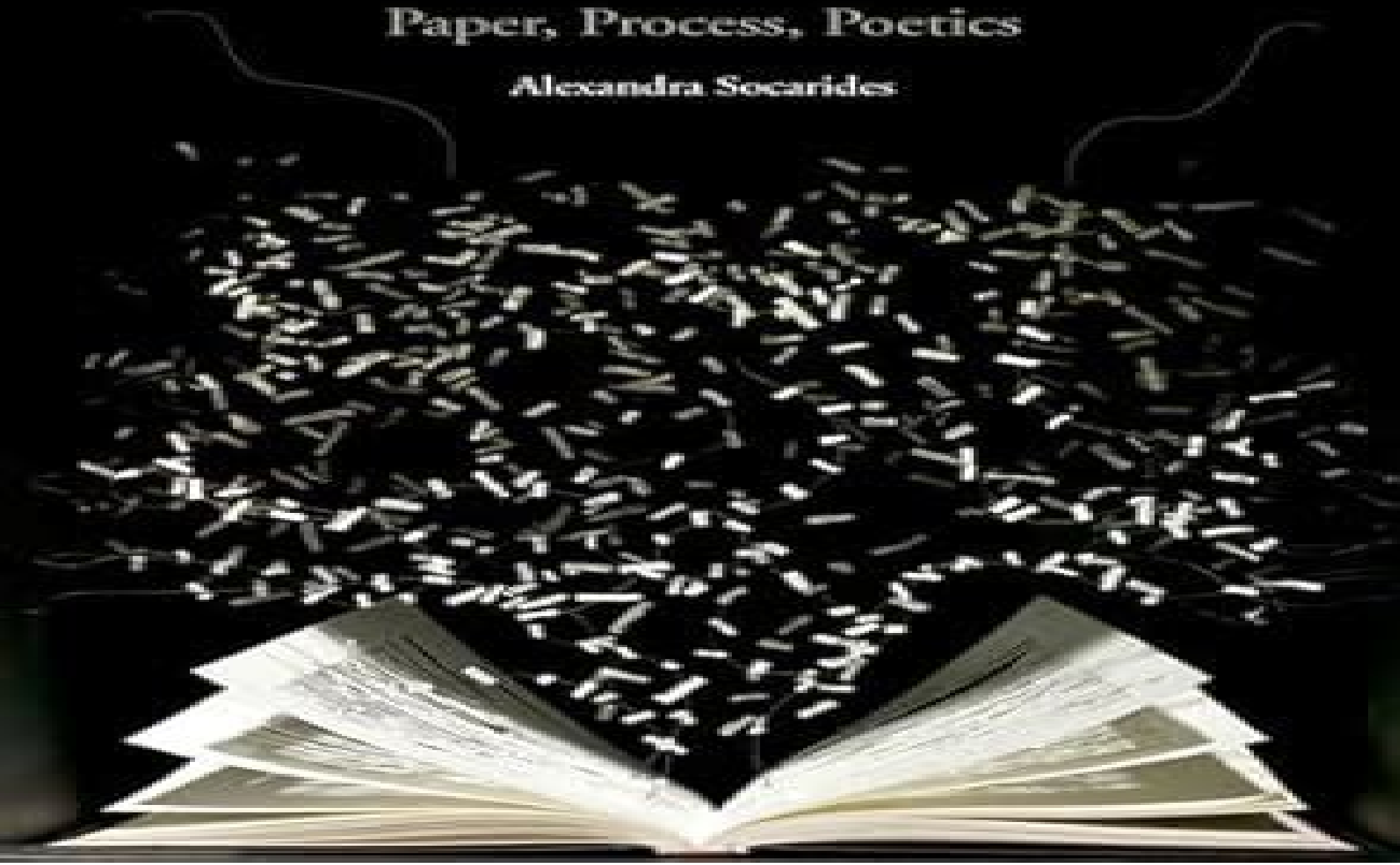


Dickinson Unbound

Paper, Process, Poetics

Alexandra Socarides



Dickinson Unbound Paper Process Poetics

Zachary Tavlin



Dickinson Unbound Paper Process Poetics:

Dickinson Unbound Alexandra Socarides, 2014-07-01 In *Dickinson Unbound* Alexandra Socarides takes readers on a journey through the actual steps and stages of Emily Dickinson's creative process. In chapters that deftly balance attention to manuscripts, readings of poems, and a consideration of literary and material culture, Socarides takes up each of the five major stages of Dickinson's writing career: copying poems onto folded sheets of stationery; inserting and embedding poems into correspondence; sewing sheets together to make fascicles; scattering loose sheets; and copying lines on often torn and discarded pieces of household paper. In so doing, Socarides reveals a Dickinsonian poetics starkly different from those regularly narrated by literary history. Here Dickinson is transformed from an elusive poetic genius whose poems we have interpreted in a vacuum into an author who employed surprising and at times surprisingly conventional methods to wholly new effect. *Dickinson Unbound* gives us a Dickinson at once more accessible and more complex than previously imagined. As the first authoritative study of Dickinson's material and compositional methods, this book not only transforms our ways of reading Dickinson but advocates for a critical methodology that insists on the study of manuscripts, composition, and material culture for poetry of the nineteenth century and thereafter.

Dickinson Unbound Alexandra Socarides, 2012 Alexandra Socarides takes readers on a journey through the actual steps and stages of Emily Dickinson's creative process. In chapters that balance attention to manuscripts, readings of poems, and a consideration of literary and material culture, Socarides takes up each of the five stages of Dickinson's writing career.

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.

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.

The New Emily Dickinson Studies Michelle Kohler, 2019-05-16 This collection presents new approaches to Emily Dickinson's oeuvre. Informed by twenty-first-century critical developments, the Dickinson that emerges here is embedded in and susceptible to a very physical world and caught in unceasing interactions and circulation that she does not control. The

volume's essays offer fresh readings of Dickinson's poetry through such new critical lenses as historical poetics, ecocriticism, animal studies, sound studies, new materialism, posthumanism, object-oriented feminism, disability studies, queer theory, race studies, race and contemporary poetics, digital humanities, and globalism. These essays address what it means to read Dickinson in Braille online, graffitied, and internationally alongside the work of poets of color. Taken together, this book widens our understanding of Dickinson's readerships of what the poems can mean and for whom. **The Language of Emily Dickinson**

Nicole Panizza, Trisha Kannan, 2021-01-05 The Language of Emily Dickinson provides valuable insight into the cryptic, complex, and unique language of America's premier poet. The essays make each subject of exploration accessible to general readers, providing sufficient background and contextual information to situate anyone interested in a better understanding of Dickinson's language. The collection also makes a substantial contribution to Dickinson studies with new scholarship in philology, musicality, and manuscript study. Cynthia L. Hallen, creator of the invaluable Emily Dickinson Lexicon, offers a detailed examination of Dickinson's words and phrases that are lexically alive and semantically vital. Nicole Panizza, an accomplished pianist, explores Dickinson's poetic relationship with music as bilingual practice. Holly L. Norton outlines the surprising connections between Dickinson's poetry and rap music, and Trisha Kannan contributes to recent discussions regarding Dickinson's fascicles, the manuscript books that contain just over 800 of Dickinson's 1,789 poems. By reading Fascicle 30 in relation to the work and life of John Keats, this book will be of interest to scholars of Emily Dickinson and advanced readers of poetry such as those in upper-level undergraduate English courses and graduate students in departments of English as well as to general readers with an interest in Emily Dickinson. *A History of Nineteenth-Century American Women's Poetry*

Jennifer Putzi, Alexandra Socarides, 2016-12-15 A History of Nineteenth-Century American Women's Poetry is the first book to construct a coherent history of the field and focus entirely on women's poetry of the period. With contributions from some of the most prominent scholars of nineteenth-century American literature, it explores a wide variety of authors, texts, and methodological approaches. Organized into three chronological sections, the essays examine multiple genres of poetry, consider poems circulated in various manuscript and print venues, and propose alternative ways of narrating literary history. From these essays, a rich story emerges about a diverse poetics that was once immensely popular but has since been forgotten. This History confirms that the field has advanced far beyond the recovery of select individual poets. It will be an invaluable resource for students, teachers, and critics of both the literature and the history of this era. **Glancing Visions**

Zachary Tavlin, 2023-06-13 The sweeping vantages that typify American landscape painting from the nineteenth century by Thomas Cole and other members of the Hudson School are often interpreted for their geopolitical connotations as visual attempts to tame the wild, alleviating fears of a savage frontier through views that subdue the landscape to the eye. Zachary Tavlin's Glancing Visions challenges the long-standing assumption that visuality in nineteenth-century art and literature was inherently imperialistic or possessive. While there is much to be said for both material, economic, and

theological impulses to clear the wilderness superimpose a national identity and usher in a Puritanical idyll many literary figures of the era display a purposeful disdain for the possessive gaze signaling instead a preference for subtle glances often informed by early photography Impressionism new techniques in portraiture and soon after the dawn of cinema The visual subjectivities and contingencies introduced by these media made room for a visual counter narrative one informed by a mode of seeing that moves fast and lightly across the surface of things Tavlin probes Nathaniel Hawthorne's idea of the imagination one that derives from both the camera obscura in *The Custom House* and the daguerreotype in *The House of the Seven Gables* each in its way an instance of the glance and entirely dependent on temporal moments The poetry of Frances Ellen Watkins Harper toggles between gazes and glances unsettling two competing forms of racialized seeing as they pertain to nineteenth century Black life and racial hierarchies the sentimental gaze and the slave trader's glance highlighting the life and death stakes of both looking anyone squarely in the eye and looking away Emily Dickinson's certain slant of light syntactical oddities and her stitching of scraps and fragments into the fascicles that constitute her corpus all derive from a commitment to contingency the ungrounded life's only defense against the abyss of non being Tavlin investigates as well Henry James's vexed but entirely dependent relationship to literary and painterly impressionism and William Carlos Williams's imagist poetics as a response to early cinema's use of the cut as the basis for a new visual grammar Each of these literary artists Tavlin argues via their own distinctive sensibilities and the artistic or technological counterparts that informed them refuse the authoritative all possessive gaze in favor of the glance a mode of seeing thinking and being that made way for what we now think of as commonplace namely modernity

The Value of Emily Dickinson Mary Loeffelholz, 2016-06-23

The Value of Emily Dickinson is the first compact introduction to Dickinson to focus primarily on her poems and why they have held and continue to hold such significance for readers It addresses the question of literary value in light of current controversies dividing scholars including those surrounding the critical issue of whether her writings are best appreciated as visual works of manuscript art or as rhymed and metered poems intended for the inner ear Mary Loeffelholz deftly incorporates Dickinson's distinctive biography and her historical religious and cultural contexts into close readings tracing the evolution of Dickinson's style This volume which considers not only the complex history of Dickinson's poems in print but also their future in digital formats will be an invaluable resource for undergraduate and graduate students seeking to better understand the importance of this seminal American poet

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 Nows 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

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