Visualizing Literary Influence in

the PARIS REVIEW

Alec Glassford
• Interviews with 388 writers from 1950s – present
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Extensive discussion of aesthetics, process, influence

INTERVIEWER

But you'd always been interested in writing?

BISHOP

I'd written since I was a child, but when I went to Vassar I was going to be a composer. I'd studied music at Walnut Hill and had a rather good teacher. I'd had a year of counterpoint and I also played the piano. At Vassar you had to perform in public once a month. Well, this terrified me. I really was sick. So I played once and then I gave up the piano because I couldn't bear it. I don't think I'd mind now, but I can't play the piano anymore. Then the next year I switched to English.

It was a very literary class. Mary McCarthy was a year ahead of me. Eleanor Clark was in my class. And Muriel Rukeyser, for freshman year. We started a magazine you may have heard of, *Con Spirito*. I think I was a junior then. There were six or seven of us—Mary, Eleanor Clark and her older sister, my friends Margaret Miller and Fran Blough, and a couple of others. It was during Prohibition and we used to go downtown to a speakeasy and drink wine out of teacups. That was our big vice. Ghastly stuff! Most of us had submitted things to the *Vassar Review* and they'd been turned down. It was very old-fashioned then. We were all rather put out because we thought we were good. So we thought, Well, we'll start our own magazine. We thought it would be nice to have it anonymous, which it was. After its third issue the *Vassar Review* came around and a couple of our editors became editors on it and then they published things by us. But we had a wonderful time doing it while it lasted.
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• Valuable for readers and writers to know:

  Who is your work in conversation with and how/why?

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Visualizing social networks

Vizster: visualizing online social networks
Jeffrey Heer and Danah Boyd, 2005
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NodeTrix: A Hybrid Visualization of Social Networks
Nathalie Henry, Jean-Daniel Fekete, and Michael J. McGuffin, 2007
As a young woman, did you have a sense of yourself as a writer?

No, it all just happens without your thinking about it. I never meant to in my life everything has just happened.

You like to think there are reasons—

Yes, that people plan ahead, but I'm afraid I really didn't.

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I read in another interview you gave that you had enrolled or were ready

I think I had all the forms. This was the year after I had graduated from I'd already given up on German once, I thought it was so difficult. And I published a few things and I think Marianne [Moore] discouraged me, and I
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James Dickey:

"It was robbed! And I don't know why. It couldn't have been a duller, more awful minutes. I stuck to it. But there's no stopping somebody like James Dickey. Still I read one very short poem that really brought tears to my eyes, he read it so

Marianne Moore:

"Her study, a smaller room down the hall, was in a state of disorder. Literary photographs of Marianne Moore, Robert Lowell, and other friends hung on the wall, especially to show to her Brazilian visitors. "Most have no idea who he is before he die—he looked very sad." Her desk was tucked in a far corner by the door. Did you used to give Marianne Moore rhymes?"

"Yes, and the one about the mirror and the moon, "Insomnia," which Marianne Moore loved. "When it was somebody like Cal Lowell or Marianne Moore, it's as if they were in my Marianne several times and finally I just couldn't go because I'd sit there with embarrassing. You're so afraid they'll do something wrong.'"

Octavio Paz:

"His sister began writing me after she read Octavio Paz's poem for Cornell that German-French grammar that apparently he meant to do something with and never did made into star patterns with red ink around them . . . He lived in what was called

T. S. Eliot:


Baseline Prototype
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Elizabeth Bishop (February 8, 1911 – October 6, 1979) was an American poet and short-story writer. She was Consultant in Poetry to the Library of Congress from 1949 to 1950, the Pulitzer Prize winner for Poetry in 1956,[1] the National Book Award winner in 1970, and the recipient of the Neustadt International Prize for Literature in 1976.[2]

The interview took place at Lewis Wharf, Boston, on the afternoon of June 28, 1978, three days before Miss Bishop and two friends were to leave for North Haven, a Maine island in Penobscot Bay where she summered. Her living room, on the fourth floor of Lewis Wharf, had a spectacular view of Boston Harbor; when I arrived, she immediately took me out on the balcony to point out such Boston landmarks as Old North Church in the distance, mentioning that Old Ironsides was moored nearby. ...
One inspiration ...
Future work + Questions

• Design individual interface
  • Navigate graph – (Challenge: graph is not at all acyclic)
  • Provide context – (What other context is helpful? Best way to present?)
  • Finding path between two nodes – Best way? Useful?

• Distinguish interviewer/writer speaking
  • Potentially other categorization – e.g. positive vs. negative sentiment – ideas?

• Refine data-gathering + transformation
  • Recognize by partial name, recognize writers from outside of corpus
  • Distinguish
  • Tips for named-entity recognition?

• Applicability to other domains?