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The  
Editing of  
Emily  
Dickinson

A RECONSIDERATION

# Editing Of Emily Dickinson A Reconsideration

**Alfred Bendixen, Stephen Burt**



## **Editing Of Emily Dickinson A Reconsideration:**

**The Editing of Emily Dickinson** Ralph William Franklin, 1967  
Franklin, 1993     *Editing of Emily Dickinson* Ralph W. Franklin, 1967

**The Editing of Emily Dickinson** Ralph William  
**Editing Emily Dickinson** Lena Christensen, 2007-10-18 Editing Emily Dickinson considers the processes through which Dickinson's work has been edited in the twentieth century and how such editorial processes contribute specifically to the production of Emily Dickinson as author. The posthumous editing of her handwritten manuscripts into the conventions of the book and the electronic archive has been informed by editors' assumptions about the literary work at stake. What a Dickinson poem may be or rather how we may approach such an object.

*What Is It Then between Us?* Eric Murphy Selinger, 2018-10-18 Tracing the solitude of the American self, the difference between idolatrous and companionate affection and the dream of an America of love, Eric Murphy Selinger shows how such concerns can shape a poet's most intimate decisions about genre and form. His lucid elegant prose illuminates not only well-known love poets including Emily Dickinson and William Carlos Williams but also more unexpected figures notably Wallace Stevens and Mina Loy. Like the poets he discusses, Selinger refuses to view love reductively. Rather, he takes the impulse to debunk love as part of his subject, whether it crops up in Puritan theology or contemporary literary theory. As he details Whitman's courtship of his readers, he weighs the restorations of romance in H.D. and Ezra Pound and demonstrates the bonds between poets as disparate as Robert Creeley and Robert Lowell. Selinger establishes love poetry as an essential American genre.

**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.

**Emily Dickinson in Context** Eliza Richards, 2013-09-16 Long untouched by contemporary events, ideas, and environments, Emily Dickinson's writings have been the subject of intense historical research in recent years. This volume of thirty-three essays by leading scholars offers a comprehensive introduction to the contexts most important for the study of Dickinson's writings. While providing an overview of their topic, the essays also present groundbreaking research and original arguments treating the poet's local environments, literary influences, social, cultural, political, and intellectual contexts, and reception. A resource for scholars and students of American literature and poetry in English, the collection is an indispensable contribution to the study

not only of Dickinson's writings but also of the contexts for poetic production and circulation more generally in the nineteenth century United States      The Cambridge History of American Poetry Alfred Bendixen, Stephen Burt, 2014-10-27

The Cambridge History of American Poetry offers a comprehensive exploration of the development of American poetic traditions from their beginnings until the end of the twentieth century. Bringing together the insights of fifty distinguished scholars, this literary history emphasizes the complex roles that poetry has played in American cultural and intellectual life, detailing the variety of ways in which both public and private forms of poetry have met the needs of different communities at different times. The Cambridge History of American Poetry recognizes the existence of multiple traditions and a dramatically fluid canon, providing current perspectives on both major authors and a number of representative figures whose work embodies the diversity of America's democratic traditions.

**Poetry, Sound, and the Matter of Prosody, 1800-2000**  
 Peter Miller, 2025-02-10

When modernist poets rejected meter at the beginning of the twentieth century, they seemed to reject something at the heart of poetry: sound. Yet meter was only one of the many sound media that poets on either side of 1900 used to structure their poems. As new technologies such as the phonograph unsettled printed modes of representing sound, language and voice, poets likewise pluralized the sonic basis or prosody of their work. Enlisting talking birds and printed ballads, illuminated manuscripts and books shaped like vinyl LPs, poets in Britain and America mixed new media with old to revitalize the lyric tradition and explore the cultural stakes of sound reproduction. Examining key moments of prosodic innovation from Romanticism to hip hop, *Poetry Sound and the Matter of Prosody 1800-2000* reads the fall of meter against the rise of modern sound technology to reframe prosodic analysis as a form of media theory. By considering the broad range of elements affecting the sounds and rhythms of poetic language—some tangible (e.g., paper, ink, vinyl), others intangible (e.g., meter, genre, musical form)—Peter Miller provides a richer sense of the prosodic repertoire of individual poems while enabling unexpected connections between poems from different historical periods. Anchored around five canonical figures—William Wordsworth, Edgar Allan Poe, Emily Dickinson, Ezra Pound, and Langston Hughes—while attending to their work's ongoing transformation by contemporary popular culture, the book offers both formal and historical insights into the nature of lyric poetry after Romanticism.

The Poem Electric Seth Perlow, 2018-12-18

An enlightening examination of the relationship between poetry and the information technologies increasingly used to read and write it. Many poets and their readers believe poetry helps us escape straightforward logical ways of thinking. But what happens when poems confront the extraordinarily rational information technologies that are everywhere in the academy, not to mention everyday life? Examining a broad array of electronics, including the radio, telephone, tape recorder, Cold War era computers, and modern-day web browsers, Seth Perlow considers how these technologies transform poems that we don't normally consider digital. From fetishistic attachments to digital images of Emily Dickinson's manuscripts to Jackson Mac Low's appropriation of a huge book of random numbers originally used to design thermonuclear weapons, these investigations take Perlow through a revealingly

eclectic array of work offering both exciting new voices and reevaluations of poets we thought we knew With close readings of Gertrude Stein Frank O'Hara Amiri Baraka and many others *The Poem Electric* constructs a distinctive lineage of experimental writers from the 1860s to today Ultimately Perlow mounts an important investigation into how electronic media allows us to distinguish poetic thought from rationalism Posing a necessary challenge to the privilege of information in the digital humanities *The Poem Electric* develops new ways of reading poetry alongside and against the electronic equipment that is now ubiquitous in our world *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 **Emily Dickinson's Fascicles: Method and Meaning**, 1997

*An American Triptych* Wendy Martin, 2016-09-01 Anne Bradstreet Emily Dickinson and Adrienne Rich share nationality gender and an aesthetic tradition but each expresses these experiences in the context of her own historical moment Puritanism imposed stringent demands on Bradstreet romanticism both inspired and restricted Dickinson and feminism challenged as well as liberated Rich Nevertheless each poet succeeded in forming a personal vision that counters traditional male poetics Their poetry celebrates daily life demonstrates their commitment to nurturance rather than dominance shows their resistance to the control of both their earthly and heavenly fathers and affirms their experience in a world that has often denied women a voice Wendy Martin recreates the textures of these women's lives showing how they parallel the shifts in the status of American women from private companion to participant in a wider public life The three portraits examine in detail the life and work of the Puritan wife of a colonial magistrate the white robed reclusive New England seer and the modern feminist and lesbian activist Their poetry Martin argues tells us much about the evolution of feminist and patriarchal perspectives from Bradstreet's resigned acceptance of traditional religion to Dickinson's private rebellion to Rich's public criticism of traditional masculine culture Together these portraits compose the panels of an American triptych Beyond the dramatic contrasts between the Puritan and feminist vision Martin finds striking parallels in form An ideal of a new world whether it be the city on the hill or a supportive community of women inspires both Like the commonwealth of saints this concept of a female collectivity which all three poets embrace is a profoundly political phenomenon based on a pattern of protest and reform that is deeply rooted in American life Martin suggests that through their belief in regeneration and renewal Bradstreet Dickinson and Rich are part of a larger political as well as literary tradition *An American Triptych* both enhances our understanding of the poets work as part of the web of American experience and suggests the outlines of an American female poetic **Nimble Believing** James McIntosh, 2004 A groundbreaking exploration of the themes of faith and doubt in Emily Dickinson's poetry **Positive As Sound** Judy Jo Small, 2010-05-01 The strange rhymes of Emily Dickinson's verse have offended some readers attracted others and proved a stumbling block for critics In the first thorough

analysis of the poet's rhyming practices Judy Jo Small goes beyond simple classification and enumeration to reveal the aesthetic and semantic value of Dickinson's rhymes and show how they help shape the meaning of her lyrics Considering Dickinson's rhyming technique in light of its historical context Small argues that the poet's radical innovations were both an outgrowth of nineteenth century aesthetics ideas about the music of poetry and a reaction against conventional constraints not the least of which was the image of the female poet as a songbird pouring forth her soul's joys and sorrows in lyrical melody Unlike other scholars Small attaches special importance to Dickinson's own musical background Revealing Dickinson's auditory imagination as a primary source of her poetic power Small shows that sound is an important subject in the verse and that the phonetic texture contributes to the meaning By looking closely at individual poems Small demonstrates that Dickinson's deviations from normal rhyme schemes play a significant part in her artistic design her modulations and dislocations of rhyme serve to structure the poems and contribute to their dynamic shifts of mood and meaning Analyzing Dickinson's more daring experiments Small shows how the poet achieved uncanny effects with fluctuating partial rhymes in some poems and with homonymic puns in others It is in the interplay between the musical and the written aspects of Dickinson's language Small contends that her poetry comes alive Small takes particular note of the use of rhyme at the ends of poems illustrating Dickinson's brilliant effects in closing some poems decisively and in leaving others tantalizingly open ended Teaching us how to listen to Dickinson's poems and not simply to scrutinize them on paper Positive as Sound is an innovative lucidly written book that contributes not only to Dickinson scholarship but also to the general study of poetics

**Politics and Skepticism in Antebellum American Literature** Dominic Mastroianni, 2014-10-23 In confronting their tumultuous time antebellum American writers often invoked unrevealable secrets Five of Ralph Waldo Emerson's most inventive interlocutors Melville Hawthorne Dickinson Douglass and Jacobs produced their most riveting political thought in response to Emerson's idea that moods fundamentally shape one's experience of the world changing only through secret causes that no one fully grasps In this volume Dominic Mastroianni frames antebellum and Civil War literature within the history of modern philosophical skepticism ranging from Descartes and Hume to Levinas and Cavell arguing that its political significance lies only partially in its most overt engagement with political issues like slavery revolution reform and war It is when antebellum writing is most philosophical figurative and seemingly unworldly that its political engagement is most profound Mastroianni offers new readings of six major American authors and explores the teeming archive of nineteenth century print culture

**Inflections of the Pen** Paul Crumbley, 1997 Emily Dickinson's life and art have fascinated and perplexed the poet's admirers for more than a century One of the most hotly debated elements of Dickinson's poetry has been her unconventional use of punctuation Now in *Inflections of the Pen* Dash and Voice in Emily Dickinson Paul Crumbley unravels many of these stylistic mysteries in his careful examination of manuscript versions of her poems including selections from the fascicles Dickinson's own hand bound gatherings of her poems and of Dickinson's letters Crumbley argues that the

dash is the key to deciphering the poet's complex experiments with poetic voice. From the time of Dickinson's first editors Mabel Loomis Todd and Thomas Wentworth Higginson, standard versions of her poetry have tended to normalize the poems. Designated as either em or en dashes in print by all but a few recent editors, Dickinson's dash marks in the holograph versions vary tremendously in length, height, and angle. According to Crumbley, these varied dashes suggest subtle gradations of inflection and syntactic disjunction. The printed poems give the impression of a unified voice, whereas the dashes that appear in the manuscripts disrupt conventional thought patterns and suggest multiple voices.

[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.

**A Historical Guide to Emily Dickinson**  
Vivian R. Pollak, 2004-01-29. One of America's most celebrated women, Emily Dickinson was virtually unpublished in her own time and unknown to the public at large. Yet since the first publication of a limited selection of her poems in 1890, she has emerged as one of the most challenging and rewarding writers of all time. Born into a prosperous family in small-town Amherst, Massachusetts, she had an above-average education for a woman, attending a private high school and then Mount Holyoke Female Seminary (now Mount Holyoke College). Returning to Amherst to her loving family and her feast in the reading line in the 1850s, she became increasingly solitary, and after the Civil War she spent her life indoors. Despite her cooking and gardening and extensive correspondence, Dickinson's life was strikingly narrow in its social compass. Not so her mind, and on her death in 1886, her sister discovered an astonishing cache of close to eighteen hundred poems. Bitter family quarrels delayed the full publication of Dickinson's letters to the world, but today her poetry is commonly anthologized and widely praised for its precision, its intensity, its depth, and its beauty. Dickinson's life and work, however, remain in important ways mysterious. The essays presented here, all of them previously unpublished, provide an overview of Dickinson studies at the start of the twenty-first century. Written in an engaging and accessible style, this collection represents the best of contemporary scholarship and points the way toward exciting new directions for the future. The volume includes a biographical essay that covers some of the major turning points in the poet's life, especially those emphasized by her letters. Other essays discuss Dickinson's religious beliefs, her response to the Civil War, her class-based politics, her place in a tradition of American women's poetry, and the editing of her manuscripts. *A Historical Guide to Emily Dickinson* concludes with a rich bibliographical essay describing the controversial history of Dickinson's life in print together

with a substantial bibliography of relevant sources      *Poems on Etna in English Literature* Carmine Rapisarda, 2014-04-19  
Il volume una raccolta di poesie sull'Etna di famosi scrittori anglofoni tra i quali Wilde Lawrence Dickinson ecc

## Whispering the Secrets of Language: An Emotional Journey through **Editing Of Emily Dickinson A Reconsideration**

In a digitally-driven earth where monitors reign great and instant transmission drowns out the subtleties of language, the profound techniques and mental subtleties hidden within words usually go unheard. Yet, set within the pages of **Editing Of Emily Dickinson A Reconsideration** a interesting literary treasure blinking with fresh emotions, lies an extraordinary quest waiting to be undertaken. Written by a skilled wordsmith, that marvelous opus invites viewers on an introspective journey, gently unraveling the veiled truths and profound affect resonating within the very fabric of every word. Within the psychological depths of the emotional review, we shall embark upon a honest exploration of the book is key styles, dissect its fascinating writing type, and succumb to the effective resonance it evokes deep within the recesses of readers hearts.

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