

English 385: Women Writers: Radical Poetries: Emily Dickinson and Gertrude Stein

Professor M. Cappello

T/Th 11-12:15, Flagg 209

Office: 210 Flagg Road, The “Surge” Building, Rm 116; Hours: TTh 12:30-1:30

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“No one has been able to fathom Dickinson’s radical representation of matter and radiation—such singularities of space, so many possibilities of choice.” --Susan Howe, The Birthmark: Unsettling the Wilderness in American Literary History

“Did you ever read one of her Poems backward, because the plunge from the front overturned you? I sometimes (often have, many times have--) A Something overtakes the Mind.” --E. Dickinson

...Please excuse /the wandering / writing—Sleeplessness / makes my Pencil / stumble—
Affection / clogs it—too— (A 742)

...Threading with you / this lovely Maze, / which is not Life / or Death—(A 734)

...Sweeter/ of course than / not writing, be- / cause it has / a wandering /Aim... (A 744)

...for I am / but a restive / sleeper and often / should journey / from your Arms / through
the happy / Night,... (A 740)

...the Bible says very / roguishly, that the / “wayfaring Man, though / a Fool—need not /
err therein”; Need / the “wayfaring” Woman? / Ask your throbbing / Scripture—(A 740)

--From Dickinson’s Drafts and Fragments

What is it.

Aim less.

What is it.

Aim less.

Sword less.

What is it

Sword less

What is it

Aim less

What is it.

What is it aim less what is it.

--From Gertrude Stein’s Patriarchal Poetry

What Is It?

What is it, indeed. The work of **Emily Dickinson (1830-1886)** and **Gertrude Stein (1874-1946)** raises this question about itself and about so much that we take to be true, real and natural about the literary and the literary critical enterprise. What is it? What is a Dickinson poem? What is a poem? What is a page? What is a letter? What is a title? What is an author? What is writing and how is it different from literature? What is what?

What isn't being asked? Questions such as these proliferate in an engagement with the work of these two "radical" writers, but never quite in the "abstract." Always as performative and requisite, as enactments between the daring reader and the none-too-timid text. One may feel compelled to write, and write after reading Dickinson and Stein, but the impulse is revised, momentarily, at least, by the very forms their play requires: i.e., reinventions of time, space, body, voice can make it difficult to be in dialog with their ontological projects. This course invites you to the dance.

Perhaps more than the work of many writers, the work of Dickinson and Stein seems *to require* conversation and a rivetous attention. Thus, one of the major aims of our time together will be *from the start* to perform close readings of the primary texts. Throughout the semester, I will recommend and in many cases provide you with theoretical, historical or critical reading that will help us to situate the work, and by semester's end, it will be important for you to carry out original research on one or both of these writers, with special attention paid to the way that critical canons have developed around either or both of them.

This course is designed to:

1. enable optimum, active, and creative intellectual engagement with the texts we'll be studying;
2. to question the assumptions of our own critical enterprises;
3. to discover how radical poetics shift the ground of epistemology and politics, knowledge and power.

Required Texts:

n.b. All texts for this course, **except for the two essential xerox packets**, are available in URI Bookstore in the Student Union. The **two xerox packets—one made up of primary literary texts and the other comprised of secondary theoretical and critical reading** are available at the **Rhode Island Book Company** in the Kingston Emporium on the Kingston campus. You should purchase them as soon as you are certain that you wish to stay in the course. If you don't purchase them by the time of the first critical assignment, you can still access the article by Fuss on-line.

If you have difficulty acquiring a book, or if the bookstore does not appear to have a title, **please let me know immediately via e-mail: mcapp@uri.edu**

The Complete Poems of Emily Dickinson, Thomas H. Johnson, ed., Little Brown and Co.

Open Me Carefully: Emily Dickinson's Intimate Letters to Susan Huntington Dickinson, Ellen Louise Hart and Martha Nell Smith, eds., Paris Press

Gertrude Stein, Tender Buttons, Dover Press Edition

Gertrude Stein, Three Lives, A Bedford Cultural Edition, ed., Linda Wagner-Martin

Gertrude Stein, The Geographical History of America, or the Relation of Human Nature to the Human Mind, Johns Hopkins [just went out of print—bookstore will look into getting used copies]

Recommended Texts:

The Cambridge Companion to Emily Dickinson, Wendy Martin, ed., Cambridge UP
A Stein Reader, Ulla Dydo, ed., Northwestern UP

Required Acts:

1. **Short, engaged, précis:** Two three-page papers early in the semester summarizing a key question, insight or argument from a critical text on Dickinson and Stein:

Response to Diana Fuss, due Tuesday, January 31st: In the form of a three page double-spaced essay, compose a response to Diana Fuss' essay: What are the terms of the argument? What discourse on Dickinson is Fuss trying to intervene in? What question do you want to ask of Fuss, Dickinson, or Dickinson's work after reading this piece?

Response to Jonathan Monroe, due Tuesday, February 21st: In the form of a three page double-spaced essay, compose a response to any part of Jonathan's Monroe's 'The Violence of Things: The Politics of Gertrude Stein's Tender Buttons,' in A Poverty of Objects: The Prose Poem and the Politics of Genre. How do his theses help us to extend or revise the understanding of Tender Buttons that we arrived at in class? What question do you want to ask of Monroe, Stein, or Stein's work after reading this piece?

2. **Independent research:** One substantive annotated bibliography. The annotated bibliography must focus on a carefully delineated critical question, area of theoretical debate, or matter of significant historical context relative to the work of Dickinson, Stein, or both. I will provide you with in-depth guidelines for composing an annotated bibliography, as well as samples of outstanding annotated bibliographies composed by students in previous semesters. **Due date: Thursday, March 30th**

3. **Close reading; synthesis; articulation of fundamental understanding:** a mid-term essay (5 pages minimum) on the works of Dickinson and Stein that we will have read by mid-term. **Due Date: Thursday, March 9th**

4. **Creative and original analytic engagement with the work of Dickinson, Stein, or both:** a final essay that, ideally, will emerge out of your mid-term annotated bibliography. The final paper will be **due on Tuesday, May 2nd** (I may also decide to require abstracts of the final papers which we will workshop together in class.)

5. **Discussion Catalyst:** At least one time in the course of the semester, each member of the class will be expected to open class with an observation(s) or question(s) that can serve as a spark for our engagement with the reading and with each other. The discussion

catalyst will then (in the class that follows) hand in a two page written response to his/her own question/observation and to class discussion. You can use the writing portion of this assignment to pursue the question that you pose in more depth; to reflect on something unanticipated in the discussion that you learned from; to demonstrate your understanding of concepts or insights that emerged in the discussion; to connect the discussion to other discussions, other texts. *I will not designate people to lead class discussion. It is strictly up to you to think about when would be a good time for you to volunteer to lead discussion.* Though opening discussion may seem frightening at first, you will ultimately discover that it will help you to feel more confident, that you'll realize you have something to say, and it may even make writing easier.

6. Collaborative Oral Presentations: with at least one other student in the class, you will choose an essay from among those listed under week eleven on the syllabus to, in effect, have a conversation with, based on our own knowledge of and approaches to the work of Dickinson and Stein to that point. **Due Dates: Tuesday, April 11th and Thursday, April 13th**

Other aspects of performance that will affect your grade include class participation and attendance: it will be expected that both you and I will attend every class session. **Three absences or more will adversely affect your grade.**

Your final grade will be calculated as follows:

Class participation/discussion catalyst/opening essays/collaborative presentations/attendance: 15%
 Mid-term exam: 25%
 Annotated Bibliography: 30%
 Abstract and Final Paper: 30%

n.b. If you are especially interested in the thorny issue of prosody and Emily Dickinson's poetics, you might want to read on your own (or develop an annotated bibliography around) the following titles: Christine Ross, "Uncommon Measures: Emily Dickinson's Subversive Prosody," *The Emily Dickinson Journal*, 10.1 (2001): 70-98, available on Project Muse; Anthony Hecht, "Riddles of Emily Dickinson," in *Emily Dickinson: A Collection of Critical Essays*, ed., Judith Farr, Prentice Hall, 1996: 149-62; Vered Shemtov, "Metrical Hybridization: Prosodic Ambiguities as a Form of Social Dialogue," *Poetics Today* (Spring 2001): 65-87, available on Project Muse

Schedule of Events

Week One

January 24th and 26th

Tuesday, January 24th First Day of Class

The politics and gendering of order/disorder in literature and in life
 "Tidying" Dickinson's "There's a Certain slant of light..."

Thursday, January 26th

How to read *poetries*: a Sampler from Dickinson and Stein

Discuss: Dickinson, “My Life Had Stood a Loaded Gun”: from one to three dimensions, initial to contextualized readings

Recommended: Stein, “A Box” from Tender Buttons

Handout Fuss caveats

Week Two**January 31st and February 2nd**

Where Did She Live? Theorizing Dickinson and Stein’s Domestic Interiors

Tuesday January 31st, Reading: Diana Fuss, “Interior Chambers: The Emily Dickinson Homestead,” differences: A Journal of Feminist Cultural Studies, vol 10, no. 3: 1998: 1-46 (xerox packet, and also available electronically via Project Muse); **Writing Due:** 3 page paper on Fuss’ theorizations

Aife Murray, “Miss Margaret’s Emily Dickinson,” Signs: Journal of Women in Culture and Society, 1999, vol. 24, no. 3: 697-732, available electronically via Project Muse

Thursday, February 2nd:

Dickinson’s Poetry of Space and the unheimlich

Reading:: Please read all of the following poems but with special attention to the poems in boldface and the poems with asterisks next to them for class discussion:
SPACE: 76 “Exultation is the going”; 77 “I never hear the word ‘escape’”; 270 “One Life of so much Consequence!”; **284** “The Drop, that wrestles in the Sea”; 324 “Some keep the Sabbath going to Church”; **352** “Perhaps I asked too large”; **389** “There’s been a Death, in the Opposite House”; 486 “I was the slightest in the House”; **489** “We pray—to Heaven”; **609** “I Years had been from Home”; **612** “It would have starved a Gnat”; 613 “They shut me up in Prose”; **641** “Size circumscribes”; **827** “The only news I know”; 891 “To my quick ear the Leaves”; **963** “A nearness to Tremendousness—”; 1167 “Alone and in a Circumstance”; **1169** “Lest they should come”; **1334** “How soft this Prison is”; ***1670** “In Winter in my room”; 1677 “On my volcano grows the grass”
THE UNCANNY: 10 “My wheel is in the dark!”; 17 “Baffled for just a day or two”; **69** “Low at my problem bending”; 135 “Water, is taught by thirst”; **182** “If I shouldn’t be alive”; **241** “I like a look of Agony”; 256 “If I’m lost—now”; **298** “Alone I cannot be”; ***327** “Before I got my eye put out”; **348** “I dreaded that first Robin, so”; ***436** “The Wind—tapped like a tired Man”; ***449** “I died for Beauty—but was scarce”; **859** “A doubt if it be us”; ***1400** “What mystery pervades a well!”; ***1695** “There is a solitude of space”; ***1727** “If ever the lid gets off my head”; **1739** “Some say good night—at night”

Recommended: Sigmund Freud, “The Uncanny” (on reserve)

Week Three**February 7th and February 9th**

Tuesday: *Dickinson's poems of Sound and the Vertiginous*

Reading: Poem #183 "I've heard an Organ talk"; 258 "There's a certain slant of light"; 276 "Many a phrase has the English language"; 505 "I would not paint a picture"; 526 "To hear an Oriole sing..."; 633 When Bells stop ringing; 639 "My Portion is Defeat—today"; 891 "To my quick ear the Leaves"; 1039 "I heard as if I had no Ear"; 1123, "A great Hope fell"; 1581 "The farthest thunder that I heard"

Susan Stewart's "Vertigo: the Legacy of Baroque Ecstasy," from Poetry and the Fate of the Senses on the vestibular sense (electronic reserve)

A New Semiotics of Housework: Stein's Tender Buttons

Thursday: Gertrude Stein, Tender Buttons

Peter Nicholls, "Difference Spreading: From Gertrude Stein to L=A=N=G=U=A=G=E Poetry," Contemporary Poetry Meets Modern Theory, Easthope and Thompson, eds., Toronto: U of Toronto Press:116-127 (xerox packet)

Excerpt from Anthony Easthope, Poetry as Discourse, Routledge, 1988:10-13, 36-37

Jonathan Monroe, "The Violence of Things: The Politics of Gertrude Stein's Tender Buttons," from A Poverty of Objects: The Prose Poem and the Politics of Genre, Cornell UP, 1987, (on reserve)

Week Four

February 14th and February 16th

Tuesday, February 14th: Tender Buttons, cont'd.

Thursday, February 16th

Housing Dickinson: The Poetics of the Archive and the Uncertain Status of the Dickinsonian Textscript

Reading: Susan Howe, "These Flames and Generosities of the Heart: Emily Dickinson and the Illogic of Sumptuary Values," from The Birth-mark: Unsettling the Wilderness in American Literary History, University Press of New England, 131-153, xerox packet;

Martha Nell Smith, "Omissions are not Accidents: Erasure and Cancellations in Emily Dickinson's Manuscripts" under "Mutilations: What was erased, inked over, and cut away" at the Dickinson Electronic Archives website (xerox packet, but please use this as an occasion to explore on your own the treasures of the Dickinson Electronic Website);

In-class Experiment: Discuss: "This world is not conclusion" in slowed down fascicle version available in Howe, and print version found in Johnson; Discuss "The Sea said "Come" to the Brook" in print version and fascicle version

Recommended: Marta L. Werner, *Emily Dickinson's Open Folios: Scenes of Reading, Surfaces of Writing*, Ann Arbor: U of Michigan Press, 1995, Introduction, and Chapters 1 through 3, followed by browsing of Drafts and Fragments (on reserve); Michel Foucault, "What Is An Author?" in *The Foucault Reader* (on reserve); Freud, "Fetishism" and helpful essays in *Fetishism as Cultural Discourse* (on reserve); Marta L. Werner, "Post-Genetic Dickinson: The Poetics of the Text Writing Otherwise," Overview (from the WEB) Dickinson Electronic Archive, xerox packet; Shira Wolosky, "Emily Dickinson's Manuscript Body: History/Textuality/Gender," in *The Emily Dickinson Journal*, 8.2 (1999): 87-99, available on-line through Project Muse; Cristanne Miller, "Whose Dickinson?," review article of *The Poems of Emily Dickinson* edited by Ralph W. Franklin; *Open Me Carefully*, edited by Ellen Louise Hart and Martha Nell Smith; *Nineteenth Century American Women Poets: An Anthology*, edited by Paula Bernat Bennett, and *Emily Dickinson and Her Contemporaries: Women's Verse in America, 1820-1885*, Elizabeth Petrino, in *American Literary History*, Spring/Summer 2000: 230-253 (on reserve)

Week Five

February 21st and February 23rd

Tuesday: Writing Due: 3 page paper on Monroe's theorizations

Poems of Definition, Abstraction, Ontology, Conundrum, and the Split Self

Please read all of the following poems with special attention to the poems in boldface and the poems with asterisks next to them for class discussion:

Poems of definition: 13 "Sleep is supposed to be"; 33 "If recollecting were forgetting"; **120** "If this is fading"; 135 "Water, is taught by thirst"; 221 "It can't be summer"; 116 "I had some things that I called mine"; 335 "Tis not that dying hurts us so"; 435 "Much madness is divinest sense"; **650** "Pain--has an Element of Blank"; 656 "The name—of it—is 'Autumn'"; 749 "All but Death can be adjusted"; 807 "Expectation—is Contentment"; 875 "I stepped from Plank to Plank"; **Wild Abstractions:** ***253** "You see I cannot see—your lifetime"; **417** "It is dead—Find it"; **854** "Banish air from air"; 870 "Finding is the first act"; 884 "An Everywhere of Silver"; **1135** "Too cold is this"; ***1261** "A word dropped careless on a page"; 1294 "Of Life to own"; ***1405** "Bees are Black"; 1489 "A Dimple in the Tomb"; 1497 "Facts by our side are never sudden"; ***1604** "We send the Wave to find the Wave"; 1689 "The look of thee what is it like?"; 1717 "Did Life's penurious length"; **Ontology:** ***351** "I felt my life with both my hands"; 445 "Twas just this time last year I died"; ***470** "I am alive—I guess"; 632 "The Brain is wider than the Sky"; 902 "The First day that I was a life"; **997** "Crumbling is not an instant's act"; 1046 "I've Dropped my Brain, My soul is Numb"; 1197 "I should not dare to be so sad"; ***1242** "To flee from Memory"; 1322 "Floss won't save you from an abyss" **Conundrum:** 20 "Distrustful of the Gentian"; 84 "Her breast is fit for pearls"; 292 "If your Nerve deny you"; **301** "I reason Earth is short"; 761 "From Blank to Blank"; ***816** "A Death Blow is a Life Blow to some"; ***1200** "Because my Brook is fluent"; 1539 "Now I Lay thee down to sleep"; 1581 "The farthest thunder that I heard";

The Split Self: *410 “The First Day’s night had come”; 642 “Me from Myself—to banish”; 670 “One need not be a Chamber—to be Haunted”; 701 “A Thought went up my mind today”; 747 “It dropped so slow”; 822 “This Consciousness that is Aware”; *937/992 “I felt a Cleaving in my Mind” / “The Dust behind I Strove to join”; 1242 “To flee from memory”; 1311 “This dirty—little—heart”; 1655 “Conferring with myself”

Recommended: Mary Cappello, “Dickinson’s Facing or Turning Away,” Southwest Review, volume 90, number 4, 2005, 567-575 (xerox packet)

Week Six

February 28th and March 2nd

Classic Stein: Portraiture

Stein, Three Lives [please also read “Introduction: Cultural and Historical Background”; the *introductions* to each section of “Cultural Contexts”; and excerpts from William James under “Discussion of Mind and Philosophy,” 310 ff in the Bedford Cultural Edition]

William James, “Does ‘Consciousness’ Exist?” available on-line either at psychclassics.yorku.ca/James/consciousness.htm, or at the site of the Mead Project at Brock University’s Department of Sociology; “The Place of Affectional Facts in a World of Pure Experience” (see previous site); “The Physical Basis of Emotion” and “The Feeling of Effort” in Collected Essays and Reviews (on reserve)

Sonia Saldivar-Hull, “Wrestling Your Ally: Stein, Racism and Feminist Critical Practice,” in Broe and Ingram, Women’s Writing in Exile, Chapel Hill: U of North Carolina P, 1989: 181-198

Recommended: Gertrude Stein, “How Writing is Written,” in The Gender of Modernism, Bonnie Kime Scott, ed., Indiana UP, 1990, 488-495; Lisi Schoenbach, “‘Peaceful and Exciting’: Habit, Shock, and Gertrude Stein’s Pragmatic Modernism,” Modernism/Modernity, 11.2, April 2004: 239-259 (available on-line through Project Muse)

Week Seven

March 7th and March 9th

Steinian Aesthetics

Gertrude Stein, The Geographical History of America, or the Relation of Human Nature to the Human Mind

Recommended: William Gass, “Gertrude Stein and the Geography of the Sentence,” from The World within the Word, NY: Alfred A. Knopf, 1978: 63-124 (Xerox packet); Gertrude Stein, “A Transatlantic Interview, 1946,” from A Primer for the Gradual

Understanding of Gertrude Stein, Black Sparrow Press, 1971: 13-35 (xerox packet); Gertrude Stein, "Poetry and Grammar," from Lectures in America, Boston: Beacon Press, 1935: 207-246; and Meyer, Chapter One, "Ecstatic Science: Natural History of the Soul" in Irresistible Dictation (on reserve)

Midterm Essay Due: Thursday, March 9th

Spring Break

Week Eight
March 21st and March 23rd

Lesbian Erotics: Dickinson

Double Gestures: radical rearticulation of poems and/as letters, letters and/ as poems, Eros and The Absent One

Open Me Carefully: Emily Dickinson's Intimate Letters to Susan Huntington Dickinson

Week Nine
March 28th and March 30th

Lesbian Erotics: Stein

(National) Anthems and (Personal) Lovesongs; an erotics of reading/an aesthetic of the g-spot

Gertrude Stein, Lifting Belly (xerox packet)

Recommended: David M. Owens, "Gertrude Stein's Lifting Belly and the Great War," Modern Fiction Studies, 44.3 (1998): 608-618, Project Muse; Susan Holbrook, "Lifting Bellies, Filling Petunias, and Making Meanings through the Trans-Poetic," American Literature, 71.4, 1999: 751-771 Project Muse; Penelope J. Engelbrecht, "Lifting Belly is a Language: The Postmodern Lesbian Subject," Feminist Studies Spring, 1990 Project Muse

Amy Benfer, "Gertrude and Alice," salon.com:
www.salon.com/mwt/feature/1999/11/18/alice/print.html

Thursday, March 30th: Annotated Bibliographies Due

Week Ten
April 4th and April 6th

Resuming and Culminating Stein: Patriarchal Poetry

Gertrude Stein, Patriarchal Poetry, from Richard Kostelanetz, ed., The Yale Gertrude Stein, New Haven: Yale UP, 1980: 106-46 (xerox packet)
Excerpts on “Patriarchal Poetry” by Ziarek, Yearsley, Schmitz, Dydo, Chessman, Ruddick, Nelson, Davidson, Beatty (xerox packet);
Steven Meyer, passages in Irresistible Dictation: Gertrude Stein and the Correlations of Writing and Science, Stanford UP, 2002: 38-39, 138-139, 240-243, 170-173 172-173 (on reserve)

Week Eleven

April 11th and April 13th

Inciting a Critical Conversation on the work of Dickinson and Stein: Collaborative Presentations

Dominique D. Groeneveld, Dept. of English, Brown University, “Dickinson’s Differend: A Lyotardian Approach to Female Homoeroticism,” unpublished mss. on reserve

Gilles Deleuze, Chapter 13, “He Stuttered,” 107-114, from Essays Critical and Clinical (on reserve)

Juliana Spahr, “A,B,C: Reading Against Emily Dickinson and Gertrude Stein,” in Spahr, Wallace, et al, eds., A Poetics of Criticism, Buffalo: Leave Books, 1994: 281-292 xerox packet

Wayne Koestenbaum, “Stein is Nice,” Parnassus: Poetry in Review, 1995, vol. 20, issue ½ [printed from WEB] xerox packet

Week Twelve

April 18th and April 20th

Workshop Abstracts of Final Papers

Week Thirteen

April 25th and April 27th

Contemporary Instantiations of Dickinson and Stein

Listening to a live recording of Gertrude Stein reading; Lyn Emanuel, “Inside Gertrude Stein,” from Then, Suddenly, University of Pittsburgh Press, 1999: 13-15 (xerox packet); Imitations of Stein by undergraduates (handout); Joseph Cornell’s Emily Dickinson boxes; Billy Collins’ poem, “Taking Off Emily Dickinson’s Clothes”; Steve Walpow, director, Loaded Gun: The Life and Death of Emily Dickinson (on reserve, library media room)

Final Papers Due, Tuesday, May 2nd

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Texts on Library Reserves (Providence Campus Library)

Emily Apter and William Pietz, eds., Fetishism as Cultural Discourse

Gilles Deleuze, Chapter 13, "He Stuttered," 107-114, from Essays Critical and Clinical

Ulla E. Dydo, ed., A Stein Reader

Michel Foucault, The Foucault Reader

R.W.Franklin, ed., The Manuscript Books of Emily Dickinson, vols. 1 and 2

RW Franklin, ed., The Poems of Emily Dickinson: Reading Edition, The Belknap Press of Harvard UP, 1999

Freud, "The Uncanny" from The Standard Edition of the Complete Works of Sigmund Freud, 122-161 (xerox on reserve)

Freud, "Fetishism," The Standard Edition of the Complete Works of Sigmund Freud (xerox on reserve)

Dominique D. Groeneveld, "Dickinson's Differend: A Lyotardian Approach to Female Homo-Eroticism," unpublished mss, xerox

Stephen Meyer, Irresistible Dictation: Gertrude Stein and the Correlations of Writing and Science

Cristanne Miller, "Whose Dickinson?," in American Literary History, Spring/Summer 2000: 230-253 (xerox on reserve)

Rosalind S. Miller, Gertrude Stein: Form and Intelligibility (contains copies of papers/"theme" compositions that Stein wrote when an undergraduate at Radcliffe)

Jonathan Monroe, A Poverty of Objects: The Prose Poem and the Politics of Genre

Susan Stewart's "Vertigo: the Legacy of Baroque Ecstasy," from Poetry and the Fate of the Senses

Marta L. Werner, Emily Dickinson's Open Folios: Scenes of Reading, Surfaces of Writing

Other useful sources:

William Carlos Williams on Stein (available at www.centerforbookculture.org/context/no6williams.html);

essays on titles and titling: e.g., Mutlu Konuk Blasing, “Emily Dickinson’s Untitled Discourse,” in *American Poetry: The Rhetoric of Its Forms*, New Haven: Yale UP: 1987, 173-187; John Fisher, “Entitling,” *Critical Inquiry*, vol. 11, December 1984: 286-298; John Mulvihill, “Why Dickinson Didn’t Title,” *The Emily Dickinson Journal*, 1996: 1-12; Eleanor Shevlin, “To Reconcile Book and Title, and Make ‘em Kin to One Another’: The Evolution of the Title’s Contractual Functions,” *Book History*, vol. 2, 1999: 42-56;

an early review of Dickinson’s posthumously published poems, Martha Hale Schackford, “The Poetry of Emily Dickinson,” *The Atlantic Monthly*, January 1913, available on-line at: www.theatlantic.com/unbound/poetry/emilyd/shack...

Dickinson Electronic Archive; Dickinson discussion lists: emweb@lal.cs.byu.edu; Dicknson@listserv.uta.edu; EmMail1@aol.com

Stein websites: muse.jhu.edu/journals/modern_fiction_studies/v042/42.3mix.html [website for bibliography]

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There’s a certain Slant of light,
Winter Afternoons—
That oppresses, like the Heft
Of Cathedral Tunes—

Heavenly Hurt, it gives us—
We can find no scar,
But internal difference,
Where the Meanings, are—

None may teach it—Any—
‘Tis the Seal Despair—
An imperial affliction
Sent us of the Air—

When it comes, the Landscape listens—
Shadows—hold their breath—
When it goes, ‘tis like the Distance
On the look of Death—

#258 Johnson Edition; #320 Franklin Edition