Collage (Fr. **coller**, “to glue”). Refers to an abstract visual artwork in which the artist juxtaposes disparate media and various textures, affixing them to a single pictorial surface. *Collage* entered the descriptive vocabulary of art crit. in the second decade of the 20th c. As a compositional technique in painting, collage was among the innovations that distinguished later (synthetic) cubism from earlier (analytic) cubism. Synthetic cubist paintings included, e.g., fragments of newspaper headlines, bits of string, and other materials. (Georges Braque first included pieces of wallpaper in charcoal drawings; later, the Ger. artist Kurt Schwitters began making his famed abstract collage works incorporating found objects and alluding, often, to contemporaneous events; this work is known as *Merz*; see avant-garde poetics.)

Collage migrated almost immediately to the lexicon of poetry and poetics, esp. among Fr.- and Eng.-lang. writers; after World War I, poets and critics alike began using the term to describe poems or series of poems built out of abrupt textual juxtapositions, newspaper transcriptions or headlines, direct prose quotations, and so forth. Thus, where the related combinatorial form of *pastiche* relies on the imitation of an established voice or style, collage relies on visible textual collocation. For one example in the U.S. context, W. C. Williams’s long poem *Paterson* (1946–58) includes transcriptions of historical documents, letters, and anecdotes that maintain the margins of prose and appear in a smaller typeface than the lyric sections.

The quick adoption of collage as a poetics term marks a nearly simultaneous instance of how the Horatian analogy *ut pictura poem* (as in painting, so in poetry) analogy continued to inform poetry and poetic crit. in the 20th c. As with all analogies, however, collage ought not to be applied or assumed too easily. While the poetic practices of exception, juxtaposition, and quotation bear a suggestive formal relationship to the cutting and pasting of a visual collage, the material of a collage poem remains semantic and textual.


C. Bowen

**Colombia, poetry of.** While recent studies of Colombian poetry include the voices of pre-Columbian peoples, their legends, *chants, and poems were gathered by scholars in the last 50 years. These chants belong to the U’wa, Cuna, Kogi, Mwiska, Huitoto, Guaibibo, and Desana tribes, among others. Despite their ethnographic value, the oral poems of these indigenous peoples have had little effect on the formation of a Colombian poetic trad., which is based on Sp. lang. and culture.

The chronicler Juan de Castellanos (1522–1606) is considered the first Colombian poet. His monumental *elegies* (Elegies of Illustrious Men, 1589, first part), contains 113,609 hendecasyllabic verses in *octavas reales* (see ottava rima), celebrating the heroic deeds of the Sp. conquerors in northern South America and the Caribbean. The later colonial period, from the late 16th to the 18th c., reflects the influence of Sp. *baroque* culture. Born in Colombia, Hernando Domínguez Camargo (1606–59) is the best representative of this period. His masterpiece is *San Ignacio de Loyola, Fundador de la Compañía de Jesús: Poema Heróico* (Saint Ignatius of Loyola, Founder of the Society of Jesus: A Heroic Poem, 1666). Domínguez Camargo brought Gongorist verse (in the vein of the Sp. poet Luis de Góngora), marked by the use of *hyperbaton, elaborate metaphor, and cl. references*.

The nun Sor Francisca Josefa del Castillo y Guevara (1671–1742) is one of the most important women writers of the colonial period. She is the author of the Catholic mystical book *Afectos espirituales* (Spiritual Feelings, 1843), which includes prose and verse, and an autobiographical *Vida* (Life, 1817). In the 18th c., the most important Colombian poet was Francisco Vélez Ladrón de Guevara (1721–81). Mainly a poet of the viceroyal court, Ladrón de Guevara wrote an elegant and crafted verse with a *rococo* influence, such as *Oc- tavoario a la Inmaculada Concepción* (1774).

Across Sp. America, the beginning of the 19th c. was marked by revolutionary movements against the colonial powers. In Colombia, the opposition to Sp. rule united many intellectuals and writers, incl. the poet José Fernández Madrid (1789–1830), who signed the document of Cartagena declaring independence (1811) and was persecuted and exiled by the Spaniards. His *Poesías* (1822) appeared during his exile in Cuba. He is considered a romantic liberal, the link between the neoclassical current of the 18th c. and the romantic movement of the 19th (see neoclassical poetics, romanticism). Another important poet of this period is Luis Vargas Tejada (1802–29). A precocious intellectual, polyglot, and author of tragedies, comedies, and lyric poetry, he was consumed by the political events of his time. His neoclassical poems were published in the book *Poesías de Caro y Vargas Tejada* (1857).

Although the romantic period in Colombia lacked the resonance that it had in Europe, it represented a change in poetic attitudes and themes. Proof of this is the presence in prose and poetry of certain motifs: nature, freedom, and the faith in the individual as owner of his destiny. José Eusebio Caro (1817–53) is one of the most important Colombian poets of this period. Because of his agitated political life and early death, his poems were published only posthumously in the aforementioned volume with Vargas Tejada (1857) and *Obras escogidas* (Selected Works, 1873). Caro is considered a precursor of fin de siècle *modernismo*.

Rafael Pombo (1833–1912) is perhaps the best representative of the romantic period in Colombia. His poetry, highly passionate and obscure, includes two of the best known poems in Colombian lit. hist., “*Hora de tinieblas*” (Hour of Darkness) and “*Noche de diciembre*” (December Night). Miguel Antonio Caro (1843–
1909), like Rufino José Cuervo (1844–1911), was an important philologist and grammarian. He is praised as a conservative poet who rejected the advances of Sp. Am. modernismo and looked for an ideal, almost mystical form of poetry. Horas de amor (Hours of Love, 1871) and Poéticas (1896) are his most important books. In 1886 in Bogotá, José María Rivas Groot (1863–1923) published an extensive anthol. of Colombian poets, La Lira Nueva (The New Lyre), seeking to indicate new directions. Thirty-three poets are included, among them Ismael Enrique Arciniegas (1865–1938), Candelario Obeso (1849–84), Carlos Arturo Torres (1867–1911), Julio Flórez (1867–1923), José Asunción Silva (1865–96), and Groot himself.

Silva is one of the leading figures of modernismo. Although his poetry is linked to the romantic period, it represents a breakthrough in Colombian poetry, unifying form, theme, and music. Silva employed an ample variety of poetic forms according to Sp. trad. as well as the resources of the Fr. symbolist movement (see symbolism). His books were published posthumously.

Two of the poets included in La Lira Nueva deserve special attention: Obeso and Flórez. Obeso is among the first Sp. Am. poets to bring Afro-Caribbean dictio into Sp. For the Colombian people more than for scholars, Flórez epitomizes the honorific *poet, despite his late romanticism and formalism. Within modernismo, Guillermo Valencia (1873–1943) epitomizes the highly intellectual poet with a vast knowledge of forms and themes. His books include Ritos (Rites, 1899) and Sus mejores poemas (His Best Poems, 1926). Porfirio Barba Jacob (1883–1938) represents the *poets maudit. A vagabond, drug addict, and homosexual, Barba Jacob defied Colombian society even as he published some of the better known poems of the period. His work mixed a very personal romantic tendency with modernist forms. Notable volumes are Rosas negras (Black Roses, 1933) and Cancion y elegías (Songs and Elegies, 1933). Another popular poet of this period is Luis Carlos López (1879–1950). His poetry, sarcastic and humoristic, centers on Cartagena, his native city. López’s poetry departs from the main trad. in favor of colloquial and direct lang. that borders on prosaic. His books include De mi villorio (From My Town, 1908) and Por el atajo (Easy Way Out, 1920).

Best known for his novel La Vargueña (The Vortex), José Eustacio Rivera (1889–1928) is a modernist poet in the line of *Parnassianism, cl. in form but not completely detached from emotion. His only book was Tierra de promisión (Promised Land, 1921). Contemporary with Rivera, Eduardo Castillo (1889–1938) published his books Duelo lírico (Lyrical Grief, 1918) and El árbol que canta (The Singing Tree, 1927) in a symbolist aesthetic.

In 1925, the literary magazine Los nuevos (The New Ones) appeared in Bogotá, featuring a large group of young Colombian poets and writers. While it was not aligned with the contemporaneous *avant-garde movement in Europe and Latin America, the jour. sought to bring a change to the literary climate of the country. León de Greiff (1895–1976) was the most important poet of this group. With a very personal voice and a practice derived from Fr. symbolism and the avant-garde, De Greiff published several important volumes, incl. Tergiversaciones de Leo Legris, Matías Aldecoa and Gaspar (Tergiversations on Leo Legris, Matías Aldecoa, and Gaspar, 1923) and Libro de los signos (Book of Signs, 1930). In contrast with de Greiff, Rafael Maya (1898–1980), another poet of Los nuevos, dedicated his life to a conservative poetics combining romanticism and modernismo in search of cl. forms.

With his book of poems Suenan timbres (Bells Sound, 1926), Luis Vidalos (1900–90) introduced the avant-garde into the Colombian trad. The book was to resound in the years to come, esp. for the poets of the 1960s. After Suenan timbres Vidalos changed his tone and wrote poetry of social commitment. Another poet linked to Los nuevos was Jorge Zalamea (1905–69). Known for his exemplary trans. of Saint-John Perse, his work—esp. El sueño de las escalinatas (Dream of the Staircase, 1964)—follows the same discursive and incantatory line, although with a political militancy.

During the 1930s, Sp. Am. poetry developed experimental works and innovative approaches based on *surrealism, *cubism, *creationism, and other movements, both local and imported. Colombian poetry, however, took a more conservative approach, strengthening its relation with traditional Sp. poetry. The product of these ideas was a group called Piedra y Cielo (Stone and Sky), which took its name from a book of the Sp. poet Juan Ramón Jiménez. Aurelio Arturo (1906–74) was regularly associated with this group, although his poetry does not greatly resemble the others. In spite of his restrained style, his poetry flows with images, metaphors that illuminate the link between the human and nature (while questioning their existence), and extrapolations of love. After the surge of the avant-gardes in the 1960s, Arturo had perhaps the greatest influence on other Colombian poets. He wrote few poems, collected in Morada al Sur (Southern Dwelling, 1975).

Eduardo Carranza (1913–85) is the most representative poet of Piedra y Cielo. While conservative and traditional, his verses manifest some traces of the Chilean poet Vicente Huidobro’s creationism. The other poets of the school were Arturo Camacho Ramirez (1910–82), Jorge Rojas (1911–95), Tomás Vargas Osorio (1908–41), Darío Samper (1909–84), Gerardo Valencia (1911–94), and Carlos Martín (1914–2008).

With the poets who emerged during the 1940s and 1950s, Colombia’s conservative trad. suffered a crushing blow. Although they formed no literary group, these poets have been studied as a generation under the name of the literary jour. Mito (Myth), published by Jorge Gaitán Durán (1934–62) in Bogotá after 1955. Gaitán Durán promoted changes in the Colombian intell. not only with respect to lit. but in the general way of thinking about the nation’s problems, esp. the continuous political violence. The poetry of Alvaro Mutis (b. 1923) absorbs the freedom of the avant-garde movements without stridency or obscurity; his impor-
tant books are *Los elementos del desastre* (Elements of Disaster, 1953) and *Summa de Magroll el Gaviero* (The Summa of Magroll el Gaviero, 1973). Fernando Charry Lara (1920–2004), another poet of the Mito generation, condenses several currents of mod. poetry to find a highly particular voice between the obscure and the transparent.

The other poets of this generational cohort are Eduardo Cote Lamus (1928–64), Héctor Rojas Herazo (1921–2002), Fernando Arbeláez (1924–95), and Rogelio Echavarría (b. 1926). Cote Lamus is a conceptual poet, with an introspective and conservative vision of existence. Arbeláez produces a sober poetry with a narrative logic and a universal vision. Rojas Herazo is an exuberant poet, with a strong voice that echoes contemporary colloquialisms. Echavarría’s poetry—sombre, with a strange beauty—is concentrated in the daily life of the anonymous passersby who populate big cities. His most important book is *El transeúnte* (The Transeunter, 1966).

Close to this group is Carlos Obregón (1929–63). His life as well as his poetry distanced itself from the Colombian literary world because of his voluntary exile in the United States and Europe. He wrote short, reflective poems with mystical tendencies. His books are *Distancia destruida* (Destroyed Distance, 1957) and *Estuario* (Estuary, 1961).

Before the 1960s, Colombian poetry by women was scarce. Two exceptions are Maruja Vieira (b. 1922) and Dora Castellanos (b. 1924), who wrote often in traditional forms about love.

The convulsive 1960s brought drastic changes in how poems approached poetry, not only from the intellectual but from the existential point of view. The lack of a local avant-garde movement and the continuous political violence made possible the emergence of a group of poets and writers that directly challenged the order and direction of Colombian lit. This group, called Nadaísmo (sarcasm, humor, colloquialism) with self-irony, colloquial and universal vision. Rojas Herazo was a rigorous poet of brevity and musicality. His first books *El transeúnte* (The Transeunter, 1966) and *Contemplación* (Contemplation, 1966) already showed his desire to shake the very foundations of traditional Colombian poetry. They reinstate its conservative trend. Giovanni Quessep (b. 1939) is a formalist poet who returns to symbolism for musical and verbal elements, which he will transform in incantatory and obscure poems where lyric and narrative become intertwined. José Manuel Arango (1937–2002) was a rigorous poet of brevity and musicality. His first books appeared late in life: *Este lugar de la noche* (This Place of Night, 1973) and *Signos* (Signs, 1978). Jaime García Maffía (b. 1944) is a philosophical and religious poet. His poems, cathedrals of lang., are obscure and liturgical.

During the 1970s, another group of poets, called by critics the Generación sin nombre (Generation without a Name), confronted the nadaístas. This challenge was not aesthetic or programmatic, since these poets also espoused freedom of forms and themes, colloquialism, and a questioning of conservative values. Their goal was literary-political, to reshape Colombia’s literary world. The critic and poet Juan Gustavo Cobo Borda (b. 1948) was a central figure in remaking the *canon*, as in *La tradición de la pobreza* (The Tradition of Poverty, 1980). His poetry, however, followed the line of nadaísmo (sarcasm, humor, colloquialism) with self-confidence. María Mercedes Carranza (1945–2003) continued the trend of colloquial poetry, rejecting sentimentalism in favor of direct, common speech. Elkin Restrepo (b. 1942) was linked to the nadaísta group at the beginning of his career, although he distanced himself early in the 1970s. His poetry, ranging from the prose poem to conventional verse, deals with urban life and a nostalgic feeling for the past. His books include *Bla, bla, bla* (1967) and *Retrato de artistas* (Portrait of Artists, 1983).

Harold Alvarado Tenorio (b. 1945) is an irreverent poet of love and Colombian society as well as a critic. Among his books are *Pensamientos de un hombre llegado el invierno* (Thoughts of a Man Come to Winter, 1972) and *Recuerda cuerpo* (Remember Body, 1983). Close to the nadaísta group in his first years, Juan Manuel Roca (b. 1946) is an independent poet who combines
a deep lyricism and direct, almost surreal images. His themes vary from love and everyday life to social issues, without falling into politics or the colloquialisms of his time. His books include Memoria del agua (Memory of Water, 1973) and Luna de ciegos (Moon of the Blind, 1990).

Santiago Mutis (b. 1952), Ramón Cote Baraibar (b. 1963), and Orietta Lozano (b. 1956) represent a group that appeared after the turmoil of the 1960s, opening new avenues for contempor. poetry. Mutis’s highly lyrical poetry, notably Tú también eres de lluvia (You Too Are of the Rain, 1982) and Soñadores de pájaros (Dreamers of Birds, 1987), often finds its imagery in paintings. Cote Baraibar is a conservative poet of magisterial craft; his books include Poemas para una fiesta común (Poems for a Common Grave, 1982) and El confuso trazado de las fundaciones (Confused Plan of the Foundations, 1991). Lozano is a very important voice in the emergence of women’s poetry. Her poetry is highly sensual and erotic, a drastic change from the cautious poetry written by most women in the Colombian tradition. Her books include Fuego secreto (Secret Fire, 1980) and El vampiro esperado (Expected Vampire, 1987).