DREAM LOGIC AND MULTIPLE METAMORPHOSES IN ELIZABETH BISHOP'S EARLY POETRY

ERNESTO SUÁREZ TOSTE
Universidad de La Laguna

> (pero qué bien, estoy pensando clarito, el vodka las clava
> como mariposas en el cartón, A es A, a rose is a rose is a
> rose, April is the cruellest month, cada cosa en su lugar y
> un lugar para cada rosa es una rosa es una rosa ...). Uf.
> Beware of the Jabberwocky my son.
>
> JULIO CORTÁZAR, *Rayuela*

Elizabeth Bishop published *North & South*, her first volume of poetry, in 1946. By then the reputation of surrealism in New York was truly difficult to define. On the one hand, most European surrealists had fled the war and settled in America, enjoying relative respect from their American peers, though not financial success; on the other, the American public had grown tired with the constant scandals provoked by such characters as Salvador Dalí. It is therefore hardly surprising that Bishop publicly rejected any connection between her poetry and surrealism. Sadly enough, her reluctance to admit the extent of her surrealist affinities has led the majority of critics into the belief that such affinities were of a superficial nature. What critics too often overlook is that most of the poems included in *North & South* were written well before 1946, many as early as 1936, while Bishop was residing in Paris. Much of this misunderstanding derives from the non-distinction between Breton's automatic surrealism and the kind of «narrative» images produced by the academic-illusionistic-oneiric branch of surrealist painting, heralded by such painters as Giorgio de Chirico and René Magritte (Krauss 91-93).

The first article devoted entirely to Bishop's relationship with surrealism was published by Richard Mullen in 1982. It is –significantly– a study of the *limits* of

Bishop's affinity with surrealism. This was followed by Thomas Travisano's 1988 book, which successfully arguments her rejection of automatism as a line she would not cross, but does not elaborate on the aspects she *does* share with surrealism, particularly since both Mullen and Travisano seem to forget such relevant figures as de Chirico and Magritte (see Suárez-Toste, «Straight» and «*Machine*»). Mullen's view of surrealism seems to be limited to the automatist-abstract group, and his refutation of Bishop's relationship with it adds little to what the general reader could already perceive, although perhaps not theorize in terms of internal divisions within surrealism. He also undertakes a systematic account of those radical positions Bishop would not adopt: «Although Bishop shares the surrealists' interest in the unconscious, her methods for incorporating oneiric qualities into her poetry differ fundamentally from their approach. She does not seek to subvert logical control and [...] unlike the surrealists, she does not endow the unconscious with a revolutionary power to remake experience» (63-64).

Regarding the oneiric quality of her poetry, Bishop candidly admitted to Anne Stevenson that she appreciated dream materials, and indeed her notebooks are full of unpublished accounts of dreams, in some of which there are clues to future poems: «I use dream-material whenever I am lucky enough to have any» (qtd. in Ford 18). In fact, Millier records that during her Vassar years Bishop even consumed substances that she believed were dream-inducing, and so she had on her book-shelf a pot of Roquefort (!) and a notebook (43). In this essay I analyze Bishop's use of dream logic in her poems «Songs for a Colored Singer» and «Paris 7 A.M.» showing how they build on a pattern of multiple metamorphoses comparable to those pictured by the Belgian surrealist painter René Magritte.

Travisano is unconvincing in his reading of «Paris 7 A.M.,» marked by the poet's loss of control over her perception: «logical control *has* been subverted, or nearly so, but the perspective reflects disquiet and disorientation rather than psychic freedom» (43); but at the same time I think he is right in that the poem does reproduce what Costello calls (but denies in Bishop) «a dynamic visual reality.» According to Costello «in these early poems dream life and nocturnal perception are primarily rhetorical devices. Their perspectives, while contrasting with ordinary perception, are fixed. They do not embody the reality of the dreamer or a dynamic visual reality, but narrate the dream vision to illustrate an idea. Nevertheless, these perspectives generate striking metaphors that contain their own descriptive and narrative logic» (27). Like Mullen, Costello does not accept any hint of radical subversion of logic in Bishop's poetry. More remarkable is the series of qualifications employed in both quotations. Travisano emphatically underlines «logical control *has* been subverted» only to add «or nearly so.» Costello suggests that in Bishop's early poems the perspectives «are fixed,» but only to continue conceding that the resulting metaphors «contain their own descriptive and narrative logic.» Indeed, they recreate a dream logic, a dynamic visual reality in permanent flux, where things suffer multiple transformations during the course of the poem.

I shall borrow here Marjorie Perloff's arguments in her discussion of John Ashbery's dream poems against Berryman's *Dream Songs*. For Perloff, Berryman offers us retrospective accounts of dreams «with coherent conceptual and sequential

structure» (68), that is, «dream filtered through the rationalizing consciousness of a poet who wants to convey particular feelings [...] to his audience [...] but there is surely nothing <u>dreamlike</u> in Berryman's Dream Song. [...] Fidelity to the dream process precludes the kind of ex post facto formulation we are given here» (69). On the contrary, Ashbery's «On the Towpath» –not initially presented as a dream– explores and reproduces «dream structure rather than dream content. Not <u>what</u> one dreams but <u>how</u> [...] For these are not dreams 'about'; [...] the dream structure <u>is</u> the event [...]» (67). This is very much the sort of logic that dominates the development of Bishop's dream-poems, against her own sleeping-poems where the voice is truly awake regardless of the time of the day or the bed perspective. Massimo Carrà quotes a passage from Jean Cocteau's *Le mystère laïc* that seems to echo the particularly dreamlike atmosphere of some of Bishop's poems:

> Nearly always the strangeness of the dream is art. [...] Mix two colours to obtain a third. The dream mixes memories and obtains an actuality that has no relationship with any of the dreams it mixes. [...] In a dream one does not see a staircase or a room, one sees *one* room and *one* staircase. In all their minutest details. Realism of the dream. Poetic reality. (Carrà, «Quest» 21)

These realistic visions mix oneiric qualities with concreteness of detail. This type of inspiration leads to poems like Bishop's «First Death in Nova Scotia,» where the almost obsessive accumulation of detail provokes the impression that the poem is the product of a descriptive –rather than creative– skill. But, as Cocteau said, concreteness of detail is also characteristic of dreams, and in fact realistic detail in a fantastic setting is typical of surrealism.

Two examples in increasing complexity will illustrate Bishop's effective recreation of surrealist practices in dream logic. In «Songs for a Colored Singer» the fourth song presents a shifting reality that suffers constant metamorphoses, if only somewhat too orderly:

> What's that shining in the leaves,
> the shadowy leaves,
> like tears when somebody grieves,
> shining, shining in the leaves?
>
> Is it dew or is it tears,
> dew or tears,
> hanging there for years and years
> like a heavy dew of tears?
>
> Then that dew begins to fall,
> roll down and fall.
> Maybe it's not tears at all.
> See it, see it roll and fall.

We are presented with a series of stanzas describing an ever-changing (even fluid?) meaning for these liquid drops. In the four stanzas the concatenation evolves from dew *like* tears to dew *or* tears, dew *of* tears, and finally dew, *not* tears; that is, we are faced with comparison, incompatibility, identity, and exclusion. Considering what follows, this is enough to illustrate a transitional and dynamic reality, if only slightly too systematic and step-by-step. The drops begin to roll down (still like tears), but in the following stanzas they finally fall like rain to the ground and become raindrops:

> Hear it falling on the ground,
> hear, all around.
> That is not a tearful sound,
> beating, beating on the ground.
>
> See it lying there like seeds,
> like black seeds.
> See it taking root like weeds,
> faster, faster than the weeds,
>
> all the shining seeds take root,
> conspiring root,
> and what curious flower or fruit
> will grow from that conspiring root?
>
> Fruit or flower? It is a face.
> Yes, a face.
> In that dark and dreary place
> each seed grows into a face.
>
> Like an army in a dream
> the faces seem,
> darker, darker, like a dream.
> They're too real to be a dream.

On the ground they become seeds and germinate into weeds, but weeds of a kind that bear fruit and flowers, and in doubt as to which, fruit or flower, Bishop sees a face in the flower, almost a visual cliché with the perhaps dominating precedent of Carroll. The multiplication of faces takes on ominous overtones with the comparison «Like an army in a dream,» implying both hostility and nightmarish alarm. What at first seemed to be a pattern of self-perpetuation is abruptly cut with the final and richly ambiguous «They're too real to be a dream,» suggesting that what is being investigated here is the nature of the dream itself, not its topic or dream imagery. The specific images are important only as illustrations of the dreaming process, as recognizable stops in a permanent transition of dynamic meaning. Cocteau has been quoted already on the vividness of detail accompanying dream imagery, and we can assume that for Bishop her last line is deeper in significance than a mere negation of

the dreamed character of these images: nothing is too real to be a dream, and the intensity of dream images can be such that in literature there are innumerable examples of the confusion, in both directions, of dream and reality.

But perhaps this song is too well delineated, too exquisitely and neatly constructed. Even the rhyme pattern in each of the stanzas is fastidiously regular with word repetitions in three of every four last words and perfect rhyme throughout the poem. In contrast, the fluidity of meaning enhances the exploratory quality of this poem to a point where we need to consider that Bishop probably did not have an outcome for it decided beforehand. It seems to develop like a dream, with an element of suspense even for the writer herself.

I would like to connect this exploratory quality of the dream-poem to the discussion on Bishop's spontaneity and de Chirico's concept of revelation. There has been some discussion on the origin of Bishop's model of spontaneity and naturalness, which she tended to place somewhere between Herbert, Hopkins, and Marianne Moore. Penelope Laurans's somewhat superficial association of this spontaneity to Romanticism (75) has deserved a convincing refutation from Travisano, who decidedly locates it closer to the Baroque (210). Using Bishop's own quotations from M. W. Croll as applied by her to Hopkins in an undergraduate essay written at Vassar College, Travisano argues that the sense of freshness and surprise that Bishop aspired to recreate in her poetry is at odds with «emotion recollected in tranquility».[1] The exhilaration of discovery is produced because for Croll

> [the metaphysical poets'] purpose was to portray, not a thought, but the mind thinking. [...] They knew that an idea separated from the act of experiencing it is not the same idea that we experienced, [so they] deliberately chose as the moment of expression that in which the idea first clearly objectifies itself in the mind, in which, therefore, each of its parts still preserves its own peculiar emphasis and an independent vigour of its own –in brief, the moment in which the truth is still *imagined*.

This emphasis on discovery and surprise is remarkably similar to the effect sought by de Chirico in his paintings, as related to his concept of revelation, naturally at odds with preconceived symbolism: «What is needed above all, is to rid art of all that has been its familiar content until now; all subject, all idea, all thought, all symbol must be put aside» (De Chirico, «Eluard Ms.» 187). Needless to say, this proposal was met with enthusiasm by de Chirico's followers: «No, my painting has no symbolism or allegory. It doesn't have that sort of sense. If I show an object it is that object and that's all. Symbolism and allegory are connected with classical painting. [...] My paintings show objects deprived of the sense they usually have. They are shown in

---

1. The article to which Laurans and Travisano refer is M.W. Croll, «The Baroque Style in Prose,» in *Studies in English Philology*, ed. Kemp Malone and Martin B. Ruud (Minneapolis: U of Minnesota P, 1929), 437-43. I quote directly from Bishop's essay at VCEBSC.

unusual context» (Magritte, *Ecrits* 609). This takes us back to de Chirico's borrowing of Schopenhauer's ideas about madness and memory:

> [S]ince that which forms the logic of our normal acts and of our normal life is indeed a continuous string of memories of relationships between objects and ourselves and vice versa [... o]ne can deduce and conclude that every object has two aspects: one current one which we see nearly always and which is seen by men in general, and the other, which is spectral and metaphysical and seen only by rare individuals in moments of clairvoyance and metaphysical abstraction [...]. (»On Metaphysical Art» 88-89)

Naturally enough, the same memory that makes us fully operative in society smothers our capacity for surprise, and also stores a series of representational conventions, allowing us to participate in art history and recognize traditional iconographic motifs. John Ashbery has his own statement on this subject, which does not altogether lack the mystic tone of Croll and de Chirico, and evidently shares their interest for the functions of the mental machinery. Moreover, Ashbery's idea of the poem as found object, something which has an existence of its own and which the poet has to discover, fits in with the Italian's welcome to revelation:

> Memory, forgetfulness, and being are certainly things that are happening in our minds all the time which I'm attempting to reproduce in poetry, the actions of a mind at work or at rest [...] My poetry is really trying to explore consciousness to give it perspective [...] I begin with unrelated phrases and notations that later on I hope get resolved in the course of the poem as *it begins to define itself more clearly for me.* («Craft Interview» 118-19, emphasis added)

Going back to Bishop's fourth «Song for a Colored Singer,» its structural similarity to a nursery rhyme may provide the definite clue to its conception. I have found a clear echo in a poem recorded by W.H. Babcock for *American Anthropologist* in 1888, and later quoted by Susan Stewart in her *Nonsense: Aspects of Intertextuality in Folklore and Literature*:

> Deed'n deed'n double deed,
> I sowed my garden full of seed.
> When the seed began to grow,
> Like a garden full of snow;
> When the snow began to melt,
> Like a garden full of hemp;
> When the hemp began to peel,
> Like a garden full of steel;
> . . . .

> When my back began to smart,
> Like a penknife at my heart;
> When my heart began to bleed.
> 'Deed indeed. I was dead indeed. (139)[2]

This poem very clearly recalls the fourth «Song» not only in its structure of concatenated transformations but also in theme. The end is equally abrupt and unpredictable, very apt for nursery rhymes, which –Stewart writes– are characterized by «a crisis of closure» (139). But the poem also remarkably evokes Bishop's poem «The Weed» for its connection between a weed and a divided, bleeding heart. No less remarkable is the use of a first person referring to itself as dead. In «The Weed»

> I dreamed that dead, and meditating,
> I lay upon a grave, or bed,
> . . . .
> I raised my head. A slight young weed
> had pushed up through the heart and its
> green head was nodding on the breast.
> . . . .
> The rooted heart began to change
> (not beat) and then it split apart
> and from it broke a flood of water.

A less mechanic and therefore more interesting case of dream logic in constant negotiation, mostly based on visual features –but also in semantic coincidences– can be found in «Paris 7 A. M.,» another of Bishop's poems begun in 1937, during her fruitful Parisian period.[3] Again, this poem does not make any mention of sleeping or dreaming; yet it clearly recreates a logic of its own and, in that sense, it is self-contained, but cannot be understood without innumerable –and often particularly labyrinthine– references to external reality.

> I make a trip to each clock in the apartment:
> some hands point histrionically one way
> and some point others, from the ignorant faces.
> Time is an Etoile; the hours diverge
> so much that days are journeys round the suburbs,
> circles surrounding stars, overlapping circles.
> . . . .

---

2. The complete reference as cited by Stewart is W.H. Babcock, «Games of Washington Children.» *American Anthropologist* 1 (1888): 273.

3. Harriet Tompkins Thomas, who traveled to France with Bishop, recalls the apartment of the Comtesse de Chambrun in Paris, where Bishop lived with Louise Crane, being «elegant and quite charming, full of clocks and old furniture» (Fountain and Brazeau 65).

> It is like introspection
> to stare inside, or retrospection,
> a star inside a rectangle, a recollection.

The first transformation «Time is an Etoile,» is visually accurate. The star is here drawn by the superimposition of the clock hands in movement, and as such it is inscribed in a circle (the clock face), within a rectangle (the body of the clock). Costello has pointed that the French also use the word *étoile* to refer to the «starlike convergences of streets in Paris» (178), and so the consequences of this polysemic play lead us to interpret Bishop's «days are journeys round the suburbs» in terms not only of repetition and *ennui* but also of the city of Paris as the clock circumference. It is in this sense that two journeys around the suburbs indeed make one day –that is, when the short hand completes two full circles around the clock sphere. We can see how Bishop draws here a visual metaphor from a polysemic term and explores the consequences of applying it to both meanings.

The rest of the poem builds on a series of implications drawn from this visualization of time as a star and the deliberately polysemic use of the French words *étoile* and *temps*. This second term must be deduced once a precedent has been established with *étoile*, which enjoys a self-explanatory context. *Temps*, meaning in French, as in Spanish, both «time» and «weather,» invokes the natural changes in seasons as time passes, and those seasons bring their own weather and colors.[4]

> The short, half-tone scale of winter weathers
> is a spread pigeon's wing.
> Winter lives under a pigeon's wing, a dead wing with damp feathers.
> . . . .
> This sky is no carrier-warrior-pigeon
> escaping endless intersecting circles.
> It is a dead one, or the sky from which a dead one fell.
> The urns have caught his ashes or his feathers.

Thus a dead pigeon's wing becomes a painter's palette made of gray tones, aptly suited to the hues of a winter morning. And equally it is pointless to pretend that the sky can escape time (here represented as «endless intersecting circles» implying succession of hours and days). Another semantic transformation occurs in «The urns have caught his ashes or his feathers,» with the early «ornamental urns / set on the mansard roof-tops» of Parisian buildings now working as funeral urns.

> Where is the ammunition, the piled-up balls
> with the star-splintered hearts of ice?
> . . . .

---

4. John Ashbery also plays with *temps* in his line «Time and the weather do not always go hand in hand, as here» (from «The Ice-Cream Wars» in *Houseboat Days*).

> When did the star dissolve, or was it captured
> by the sequence of squares and squares and circles, circles?
> Can the clocks say; is it there below,
> about to tumble in snow?

Temps as *étoile* is present again in yet another visual form, that of ice crystals. It is suggested in the mention of the snowballs «with the star-splintered hearts of ice.» And so the line «When did the star dissolve» (here in the sense of consume, thaw) implies that time is self-consuming, and the ice-star will surely be dissolved through the action of *temps*, in the spring. Moreover, regarding the undeniably French flavor of the poem, there is no question that it stems from elements other than the Parisian setting, the echo of Baudelaire being perhaps the most striking of these. An entry in Bishop's notebooks among the Baudelaire pages reads «<u>snow</u> is often <u>time</u>,» though in Baudelaire's correspondences we hardly find such a complex transformational system. Shortly after on the same page we can find another entry, perhaps even more directly related to this poem: «B[audelaire] supposed to have removed the hands from his clock and written on the face "It is later than you think!"»[5] Also, Baudelaire's prose poem «La chambre double» (*Petits* 41-43) shows him fantasizing deliriously about a room, dreamlike and almost mythological, only to end recognizing it as his own filthy bedroom. The realization is very similar to the abrupt waking moment from a dream, but the remarkable aspect of this poem is the way the ticking of the clock speaks to him: «Je suis la vie, l'insupportable, l'implacable Vie!»

If we compare Bishop's poems with the paintings of a supposedly more daring artist such as René Magritte, we may be surprised to find in his work a milder transformational system.[6] In his canvas *Elective Affinities* (which marks the beginning of the associative period for him) we find an egg inside a birdcage, which is merely a single associational transformation –perhaps, at its farthest, representing the symbolic return of the bird back into the egg, though more likely just a simple association bird-egg, in contrast with a double-step of the sort of bird-omelet, for example. Moreover, Magritte acknowledged that this image was the result of dreamwake association, which connects his inspiration with Bishop's. In a similar but reverse example, *Clairvoyance*, what we find is a hatching in advance. Magritte represents himself painting a bird in flight using only an egg as a model. The painter's art has the capacity to bring the egg into life, and this is directly –though more modestly– linked to the Pygmalionesque function represented in *La tentative de l'impossible* (1928), where we see another portrait of Magritte, now painting his wife Georgette out of nowhere, literally creating her from the material paint used for his art. In contrast, the egg-bird relationship is pretty straightforward and evident, although it is enriched by the concept of fertility as creativity –both being traditionally represented by the egg.

---

5. VCEBSC 75:3b, 176.

6. Richard Mullen stated in 1982 that in Bishop's poetry «one does not find the grotesque oneiric distortion which may occur, for example, in paintings by Dali or Magritte» (78).

The exchangeability of bird and egg –in both directions– is also observable in photographs of Bishop and Magritte. One of the few arty pictures preserved of Bishop during her Vassar years –taken by the avant-garde amateur Margaret Miller– shows Bishop holding two eggcups on her shoulders.[7] Her arms are crossed over her chest in a position resembling that of Georgette Magritte in two different photos from the late thirties, playing with doves. In the 1937 photo Mme. Magritte has one dove on her shoulder; in the 1938 one she has her arms crossed and holds a dove on each hand (Magritte, *Photographies* 111). Bishop's pose suggests she is treating the eggcups as birds that had perched on her shoulders.

In Bishop's fourth song as well as in Magritte's egg-bird paintings, association rules metamorphoses, but the changes take place one at a time, based on a sequential set of single transformations. The dream logic perceptible in Bishop's poems relates her poetry to the concept of spontaneity as practiced by the English Metaphysical poets and Hopkins, and is also related to the Metaphysical painting of Giorgio de Chirico and his followers, most notably René Magritte. Magritte very often shows hybrid objects and creatures –such as a carrot-bottle– partly inspired by external shape, and these hybrids might be interpreted as intermediate stages in the process of metamorphosis. Some of these are also more likely associated to nonsense than other examples.[8] Against Mullen's prejudices, Magritte's transformations turn out to be more predictable, whereas Bishop's are increasingly complex as they progress from merely visually-determined to include semantic relationships too. Bishop shares some of the obscurities of the French symbolist poets, in her complex use of polysemy as the origin of some relationships (for example snow/time, via the French *temps* and *étoile*). Hence it could be said that her metamorphoses illustrate the very process of multiple transformation in a dream-related environment, recreating her own dream logic (or Costello's «dynamic visual reality») by means of a constantly shifting scenario and the permanent renegotiation of a meaning that is flowing, never truly fixed.

WORKS CITED

Ashbery, John . «Craft Interview with John Ashbery.» *The Craft of Poetry: Interviews from* The New York Quarterly. Ed. William Packard. Garden City: Doubleday, 1974. 111-32.

—. *Houseboat Days: Poems*. New York: Viking, 1977.

Baudelaire, Charles. *Les fleurs du mal et autres poèmes*. Paris: Garnier-Flammarion, 1964.

---

7. This photo, published in Fountain and Brazeau, is from 1933, notably earlier than Magritte's.

8. The carrot-bottle indeed lacks the deep poetic potential of *Le saveur des larmes*, where the corn parasite seems to have infected the dove's heart or lungs.

—. *Petits poémes en prose (Le spleen de Paris)*. Paris: Garnier-Flammarion, 1967.

Bishop, Elizabeth. *The Complete Poems: 1927-1979*. New York: Farrar, 1983.

—. Elizabeth Bishop's Papers at Vassar College Libraries (Special Collections), Vassar College, Poughkeepsie, New York.

Carrà, Massimo. «Introduction: Quest for a New Art.» Carrà 19-30.

—, ed. *Metaphysical Art*. Trans. Caroline Tisdall. London: Thames and Hudson, 1971.

Costello, Bonnie. *Elizabeth Bishop: Questions of Mastery*. Cambridge and London: Harvard UP, 1991.

Croll, M. W. «The Baroque Style in Prose.» *Studies in English Philology*. Ed. Kemp Malone and Martin B. Ruud. Minneapolis: U of Minnesota P, 1929. 437-43.

de Chirico, Giorgio. «On Metaphysical Art.» Carrà 87-90.

—. «Eluard Manuscript.» *Hebdomeros, with Monsieur Dudron's Adventure and Other Metaphysical Writings*. Cambridge: Exact Change, 1992. 175-204.

Ford, Mark. «Mount d'Espoir or Mount Despair: Early Bishop, Early Ashbery, and the French.» *Poetry and the Sense of Panic: Critical Essays on Elizabeth Bishop and John Ashbery*. Ed. Lionel Kelly. Amsterdam and Atlanta: Rodopi, 2000. 9-28.

Fountain, Gary, and Peter Brazeau. *Remembering Elizabeth Bishop: An Oral Biography*. Amherst: U of Massachusetts P, 1994.

Krauss, Rosalind. *The Originality of the Avant-Garde and Other Modernist Myths*. Cambridge: MIT Press, 1986.

Magritte, René. *Clairvoyance*. 1936. Galerie Isy Brachot, Brussels.

—. *Écrits complets*. Paris: Flammarion, 2001.

—. *Elective Affinities*. 1933. Collection Etiénne Périer, Paris.

—. *Photographies de Magritte*. Brussels: Atelier Vokaer, 1982.

—. *Le saveur des larmes*. 1948. Musées Royaux des Beaux-Arts, Brussels.

—. *La tentative de l'impossible*. 1928. Private Collection.

Mullen, Richard. «Elizabeth Bishop's Surrealist Inheritance.» *American Literature* 54.1 (1982): 63-80.

Perloff, Marjorie. «Fragments of a Buried Life: John Ashbery's Dream Songs.» *Beyond Amazement: New Essays on John Ashbery*. Ed. David Lehman. Ithaca and London: Cornell UP, 1980.

Stewart, Susan. *Nonsense: Aspects of Intertextuality in Folklore and Literature*. Baltimore: Johns Hopkins UP, 1980.

Suárez-Toste, Ernesto. «"Straight from Chirico": Pictorial Surrealism and the Early Elizabeth Bishop.» *Studies in the Humanities* 23.2 (1996): 185-201.

—. «*Une Machine À Coudre Manuelle*: Elizabeth Bishop's "Everyday Surrealism".» *Mosaic* 33.2 (2000): 143-60.

Travisano, Thomas. *Elizabeth Bishop: Her Artistic Development*. Charlottesville: UP of Virginia, 1988.