

And also your fingers in the
past.

When was it - Can you tell.

How asked the Comrade, in 1874.

Acquaintance - just a few.

And Chatter Class with this
Grand Thing

That was prominent now.

For Rome, and Invitations.

For Intuition, and War.

For Cedar Quarry can estimate.

That - made the Luck of War.

+ (Laid) + track + mind and mind.

It was not Wrath, for
I start up.

And all the Head, in 1874.

It was not Anger, for
all the Bells.

Put out their Tongues, for Love.

It was not Fear, for in
my Hand + know

I felt Sincere - Grant.

Not Fire - for just my

Marble feet + then

Could keep a Chance - out.

And so, it tasted, like
this all.

The figures I have seen

Set down, for Rome.

Admitted me, of mine.

Emily Dickinsons Fascicles

Arlo D. Sletto, Emily Dickinson



Emily Dickinsons Fascicles:

Emily Dickinson's Fascicles: Method and Meaning, 1997 **The Manuscript Books of Emily Dickinson** Emily Dickinson, 1981 *Reading the Fascicles of Emily Dickinson* Eleanor Elson Heginbotham, 2003 Heginbotham's book focuses on Emily Dickinson's work as a deliberate writer and editor. The fascicles were forty small portfolios of her poems written between 1856 and 1864, composed on four to seven stationery sheets folded, stacked, and sewn together with twine. What revelations might come from reading her poems in her own context? Are they simply scrapbooks, as some claim, or are they evidence of conscious, canny editing? Read in their original places, each lyric becomes different and more interesting than when read in isolation. We cannot know why Dickinson compiled the books or what she thought of them, but we can observe what she left in them. What she left is visible only by noting the way the poem answers in a dialogue across the pages, the way lines spilling onto a second page introduce the next poem, the way openings suggest image clusters so that each book has its own network of concerns and language, not a story or philosophical preachment but an aesthetic wholeness. This book is the first to demonstrate that Dickinson's poetic and philosophical creativity is most startling when the reader observes the individual lyric in the poet's own and only context for them. For teacher, student, scholar, and poetry lover, Heginbotham creates an important new framework for understanding one of the most complex, clever, and profound U.S. poets. Choosing Not Choosing Sharon Cameron, 1992 Although Emily Dickinson copied and bound her poems into manuscript notebooks in the century since her death, her poems have been read as single lyrics with little or no regard for the context she created for them in her fascicles. *Choosing Not Choosing* is the first book-length consideration of the poems in their manuscript context. Sharon Cameron demonstrates that to read the poems with attention to their placement in the fascicles is to observe scenes and subjects unfolding between and among poems rather than to think of them as isolated riddles, enigmatic in both syntax and reference. Thus *Choosing Not Choosing* illustrates that the contextual sense of Dickinson is not the canonical sense of Dickinson. Considering the poems in the context of the fascicles, Cameron argues that an essential refusal of choice pervades all aspects of Dickinson's poetry. Because Dickinson never chose whether she wanted her poems read as single lyrics or in sequence, nor is it clear where any fascicle text ends or even how in context a poem is bounded, not choosing is a textual issue; it is also a formal issue because Dickinson refused to choose among poetic variants; it is a thematic issue, and finally, it is a philosophical one since what is produced by not choosing is a radical indifference to difference. Extending the readings of Dickinson offered in her earlier book *Lyric Time*, Cameron continues to enlarge our understanding of the work of this singular American poet. **A Study of Emily Dickinson's Fascicles Twelve and Thirty** Kittrell Lester Tucker, Emily Dickinson, 1975 The Poems of Emily Dickinson Emily Dickinson, 1998 This comprehensive edition contains the largest number of Dickinson's poems ever assembled, arranged chronologically and drawn from a range of archives. The text of each manuscript is rendered individually, including within the capacity of standard type Dickinson's spelling, capitalization, and

punctuation **Dickinson's Fascicles** Paul Crumbley, 2016-01-08 Dickinson's Fascicles A Spectrum of Possibilities is the first collection of essays dedicated exclusively to re-examining Emily Dickinson's fascicles the extant forty hand-crafted manuscript books consisting of the roughly 814 poems crafted during the most productive period in Dickinson's writing life 1858-1864 Why Dickinson carefully preserved the fascicles despite her meticulous destruction of many of her early manuscript drafts is the central question contributors to this volume seek to answer The collection opens with an essential portion of Sharon Cameron's 1992 book that was the first to abandon the until then popular search for a single unifying narrative to explain the fascicles inaugurating a new era of fascicle scholarship Eight prominent Dickinson scholars contribute essays to this volume and respond vigorously and variously to Cameron's argument proposing for instance that the fascicles represent Dickinson's engagement with the world around her particularly with the Civil War and that they demonstrate her continued experimentation with poetic form Dickinson's Fascicles is edited by Paul Crumbley and Eleanor Elson Heginbotham Other contributors include Paula Bernat Bennett Martha Nell Smith Domhnall Mitchell Ellen Louise Hart Melanie Hubbard and Alexandra Socarides who assess what constitutes a vast final frontier in the Dickinson literary landscape Susan Howe provides a coda Paul Crumbley is professor of English at Utah State University Eleanor Elson Heginbotham is professor emerita at Concordia University St Paul She now teaches in and around Washington D C *Emily Dickinson's Poems* Emily Dickinson, 2016-04-11 Emily Dickinson's Poems As She Preserved Them is a major new edition of Dickinson's verse intended for the scholar student and general reader It foregrounds the copies of poems that Dickinson retained for herself during her lifetime in the form she retained them This is the only edition of Dickinson's complete poems to distinguish in easy visual form the approximately 1,100 poems she took pains to copy carefully onto folded sheets in fair hand arguably to preserve them for posterity from the poems she kept in rougher form or apparently did not retain It is the first edition to include the alternate words and phrases Dickinson wrote on copies of the poems she retained Readers can see and determine for themselves the extent to which a poem is resolved or fluid With its clear and uncluttered pages the volume recommends itself as a valuable resource for the classroom and to general readers A Dickinson scholar Cristanne Miller supplies helpful notes that gloss the poet's quotations and allusions and the contexts of her writing Miller's Introduction describes Dickinson's practices in copying and circulating poems and summarizes contentious debates within Dickinson scholarship Emily Dickinson's Poems As She Preserved Them brings us closer to the writing practice of a crucially important American poet and provides new ways of thinking about Dickinson allowing us to see more fully her methods of composing circulating and copying than previous editions have allowed It will be valued by all readers of Dickinson's poetry The Marriage of Emily Dickinson William Shurr, 1983 Emily Dickinson's Poetry Arlo D. Sletto, Emily Dickinson, 1975 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.

The Significance of Emily Dickinson's Fascicles Sharon Hohner Sweeney, 1979 *The Poems of Emily Dickinson* Emily Dickinson, 1999-09-24 Presents the poetry of nineteenth century American poet Emily Dickinson.

A Study of Emily Dickinson's Fascicles 9 and 84 Sharon Adair Dantzler, 1972 *Emily Dickinson: Selected Poems and Letters* Emily Dickinson, 2023-02-21 This compact edition designed for use in undergraduate courses combines a substantial selection of Dickinson's poems including one complete fascicle with a selection of letters and a range of contextual materials. In a number of cases several different versions of a poem are presented side by side. The texts are based on the handwritten manuscripts themselves in the facsimile form in which the Emily Dickinson Archive now makes the vast majority of Dickinson's manuscript versions available to the general public. The three major editions that are based directly on the manuscripts, those of Thomas H. Johnson (1955), R. W. Franklin (1998) and Crisanne Miller (2016) have also been consulted in many cases where the transcriptions of these editors differ from one another; this edition provides information in the notes as to those differences. Extensive explanatory footnotes are also provided as is a concise but wide ranging introduction to Dickinson and her work. The appendices include excerpts from numerous nineteenth century reviews of Dickinson's first published volume including by William Dean Howells and Andrew Lang, Thomas Wentworth Higginson's influential *Atlantic Monthly* article "Emily Dickinson's Letters" is also included in its entirety.

Dickinson Unbound Alexandra Socarides, 2012-07-16 Rich in archival research, *Dickinson Unbound* is the first authoritative study of Emily Dickinson's material and compositional methods.

Emily Dickinson's Fascicles Alicia T. Tibbals, 1972 *White Blooms* Amanda Marie Gardner, 2001 **Poems by Emily Dickinson** Emily Dickinson, *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

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