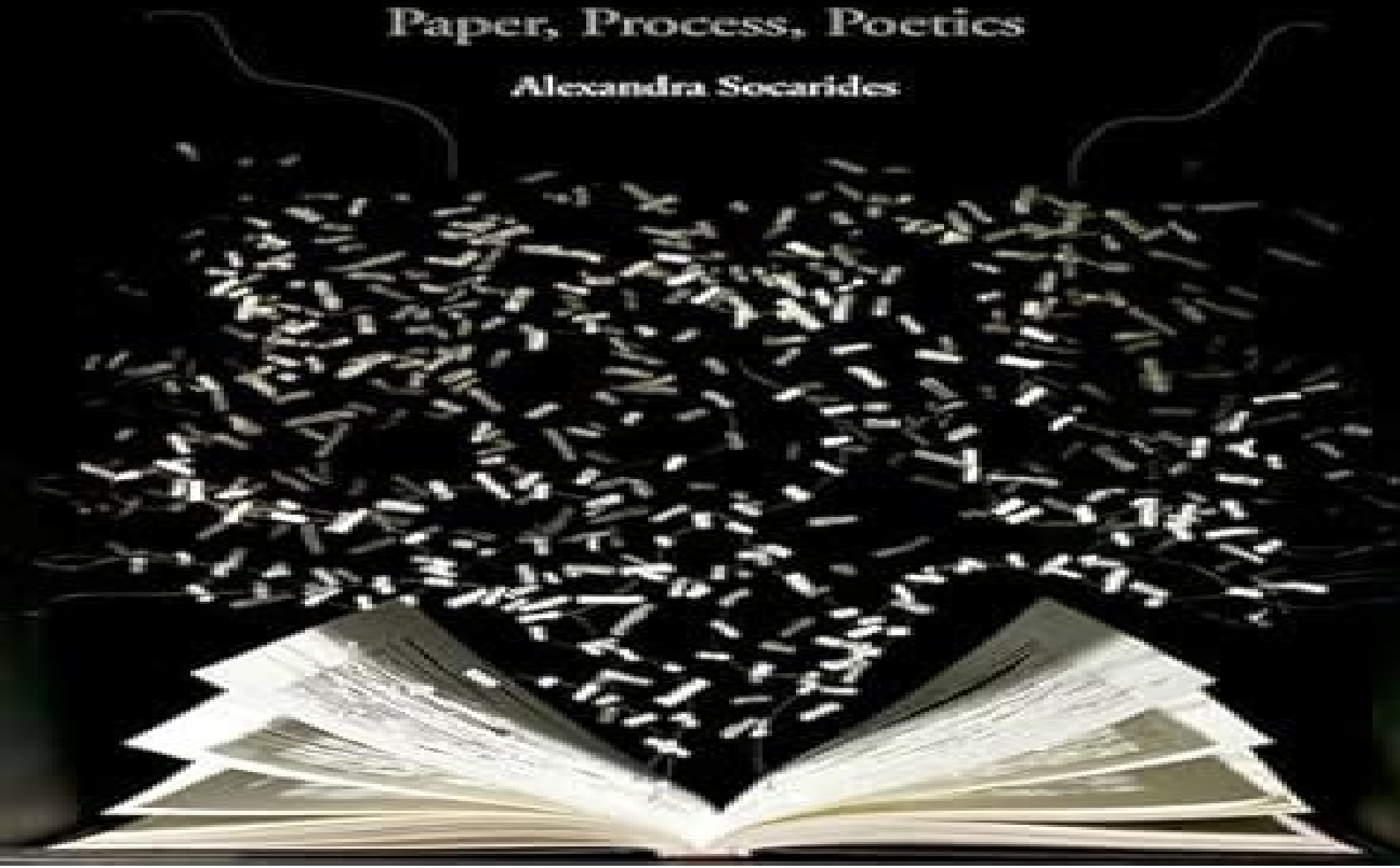


# Dickinson Unbound

Paper, Process, Poetics

Alexandra Socarides



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**Aaron Moe**



## **Dickinson Unbound Paper Process Poetics By Alexandra Socarides 2014 07 01:**

*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. **The New Emily Dickinson Studies** Michelle

Kohler, 2019-05-16 This collection presents new approaches to Dickinson informed by twenty-first-century theory and methodologies. The book is indispensable for Dickinson scholars and students at all levels as well as scholars specializing in American literature, poetics, ecocriticism, new materialism, race, disability studies, and feminist theory. **The Oxford**

**Handbook of Emily Dickinson** Crisanne 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 of 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." It is composed of new 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 that 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      **How Romantics and Victorians Organized Information** Jillian M. Hess, 2022 This volume studies an important manuscript form of nineteenth century England the commonplace book and its descendent the scrapbook It explores the tradition of managing information in nineteenth century England and excavates notes and drafts of the most important works in Romantic and Victorian literature      **Ecocriticism and the Poiesis of Form** Aaron Moe, 2019-02-14 Ecocriticism and the Poiesis of Form Holding on to Proteus demonstrates how a fractal imagination helps one hold the form of a poem within the reaches of Deep Time and it explores the kinship between the hazy liminal moment when Sound becomes Syllable and the hazy liminal moment when the sage energy of the Atom made a leap toward the gaze of the first cell to echo Merwin Moe distills his methodology as follows My work I point asserted the aphorism That s what I do To point the project integrates a wide range of interdisciplinary ideas including biosemiotics fractals phi trauma theory the Mandelbrot Set hyperobjects meditative chants Goethe s morphology Ramanujan s summation a spiderweb s sonic properties and Thoreau s sense of the plant like burgeoning force of an Atom in order to open up multiple trajectories In this context the volume foregrounds the insights of poets storytellers including Hillman Snyder Anzald a EEC okpik Whitman Dickinson Gladding Melville Morrison and Toomer for they are most attentive to that liminal moment when the vibratory hum in language and in the cosmos turns kinetic As this volume draws on a wide range of writers from many backgrounds it allows the myriad voices to engage with one another across differences in race gender and ethnicity These writers show us how to echo Dickinson the Freight Of a delivered Syllable can split and how the energy unleashed came from and points us back toward the energy un making the forms of Gaia The starting point for discussing the energy of a poem can no longer begin with the human rather Holding on explores how the poem s energy is but a sliver of a hyperobject massively distributed throughout the cosmos a sage energy that brings forth form      *Emily Dickinson* Ann Beebe, 2022-03-18 The public is familiar with the Emily Dickinson stereotype an eccentric spinster in a white dress flitting about her father s house hiding from visitors But these associations are misguided and should be dismantled This work aims to remove some of the distorted myths about Dickinson in order to clear a path to her poetry The entries and short essays should open avenues of debate and individual critical analysis This companion gives both instructors and readers multiple avenues for study The entries and charts are intended to prompt ideas for classroom discussion and syllabus planning Whether the reader is first encountering Dickinson s poems or returning to them this book aims to inspire interpretative opportunities The entries and charts make connections between Dickinson poems ponder the significance of literary artistic historical political or social contexts and question the interpretations offered by others as they enter the never ending debates between Dickinson scholars      *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 Tavlins *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 Tavlins 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 Tavlins 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 Tavlins 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 Literary Gift in Early America* David Faflik, 2025-03-18 Some of the most meaningful moments in early American literature relied on historical patterns of gift exchange David Faflik argues in this compelling book Gift exchange kept a surprising variety of literary objects in circulation across the diverse societies economies and cultures of the Americas from the seventeenth through the nineteenth centuries From the gifting of a Narragansett grammar as a foundational event in the project of colonization in New England to the use of Benjamin Franklin s *Poor Richard s Almanack* in the classrooms of an independent Brazil to Catharine Maria Sedgwick s fictions framing literature as the object of middle class gifting chapters offer an interdisciplinary perspective on book history and literary history in the United States and beyond Faflik contends that it is because of the wild ways in which books circulated as gifts that works by Franklin New England colonist Roger Williams Sedgwick Walt Whitman and Emily Dickinson resisted the generic conventions of their day Offering a revisionist account of how literary meaning is made *The Literary Gift in Early America* calls for closer attention to the historical patterns of literary give and take in the Americas

*Frame by Frame* Hannah Frank, 2019-05-07 At publication date a free ebook version of this title will be available through Luminos

University of California Press's Open Access publishing program Visit [www.luminosoa.org](http://www.luminosoa.org) to learn more In this beautifully written and deeply researched study Hannah Frank provides an original way to understand American animated cartoons from the Golden Age of animation 1920-1960 In the pre-digital age of the twentieth century the making of cartoons was mechanized and standardized thousands of drawings were inked and painted onto individual transparent celluloid sheets called cels and then photographed in succession a labor-intensive process that was divided across scores of artists and technicians In order to see the art labor and technology of cel animation Frank slows cartoons down to look frame by frame finding hitherto unseen aspects of the animated image What emerges is both a methodology and a highly original account of an art formed on the assembly line

*Natural Magic* Renée Bergland, 2024-04-30 A captivating portrait of the poet and the scientist who shared an enchanted view of nature Emily Dickinson and Charles Darwin were born at a time when the science of studying the natural world was known as natural philosophy a pastime for poets priests and schoolgirls The world began to change in the 1830s while Darwin was exploring the Pacific aboard the Beagle and Dickinson was a student in Amherst Massachusetts Poetry and science started to grow apart and modern thinkers challenged the old orthodoxies offering thrilling new perspectives that suddenly felt radical and too dangerous for women *Natural Magic* intertwines the stories of these two luminary nineteenth-century minds whose thought and writings captured the awesome possibilities of the new sciences and at the same time strove to preserve the magic of nature Just as Darwin's work was informed by his roots in natural philosophy and his belief in the interconnectedness of all life Dickinson's poetry was shaped by her education in botany astronomy and chemistry and by her fascination with the enchanting possibilities of Darwinian science Casting their two very different careers in an entirely fresh light Renée Bergland brings to life a time when ideas about science were rapidly evolving reshaped by poets scientists philosophers and theologians alike She paints a colorful portrait of a remarkable century that transformed how we see the natural world Illuminating and insightful *Natural Magic* explores how Dickinson and Darwin refused to accept the separation of art and science Today more than ever we need to reclaim their shared sense of ecological wonder

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