After The Fables:
The Translator as Poet

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There is a touch of La Fontaine, for better or worse, in everything Marianne Moore wrote after the Fables. Her later critical essays such as “Subject, Predicate, Object” and “Idiosyncrasy and Technique” use examples from the translations to illustrate poetic principles like “straight writing” and “concentration.” Her later poems with their elements of fantasy and their concern for the preservation of American cultural artifacts in rhyme recall La Fontaine’s fanciful fables, composed for specific occasions and personalities in seventeenth-century France. The end-rhymes of later poems and their appeal in general to the ear can be traced to the weeks, months, and years spent with La Fontaine’s fables and cannot be fully apprehended nor appreciated outside the context of her intense work from 1945 to 1954 on these translations.

Most readers of Moore’s poetry either skip the Fables altogether, or are familiar only with the ones included in the incomplete Complete Poems or the Marianne Moore Reader. Some critics have complained that since Marianne Moore admitted she could not speak French nor understand spoken French very well, she had no business tackling the project in the first place. John Ciardi sighed with regret that the poet had attempted translation at all rather than reworking the old fables herself, much as La Fontaine had done. Helen Vendler cautions that “Not a great deal should be claimed for them.” Even Moore’s friend and advocate, Laurence Stapleton, sees the Fables as a “detour,” although Stapleton believes “that some of her finest work is in the book, and that the nature of the task invested her with skills different from those of her earlier poetry.” Stapleton advances the idea of forward progress in her study of the poet’s career, and says that after the fables Moore “came back from the detour to her own road forward.”
Nine years of work, even in the career of a long-lived poet, would seem too significant to be considered merely a “detour.” We should be more interested in the road taken by Moore than in the one not taken. In addition to working on her translations during those years, Moore also wrote some new poems and revised others for the Collected Poems (1951) which won her the Bollingen, the National Book Award for Poetry and a Pulitzer. A variorum edition of Moore’s poems would help to illumine just what impact, if any, her work as a translator had on her later revisions.

The Fables have had their defenders and admirers. T. S. Eliot undertook the publication of Selected Fables by Faber and Faber in England. (He felt that there was not enough of an audience in England to warrant publication of the complete Fables.) Hugh Kenner cited the “miraculous” nature of all convincing translation, and called Moore’s Fables “the work of a deliberate and indefatigable intelligence, which earns its reward when the translator’s special diction, personal and by existing literary standards impure, re-creates the French aplomb with an absoluetness no careful reader is going to ascribe to luck.”* And John Ashbery wrote: “These are among the truly miraculous works of our time, and ought to be required reading for every beginning poet.”

George Steiner uses Moore’s translations as an example of successful alchemy—the translation of a poet’s meaning and form in another language for another time. He admires Moore’s creative solutions to certain problems posed by translating La Fontaine’s French into English. “The cunning plainness of the Fables, La Fontaine’s admixture of colloquial with neo-classical modes, exactly suited Marianne Moore’s gifts.”

Marianne Moore’s “poetic method,” which she said depended on finding a “felicitous phrase” from friends’ conversations or her reading and then building a collage of other “flies in amber” that she imbued with her own special meaning, was reversed in the process of translating the Fables. Unsure of her French and her ability to understand La Fontaine’s meaning in some instances (and therefore appealing to her committee of helpers: Ezra Pound, Harry Levin, Monroe Engel, Malcolm Cowley), she had to create her own felicitous phrase to translate La Fontaine’s meaning into a poem for a contemporary American/English audience. That she also chose to reproduce La Fontaine’s rhyme scheme and rhythms was both a special challenge and a handicap. English has fewer rhymes than French, and the elegant feminine rhymes of French are especially difficult to manage in English without becoming predictable or singsong.

Just as she embellished La Fontaine’s fables with visual metaphors and similes, moral comment and her own special point of view, La Fontaine’s verse form and content exerted their dynamic presence on her poetic sensibility. In 1966, John Ashbery thought “her new, tough simplicity... might be the result of the discipline imposed by her La Fontaine translations.”* More recently, Laurence Staples has noted the amount of fantasy in later poems, starting with “Apparition of Splendor” and “Then the Ermine.”

I would suggest that in addition to simplicity and fantasy, the experience of translating La Fontaine provided the poet with some “felicitous phrases” for new poems, and that her use of rhyme in the later poems differs from its use in poems before the Fables. The rhyme in these later poems is more regular, more musical. It is as if the experience of the eye that is so vivid in the chiseled stanzas of the earlier
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poems has been partially relinquished in order to emphasize the experience of the ear.

Among other things, the experience of translation reinforced Moore's own early and lifelong interest in music, one which has not been as thoroughly explored by scholars as her interest in the visual arts. Her fondness for music stems from early childhood. There is an anecdote in which Moore recalls being put to sleep at night by the music box which was in her mother's family. As an adult, Moore enjoyed going to concerts with her mother, and her appointment books list the programs for specific radio broadcasts of music. She kept a special notebook from 1932-1954 in which she collected quotations about music such as "You have been listening to a fugue by Bach, and Bach is not easy to play"—mixed in with her own observations. Laid into the notebook are newspaper clippings, reviews, programs from concerts at the Brooklyn Institute of Arts and Sciences, a photograph of Walter Gieseking with a biographical sketch of him, and a program from a concert/lecture on "The Music of China."

In the later poems, as in the translations, the sounds of words are often as important as their meanings. One thinks especially of such poems as "To Victor Hugo of My Crow Pluto" and "Avec Ardeur." The late poem, "Mercifully," has the relationship between poetry and music for its subject.

An elate tongue is music. . . .
the plain truth—complex truth—
in which unnatural emphases,
"passi-on" and "divis-i-on."
sound natural. Play it all; do;
except in uproars of conversation.

Celestial refrain. . . . My mind
hears it again. Without music
life is flat—bare existence.

The emphasis here is on sounding "natural," even though poetry, including poetry in translation, requires artifice to make its music.

There is a sense, of course, in which Moore is not a poet who had distinct periods. Unlike Yeats, whose early and later poetry can be separated very neatly, her work is all of a piece with characteristics uniquely hers and identifiable throughout everything she ever wrote. All of her poems are written in her special diction with its combination of the formal and the colloquial, hyphenated complex noun phrases, alliteration, quotations, foreign words and phrases, verbal wit and descriptive skill. Most of her poems, both early and late, are written in regular stanzas with some rhyme. The kind and quality of rhyme, however, change during and after her intimate encounter with La Fontaine's fables.

In earlier poems such as "To A Steam Roller," "Pedantic Liberal," "To Statecraft Embalmed," "The Fish," "The Plumet Basilisk," and "The Frigate Pelican," rhyme is used but often it is in run-on lines which make the rhyme less obvious. Her use of rhyme in these early poems is innovative, never conspicuous or obtrusive.

Eliot called Moore "the greatest living master" of the light rhyme. That was in 1935, ten years before her work on the Fables. Eliot distinguishes between "light" and "heavy" rhyme according to how the rhyme establishes its pattern in a poem, against the patterns of metric and sense. The rhymes in "The Steeple-Jack," "The Hero," "The Jerebo," "Camellia Sabina," "Virginia Britannia," "Spenser's Ireland," and "The Pangolin" qualify in Eliot's sensible terms as light rhymes. They give a form and pattern to the poems other than that of the metric and sense, but do not call attention to themselves as elements of conspicuous style. Sometimes, as in "Spenser's Ireland" and "The Pangolin," the use of near-rhymes (or off-rhymes) such as "made" and "said," "scale" and "central" accounts for "lightness" of effect.

At other times, her innovative use of rhyme involves using articles as rhyming words:

an
injured fan
("The Fish")
or breaking words into syllables:
determination's totem. Outlawed? His sweet fact and powerful feet go about
("The Wood-Weasel")
or parts of a hyphenated compound:
the little rubber-plant-leaves of kok-saghyz-stalks, can't
("Nevertheless")

... the innocent, rare, gold-defending dragon that as you look begins to be a nervous naked sword on little feet, threefold
("The Plumet Basilisk").

There are many run-on lines in these earlier poems. In 1950, however, with the publication of "Armor's Undermining Modesty" we begin to see the use of more conventional rhyme, and the rhythm of the poem's lines is determined by the end-rhymes. To be sure, this poem still has

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elements of Marianne Moore's "light" rhyme style: run-on lines, near-rhymes, and contrived compounds, such as "mis-set" and "alphabet.
But there is also evidence of more end-stopped end-rhymes:

At first I thought a pest
Must have alighted on my wrist.
It was a moth almost an owl,
Its wings were furred so well,

. . . . .
Arise for it is day.
Even gifted scholars lose their way

. . . . .
give me diatribes and the fragrance of iodine,
the cork oak acorn grown in Spain;
the pale-ale-eyed impersonal look
Which the sales-placard gives the bock beer buck.

. . . . .
I should, I confess,
like to have a talk with one of them about excess,
and armor's undermining modesty
instead of innocent depravity.

In this poem there are also a number of unstressed feminine end-rhymes: "etymology" and "poetry," "pattern" and "Persian," "fashion" and "addition," "excessive" and "preventive," "modesty" and "depravity" which are characteristic of end-rhymes in the La Fontaine translations.

This tendency towards more conspicuous or regular rhyme is a feature of many of Moore's later poems. When it is excessive, as in "Values in Use," "Hometown Piece for Messrs. Alston and Reese," "Enough," or "To Victor Hugo of My Crow Pluto," it tends to be as seemingly frivolous as the subject matter of these poems. At least one critic has suggested that the verse in these poems is rhymed doggerel.17
With the possible exception of "Enough," the form is appropriate for the whimsy of the subject matter. And in "Enough," which discusses the disappearance of the Jamestown settlement, the poet even self-mockingly comments on the use of rhyme here as somehow inappropriate to the poem's subject matter:

(Don't speak in rhyme
of maddened men in starving-time)

This poem comes across as one tossed off in the manner of La Fontaine to satisfy the occasion, the three hundred and fiftieth anniversary of the Jamestown settlement.

In the years after the Fables, Moore appears to have been thinking habitually in rhyme, and one cannot discount the evidence, too, that many of her later poems were "occasional" ones—ones which were requested of or suggested to her as a public celebrity, a famous American poet. It is always more difficult to be creative or original on demand, though there is evidence in her diaries and journals that most of the later poems contain ideas or phrases that Moore had recorded years before the occasion afforded an opportunity to put them into a poem. It may be that in the early poems, "Ecstasy affords / the occasion and expediency determines the form,"18 but in the later ones occasion came before ecstasy, and therefore, something less than ecstasy informs them. If some of the later poems seem "silly" or "trivial" by comparison with earlier ones, it is in part because the relationship between Moore and her audience changed after she became "public property," Brooklyn's poet-laureate. And the kind of rhyming she was doing in the translations was appropriate for her later, light verse.


"Efforts of Affection" takes the "-tion" sound of the last word in
the title and repeats it throughout the poem with “integration,” “in- 
\-pection,” “obsession,” “attraction,” “affection,” and “infraction.” By 
\-ending the first stanza of “Melchor Vulpius” with two lines from an 
\-anthem, Moore repeats the sound of the rhyme “faith” and “death” with 
\-“breath” and “saint” at the end of stanza two. She then achieves a 
\-contrapuntal effect at the end of the poem by reversing the initial 
\-rhyming words, “death” and “faith.” It is a particularly felicitous 
\-assimilation of form and content in a poem about a musician, a con-
\-trapuntalist.

The rhymes at the end of each stanza in “The Arctic Ox (or 
\-Goat)” strike me as having been chosen for their value as sounds as 
\-much as for sense. There is a gaiety or delight in rhyming “epithet” 
\-with “wet,” “scent” with “intelligent,” “ram” with “pASHm,” “murder-
\-ous” with “over-serious,” “forty-PLY” with “any dye,” and “fleece” with 
\-“freeze.”

The poem, “Dream,” with its savoring of the “ly” sound in the line, 
\-“contrapuntally and persistently,” ends with two stanzas of 
\-three lines each, with regular end-rhymes:

Haydn, when he had heard of Bach’s billowing sail, 
\-begged Prince Esterhazy to lend him to Yale. 
\-Master-mode expert fugue-al forms since, prevail.

Dazzling nonsense . . . I imagine it? Ah! nach 
\-enough. J. Sebastian—born at Eisenach: 
\-its coat-of-arms in my dream: BACH PLAYS BACH!

The form is appropriate for the whimsy of the poem’s subject ma-
\-ter. It exhibits a playfulness in the poet’s choice of end-rhymes. Poems 
\-written after the Fables in which Marianne Moore practiced her earlier 
\-“light” rhyme style with run-on lines are few in number when com-
\-pared with those written before the translations. The most notable are: 
\-“The Staff of Aesculapius,” “Tom Fool at Jamaica,” “The Sycamore,” 
\-“Style,” “The Mind, Intractable Thing,” and “Love in America”

In the later poems, there is a shift of emphasis in form and content 
\-from the visual to the aural. Poems written before her translations of 
\-La Fontaine’s fables emphasize the kinship between poetry and the 
\-visual arts. Such poems as “When I Buy Pictures,” “In the Days of 
\-Prismatic Color,” “Critics and Connoisseurs,” “The Buffalo,” “People’s 
\-Surroundings,” “Bows,” “Sea Unicorns and Land Unicorns,” and “He 
\-‘Digesteth Harde Yron’” appeal to the eye to find meaning behind 
\-behind experience. “The power of the visible / is the invisible.” 19 Indeed, some 
\-of the poems like “Nine Nectarines,” “No Swan So Fine,” “An Egyptian 

Pulled Glass Bottle in the Shape of a Fish,” “Camellia Sabina” and 
\-“Smooth Gnarled Grape Myrtle” were prompted by the poet’s response 
\-to a specific objet d’art.

On the other hand, poems published after the Fables show a re-
\-markable interest in music both as subject and form. There are Brahms 
\-and Bach in “Propriety,” Bach in “Dream,” Fats Waller, Ozzie Smith 
\-and Eubie Blake in “Tom Fool at Jamaica,” Palestrina in “Style,” 
\-Mozart in “Logic and The Magic Flute,” Paderewski, Tchaikovsky 
\-and Isaac Stern in “Carnegie Hall: Escued,” and “Melchor Vulpius” is a 
\-contrapuntal poem about a contrapuntalist. “Rescue with Yul Bryn-
\-ner” begins with a reference to a concert by the Budapest Symphony 
\-and works through the Symphonia Hungarica to a description of a guitar 
\-player.

In the later poems, there are numerous similes and metaphors 
\-which refer to music: “like centaurs’ legs in tune, as when kettle drums 
\-compete;” (“Tom Fool at Jamaica”), “Fantasias / of praise” (“Carnegie 
\-Hall: Escued”), “Propriety is / Bach’s Solfegietto” (“Propriety”), “Jubil-
\-cation! Re-rejoicing! Felicity! / Repeated fugue-like, all of it, to infinity” 
\-(‘Dream’). Even in poems whose subject is not necessarily music there 
\-are allusions to music. In “Combat Cultural,” a documentary about 
\-Cossacks is called “a visual fugue,” with “feet stepping as though 
\-through / harp-strings in a scherzo.” A horse in “Blue Bug” is “bug 
\-brother” to a dancer whose movement is “like turns in an ancient 
\-Chinese / melody.”

Lines from Christian hymns are integral parts of poems like “In 
\-the Public Garden” and “Granite and Steel.” “Hometown Piece for 
\-Messrs. Alston and Reese” was composed, according to the poet’s di-
\-rections, to the rhythms of an American folksong:

To the tune:
\-“L’il baby, don’t say a word: Mama goin’ to buy you a 
\-mockingbird.

Bur’ don’t sing: Mama goin’ to sell it and buy a brass ring.”

In addition to making up a “song” about baseball, Moore even worked 
\-in a line from a popular song, “ ‘Why Not Take All of Me—All of Me, 
\-SIR?’”

This is not to say that music is absent in Moore’s earlier poems, or 
\-that the visual arts are not still present in the later ones. (Examples of 
\-musical similes can be found in earlier poems such as “The Jerboa,” 
\-“The Plumet Basilisk,” and “The Mind Is An Enchanting Thing;” and 
\-Dürer’s art is mentioned in both “Apparition of Splendor” and “Then 
\-the Ermine.”) But one can point to a shift in emphasis from the visual
to the aural in the later poems. Forced to rely on her “ear” to find English equivalents for the sounds of La Fontaine’s end-rhymes in fables which contain few visual metaphors or similes, she was seduced by her method of translation into exercising a rhyming faculty that was different from what she had practiced in those poems for which Eliot cited her as “the greatest living master” of the light rhyme.

As I said before, the rhymes in her later poems sound like the rhymes she uses in her *Fables*. And in at least one poem, “Old Amusement Park,” she repeats a rhyme (“elephant” and “aslant”) created for her translation of the “The Rat and the Elephant” (Book Eight, XV):

A mite of a rat was mocking an elephant
As it moved slowly by, majestically aslant,
(“The Rat and the Elephant”)

where crowds flock to the tramcar
rattling greenish caterpillar,
as bowling-ball thunders
quivers the air. The park’s elephant
slowly lies down aslant;
(“Old Amusement Park”)

This off-rhyme, or near-rhyme, was created by Marianne Moore to translate:

Un Rat des plus petits voyait un Éléphant
Des plus gros, et raillait le marcher un peu lent.

Obviously, “aslant” is not a literal rendering of “un peu lent,” but an imaginative suggestion in English of the original end-rhyme. The English rhyme resurfaces in this later poem as a direct result of her encounter with La Fontaine’s fable.

In addition to exercising her “ear,” the experience of translating La Fontaine’s fables gave Marianne Moore some felicitous phrases which she incorporated into her later poems. For example, in “Apparition of Splendor” she quotes part of a line from “The Hedgehog, The Fox and The Flies” (Book Twelve, XIII). “With the forest for nurse” is from a line created by Moore in the act of translation: “All over spines, with the forest for nurse.” This visual description is not in the French. “Un hérisson du voisinage, / Dans mes vers nouveau personnage.”

“The Companions of Ulysses” (Book Twelve, I) than she actually encloses in quotation marks. The later poem says:

Alas, Ulysses’ companions are now political—
living self-indulgently until the moral sense is drowned,

having lost all power of comparison,
thinking license emancipates one, “slaves whom they
themselves have bound.”

Her translation of the fable reads:

Great and small unanimously
Would range the woods and live self-indulgently
Till the moral sense was drowned.
They had lost all power of comparison
And thinking that license emancipates one,
Were slaves whom they themselves had bound.

This particular passage is, again, not a literal reading of the French. “Till the moral sense was drowned” represents a comment by the translator on La Fontaine’s meaning:

Autant le grand que le petit.
La liberté, les bois, suivre leur appétit,
C’était leurs délices suprêmes:
Tous renonnaient au lot des belles actions.
Il s’affranchissaient, suivant leurs passions:
Ils étaient esclaves d’eux-mêmes.

Her response to La Fontaine’s fable impressed itself sympathetically upon her consciousness, so much so that she remembered it and restated it in “Blessed Is the Man.”

Besides quoting actual lines from her translations, Moore makes reference to the *Fables* in other ways in her later poems. “Then the Ermine” mentions “Master Corbo in full dress” as an example of the color the poet is trying to describe, “‘ebony violet.’” In her translation of “The Fox and The Crow” (Book One, II), it is Master Crow who is greeted by the fox with: “Aha, superb Sir Ebony, well met. / How black! who else boasts your metallic jet!” And “an exhilarating hoarse crow-note” reminds us that in the fable the fox used flattery on the crow, comparing his voice with that of “nightingales.” But the “hoarse crow-note” is “exhilarating” because it is real, genuine. Despite the fox’s rhetoric, the voice of the crow is unchanged. This allusion to the La Fontaine fable is skillfully worked into the texture and meaning of the poem.

“Efforts of Affection,” which was written during her work on the
Fables, may owe some of its form as well as its meaning to her translations. The rhythm of the opening lines—"Genesis tells us of Jubal and Jabal. / One handled the harp and one herded the cattle"—sounds very much like the distinction between the swan and the goose in Moore's translation of "The Swan and the Cook" (Book Three, XII). "A swan swam, and a goose waddled; . . . / . . . One enhanced the flowers; one stayed near the house and puddled." "Efforts of Affection," a poem about integration of opposites, goes on to use La Fontaine in a series of comparisons:

Love's extraordinary-ordinary stubbornness
Like La Fontaine's done
by each as if by each alone,
smiling and stemming distraction;

"Like La Fontaine's" is vague, but in the context of the poem's other references it seems to be La Fontaine's love matches. Towards the end of the poem, Moore says that "love can make one / bestial or make a beast a man," which contains an allusion to "The Lion in Love" (Book Four, I). In order to become more man-like in his wooing of the shepherdess, the lion is tricked into clipping its claws and filing down its teeth—thus losing its lion-ness and its life.

"In Lieu of the Lyre" was written in response to a request from the president of the Harvard Advocate for a poem. It celebrates the poet's affiliation with that institution through her association with Professor Harry Levin who provided substantive help with the Fables. From 1948 on, Levin was mainly responsible for checking Moore's reading of the French and often suggested alternate words and phrases. His continuous help and support were no doubt the most important resources outside of her own talents that she had. Her gratitude is evident in all correspondence which ensued in what became a lifelong friendship, but she must have chafed under his tutelage at times.

The subject and feeling of "In Lieu of the Lyre" are both consequences of the nine years' struggle with the Fables. Although "debarred from enrollment at Harvard," Moore thereafter referred to herself as Levin's Harvard student even though she was considerably older than her tutor. She claims that Professor Levin "invented" her French aspect in his essay, "On Her French Aspect," and teasingly records for posterity the professor's outrage over the sloppily editing of Tambimuttu in the Festschrift celebrating her seventy-seventh birthday.28

The satire of early poems like "To a Steam Roller" and "To Statecraft Embalmed" has mellowed and become more urbane in the later poems. Here fastidiousness appreciated can also be humorously deprecated.

"I've Been Thinking" is another poem which alludes in both its subject and form to her work on the translations. Published as "Avec Ardeur" in the 1981 edition of The Complete Poems and dedicated to Pound—"Dear Ezra, who knows what cadence is," the poem dwells on the "word diseases" of the poet-translator—the hard choices, the conflicts between sound and sense. "Avec Ardeur" is part of the title of a poem by Madame Boufflers (1711–1786), "Sentir avec ardeur," which appears in the first stanza of "In Lieu of the Lyre."

animated by Madame de Boufflers' choice rhymes:
Sentir avec ardeur; with fire; yes, with passion;
rime-prose revived also by word-wizard Achilles—
Dr. Fang.

The need for passion in her translations haunted Moore who believed that they should imitate La Fontaine's form as well as his meaning, but "not sound like" translations. Her self-imposed poetics of translation (reproducing whenever possible the same number of lines as the French fable, similar line lengths, La Fontaine's rhyme pattern and even the sounds of his end-rhymes) were in direct conflict with the equally strong conviction that translations should be as fresh and spontaneous as original poems.29

Marianne Moore had asked Ezra Pound for "help" in 1948, concerned that her ear might not be good.30 Although Pound's involvement with the fables was less than that of Harry Levin, he was a figure of such stature as a poet and translator that Moore took his suggestions very seriously. Pound mainly concerned himself with syntax, recommending the natural order of words in English: subject, predicate, object, and the use of active verbs when possible. But one comment of Pound's on a manuscript of "The Lion, the Wolf and the Fox" (Book Eight, III) suggests that she might, as a poet-translator, try to find more fun in rhymes.31

Finding more fun in rhymes is what the poet is about in much of
her later poetry, that "wordcraft irresistible." Moore's nine-year encounter with the French fables was a transforming experience for both La Fontaine and his translator, one which called for a different approach to writing poetry. Any assessment of Moore's later poems must take this into account. The poems she wrote during and after her work on the fables are not quite the same as the ones she wrote before, although the observation she made about Thomas Hardy is certainly as true of herself: "It is not Hardy the novelist / and Hardy the poet, but one man interpreting life as emotion." It is not Marianne Moore, the poet, and Marianne Moore, the translator, but one integrated, unique sensibility interpreting life as she lived it—at different times. The later poems incorporate her experiences as a translator as well as actual lines from her translations; they are more characteristic of what she called "straight writing"; and they appeal to the ear, employing end rhymes reminiscent of the ones she invented in order to reproduce La Fontaine's in English. It is the same poet, but a slightly different poetics than that which shapes and informs the earlier poems.

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1 Nation, June 19, 1954, p. 525.
2 The New Yorker, Oct. 16, 1978, p. 188.
4 Ibid., p. 183.
5 "Supreme in Her Abnormality," Poetry, 84 (Sept., 1954), 363.
12 The Poet's Advance, pp. 186–212.
13 This music box is in residence at the Rosenbach Museum and Library. According to Patricia Willis, Curator of the Marianne Moore Collection at the Rosenbach, Gladys Berry, Moore's housekeeper, recalled this in connection with Moore's lending the box to her housekeeper's children.

18 Marianne Moore, "The Past is the Present," Selected Poems, p. 103.
22 Typescript. See drafts of Fables in unpublished papers and correspondence. The Rosenbach.