



# Portrait Of Emily Dickinson

**Domhnall Mitchell, Maria Stuart**



## Portrait Of Emily Dickinson:

**Portrait of Emily Dickinson** : THE POET AND HER PROSE DAVID J. HIGGINS,1978  
**Dickinson** David James Monroe Higgins,1967 A biographical study of the poet *Come Slowly, Eden* Norman Rosten,1967  
THE STORY Is of Emily Dickinson 1830 1886 that strange New England lady who hid from the world and wrote her passionate glorious poetry in secret The play opens shortly after her death Her sister Lavinia has discovered her poems in a bureau *Emily Dickinson* Eiygel Jahosi,1988-12-01 A Portrait of Emily Dickinson Marilyn N. Houlton, *A Ribbon at a Time* Ellie Stein,1996 Emily Elizabeth Dickinson James Playsted Wood,1972 A biography of the enigmatic Amherst poet who during a life of seclusion produced some of America s most famous poetry **Emily Dickinson Face to Face** Martha Dickinson Bianchi,2023-04-11 Long out of print a uniquely intimate portrait of Emily Dickinson written by her niece What would it be like to have Emily Dickinson as your babysitter In this astonishing memoir out of print for almost a century Martha Matty Dickinson describes the childhood she spent next door to and often in the care of her Aunt Emily We see Matty as a little girl hiding from the other grownups in Emily s upstairs rooms helping Emily in the kitchen venturing with her into the cellar for the gingerbread she wasn t supposed to have As Matty becomes a teenager she finds a confidante in her aunt who is fascinated by the latest youth fads school gossip and the recurring question of what to wear to a party her vote was for my highest heeled red slippers not to mention the music novels and poems she and Matty both love From an early age Emily teaches Matty the joys of solitude and independence No one Emily said could ever punish a Dickinson by shutting her up alone First published in 1932 this is the most intimate record we have of Emily Dickinson whose death sparked a long family struggle over her work and her image In a foreword to this new edition the poet and critic Anthony Madrid provides a biographical frame for Matty s recollections and explains how such a remarkable document could spend so long out of sight

**The Complete Poems of Emily Dickinson, Etc. [With a Portrait.]** Emily Dickinson,1924 *Emily Dickinson* Susan Kay Adams,1976 Emily Dickinson's Reception in the 1890s Willis J. Buckingham,2010-11-23 This work reprints annotates and indexes virtually all mention of Emily Dickinson in the first decade of her publication tripling the known references to the poet during the nineties Much of this material drawn from scrapbooks of clippings rare journals and crumbling newspapers was on the verge of extinction Modern audiences will be struck by the impact of Dickinson s poetry on her first readers We learn much about the taste of the period and the relationship between publishers reviewers and the reading public It demonstrates that Dickinson enjoyed a wider popular reception than had been realized readers were astonished by her creative brilliance *These Fevered Days* Martha Ackmann,2020-02-25 An engaging intimate portrait of Emily Dickinson one of America s greatest and most mythologized poets that sheds new light on her groundbreaking poetry On August 3 1845 young Emily Dickinson declared All things are ready and with this resolute statement her life as a poet began Despite spending her days almost entirely at home the occupation listed on her death certificate Dickinson s interior world was

extraordinary She loved passionately was hesitant about publication embraced seclusion and created 1 789 poems that she tucked into a dresser drawer In *These Fevered Days* Martha Ackmann unravels the mysteries of Dickinson s life through ten decisive episodes that distill her evolution as a poet Ackmann follows Dickinson through her religious crisis while a student at Mount Holyoke which prefigured her lifelong ambivalence toward organized religion and her deep private spirituality We see the poet through her exhilarating frenzy of composition through which we come to understand her fiercely self critical eye and her relationship with sister in law and first reader Susan Dickinson Contrary to her reputation as a recluse Dickinson makes the startling decision to ask a famous editor for advice writes anguished letters to an unidentified Master and keeps up a lifelong friendship with writer Helen Hunt Jackson At the peak of her literary productivity she is seized with despair in confronting possible blindness Utilizing thousands of archival letters and poems as well as never before seen photos *These Fevered Days* constructs a remarkable map of Emily Dickinson s inner life Together these ten days provide new insights into her wildly original poetry and render a concise and vivid portrait of American literature s most enigmatic figure

**The Passion of Emily Dickinson** Judith Farr,1992 In a profound new analysis of Dickinson s life and work Judith Farr explores the desire suffering exultation spiritual rapture and intense dedication to art that characterize Dickinson s poems deciphering their many complex and witty references to texts and paintings of the day

Letters of Emily Dickinson. Edited by Mabel Loomis Todd. [With a Portrait.]. Emily Dickinson,Mabel Loomis TODD,1894

A Portrait of Astonishing Nature Chris Buddle,2024-03-27 In *A Portrait of Astonishing Nature* 53 works of original poetry and watercolour paintings come together to celebrate the animals and plant life that surround us in our everyday lives From the elusive Alces alces moose to the colour changing *Mustela erminea* shorttailed weasel each species we encounter deserves the right to survive and thrive The flora and fauna profiled in this book have all been found in the Creek 53 watershed which is in the western part of Hudson Quebec This area is home to over a dozen different kinds of amphibians and reptiles over 60 tree species 150 or more plant species and over 180 bird species and hundreds of insects and spider species The Creek 53 Conservancy Trust will be the beneficiary of profits from the sale of this book preserving the land for future generations You will be amazed at the diversity and stunning beauty of life right on your doorstep *A Portrait of Astonishing Nature* is a must read for any nature lover or budding conservationist

*Dickinson and Audience* Martin Orzeck,Robert Weisbuch,1996 An obsessively private writer Emily Dickinson almost never submitted poems for publication which she deemed the Auction Of the Mind Yet over a century of criticism has established what readers of various sensibilities describe as a shockingly intimate relation between text and audience making the question of whom the poems address a crucial element in interpreting them This volume of essays is the first book exclusively focused on Dickinson s relation to audience from the relatively few persons who received many of the poems to that vast unseen yet somehow specific other that any literary work addresses Dickinson s writings were influenced by her ambivalent attitude toward the conventions of the nineteenth century literary marketplace and her desire

to shape more intimate relations with chosen contemporaries Still her poems and letters engage modern readers and speak to the social and gendered politics of our own day The essays in Dickinson and Audience treat both the importance of Dickinson's personal friendships and the ways in which contemporary poetics continue to sustain the vitality of her writings With contributions from Willis J Buckingham Karen Dandurand Betsy Erkkila Virginia Jackson Charlotte Nekola Martin Orzeck David Porter Robert Regan Richard B Sewall R McClure Smith Stephanie A Tingley and Robert Weisbuch the collection boasts a wide variety of critical approaches to the poet and her works from traditional biographical and historical analyses to deconstructionist feminist and reader response interpretations It will interest not only scholars in these areas but also anyone who wants to gain insight into Dickinson's creative genius      *American Paintings at Harvard* Theodore E. Stebbins, Melissa Renn, 2008-01-01 This volume features nearly 500 paintings watercolors pastels and miniatures from Harvard University's storied yet little known collection of American art These works many unpublished are drawn from the Harvard Art Museums the University Portrait Collection the Peabody Museum of Archaeology and Ethnology and other entities and date from the early colonial years to the mid 19th century Highlights include a rare group of 17th century portraits along with important paintings by Robert Feke John Singleton Copley Charles Willson Peale Gilbert Stuart and Washington Allston in addition to works depicting western and Native American subjects by Alexandre de Batz Henry Inman and Alfred Jacob Miller among others Each work is accompanied by scholarly commentary that draws on extensive new research as well as a complete exhibition and reference history An introduction by Theodore E Stebbins Jr describes the history of the collection Lavishly illustrated in color this compendium is a testament to the nation's oldest collection of American art and an essential resource for scholars and collectors alike      *The Design of Agreement* Sandra Chung, 1998 Sandra Chung proposes that linguistic theory must recognize not one but two agreement relations a featural relation that lies behind agreement's impact on the form of words and a configurational relation that lies behind agreement's impact on syntactic structure She identifies the two relations and argues that neither can be reduced to the other Chung offers the most comprehensive analysis of the syntax of Chamorro that has appeared to date and relates her proposals to what is known about analogous constructions in English Italian Irish Japanese Maori and other languages      **Stories and Portraits of the Self** Helena Carvalho Buescu, João Ferreira Duarte, 2007 In contemporary societies privatization has long ceased to be just an economic concept rather it must increasingly be made to refer to the ongoing shrinking of the public space under the impact of the representation of individual lives and images which cuts across all discourses genres and media to become one of the primary means of production of culture This volume is intended to cover such an historical social and intellectual ground where self representation comes to the fore Targeting mostly an academic readership but certainly also of interest to the general educated public it collects a wide range of essays dealing with diverse modes of life writing and portraying from a variety of perspectives and focusing on different historical periods and media It thus offers itself as a major contribution to

a better understanding of the world we live in its past legacy and present configuration Contents Introduction Signposts of the Self in Modernity Part I The Representational Dilemma Christopher PRENDERGAST The Self as a Work of Art Proust's Scepticism Paulo DE MEDEIROS Re Constructing Re Membering Postcolonial Selves Aleksandra PODSIADLIK Doing Identity in Fiction Identity Construction as a Dialogue between Individuals and Cultural Narratives Clara ROWLAND Self Representation and Temporality Parabasis in Guimarães Rosa's Grande Sertão das Veredas Daniel ROVERS New Man Marie Kessels Inner Portrait of a Writing Self Gaston FRANSSEN Good Intentions Ethical Commitment and Impersonal Poetry The Work of Gerrit Kouwenaar Jan RUPP For Getting Plural Selves Narrative and Identity in Caryl Phillips's A Distant Shore Lars BERNAERTS The Straitjacket of Normality The Interaction with the Psychiatrist in Maurits Dekker's Waarom ik niet krankzinnig ben Lars DALUM GRANILD The Self's Struggle for Recognition August Strindberg and the Other Marinela FREITAS Unshaded Shadows Performances of Gender in Emily Dickinson and Luiza Neto Jorge Part II Signalling Identity Peter BROOKS The Identity Paradigm Roland GREENE The Global I Davy VAN OERS Staining the Past with Ink in Lorenzo Da Ponte's Memorie 1830 The Fallacies of Autobiographical Writing Eli PARK SORENSEN Between Autobiography and Fiction Narrating the Self in Gabriel Garcia Marquez's Vivir para contarla Mirjam TRUWANT The Passion of Lena Christ From Fictionalized Autobiography to Biographical Novel Ricardo GIL SOEIRO Dreams in the Mirror George Steiner by George Steiner Part III Images of the Self Across the Arts Timothy MATHEWS Reading W G Sebald with Alberto Giacometti Paula MORO The Impossible Self Portrait Anna Viola SBORGI Between Literature and the Visual Arts Portraits of the Self in William Carlos Williams Marianne Moore and Fernando Pessoa Jakob STOUGAARD NIELSEN Photography and Shadow Writing Henry James's Revisions of the Self in the New York Edition Patrick VAN ROSSEM Consumed by the Audience Inhibition Fear and Anxiety in the Oeuvre of Bruce Nauman Anke BROUWERS There Was Something about Mary Mary Pickford's Perfect Little American Verena Susanna NUNGESSER Paint it Red Death Artistry as a Portrait of the Self The International Reception of Emily Dickinson Domhnall Mitchell, Maria Stuart, 2011-10-27 Emily Dickinson's poetry is known and read worldwide but to date there have been no studies of her reception and influence outside America This collection of essays brings together international research on her reception abroad including translations circulation and the responses of private and professional readers to her poetry in different countries The contributors address key translations of individual poems and lyric sequences Dickinson's influence on other writers poets and culture more broadly biographical constructions of Dickinson as a poet the political cultural and linguistic contexts of translations and adaptations into other media It will appeal to all those interested in the international reception of Dickinson and nineteenth century American literature more widely

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