., with Maurice Kramer and Elaine Fialka Kramer. "Marianne Moore," A Library of Literary Criticism: Modern American Literature, in Three Volumes, Vol. II. Fourth enlarged edition. New York: Frederick Ungar Publishing Company, Inc., pp. 360-67.

Enlarged from 1960.3.

Contents:

pp. 360-63: Reprinted from 1960.3.

p. 363: Tomlinson, Charles. Discusses the "system of transition" between Moore's "fact and moral fantasy." Says hers is a "controlled fantasy," with "high seriousness." Excerpt from "Abundance, Not Too Much: The Poetry of Marianne Moore," SR, 65, no. 4 (Autumn, 1957), 677-87.

p. 363: Stapleton, Laurence. Excerpt from 1958.10.

pp. 363-64: Kennedy, X. J. Excerpt from 1962.17.

p. 364: Engel, Bernard F. Excerpt from 1964.2.

p. 364: Swenson, May. Excerpt from 1964.9.

p. 365: Weatherhead, A. K. Excerpt from 1964.11.

p. 365: Garrigue, Jean. Excerpt from 1965.5.

pp. 365-66: Kenner, Hugh. Excerpt from 1965.8.

p. 366: Dickey, James. Excerpt from 1966.8.

p. 366: Elliott, George P. Excerpt from 1967.11.

p. 367: Zitner, S. P. Excerpt from 1967.24.

1976

- 3 Curley, Dorothy Nyren, comp., with Maurice Kramer and Elaine Fialka Kramer. "Marianne Moore," A Library of Literary Criticism: Modern American Literature in Three Volumes, Vol. IV, Supplement to the Fourth Edition. Fourth enlarged edition. New York: Frederick Ungar Publishing Company, Inc., pp. 316-18.

Contents:

- p. 316: Donoghue, Denis. Excerpt from 1967.9.
- p. 316: Nitchie, George. Excerpt from 1969.10.
- pp. 316-17: Tomlinson, Charles. Excerpt from 1968.22.
- p. 317: Gifford, Henry. Excerpt from 1969.16.
- pp. 317-18: Fuller, Roy. Excerpt from 1968.15.
- p. 318: Rexroth, Kenneth. Excerpt from 1971.6.

- 4 Juhasz, Suzanne. "Felicitous Phenomenon: The Poetry of Marianne Moore," Naked and Fiery Forms: Modern American Poetry by Women, A New Tradition. New York: Harper Colophon Books, Harper & Row, pp. 33-56.

Views Moore as a genius of "technical brilliance" but says that she does not escape the "confinements of the Imagist aesthetic." Uses Moore as an example of female poets who have separated their poetry from their womanhood in response to societal demands. Says Moore opted for "nonsexuality." Emphasizes Moore's

1976

"armored" self and the ways in which she maintains personal distance throughout her poetry.

- 5 Nordell, Roderick. "A Look at Two Baseball-Loving Poets," The Christian Science Monitor (26 May), p. 23.

Review of A Marianne Moore Reader emphasizes the "American-ness" of her poetry. Says her work "nudges one toward freshened responses."

- 6 Olson, Elder. "The Poetry of Marianne Moore," On Value Judgements in the Arts: and Other Essays. Chicago: University of Chicago Press, pp. 50-54.

Reviews Like a Bulwark and places Moore within a "classical" tradition, setting her apart from her contemporaries. Defines her work in terms of her "ordinary" topics and her "intellectual structure," particularly emphasizing her rare talent for finding and stating resemblances. Originally printed in ChiR, 11, no. 1 (Spring, 1957), 100-104.

- 7 Perkins, David. "The New York Avant-Garde: Marianne Moore," A History of Modern Poetry: From the 1890's to the High Modernist Mode. Cambridge, Massachusetts: Belknap Press, Harvard University Press, pp. 554-64, and passim.

1976

Views "precision" as the key word in understanding Moore's work, saying it is both the effect and meaning of her poetry. Discusses her stylistic innovations and her structures. Decides that "stylistically her poems are Modernist," but that her temperament was not.

- 8 Ranta, Jerrald. "Palindromes, Poems, and Geometric Form," VLang, 10, no. 2 (Spring), 157-72.

Uses the palindrome as a structural analogy for Williams' "The Locust Tree in Flower," Cummings' "[If you can't eat you got to]," and Moore's "To a Chameleon." Urges that they be recognized as examples of a "unique kind of modern poetic form" which he calls "geometric."

- 9 Willis, Patricia C., and Clive E. Driver. "Bibliographical Numbering and Marianne Moore," Papers of the Bibliographical Society of America, 70, no. 2 (Second Quarter), 261-63.

Refutes the argument made in 1975.1. Demonstrates inaccuracies and offers a list of changes for each version of Moore's "Poetry."

- 10 Wilson, Robert A. Marianne Serves Lunch. New York: R. A. Wilson. 7 pp.

1976

Personal recollections of Moore, including her decision to have her archives at the Rosenbach Foundation in Philadelphia. "Printed as an edition of 250 copies as a holiday greeting from Bob Wilson and the Phoenix Book Shop."

1977

- 1 Abbott, Craig S. Marianne Moore: A Descriptive Bibliography. Pittsburgh Series in Bibliography, edited by Matthew J. Bruccoli. Pittsburgh, Pennsylvania: University of Pittsburgh Press, 268 pp.

Published version of 1973.1.

- 2 Costello, Bonnie. "Sincerity and Gusto: The Descriptive Poetry of Marianne Moore," Ph.D. dissertation, Cornell University.

Proposes to explore Moore's "process of description," distinguishing between "perceptive and assertive modes." Also examines the "precepts" implicit in Moore's essays and Moore's relationship to the visual arts.

- 3 Hadas, Pamela White. Marianne Moore, Poet of Affection. Syracuse, New York: Syracuse University Press, 243 pp.

Published version of 1973.5.

1977

- *4 Kanaseki, Hisao. America Gendaishi Noto [Essays on Modern American Poetry]. Tokyo: Kenkyusha.
- Not available for reading. Cited by Keiko Beppu, "Japanese Contributions," American Literary Scholarship: An Annual/1977. Edited by James Woodress. Durham, North Carolina: Duke University Press, 1979, p. 503.
- 5 Marianne Moore Newsletter (Philadelphia, Pennsylvania: Rosenbach Foundation), 1, no. 1 (Spring).
- Contents:
- pp. 3-5: "Marianne Moore Collection." Summarizes holdings of the Rosenbach Foundation.
- pp. 5-6: "Old Amusement Park." Visual sources for Moore's composition of the poem.
- pp. 7-9: "Museums." Prints two extant versions of the previously unpublished poem.
- pp. 10-13: "Letter to Barbara Church." Moore writes about "St. Nicholas."
- pp. 14-15: "Marianne Moore and Peter Morris: Facts and Speculations." Notes discovery of pseudonym Moore wrote under.
- p. 15: "Briefer Mention." Notes a previously unindexed review written anonymously by Moore.

1977

pp. 16-19: Gates, Norman T. "Richard Aldington and Marianne Moore." Examines correspondence of Aldington in which he objects to the credit normally given Pound for "discovering" Moore and claims the honor for himself.

p. 20: "Marriage." Obscure line "I am such a cow" credited to "M. Tolman" by Moore.

p. 20: "Queries." Questions on portions of "To a Chameleon," "An Octopus," and "Diligence is to Magic as Progress is to Flight."

6 Marianne Moore Newsletter (Philadelphia, Pennsylvania: Rosenbach Foundation), 1, no. 2 (Fall).

Contents:

pp. 2-5: "The Magicians' Retreat." Visual sources for Moore's poem.

pp. 6-7: "Letter to Barbara Kurz." Moore explains her sources for "The Steeple-Jack."

pp. 8-10: "Marianne Moore's First Appearance in Print." Discovers Moore's contribution at age seven to the Preface of Sermans by the Rev. John R. Warner, D.D.: With a Sketch of his Life by his Daughter, Mary Warner Moore. Philadelphia, Pennsylvania: J. B. Lippincott, 1895.

1977

pp. 10-12: "Notes." Finds sources for "On Disliking Poetry," "On Raw Material," and "Prince Rupert's Drop." Also finds sources of quotes in "In This Age of Hard Trying" and "Angels."

pp. 13-15: Slatin, John M. "Scarecrows and Curios." Reply to a previous query on the phrase "scarecrows/ of aesthetic procedure." Says it refers to "rules of poetry invoked by some critics."

p. 16: Stapleton, Laurence. "Neatness of Finish." Reply to previous query cites Williams' Kora in Hell as the source of the phrase.

p. 17: "Books." Highly critical reviews of 1973.5 (published 1977.3) and 1973.1 (published 1977.1).

pp. 19-23: "Checklist." Lists articles on Moore.

- 7 Newlin, Margaret. "'Unhelpful Hymen!': Marianne Moore and Hilda Doolittle," Essays in Criticism: A Quarterly Journal of Literary Criticism (Oxford), 27, no. 3 (July), 216-30.

Bio-critical consideration of H. D. and Moore as "women poets," especially contrasting the "outwardly placid" life of Moore to the tempestuous one of H. D. Believes Moore chose "safer" subject matter. Explicates "Marriage."

1977

- 8 Plimpton, George. "These Sporty Poets," Harpers, 254 (May), 76-79, 82.

Account of an arranged meeting between Moore and Muhammad Ali along with Plimpton's recollections of several other occasions with Moore.

- 9 Thurley, Geoffrey. "Phenomenalist Idioms: Doolittle, Moore, Levertov," The American Moment: American Poetry in the Mid-Century. London: Edward Arnold, pp. 109-25.

Discusses Moore in the context of the Imagists but finds a "movement" in Moore's work which distinguishes her from them. Says this movement is due to her focus on the "experience of beauty" rather than on the "life of the natural event."

- 10 Watts, Emily Stipes. The Poetry of American Women from 1632 to 1945. Austin: University of Texas Press, pp. 142-43, 162-65.

Surveys critical opinion of Moore. Admires her craftsmanship but is dubious about the effectiveness of her prosody and finds her word choice disturbingly "esoteric." Considers her against the broader tradition of women's poetry and finds her somewhat unique.

1977

- 11 Williams, Ellen. Harriet Monroe and the Poetry Renaissance: The First Ten Years of Poetry, 1912-22.
Urbana, Illinois: University of Illinois Press, 312 pp., passim.

Information on Moore's early publishing history in Poetry and her literary relationships.

1978

- 1 August, Bonnie Tymorski. "The Poetic Use of Womanhood in Five Modern American Poets: Moore, Millay, Rukeyser, Levertov, and Plath." Ph.D. dissertation, New York University.

Explores Moore's interests in "power" and argues that although her method "appears to deny such an interest," it allows her to seem "peripheral while engaging with all her resources the powers that affect her life."

- 2 Bryfonski, Dedria, and Phyllis Carmel Mendelson, eds. "Marianne Moore," Contemporary Literary Criticism: Excerpts from Criticism of the Works of Today's Novelists, Poets, Playwrights, and Other Creative Writers, Vol. 8. Detroit, Michigan: Gale Research Company, pp. 396-402.

1978

Editors' comments emphasize Moore's technical excellence and "profound moral vision."

Contents:

pp. 396-97: Kunitz, S. J. Excerpt from 1964.9.

pp. 397-402: Nitchie, George W. Excerpt from 1969.10.

- 3 Duffey, Bernard. "The Avant-Gardes: Sophistication: Millay, Wylie, Cummings, Moore, The Harlem Renaissance," Poetry in America: Expression and its Values in the Times of Bryant, Whitman, and Pound. Durham, North Carolina: Duke University Press, pp. 229-44, passim.

Includes Moore in a discussion of a group of "Socratic" and "sophisticated" writers who were outside of the line of lyric development. Finds Moore's tone more striking than her form. Says these writers raised "personal sophistication" to the level of "personal scruple" and maintained it there "as the essence of its own art."

- 4 Marianne Moore Newsletter (Philadelphia, Pennsylvania: Rosenbach Foundation), 2, no. 2[1] (Spring).

Contents:

pp. 2-5: "No Swan So Fine." Visual sources and references for Moore's poem.

1978

pp. 5-7: Collins, Louise. "In the Museum at Whitehall." Provides background information on the rosette mentioned in "Tell me, Tell me."

pp. 8-12: "Not of any School." Gives history of Moore's poem "An Egyptian Pulled Glass Bottle in the Shape of a Fish."

pp. 13-15: "Briefer Mention." Presents Moore's previously unindexed review of The Warden by Antony Trollope.

pp. 16-19: Taffy, Martin. "The Hand of an Optimist." Restores unpublished portion of Moore's "The Accented Syllable" and emphasizes Moore's principle of "enjoyment" as a criterion for judging a piece of art.

p. 20: Haynes, Douglas. "Library Notes." Describes the Marianne Moore Collection at Humanities Research Center, University of Texas at Austin.

p. 22: "Queries." Questions on The Dial, "Nine Nectarines," "When I Buy Pictures," and Richard Baxter's The Saints' Everlasting Rest.

- 5 Marianne Moore Newsletter (Philadelphia, Pennsylvania: Rosenbach Foundation), 2, no. 2 (Fall).

1978

Contents:

pp. 2-7: "Tippoo's Tiger." Visual sources for Moore's poem.

pp. 7-10: "Marianne Moore, Hardy, and Critics." Reworks the history of Moore's "My Lantern."

pp. 10-11: "A Letter to Dorthea Gray." Moore describes her background, reading tastes, and her goals in writing.

pp. 12-16: Lordeaux, Stanley. "Some Observations on the Politics of Self-Protectiveness." Explicates "In this Age of Hard Trying, Nonchalance is Good and"

pp. 17-18: "'Blessed is the Man' and the Rubaiyat of Omar Khayyam." Reads the last lines of Moore's poem as a "beatitude" to authors.

p. 18: "Bowls." Discusses the notes to Moore's poem.

p. 19: "Reviewer for the New Republic." Presents a review by Moore of The Land of the Great Image by Maurice Collis.

p. 19: "Briefer Mention." Presents a review written by Moore from The Dial.

pp. 20-22: Haynes, Douglas. "Library Notes." Describes the correspondence of Moore held in the

1978

Humanities Research Center, University of Texas at Austin.

p. 23: Exhibition at the Rosenbach Center.

- 6 Stapleton, Laurence. Marianne Moore: The Poet's Advance. Princeton, New Jersey: Princeton University Press, 282 pp.

Bio-critical study considers the whole of Moore's work chronologically. Quotes extensively from her unpublished letters and notebooks. Explores Moore's literary relationships, publishing history, sources for her poetry, and biographical information. Includes a chapter on her prose and one on The Fables of La Fontaine. Gives lengthy explication of numerous poems, but the emphasis throughout is on Moore's technical and thematic development. Conclusion emphasizes Moore's "unique" aspects, especially her use of "moral insight as a relational concept between realities." Portions of the chapter on Moore's prose enlarged from 1958.10.

1979

- *1 Borroff, Marie. Language and the Poet: Verbal Artistry in Frost, Stevens, and Moore. Chicago: University of Chicago Press.

1979

Not available for reading. Cited in Forthcoming Books: Now Including New Books in Print, May 1979. Vol. 14, no. 3, p. 37.

- 2 Bryfonski, Dedria, ed. "Marianne Moore" in Contemporary Literary Criticism: Excerpts from Criticism of the Works of Today's Novelists, Poets, Playwrights, and Other Creative Writers, Vol. 10. Detroit, Michigan: Gale Research Company, pp. 346-53.

Editor's comments characterize Moore by her "technical and linguistic precision." Believes the "objectivity" of her early work is in contrast to the "moral judgment" of her later poems.

pp. 346-47: Kunitz, Stanley J. Excerpt from 1975.5.

p. 347: Stevens, Wallace. Excerpt from 1965.12.

p. 347: Brooks, Cleanth. Says Moore uses animals as a metaphor to provide "a way of penetrating" into the human world. Excerpt from "Miss Marianne Moore's Zoo," Quarterly Review of Literature, 4, no. 2 (1948), 173-83.

p. 348: Williams, William Carlos. Excerpt from 1965.14.

pp. 348-53: Hadas, Pamela White. Excerpt from 1973.5.

Appendix

Works about Moore published before 1958 and not included in The Achievement of Marianne Moore, compiled by Eugene P. Sheehy and Kenneth A. Lohf.

1925

- 1 Aldington, Richard. "Books of the Quarter," The Criterion, 3, no. 12 (July), 588-94.

Review of Observations calls Moore, admiringly, "the most high-brow poet in the world." Discusses and compares her work with Jean Cocteau's Poésie. Says Moore's poetry is "entirely intellectual," her rhythms "almost disconcertingly sober," and that her most prominent quality is "a whimsical and sophisticated irony."

- 2 Anon. "Literature," The Booklist and Subscription Books Bulletin, 22 (October), 23.

Review of Observations calls it "a collection of obscure, highly artificial and technically elaborate poems," but says Moore is a significant representative of modern poetry.

- 3 CRITES. "A Commentary," The Criterion, 3, no. 2 (April), 343.

1925

Approves of Moore's receipt of The Dial Award.

Praises her discovery of an "original rhythm."

- 4 Humphries, Rolfe. "Precieuse, Model 1924," Measure,
no. 53 (25 July), 15-17.

Review of Observations calls Moore "hard." Says
that in her work "Life is a dried bone of arrange-
ment," but believes this makes her eminently "suit-
able to the era."

- 5 [Thayer, Scofield]. "Comment," The Dial, 78 (February),
174-80.

Appreciative examination of several poems from
Observations. Admires her "packed" sentences, sound
values, and stanzaic form.

- 6 [Thayer, Scofield]. "Comment," The Dial, 78 (March),
265-68.

Playful discussion of Moore's observation on "Sea
Unicorns and Land Unicorns," remarking a "lapse" in
her scholarship concerning the "ludicrously unsub-
stantiated faiblesse" of the unicorn.

- 7 [Thayer, Scofield]. "Comment," The Dial, 78 (April),
354-56.

1925

Comments on Moore's use of notes: the "erudition" thus displayed as well as the "novelty" of this mode of "further aesthetic unfoldment."

1926

- 1 Munson, Gorham B. "In this Age of Hard Trying, Non-chalance is Prejudiced," The Little Review, 12, no. 1 (Spring-Summer), 54-58.

Original printing of 1960.3.

1931

- 1 Zukofsky, Louis. "American Poetry 1920-1930," The Symposium, 2, no. 1 (January), 60-79 passim.

Discusses Moore's Observations as an example of the "modern" writers. Notes her use of imagery and her "music," finding some links with John Donne.

1932

- 1 Williams, William Carlos. "Marianne Moore," A Novelette and Other Prose (1921-31). Toulon, France: To, Publishers, 59-70.

Reprinted from The Dial, 78 (May, 1925), 393-401.

Reprinted 1954.4 and 1965.15.

1935

- 1 Anon. "Literature," The Booklist and Subscription Books Bulletin, 31 (July), 371.

Review of Selected Poems says it is "polished poetry of erudition." Admires her use of imagery.

- *2 Anon. Review of Selected Poems, Pratt (autumn), p. 270.

Not available for reading. Cited in Book Review Digest 1935. Edited by Mertice M. James and Dorothy Brown. New York: The H. W. Wilson Co., 1936, p. 711.

- 3 Coon, Arthur. "Bookshelf," Frontier and Midland, 15, no. 4 (Summer), 324-25.

Review of Selected Poems notes Moore's "phonic delicacy" and calls her "descriptive and intellectual."

- *4 Hodge, Alan. Review of Selected Poems, The Programme, 6 (31 May), 13-15.

Not available for reading. Cited in An Author Index to Selected British 'Little Magazines' 1930-1939. Compiled by B. C. Bloomfield. London: Mansell, 1976, p. 64.

- 5 Leavis, F. R. "Comments and Reviews: Marianne Moore," Scrutiny, 4, no. 1, 87-90.

Perplexed review of Selected Poems finds it difficult and "exasperating." Dislikes Moore's

1935

rhyming techniques and takes issue with Eliot's estimate of her work.

1936

- 1 Tomlin, E. W. F. "Books of the Quarter," The Criterion, 16, no. 62 (October), 139.

Review of The Pangolin and Other Verse. Admires Moore's work, though calls this "highly individual poetry." Emphasizes visual aspects of her verse.

1941

- 1 Jakeman, A. M. Review of What are Years, The Springfield Republican (13 November), p. 10.

Dislikes Moore's rhymes, stanzaic forms, and apparently arbitrary line endings. Believes her use of "unfamiliar words" disturbs her poetic effects.

1942

- 1 Deutsch, Babette. "Poets and New Poets," Virginia Quarterly Review, 18, no. 1 (Winter), 132-33.

Review of What are Years sees it as a continuation of Moore's style.

1944

- *1 Kennedy, Leo. Review of Nevertheless, Book Week
(Chicago Sun) (15 October), p. 6.

Not available for reading. Cited in Book Review Digest, 1944. Edited by Mertice M. James and Dorothy Brown. New York: The H. W. Wilson Co., 1945, p. 534.

1945

- 1 Blackmur, Richard P. "Notes on Eleven Poets," Kenyon Review, 7, no. 2 (Spring), 339-43.

Review of Nevertheless focuses on Moore's metrical system and discusses it in light of those used by Williams and H. D.

- 2 Devlin, Denis. "Twenty-Four Poets," SR, 53, no. 3 (Summer), 465.

Suggests "The Mind is an Enchanting Thing" as an example of both the "grace and limits" of Moore's work. Praises "In Distrust of Merits" as an example of her response to the "garish, sinful world."

- 3 Jarrell, Randall. "Poetry in War and Peace," PR, 12, no. 1 (Winter), 120-22.

Mixed, but ultimately favorable review of Nevertheless. Calls Moore's method "an illogical atomism,"

1945

says her syllabics "fix her specimens" rather than "move" them, and believes that "emotion has been restrained away to nothing." Examines "In Distrust of Merits."

1947

- 1 Cole, Thomas. "To Marianne Moore," Interim, 3, no. 1, 35-36.

Poem to Moore recalls images from her poems.

1950

- 1 Koch, Vivienne. "The Peaceable Kingdom of Marianne Moore," Poetry Quarterly, 12, no. 1 (Spring), 47-61.
Reprinted from Quarterly Review of Literature, 4, no. 2 (1948), 153-69. Reprinted 1972.5.

1954

- 1 Anon. "Poetry," The Commonweal, 61 (19 November), 200-201.
Review of The Fables of La Fontaine. Says her translation is a "monument of labor and love" and that it "should be in every household."
- 2 Anon. Review of The Fables of La Fontaine, Bulletin from Virginia Kirkus' Service, 22 (15 February), 149.

1954

Says Moore's translation is not only "faithful to La Fontaine" but at the same time reflects her own style.

- 3 Mizener, Arthur. "Transformations," Kenyon Review, 16, no. 3 (Summer), 473-79.

Review of The Fables of La Fontaine says Moore has "exactly the talents wanted by a writer of fables": a gift of observation, and a "talent for sharp, witty, moral comment." In spite of this, he thinks her translations are "very bad," perhaps from her lack of interest in narrative. Believes they "not only miss La Fontaine's effect, but are ineffective in their own right."

- 4 Williams, William Carlos. "Marianne Moore: 1931 [1925]," Selected Essays of William Carlos Williams. New York: Random House, 1954, pp. 121-31.

Reprinted from 1932.1. Reprinted 1965.15.

- 5 Williams, William Carlos. "Marianne Moore (1948)," Selected Essays of William Carlos Williams. New York: Random House, pp. 292-94.

Reprinted from Quarterly Review of Literature, 4, no. 2 (1948), 125-26. Reprinted 1965.14.

1955

- 1 Anon. "Criticism by Quotation," Nation, 181 (2 July), 29.

Review of Predilections believes Moore has made "the pastiche" into an "effective critical tool." Says her quotes are "an effort to overcome the opacity of language."

- 2 Anon. "Literature," The Booklist and Subscription Books Bulletin, 51 (1 June), 407.

Review of Predilections compares her prose to her poetry. Says both are "precise, disciplined, and compressed."

- 3 Anon. "Moore, Marianne," U.S. Quarterly Book Review, 11 (September), 344.

Review of Predilections. Likes this volume for its lack of intrusion by "abstractions" or a "system" of criticism.

- 4 Anon. Review of Predilections, Bulletin from Virginia Kirkus' Service, 23 (15 February), 160.

Appreciates Moore's "crystalline perfection" and notes her characteristic "elegance and precision."

- *5 Anon. Review of Predilections, The Wisconsin Library Bulletin, 51 (September), 7.

1955

Not available for reading. Cited in Book Review Digest, 1955. Edited by Mertice M. James and Dorothy Brown. New York: The H. W. Wilson Co., 1956, p. 647.

- 6 Arrowsmith, William. "All About Ripeness," HudR, 8, no. 3 (Autumn), 443-49.

Review of Predilections explores Moore's method of criticism and its effects on her poetry. Says she is neither "objective" nor "subjective" and that the "dry magnificat" is her real strength.

- 7 Bogan, Louise. "Books: Verse," NY, 31 (30 July), 67.

Review of Predilections notes Moore's "talent for bringing interest and meaning into miscellany."

- 8 Borden, Arthur R. "Book Reviews," Shenandoah, 7, no. 1 (Autumn), 86-87.

Discusses Moore's Predilections in relationship to Frederick J. Hoffman's The Twenties. Says her essays are "impressionism at its best."

- 9 Deutsch, Babette. "Reticent Candors of a Poet," The New York Herald Tribune Book Review (31 July), p. 6.

1955

Review of Predilections says it both "piques and pleases." Finds some of Moore's quotation unnecessary and wishes for more of "her own unique insights."

- 10 Lattimore, Richmond. "Parnassus is a Rugged Mountain," HudR, 7, no. 4 (Winter), 632-34.

Review of The Fables of La Fontaine finds it "an enormous job impressively done." Praises her recreation of the French metrical scheme, though he finds some flaws in her syntax and meter.

1956

- 1 Anon. "Literature," The Booklist and Subscription Books Bulletin, 53 (1 November), 114.

Review of Like a Bulwark says Moore's notes are nearly as important as the poems themselves. Likes Moore's "nimble inspiration" and her "compression and reticence."

- 2 Anon. Review of Like a Bulwark, Bulletin from Virginia Kirkus' Service, 24 (1 September), 663.

Appreciates Moore's "gift for words and rhythms" and remarks her "uniqueness."

- 3 Corke, Hilary. "Essence of Criticism," The Listener, 55 (12 April), 423.

1956

Favorable review of Predilections links Moore's prose to her verse in terms of its "concentration" and says that in both the reader must "draw connections" himself.

- *4 Rosenberg, Francis. Review of Predilections, Voices, no. 160 (May-August), 39-41.

Not available for reading. Cited in Index to Little Magazines 1956-1957. Compiled by Eugene P. Sheehy and Kenneth A. Lohf. Denver: Alan Swallow, p. 104.

- 5 Toynbee, Philip. "The Prose of a Poetess," The Observer (29 January), p. 9.

Review of Predilections. Laments the lack of negative criticism but says Moore is "exact" and that her prose displays "humility, concentration, and gusto."

1957

- 1 Anon. "The Listener's Book Chronicle," The Listener, 58 (12 September), 399, 401.

Review of Like a Bulwark believes it lacks the "astringent note" of Moore's best work and has "too many generalities." Says her gifts are in presenting

1957

original visual imagery, "idiosyncratic aphorism," and "delayed irony and sophistication."

- 2 Anon. "Marianne Moore's Poems," American Writing Today: Its Independence and Vigor. Edited by Allan Angoff. Washington Square: New York University Press, pp. 387-91.

Mixed review of Selected Poems admires the "technique" Moore has developed, but says her prosody is "poisonous" and that she is characterized by "intellectual revulsion from common life and standards." Reprinted from anonymous review in The Times Literary Supplement (18 January, 1936).

- 3 Conquest, Robert. "Intercontinental Missiles," The Spectator (11 October), p. 488.

"Baffled" review of Like a Bulwark expresses admiration but finds no message in Moore's work. Believes American poetry as a whole differs from English poetry in not using "a public voice."

- 4 Fuller, Roy. "Book Reviews," The London Magazine, 4, no. 11 (November), 87, 89.

Review of Like a Bulwark finds some of the poems "thin." Believes her main strength is in responding to "non-poetic" material.

1957

- 5 Hough, Graham. "Landmarks and Turbulences," Encounter, 5 (9 November), 83-84.

Review of Like a Bulwark concedes "skill and elegance" but dislikes Moore's poetry. Relegates her to a "passing era" of "intelligent" poetry.

- 6 Muir, Edwin. "Kinds of Poetry," The New Statesman, 54 (28 September), 391-92.

Emphasizes the "calm" of Moore's poetry, created by "pure interest," "passion spent," and "a quality of character."

- *7 Pope, Richard L. Review of Like a Bulwark, Poetry Broadside, 1, no. 1 (April), 11-12.

Not available for reading. Cited in Index to Little Magazines 1956-1957. Compiled by Eugene P. Sheehy and Kenneth A. Lohf. Denver: Alan Swallow, p. 104.

- 8 Stevens, Wallace. "A Poet that Matters," Opus Posthumous. Edited by Samuel French Morse. New York: Alfred A. Knopf, pp. 247-54.

Review of Selected Poems. Demonstrates Moore's rhythms and sound values in several poems, especially "The Fish" and "The Steeple-Jack." Says Moore "leans to the romantic," but "hybridizes" through

1957

her use of "negatives" and "association." Reprinted from Life and Letters Today, 13 (December, 1935), 61-65.

- 9 Sutherland, George. "Modern Poetry: The American Accent," PR, 24, no. 1 (Winter), 136-37.

Review of Like a Bulwark. Says Moore's theme is "exactness of response" to the world, though "gross communication is not her prime purpose." Finds that she "illustrates many of Auden's generalizations."

Index

- Abbott, Craig Steven, 1973.1, 1975.1, 1977.1.
"The Accented Syllable," 1978.4.
- Aiken, Conrad, 1964.9.
- Aldington, Richard, 1977.5, 1925.1.
- Allentuck, Marcia, E., 1966.1.
- Andrews, Lyman, 1968.1.
- "An Egyptian Pulled Glass Bottle in the Shape of a Fish,"
1978.4.
- Animals, use of. 1962.2, 1963.12, 1963.18, 1965.7, 1972.5,
1973.2, 1973.8, 1979.2.
- "An Octopus," 1977.5.
- "Apparition of Splendour," 1966.18.
- Appel, George Fowler, 1973.2.
- Armor, 1959.8, 1966.18, 1972.10, 1978.5.
- Arrowsmith, William, 1955.6.
- "The Artic Ox," 1971.5.
- The Artic Ox, 1965.1, 1965.3, 1965.4.
- Ashberry, John, 1966.4, 1967.5.
- Auden, W. H., 1957.9, 1962.2, 1967.6, 1968.4, 1968.6.
- August, Bonnie T., 1978.1.
- Bacon, Peggy, 1964.9.
- Barrett, William, 1962.3.
- Bar-Yaacov, Lois, 1975.2.

- Baxter, Richard, 1969.8, 1978.4.
- Beach, Joseph Warren, 1960.1.
- Beloof, Robert, 1958.1, 1969.16, 1975.8.
- Bernlef, J., 1968.5.
- Bibliography, 1958.9, 1973.1.
- Biography, 1961.4, 1961.7, 1962.5, 1962.16, 1963.18, 1964.4,
1964.9, 1965.6, 1966.2, 1967.16, 1969.16, 1976.10, 1978.6.
- Bishop, Claire Huchet, 1963.1.
- Bishop, Elizabeth, 1973.3, 1977.8.
- Blackmur, R. P., 1944.1, 1962.4, 1969.16.
- "Blessed is the Man," 1978.5.
- Bogan, Louise, 1955.7, 1959.5, 1968.6, 1970.1, 1970.2,
1970.3.
- Borden, Arthur R., 1955.8.
- Borroff, Marie, 1958.2, 1958.3, 1966.5, 1974.1, 1979.1.
- "Bowls," 1978.5.
- Brand, Miller, 1964.9.
- Brooks, Cleanth, 1979.2
- Brumbaugh, Thomas B., 1962.5.
- Bryan, Nancy Lee, 1973.3
- Bryfonski, Dedria, 1978.2, 1979.2.
- Bryher, Winifred, 1960.3.
- Burke, Herbert C., 1966.6.
- Burke, Kenneth, 1962.6, 1963.19, 1964.9, 1968.7, 1969.16,
- Burns, Gerald, 1968.8
- Bynner, Witter, 1964.9.

- Cahoon, Herbert, 1964.9.
- Cannell, Kathleen, 1958.4, 1959.6, 1961.4.
- Canon, Patricia R., 1972.1.
- Carey, Mary Cecilia, 1958.5.
- Cecilia, Sister Mary, 1963.2.
- Ciaridi, John, 1964.9.
- Chakravarty, Amiya, 1964.9.
- Cocteau, Jean, 1925.1.
- Coffin, Patricia, 1964.1.
- Cole, Thomas, 1947.1.
- Coleridge, Samuel T., 1964.10, 1973.9.
- Collected Poems, 1965.1, 1969.10.
- Collins, Louise, 1978.4.
- Collis, Mauris, 1978.5.
- Colombo, John Robert, 1960.2.
- Colum, Padraic, 1964.9.
- Complete Poems, 1967.4, 1967.5, 1967.7, 1967.12, 1967.13,
 1967.15, 1967.18, 1967.19, 1967.20, 1968.1, 1968.2,
 1968.3, 1968.6, 1968.8, 1968.11, 1968.15, 1968.16,
 1968.18, 1968.19, 1968.20, 1968.21, 1968.22, 1968.23,
 1969.3, 1969.11, 1969.12, 1972.6.
- Concordance, 1972.6.
- Conquest, Robert, 1957.3.
- Coon, Arthur, 1935.3.
- Corke, Hilary, 1956.3.
- Costello, Bonnie, 1977.2.

Cowley, Malcom, 1964.9.

Crane, Hart, 1968.14, 1974.2.

"Critics and Connoisseurs," 1958.2, 1964.9, 1969.9.

cummings, e. e., 1960.9, 1962.7, 1972.3, 1978.3.

Curley, Dorothy Nyren, 1960.3, 1976.2, 1976.3.

Cushman, Jerome, 1967.7.

Davies, D. M., 1967.8.

Dembo, L. S., 1966.7.

Dempsey, David, 1961.5.

Deutsch, Babette, 1942.1, 1955.9, 1963.3, 1964.9, 1974.4.

Devlin, Denis, 1945.2.

D., H., See Doolittle, Hilda.

The Dial, 1925.3, 1925.6, 1925.7, 1925.8, 1962.16, 1963.19,
1963.20, 1963.22, 1964.5, 1964.9, 1967.17, 1968.17

Dickey, James, 1962.8, 1966.8, 1968.9, 1968.10, 1973.7,
1976.2.

Dickinson, Emily, 1964.9, 1965.7, 1969.3, 1969.14, 1973.6.

"Diligence is to Magic as Progress is to Flight," 1977.5.

Dodsworth, Martin, 1965.4, 1968.11, 1968.12, 1969.1, 1974.4.

Doolittle, Hilda, 1968.24, 1977.7, 1977.9.

Donoghue, Denis, 1960.4, 1967.9, 1968.13, 1969.16, 1974.4,
1976.3.

"Dream," 1969.4.

Drew, Elizabeth, 1960.3, 1967.10.

Driver, Clive E., 1976.9.

Dudek, Louis, 1962.9.

Duffey, Bernard, 1978.3.

Eberhart, Richard, 1964.9.

Edelstein, Elenor, 1964.9.

Eliot, T. S., 1935.6, 1969.16, 1972.3.

Elliott, George P., 1967.11, 1976.2.

Emerson, Ralph Waldo, 1975.2.

Engel, Bernard F., 1963.4, 1964.2, 1966.9, 1971.1, 1972.2,
1973.7, 1975.3, 1976.2.

Etter, Dave, 1966.10

The Fables of La Fontaine, 1954.1, 1954.2, 1954.3, 1955.10,
1958.7, 1963.14, 1964.2, 1968.19, 1970.2, 1971.1, 1978.6.

"A Face," 1975.3.

Fairchild, Hoxie Neale, 1962.10.

Farrell, James, 1964.9.

Fauchereau, Serge, 1968.14.

Fesenmaier, Helene, 1964.9.

Fiscalini, Janet, 1959.7, 1962.11.

"The Fish," 1957.8, 1962.19, 1966.22.

Fowler, Albert, 1966.11.

Frankenberg, Lloyd, 1960.3.

Fuller, Edmund, 1967.12.

Fuller, Roy B., 1957.4, 1968.15, 1969.2, 1971.1, 1976.3

Garelick, Judith Spritzer, 1972.3.

Garrigue, Jean, 1964.9, 1965.5, 1967.13, 1969.3, 1973.7, 1977.2.

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- Gibbs, A., 1960.5.
- Gifford, Henry, 1969.16, 1975.8, 1976.3.
- Ginsberg, Allen, 1964.9.
- Glatstein, Jacob, 1973.4, 1975.8.
- Going, William T., 1969.4.
- "Granite and Steel," 1974.2.
- Greene, Ellin P., 1963.5.
- Gross, Harvey Seymour, 1964.3.
- Guillory, Daniel L., 1972.4, 1974.2.
- Hadas, Pamela G., 1973.5, 1977.3, 1979.2.
- Hall, Donald, 1961.7, 1961.8, 1963.6, 1965.6, 1969.16,
1970.4, 1975.8.
- Harte, Barbara, 1974.4.
- Hartsock, Mildred E., 1962.12.
- Hayes, Ann L., 1970.5.
- Haynes, Douglas, 1978.4, 1978.5.
- Hazel, Robert, 1964.9.
- Hecht, Antony, 1968.16, 1974.4.
- "He 'Digesteth Harde Yron,'" 1965.12.
- Heiney, Donald, 1958.6.
- "The Hero," 1960.1, 1969.10.
- Hershey, John, 1964.9.
- Hochman, Sandra, 1967.14.
- Hodge, Alan, 1935.4.

Hoffman, Daniel G., 1960.6, 1966.12, 1967.15.

Hoffman, Frederick, 1962.13, 1969.5.

Hopkins, G. M., 1969.14.

Horder, John, 1964.4.

Hough, Graham, 1957.5.

Howard, Jane, 1967.16.

Howes, Barbara, 1966.13.

Humphries, Rolfe, 1925.4.

Hyman, S. E., 1966.14, 1974.4.

"The Icosaphere," 1958.3, 1966.5.

"Idiosyncrasy and Technique," 1965.11, 1966.21.

Ignatow, David, 1964.9.

Imagism, 1958.6, 1960.2, 1964.3, 1968.14, 1968.24, 1969.16,
1976.4, 1977.9.

"In Distrust of Merits," 1945.2, 1945.3, 1964.9, 1966.1,
1969.6.

"Interview with Donald Hall," 1961.12, 1961.5, 1961.8,
1961.2.

"In this Age of Hard Trying Nonchalance is Good and ...,"
1977.6, 1978.5.

Jacobsen, Josephine, 1973.6.

Jaffe, Dan, 1969.6.

Jakeman, A. M., 1935.1.

James, Henry, 1960.3.

Janssens, G. A. M., 1968.17.

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1963.7, 1969.7, 1969.16, 1973.7, 1974.4.
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- Jeffers, R., 1960.9.
- Jennings, Elizabeth, 1965.7.
- "The Jerboa," 1962.15.
- Joost, Nicholas, 1962.15, 1964.5, 1967.17.
- Juhasz, Suzanne, 1976.4.
- Kanaseki, Hisao, 1977.4.
- Kavanagh, P. J., 1968.18.
- Kennedy, Leo, 1944.1.
- Kennedy, X. J., 1962.17, 1964.6, 1976.2.
- Kenner, Hugh, 1958.7, 1963.8, 1965.8, 1967.18, 1969.16,
1970.6, 1975.4, 1975.8, 1976.2.
- Kermode, Frank, 1960.7.
- Kindley, Jeff, 1964.9, 1971.3.
- Kitching, Jessie B., 1967.19.
- Koch, Vivienne, 1950.1, 1972.5.
- Kunitz, Stanley J., 1964.9, 1975.5, 1975.6, 1978.2, 1979.2.
- Lane, Gary, 1972.6.
- Lask, Thomas, 1963.9, 1966.15, 1972.7.
- Lattimore, Richmond, 1955.10.
- Laughlin, J., 1964.9.
- Leavis, F. R., 1935.5.
- Leverlov, Denis, 1977.9, 1978.1.

Levin, Harry, 1964.9, 1972.8.

Libby, Margaret S., 1963.10.

"Like a Bulwark," 1964.9.

Like a Bulwark, 1956.1, 1956.2, 1957.1, 1957.3, 1957.4,
1957.5, 1957.7, 1957.9, 1976.6.

Lohf, Kenneth A., 1958.9.

Lordeaux, Stanley, 1978.5.

Lowell, Amy, 1969.14.

Lowell, Robert, 1964.9, 1964.10.

Loy, Mina, 1969.16.

Lundy, Gerald, 1965.9.

Macksey, R. A., 1969.16.

McCord, Howard, 1964.7.

McCormick, John, 1971.4.

Maddocks, Melvin, 1966.16, 1967.20.

"The Magicians' Retreat," 1977.6.

"Marriage," 1977.5, 1977.7.

Marriage, 1969.16.

A Marianne Moore Reader, 1961.1, 1962.2, 1961.3, 1961.4,
1961.5, 1961.8, 1961.11, 1961.12, 1961.13, 1962.1,
1962.3, 1962.8, 1962.9, 1962.11, 1962.18, 1965.1, 1965.9,
1966.14.

Martz, L. L., 1967.21.

Maxwell, Emily, 1963.11.

Mays, Willy, 1964.9.

Messing, Gordon M., 1969.9.

- Millay, Edna St. Vincent, 1969.14, 1978.1, 1978.3.
- Miller, Lois, 1963.12.
- "The Mind is an Enchanting Thing," 1945.2, 1973.11, 1977.5,
1977.6, 1978.4, 1978.5.
- "The Monkeys," 1963.12.
- Mizener, Arthur, 1954.3.
- Monroe, Harriet, 1960.3, 1977.11.
- Moore, Nicholas, 1964.9.
- Morris, Harry, 1972.9.
- Morris, Peter, 1977.5.
- Morse, Samuel French, 1960.8.
- Moss, Howard, 1964.9.
- M., P., 1963.13.
- Muhammed Ali, 1977.8.
- Muir, Edwin, 1957.6.
- Munson, Gorham Burt, 1926.1, 1960.3, 1970.7.
- "Museums," 1977.5.
- "My Lantern," 1978.4.
- Nemerov, Howard, 1963.14, 1965.10, 1966.17, 1969.16, 1975.8.
- "Nevertheless," 1973.11.
- Nevertheless, 1944.1, 1945.1, 1945.3, 1970.3.
- Newlin, Margaret, 1977.7.
- "Nine Nectarines," 1971.8, 1978.4.
- Nitchie, George W., 1969.10, 1976.3, 1978.2.
- Nordell, Roderick, 1976.5.

Norman, Gertrude, 1961.9.

"No Swan So Fine," 1961.10, 1978.4.

"Novices," 1964.7.

Objectivism, 1958.6, 1962.6, 1962.20, 1963.4, 1966.7.

Observations, 1925.1, 1925.2, 1925.4, 1925.5, 1931.1.

O'Connor, William Van, 1962.18.

"Old Amusement Park," 1977.5.

"Old Tiger," 1969.16.

Olson, Elder, 1958.8, 1976.6.

O'Sullivan, Maurice, 1974.3.

"O to Be a Dragon," 1971.8.

O to Be a Dragon, 1959.1, 1959.2, 1959.3, 1959.4, 1959.5,
1959.6, 1959.7, 1959.10, 1959.15, 1960.1, 1960.5, 1960.6,
1960.7, 1968.8, 1960.11.

"The Pangolin," 1966.19.

The Pangolin and Other Verse, 1936.1

Parkin, Rebecca Price, 1966.18, 1966.19.

"The Past is the Present," 1962.4.

Payne, Robert, 1964.9.

Pearce, Roy Harvey, 1961.10, 1969.16.

Perkins, David, 1976.7.

Plath, Sylvia, 1978.1.

Plimpton, George, 1964.8, 1977.8.

"The Plumet Basilisk," 1974.5.

Poems, 1969.16.

- "Poetry," 1962.4, 1968.5, 1974.6, 1975.1, 1976.9.
- Pomperoy, Ralph, 1964.9.
- Poore, Charles, 1961.11.
- Pope, Richard L., 1957.7.
- Pound, Ezra, 1965.7, 1968.16, 1977.5, 1973.3.
- Predilections, 1955.1, 1955.2, 1955.3, 1955.4, 1955.5,
1955.6, 1955.7, 1955.8, 1955.9, 1956.3, 1956.4, 1956.5,
1969.18.
- Prose, 1958.10, 1959.9, 1961.4, 1962.3, 1962.9, 1962.18,
1967.22, 1969.8, 1977.2, 1978.6.
- Prosody, 1958.1, 1959.11, 1959.17, 1963.3, 1964.3, 1965.11,
1968.15, 1968.22, 1969.9, 1971.5, 1973.10, 1976.7,
1976.8, 1977.10.
- Puss in Boots, The Sleeping Beauty, & Cinderella, 1963.1,
1963.5, 1963.9, 1963.11, 1963.13, 1963.16, 1964.6.
- Raine, Kathleen, 1964.9.
- Rainey, Carol Ann, 1975.7.
- Ransom, John Crowe, 1969.16.
- Ranta, Jerrald, 1976.8.
- Read, Sir Herbert, 1964.9.
- Renick, Sue, 1962.19.
- Replogle, Justin, 1971.5.
- Rexroth, Kenneth, 1961.6, 1974.4, 1976.3.
- Richards, I. A., 1963.15.
- Richart, Bette, 1960.3.
- Riley, Carol, 1973.7, 1974.4, 1976.3.

- Robie, Burton A., 1959.11, 1961.12.
- Robinson, Edgar, 1969.11.
- Rockett, William, 1967.22.
- Rosenberger, Francis, 1956.4.
- Rosenthal, M. L., 1960.9, 1969.12, 1973.7.
- Ruggiero, Claudia C., 1973.8.
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- Ruthven, Greysteil, 1960.10.
- Saal, Rollene W., 1959.12.
- Sabbidini, Silvano, 1974.5.
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- Sandburg, Carl, 1960.9.
- Schulman, Grace, 1969.13, 1971.7.
- Schwartz, Delmore, 1960.11.
- Scott, Laurence, 1964.9.
- Scott, Winfield Townley, 1960.3, 1961.12.
- Scully, James, 1965.11, 1966.21.
- "See in the midst of fair leaves," 1966.12.
- Selected Poems, 1935.1, 1935.2, 1935.3, 1935.4, 1935.5,
1957.2, 1957.8, 1969.16.
- Shankar, D. A., 1962.20.
- Shapiro, Karl, 1959.13.
- Sheehan, Ethna, 1963.16.
- Sheehy, Eugene P., 1958.9.
- "Silence," 1962.4.
- Sitwell, Dame Edith, 1960.4, 1964.4.

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- "Spenser's Ireland," 1974.3.
- Smith, William J., 1964.9, 1968.19.
- Snow, Wilbert, 1925.5.
- Sprague, Rosemary, 1969.14, 1975.8.
- Stallknecht, Newton P., 1973.9.
- Stanford, Donald E., 1972.10, 1975.8.
- Stapleton, Lawrence, 1958.10, 1976.2, 1977.6, 1978.6.
- "The Steeple-Jack," 1957.8, 1958.2, 1968.5, 1977.6.
- Stephan, Ruth, 1964.9.
- Steuben Glass, 1963.17.
- Stevens, Wallace, 1957.8, 1965.12, 1969.16, 1973.9, 1972.3,
1979.2.
- "St. Nicholas," 1964.10.
- Sutherland, George, 1957.9.
- Sutton, Walter, 1973.10, 1975.8.
- Sweeney, John L., 1960.3, 1967.10.
- Swenson, May, 1964.9, 1976.2.
- Sylvester, Willaim A., 1966.22.
- Symons, Julian, 1968.20.
- Taffy, Martin, 1978.1.
- Tambimuttu, 1964.9.
- Tate, Allen, 1964.9.
- Teasdale, Sara, 1969.14.
- "Tell me, Tell me," 1978.4.

Tell me, Tell me, 1925.5, 1925.6, 1925.7, 1966.3, 1966.4,
 1966.6, 1966.8, 1966.10, 1966.13, 1966.15, 1966.16,
 1966.20, 1967.1, 1967.2, 1967.3, 1967.8, 1967.11, 1967.14,
 1967.21, 1967.22, 1967.24.

Thayer, Scofield, 1964.5, 1963.19.

Therèsè, Sister M., 1969.15, 1973.7.

Thoreau, Henry David, 1975.2.

Thorp, Willard, 1960.12.

Thurley, Geoffrey, 1977.9.

Thwaite, Antony, 1968.21.

"Tippoos Tiger," 1978.5.

"To a Chameleon," 1976.8, 1977.5.

"To a Giraffe," 1963.17.

"To a Snail," 1963.18, 1968.25.

Todd, Ruthven, 1964.9.

Tomlin, E. W. F., 1936.1.

Tomlinson, Charles, 1960.10, 1968.22, 1968.16, 1976.2,
 1976.3.

Toynbee, Philip, 1968.23, 1956.5.

Trollope, Antony, 1978.4.

Unali, Lina, 1963.18.

Untermeyer, Louis, 1959.14, 1964.9, 1973.11.

Van Doren, Mark, 1964.9.

Vonalt, Larry P., 1970.8, 1973.7.

- Waggoner, Hyatt, 1968.24, 1974.4.
- Walsh, Chad, 1959.15.
- Wand, David H., 1971.8.
- Warlow, Francis, 1959.16, 1968.25.
- Warren, Robert Penn, 1964.9.
- Wasserstrom, William, 1963.19, 1963.20, 1964.9.
- Watkins, Vernon, 1964.9.
- Watts, Emily Stipes, 1977.10.
- Weatherhead, A. Kingsley, 1964.10, 1964.11, 1967.23, 1975.8,
1976.2.
- Weber, Alfred, 1974.6.
- Weiss, Theodore, 1964.9.
- Weston, Carol, 1964.9.
- "What are Years," 1961.10.
- What are Years, 1941.1, 1942.1, 1975.5.
- Wheeler, Monroe, 1964.9.
- "When I Buy Pictures," 1978.4.
- Widdemer, Margaret, 1963.21.
- Wilbur, Richard, 1964.9.
- Williams, Ellen, 1977.11.
- Williams, William Carlos, 1932.1, 1954.4, 1954.5, 1963.22,
1965.13, 1965.14, 1965.15, 1967.23, 1972.3, 1969.16,
1975.4, 1977.6, 1979.2.
- Willis, Patricia C., 1976.9.
- Wilson, Robert A., 1976.10.
- Winters, Yvor, 1959.17, 1960.3, 1973.12.

"The Wood Weasel," 1973.11.

Wylie, Elenor, 1978.3.

Young, Marguerite, 1964.9.

Zabel, Morton Dauwen, 1960.3, 1962.21.

Zitner, S. P., 1967.24, 1976.2.

Zukofsky, Louis, 1931.3.

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