

## 11. A quoted poem

Robert VON HALLBERG

### **The Status of a Quoted Poem**

Kenneth FIELDS

### **Much in Little : The Part and The Whole in Poetry**

Debra FRIED

### **Titre à préciser**

Oren IZENBERG

### **The Poetry Genome Project : A Dream**

Kenneth Fields (U. Stanford, USA)

### **Much in Little : The Part and The Whole in Poetry**

A brief examination of the strategy of quoting a part rather than the whole poem. I'll briefly locate this procedure in other fields such as art criticism and dream analysis that deal with the relationship of the part to the whole. I'll take some examples from Sappho, Archilochus, Shakespeare, Emily Dickinson, and Wallace Stevens. I will suggest how the fragment can lead the reader into an open-ended area I call the "zone of interpretation." I hope some of the audience may find themselves drawn into this zone.

Oren Izenberg (UC Irvine, USA)

### **The Poetry Genome Project : A Dream**

“Content-based” recommendation engines are based on elaborate taxonomies of their objects. The music recommendation Service Pandora, for example, sorts its catalogue of millions of songs using a so-called “music genome”: a taxonomy of over 450 notionally objective qualities or features, some subset of which may be found in any piece of music. Once a user starts indicating preferences, a content-based engine can hone in on the specific qualities that liked objects share, and point toward other items that are similar in relevant ways.

A “Poetry Genome” would be as compelling and powerful as a pedagogical and analytic tool: with a massive taxonomic effort, a few seeding choices might do more than just direct you to other poems that you might like; it might teach you what elements in poetry are *there* for the liking; and it would allow you to pose anew the question of why we respond to those particular elements.

This paper considers the persistent appeal (in principle) and the consistent collapse (in practice) of the fantasy of a comprehensive taxonomy of poems.