

Lyric Contingencies

EMILY DICKINSON
AND WALLACE STEVENS

MARGARET DICKIE



University of Pennsylvania Press Philadelphia

Lyric Contingencies Emily Dickinson And Wallace Stevens

Wendy Martin



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Lyric Contingencies Margaret Dickie,1991 **Lyric Contingencies** Margaret Dickie,2016-11-11 In *Lyric Contingencies* Margaret Dickie brings Wallace Stevens and Emily Dickinson together to explore the ways in which the lyric genre is eccentric to even disruptive of the Emersonian tradition that has shaped American literary history Dickie contends that although Stevens and Dickinson represent different moments of cultural crises different genders and different and private lives they faced similar problems of expression and similar formal and cultural restraints in their devotion to the lyric genre Dickie considers those elements of the lyric that set it apart from both prose and narrative poetry its speaker its insistence on artifice and its relation to an audience By concentrating on these she examines the radically experimental ways in which Dickinson and Stevens used the genre to question cultural certainties of gender language and the nature of the individual

Wallace Stevens Harold Bloom,2003 Wallace Stevens is often characterized as an aesthete as one withdrawn from the major artistic and social movements of the first half of the 20th century This edition examines his major works of poetry

The Metaphysics of Sound in Wallace Stevens Anca Rosu,2016-12-13 Demonstrates that Wallace Stevens's experimentation with sound is not only essential to his poetics but also profoundly linked to the pragmatist ideas that informed his way of thinking about language

Modernism Revisited ,2015-06-29 Offering essays from some of the leading academic writers and younger scholars in the field of American studies from both the United States and Europe this volume constitutes a rich and varied reconsideration of Modernist American poetry Its contributions fall into two general categories new and original discussions of many of the principal figures of the movement Frost Pound Eliot Williams Cummings and Stevens and reflections on the phenomenon of Modernism within a broader cultural context the influence of Haiku parallels and connections with Surrealism responses to the Modernist accomplishment by later American poets Because of its mixture of European and American perspectives *Modernism Revisited* will be of vital interest to students and scholars of American literature and Modernism in general and of twentieth century comparative literature and art

The Cambridge Companion to Emily Dickinson Wendy Martin,2002-09-05 Emily Dickinson one of the most important American poets of the nineteenth century remains an intriguing and fascinating writer *The Cambridge Companion to Emily Dickinson* includes eleven new essays by accomplished Dickinson scholars They cover Dickinson's biography publication history poetic themes and strategies and her historical and cultural contexts As a woman poet Dickinson's literary persona has become incredibly resonant in the popular imagination She has been portrayed as singular enigmatic and even eccentric At the same time Dickinson is widely acknowledged as one of the founders of American poetry an innovative pre modernist poet as well as a rebellious and courageous woman This volume introduces new and practised readers to a variety of critical responses to Dickinson's poetry and life and provides several valuable tools for students including a chronology and suggestions for further reading

The Whole Harmonium Paul Mariani,2017-04-04 A perceptive insightful biography of perhaps the most

important American poet of the twentieth century Wallace Stevens by an accomplished biographer and poet who traces Stevens's lifelong artistic quest **The Oxford Handbook of Emily Dickinson** Cristanne Miller, Karen Sánchez-Eppler, 2022-04-11 The Oxford Handbook of Emily Dickinson is designed to engage inform interest and delight students and scholars of Emily Dickinson of nineteenth century US literature and cultural studies of American poetry and of the lyric It also establishes potential agendas for future work in the field of Dickinson studies This is the first collection on Dickinson to foreground the material and social culture of her time while opening new windows to interpretive possibility in ours The volume strives to balance Dickinson's own center of gravity in the material culture and historical context of nineteenth century Amherst with the significance of important critical conversations of our present thus understanding her poetry with the broadest Latitude of Home as she puts it in her poem Forever is composed of Now's Debates about the lyric about Dickinson's manuscripts and practices of composition about the viability of translation across language media and culture and about the politics of class gender place and race circulate through this volume These debates matter to our moment but also to our understanding of hers Although rooted in the evolving history of Dickinson criticism the chapters foreground truly new original research and a wide range of innovative critical methodologies including artistic responses to her poetry by musicians visual artists and other poets The suppleness and daring of Dickinson's thought and uses of language remain open to new possibilities and meanings even while they are grounded in contexts from over 150 years ago and this collection expresses and celebrates the breadth of her accomplishments and relevance Approaching Emily Dickinson Fred D. White, 2008 The book gives detailed attention to the principal trends in Dickinson scholarship during the past half century rhetorical and stylistic analysis of the poems and letters biographical studies informed by theories of gender sexuality and by medical history feminist studies of the poet's life and work textual studies of the bound and unbound fascicles and the so called worksheet drafts or scraps new assessments of the poet's social and cultural milieu including influences on her spiritual sensibility and of her theories of poetry including lyricism **BOOK JACKET Dickinson's Misery** Virginia Jackson, 2024-11-01 How do we know that Emily Dickinson wrote poems How do we recognize a poem when we see one In Dickinson's Misery Virginia Jackson poses fundamental questions about reading habits we have come to take for granted Because Dickinson's writing remained largely unpublished when she died in 1886 decisions about what it was that Dickinson wrote have been left to the editors publishers and critics who have brought Dickinson's work into public view The familiar letters notes on advertising fliers verses on split open envelopes and collections of verses on personal stationery tied together with string have become the Dickinson poems celebrated since her death as exemplary lyrics Jackson makes the larger argument that the century and a half spanning the circulation of Dickinson's work tells the story of a shift in the publication consumption and interpretation of lyric poetry This shift took the form of what this book calls the lyricization of poetry a set of print and pedagogical practices that collapsed the variety of poetic genres into lyric as a synonym for poetry

Featuring many new illustrations from Dickinson's manuscripts this book makes a major contribution to the study of Dickinson and of nineteenth century American poetry It maps out the future for new work in historical poetics and lyric theory

Uncertain Chances Maurice S. Lee, 2012-01-19 Maurice Lee's study illustrates how writers such as Poe Melville Douglass Thoreau Dickinson and others participated in a broad intellectual and cultural shift in which Americans increasingly learned to live with the threatening and wonderful possibilities of chance

Emily Dickinson and Poetics Melanie Hubbard, 2020-02-20 Dickinson formulates her poetics in the context of popular manuscript practices rhetoric philosophy and science in the American nineteenth century

Emily Dickinson: Poetics in Context Melanie Hubbard, 2020-02-20 This book reassesses Dickinson's manuscripts style and statements to arrive at a historically appropriate conception of poetics It compares her composition practices such as variant generation and writing on already marked scraps with those of her peers in nineteenth century American popular manuscript culture tracing them to the pervasive influence of Scottish Common Sense philosophy Hume's scepticism and associationism in philosophy of mind and early neuroscience The argument consults the archives and considers Dickinson's reading in and out of school in philosophy rhetoric and semiotic theory as well as her training in inductive science and her familiarity with ideas about electricity evolution emotion sympathy and the brain Combining close readings of poems with contextualizing information about contemporary conflicts in intellectual history the book contends that Dickinson takes the making of poems to be her philosophical praxis It depicts a Dickinson committed to thinking about the physical constitution of human consciousness and the historicity and materiality of one of its chief modes language

Experience and Faith R. Brantley, 2016-04-30 Emily Dickinson 1830-86 recasts British Romantic themes of natural and spiritual perception for an American audience Her poems of science and technology reflect her faith in experience Her lyrics about natural history build on this empiricism and develop her commitment to natural religion Her poems of revealed religion constitute her experience of faith Thus Dickinson stands on the experiential common ground between empiricism and evangelicalism in Romantic Anglo America Her double perspective parallels the implicit androgyny of her nineteenth century feminism Her counterintuitive combination of natural models with spiritual metaphors champions immortality The experience faith dialectic of her Late Romantic imagination forms the heart of her legacy

Nimble Believing James McIntosh, 2004 A groundbreaking exploration of the themes of faith and doubt in Emily Dickinson's poetry

A Companion to Emily Dickinson Martha Nell Smith, Mary Loeffelholz, 2013-12-12 This companion to America's greatest woman poet showcases the diversity and excellence that characterize the thriving field of Dickinson studies Covers biographical approaches of Dickinson the historical political and cultural contexts of her work and its critical reception over the years Considers issues relating to the different formats in which Dickinson's lyrics have been published manuscript print halftone and digital facsimile Provides incisive interventions into current critical discussions as well as opening up fresh areas of critical inquiry Features new work being done in the critique of nineteenth century American poetry generally as

well as new work being done in Dickinson studies Designed to be used alongside the Dickinson Electronic Archives an online resource developed over the past ten years Correspondence and American Literature, 1770-1865 Elizabeth Hewitt,2004-11-25 Elizabeth Hewitt uncovers the centrality of letter writing to antebellum American literature She argues that many canonical American authors turned to the epistolary form as an idealised genre through which to consider the challenges of American democracy before the Civil War The letter was the vital technology of social intercourse in the nineteenth century and was adopted as an exemplary genre in which authors from Crèvecoeur and Adams through Jefferson to Emerson Melville Dickinson and Whitman could theorise the social and political themes that were so crucial to their respective literary projects They interrogated the political possibilities of social intercourse through the practice and analysis of correspondence Hewitt argues that although correspondence is generally only conceived as a biographical archive it must instead be understood as a significant genre through which these early authors made sense of social and political relations in the nation *The End of the Mind* DeSales Harrison,2005-02-10 This book seeks to include among accounts of modern lyric poetry a theory of the poem's relation to the unintelligible DeSales Harrison draws a distinction between sites of unintelligibility and sights of difficulty while much has been said about modernist difficulty little has been said about the attention that poets give to phenomena that by definition arrest, impede, obscure, damage or destroy the capacity for intelligible representation **The Violence Within/the Violence Without** Jacqueline Vaught Brogan,2003 Wallace Stevens 1879-1955 one of the leading poets of the twentieth century continues to influence a wide range of poets writing today However an image persists of Stevens as an aesthete who was politically removed from his times and who also exhibited sexist and racist tendencies Jacqueline Vaught Brogan offers careful readings from across the Stevens canon to demonstrate that contrary to such enduring earlier assessments Stevens's work over the years shows poetic and political changes that merge with his growing ethical concerns Brogan traces Stevens's evolving poetic practices along three major lines that often intersected She situates the beginnings of Stevens's development within his early resistance to the pressures of reality on the imagination an artistic stand that pitted him against the objective poetry exemplified in the work of William Carlos Williams Then in the midst of Stevens's career World War II moved him forward with new poetic responsibilities both to witness the current world and to guide readers into their future The emergence of an almost feminist vision defines Stevens's third line of development Finally in addition to identifying these developmental stages Brogan addresses the undercurrent of race throughout Stevens's work According to Brogan Stevens not only changed but matured over time What began as an aesthetic violence within or a girding against such violence without as social unrest and war rapidly evolved during Stevens's middle years into a set of perceptions and practices increasingly responsive to his times **Rowing in Eden** Martha Nell Smith,2010-07-05 Emily Dickinson wrote a letter to the world and left it lying in her drawer more than a century ago This widely admired epistle was her poems which were never conventionally published in book form during her

lifetime Since the posthumous discovery of her work general readers and literary scholars alike have puzzled over this paradox of wanting to communicate widely and yet apparently refusing to publish In this pathbreaking study Martha Nell Smith unravels the paradox by boldly recasting two of the oldest and still most frequently asked questions about Emily Dickinson Why didn't she publish more poems while she was alive and Who was her most important contemporary audience Regarding the question of publication Smith urges a reconception of the act of publication itself She argues that Dickinson did publish her work in letters and in forty manuscript books that circulated among a cultured network of correspondents most important of whom was her sister in law Susan Huntington Gilbert Dickinson Rather than considering this material unpublished because unprinted Smith views its alternative publication as a conscious strategy on the poet's part a daring poetic experiment that also included Dickinson's unusual punctuation line breaks stanza divisions calligraphic orthography and bookmaking all the characteristics that later editors tried to standardize or eliminate in preparing the poems for printing Dickinson's relationship with her most important reader Sue Dickinson has also been lost or distorted by multiple levels of censorship Smith finds Emphasizing the poet sustaining aspects of the passionate bonds between the two women Smith shows that their relationship was both textual and sexual Based on study of the actual holograph poems Smith reveals the extent of Sue Dickinson's collaboration in the production of poems most notably *Safe in Their Alabaster Chambers* This finding will surely challenge the popular conception of the isolated withdrawn Emily Dickinson Well versed in poststructuralist feminist and new textual criticism Rowing in Eden uncovers the process by which the conventional portrait of Emily Dickinson was drawn and offers readers a chance to go back to original letters and poems and look at the poet and her work through new eyes It will be of great interest to a wide audience in literary and feminist studies

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