At the end of the 1910s, the two most talked about and arguably the most influential poets in New York were Marianne Moore and Mina Loy. Both published their most innovative work between 1914 and 1925, both affected the development of modernist poetic form, both were reviewed very positively by poets we now think of as canonical (Pound, Eliot, Williams), both published in multiple little magazines, and Moore would go on to become one of the most important editors of the 1920s, editing The Dial from 1925-29. This seminar will focus on the poetry written by these two women, primarily in the contexts of the New York scene, gender politics, the role of biography in reception, the visual arts, little magazines, and editorial issues remaining for scholars to address. Class participants will have access to some never-published and hard to access notebooks kept by Moore and used for the writing of her poetry, and an opportunity to engage in some editing.

Required texts:
Becoming Marianne Moore: The Early Poems, 1907-1924, ed. Robin G. Schulze (University of California Press, 2002) [this is expensive; if you don’t want to buy it you will need to use the library reserve copy or make photocopies; it is in the Poetry Collection: PC]. Hereafter BMM. Linda Leavell, Holding on Upside Down: The Life and Work of Marianne Moore (Farrar, Straus, Giroux, 2013).

Do not buy the Grace Schulman edition of Moore’s Poems

The Salt Companion to Mina Loy, ed. Rachel Potter & Suzanne Hobson (Salt, 2010). SCom

Recommended:
Moore, The Complete Prose, ed. Patricia C. Willis (Viking, 1986). This volume is now out of print, but you can find cheap used pb copies on line.
Loy, The Last Lunar Baedeker (Jargon Society, 1982). This is out of print and hard to find used for under $100. If you find a cheap copy somewhere you’ll probably want to buy it, or at least tell other class members about it.
*Marisa Januzzi unpublished edition of Loy. I will try to get permission to make copies and circulate this DVD to you.

Special Events:
**“21st-Century Moore” University of Houson, March 19-22. Conference website, program
**NYU Workshop on Mina Loy, April 9-10
**February 19  4:30-6:00: lecture by Linda Leavell, “Marianne Moore, Her Mother, Their Biographer” —followed by reception—Cl 306

**April 23  3:30-5:00: lecture by Linda Kinnahan, "Portraits of the Poor: Loy’s Bowery Poems & the Rise of Documentary Photography”—Cl 306

**Week 1. Thursday, January 29: Introduction

**Before this class period, read as much as you can of Leavell’s Holding on Upside Down and Burke’s Becoming Modern. Discuss Moore’s “Poetry” and “Silence”; Loy’s “To You” and “Apology of Genius”; discuss role of biography in reception.

**Week 2. Thursday, February 5

_BMM:_ Moore’s early poems: read _Observations_, with focus on “To be Liked By You Would Be a Calamity,” “To Military Progress,” “Roses Only,” “Sojourn in the Whale,” “In the Days of Prismatic Color,” “In These Days of Hard Trying, Nonchalance is Good, And,” “The Labors of Hercules,” and “England” [also read all these poems’ “Notes” & “first presentations,” in _BMM_].

**Criticism:** Schulze’s “Introduction” & notes on 2 journals of your choice in the “Publication Biography” (PC), and Schulze, “How Not to Edit: The Case of Marianne Moore” & “What a Facsimile Edition Can and Cannot Do: Moore’s Diligence Is to Magic as Progress Is to Flight” (both in _Textual Cultures_—online through JSTOR).

Reviews: _Modernism/Modernity_ 21.3 (2014), pp 869-872 and 874-76: reviews of E. Longley, _Yeats and Modern Poetry_; A. Goldstone _Fictions of Autonomy: Modernism from Wilde to de Man_; F. Jameson, _The Antinomies of Realism_ (online through ProjectMuse; use name of volume as “title”)

Discussion focus: 1910s politics/feminism and little magazines; how to write a good book review

**Discuss and sign up for book review presentations

**Week 3. Thursday, February 12


**Criticism:** Patricia Willis, “The Road to Paradise: First Notes on Marianne Moore’s ‘An Octopus’” (Twentieth Century Literature—online through JSTOR);

Fiona Green, “’The magnitude of their root systems’: ‘An Octopus’” (UBL);

John Slatin, “The Forms of Resistance” (UBL).

**I will circulate some pages of MM’s 1920-21 poetry notebook with transcription. Discussion focus: ecological criticism, textual study of intersecting poem sources

FYI: Marianne Moore: Comprehensive Research and Study Guide, ed. Harold Bloom, has a long special section on “Marriage” (PC)

**Week 4. Thursday, February 19


**Criticism:** Jayne Marek, “The Ironic ‘Editorial We’: MM at the _Dial_” (UBL)

Discussion focus: editing/prose as a poetic.

**4:30-6:00 Linda Leavell lecture: “Marianne Moore, Her Mother, Their Biographer”

**Week 5. Thursday, February 26

**Criticism:** Odile Harter, “Moore’s Depression Collectives,” American Literature 85.2 (June 2013):331-61;
Miller, “Distrusting: Marianne Moore on Feeling and War in the 1940s,” American Literature 80.2 (2008): 353-379 (both Am Lit essays are available in Cl 306, on journal shelves & UBL)
Reviews of MM in Gregory’s Critical Response, 123-126, 133-141 (UBL);
Pages from MM’s Correspondence & Reading Notebooks (I will make these available).

**Discussion focus:** MM’s evolving style, editing, transcription, the archive

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**Week 6. Thursday, March 5**

MM’s late poems, CP 157-250, with focus on “Virginia Britannia,” “Nevertheless,” “The Mind is an Enchanting Thing,” “Voracities and Verities Sometimes are Interacting,” “In Lieu of the Lyre,” “Arthur Mitchell,” “To A Giraffe.”

**Criticism:** John E. Vincent, Queer Lyrics (Difficulty and Closure in American Poetry, 89-121;
Bonnie Costello, “Moore’s America,” in Shifting Ground (UBL);
Elizabeth Gregory, “‘Still Leafing’: Celebrity, Confession, Marianne Moore’s ‘The Camperdown Elm,’ and the Scandal of Aging” (Journal of Modern Literature online through ProjectMuse).

**Discussion focus:** MM’s evolving style, editing, transcription, the archive

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**Week 7. Thursday, March 12: NO CLASS [make-up class TTBD]**

Mina Loy poems pp 3-50 and 219-223 in LLB.

**Criticism:** Ezra Pound, T.S. Eliot, William Carlos Williams on MM & ML in Gregory, The Critical Response (CrR) 22-32, 77 UBL [other reviews are included in the UBL packet but they’re not required, or not for this class];
Suzanne Churchill, “ML: The Poetics of Dislodging” (ER & PC);
Peter Nicholls “‘Arid Clarity’: Ezra Pound and ML” (SCom 129-145).

**Discussion focus:** Loy’s early poems, and MM/ML’s early reception and cultural milieu

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**Thursday, March 19: SPRING BREAK [19-22 Moore Conference in Houston!]**

**Week 8. Thursday, March 26:**

Loy, “Songs to Joannes” and poems of the 1920s (71-105 LLB). Also read “Aphorisms on Futurism,” “Feminist Manifesto” (LLB); “Hush Money,” “The Pamperers,” “Incident,” “Lady Asterisk,” & “Gertrude Stein” (S&E)

**Criticism:** Rowan Harris, “Futurism, Fashion, and the Feminine” (in SCom 17-46);
Miller, “Sexology, Style, and the Poet’s Body,” in Cultures of Modernism 90-130 [can skip 121-128] (UBL);

[FYI: http://moore123.com/ has several responses to “Love Songs”/”Songs to Joannes”]
Week 9. Thursday, April 2
Criticism: Lara Vetter, “Theories of Spiritual Evolution, Christian Science, and the “cosmopolitan Jew’: Mina Loy and American Identity” (Journal of Modern Literature online ProjectMuse);
Rachel Potter, “Obscene Modernism and The Wondering Jew” (in SCom 47-70);
Linda Kinnahan, “Economics and Gender in Mina Loy, Lola Ridge, and Marianne Moore” (UBL)

Week 10. Thursday, April 9 NO CLASS [Loy Symposium at NYU]

Week 11. Thursday, April 16
Criticism: Alex Goody, “Carnival Bodies, the Grotesque, and Becoming Animal” (read Loy sections: pp150-157, 173-177 UBL).
Editorial presentations: __________________, ____________, __________________

Week 12. Thursday, April 23
LLB: “Hot Cross Bum,” “On Third Avenue,” “Mass Production,” and “Chiffon Velours”
Criticism: Suzanne Hobson, “Mina Loy’s ‘Conversion’ and the Profane Religion of her Poetry” (SCom 248-265)
**3:30-5:00: lecture by Linda Kinnahan, “Portraits of the Poor: Loy’s Bowery Poems & the Rise of Documentary Photography”
5:10-6:10 Editorial presentations: ______________, ____________

Week 13. Thursday, April 30
Moore and Loy in conversation: MM, “Those Various Scalpels,” “New York,” “The Hero,” “A Face,” “In Lieu of the Lyre” in CP; “’New’ Poetry Since 1912” (CPr 120-124); “The Ways Our Poets have Taken in Fifteen Years since the War” (CPr 535-539); “Ideas of Order” (CPr 329-331).

Week 14. Thursday, May 7
***Seminar presentations

Requirements:
*write and circulate a response to each week’s reading. This should be around 2 pages (single spaced) and encapsulate your response to the main idea(s) of at least one piece of the criticism assigned and some aspect of the primary reading; please do not use this response to give an extended reading of a particular poem. Please do point to individual poems or particular arguments that especially interest or puzzle you. These responses must be circulated by 7:00 pm on Tuesday so everyone will have time to read them by Thursday afternoon.
*book review: you will write a formal book review (maximum 1000 words), as though you were writing to publish the review in a journal. We will discuss in class the requirements for a good review. Your review will be circulated to all members of the class electronically; during the class period, we will have 10 minutes for discussion of your review (you will not read the review in class). Nota bene: Asking good questions is an extremely important part of your professional preparation; those not presenting should come to class prepared to ask questions.

*transcribe and edit between 1 & 3 pages of a Moore notebook—choosing from notebooks used for poetry, for reading, or to record conversations. You will distribute your work electronically and present it briefly in class (10 minutes). Goals and structure of this exercise will be discussed in class.

*seminar essay on Moore, Loy, or Moore & Loy. 15 pages, due May 12. Your essay may also in part constitute an editing project, if you are interested in taking on one of the digitized Moore notebooks available for transcription, annotation, and contextual commentary. Should you choose an editorial project and should the work be of a high quality, it will eventually contribute to the Marianne Moore Notebooks Electronic Archive, and you will receive public (“publication”) credit for the work.

Books to choose from for reviewing assignment: [if there’s something you don’t see here that you’d like to review, check it out with me]


Material Available Online:


Index to Little Magazines: http://sites.davidson.edu/littlemagazines/magazines/

Moore Bibliography 2000-present: http://www.uh.edu/class/ws/Programs/ConferencesColloquia/Marianne_Moore/ An online bibliography (in progress) of Moore criticism published in the 21st century. [There is excellent work on Moore written in the 1980s and 1990s, so please do not regard this list as complete!]

Moore blog and bibliography: http://moore123.com/

Limited access to Loy’s visual art:
http://www.francisnaumann.com/Daughters%20of%20DADA/Loy.html [Francis Naumann Gallery, NY] & http://www.english.illinois.edu/maps/poets/g_l/loy/artworks.htm [from Carolyn Burke’s biography]
The fullest reproduction of her art remains that in the 1982 Last Lunar Baedeker.

Required Reading Critical Essays bibliography:


Harter, Odile. “Moore’s Depression Collectives,” *American Literature* 85.2 (June 2013): 331-61


Peter Nicholls “‘Arid Clarity’: Ezra Pound and ML.” *Salt Companion* 129-145.


___________. “What a Facsimile Edition Can and Cannot Do: Moore’s Diligence Is to Magic as Progress Is to Flight.” *Textual Cultures*


**OTHER READING that may interest you and is unlikely to be on the MM bibliographies:**


