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Titolo	Dickinson's misery : a theory of lyric reading // Virginia Jackson
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Edizione	[Course Book]
Descrizione fisica	1 online resource (319 p.)
Disciplina	811/.4
Soggetti	Women and literature - United States - History - 19th century Lyric poetry - History and criticism - Theory, etc Poetics - History - 19th century
Lingua di pubblicazione	Inglese
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Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (pages 275-291) and index.
Nota di contenuto	1: Dickinson undone -- Bird-tracks -- "When what they sung for ..." -- Lyric context -- Hybrid poems -- Dickinson unbound -- The archive -- 2: Lyric reading -- "My cricket" -- Lyric alienation -- Lyric theory -- Against (lyric) theory -- 3: Dickinson's figure of address -- "The only poets" -- Lyric media -- "The man who makes sheets of paper" -- "You--there--I--here" -- "The most pathetic thing I do" -- 4: "Faith in anatomy" -- Achilles' head -- The interpretant -- "No bird--yet rode in Ether--" -- The queen's place -- 5: Dickinson's misery -- "Misery, how fair" -- "The literature of misery" -- "This chasm" -- "And bore her safe away."
Sommario/riassunto	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 Because Dickinson's writing remained largely unpublished when she died in 1886, decisions about what it was that Dickinson wrote have been left to the editors, publishers, and critics who have brought Dickinson's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.
