

# Dickinson Unbound

Paper, Process, Poetics

Alexandra Socarides



# Dickinson Unbound Paper Process Poetics

**Lily Gurton-Wachter**



## **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.

*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's 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 *Politics and Skepticism in Antebellum American Literature* Dominic Mastroianni, 2014-10-23 This volume explores the way in which antebellum American writers perceived the political implications of modern philosophical skepticism Dominic Mastroianni offers new readings of six major American authors Emerson Melville Hawthorne Dickinson Douglass and Jacobs and illumines their thinking about revolution civil war and the world's susceptibility to transformation **Emily Dickinson's Rich Conversation** R. Brantley, 2013-06-12 Emily Dickinson's Rich Conversation is a comprehensive account of Emily Dickinson's aesthetic and intellectual life Contrary to the image of the isolated poet this ambitious study reveals Dickinson's agile mind developing through conversation with a community of contemporaries **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

**Watchwords** Lily Gurton-Wachter, 2016-03-23 This book revisits British Romanticism as a poetics of heightened attention At the turn of the nineteenth century as Britain was on the alert for a possible French invasion attention became a phenomenon of widespread interest one that aligned and distinguished an unusual range of fields including medicine aesthetics theology ethics pedagogy and politics Within this wartime context the Romantic aesthetic tradition appears as a response to a crisis in attention caused by demands on both soldiers and civilians to keep watch Close formal readings of the poetry of Blake Coleridge Cowper Keats Charlotte Smith and Wordsworth in conversation with research into Enlightenment philosophy and political and military discourses suggest the variety of forces competing for or commanding attention in the period This new framework for interpreting Romanticism and its legacy illuminates what turns out to be an ongoing tradition

of war literature that rather than give testimony to or represent warfare uses rhythm and verse to experiment with how and what we attend to during times of war

**In Plain Sight** Alexandra Socarides, 2020 *In Plain Sight* explores how the poetry of nineteenth century American women that was once so visible within American culture could have with the exception of that by Emily Dickinson so thoroughly disappeared from literary history By investigating erasure not merely as something that was done to these women but as the result of the conventions that once made the circulation of their poetry possible in the first place this volume offers the first book length analysis of the conventions of nineteenth century American women s poetry While each of the chapters focuses on a specific convention taken together they tell the complicated story of nineteenth century American women s poetry tracing the spaces within literary culture where it lived and thrived the spaces from which it was always in the process of vanishing By reclaiming these conventions as a constitutive part of nineteenth century American women s poetry this book asks readers to take seriously the work these women produced and the role their work might play in remapping American literary history

**New Books on Women and Feminism** ,2015 JUNJO ROMANTICA Volume 8 Shungiku Nakamura, 2009-01-06 *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

**Text as Process** Sally Bushell, 2009 The author concludes with a philosophical account of the status and meaning of the literary work as it comes into being

*The Emily Dickinson Handbook* Gudrun Grabher (ed), Roland Hagenbüchle (ed), Cristanne Miller (ed), 1998 HERE FOR THE first time students of Emily Dickinson can find a single source of accurate up to date information on the poet s life and works her letters and manuscripts the cultural climate of her times her reception and influence and the current state of Dickinson scholarship Written by a distinguished group of contributors from the United States and abroad the twenty two essays in this volume reflect the many facets of the poet s oeuvre as well as the principal trends in Dickinson studies Topics include Richard Sewall on Dickinson s life Agnieszka Salska on her letters David Porter on themes or the lack of them in the poetry Judith Farr on

Dickinson and the visual arts and Roland Hagenbuchle on the poet and literary theory Contributions from newer scholars range from Kerstin Behnke on translation and Martha Ackmann on biography to Marietta Messmer on the poet's critical reception and Paul Crumbley on her dialogic voice Each essay presents a historical overview of the subject under scrutiny and offers detailed discussion of the most relevant issues The scholarship is original and exemplary in some cases providing access to little studied areas for example Jonnie Guerra's essay on adaptations of the poems in the arts and in others providing an overview of hotly debated areas of study Suzanne Juhasz on new directions in Dickinson study or Martha Nell Smith on editing the poems Unlike encyclopedic entries each essay also reflects the contributor's distinct and at times controversial point of view As a result the essays will prove useful not just to beginning students but also to established scholars looking for a review of areas of Dickinson studies with which they are less familiar *The Athenaeum*, 1891

**Athenaeum and Literary Chronicle** James Silk Buckingham, John Sterling, Frederick Denison Maurice, Henry Stebbing, Charles Wentworth Dilke, Thomas Kibble Hervey, William Hepworth Dixon, Norman Maccoll, Vernon Horace Rendall, John Middleton Murry, 1891 *Dickinson's Misery* Virginia Walker Jackson, 2005 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 **Reading in Time** Cristanne Miller, 2012 This book provides new information about Emily Dickinson as a writer and new ways of situating this poet in relation to nineteenth century literary culture examining how we read her poetry and how she was reading the poetry of her own day Cristanne Miller argues both that Dickinson's poetry is formally far closer to the verse of her day than generally imagined and that Dickinson wrote circulated and retained poems differently before and after 1865 Many current conceptions of Dickinson are based on her late poetic practice Such conceptions Miller contends are inaccurate for the time when she wrote the great majority of her poems Before 1865 Dickinson at least ambivalently considered publication circulated relatively few poems and saved almost everything she wrote in organized booklets After this date she wrote far fewer poems circulated many poems without

retaining them and took less interest in formally preserving her work Yet Miller argues even when circulating relatively few poems Dickinson was vitally engaged with the literary and political culture of her day and in effect wrote to her contemporaries Unlike previous accounts placing Dickinson in her era *Reading in Time* demonstrates the extent to which formal properties of her poems borrow from the short lined verse she read in schoolbooks periodicals and single authored volumes Miller presents Dickinson s writing in relation to contemporary experiments with the lyric the ballad and free verse explores her responses to American Orientalism presents the dramatic lyric as one of her preferred modes for responding to the Civil War and gives us new ways to understand the patterns of her composition and practice of poetry     **Publishers' Circular and Booksellers' Record of British and Foreign Literature** ,1906     *The Publishers' Circular and Booksellers' Record* ,1906     *Choice* ,2002     *The Publishers Weekly* ,1915

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