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ABSTRACT

J. C. Edelstein's Wallace Stevens: A Descriptive Bibliography (1973) updated Wallace Stevens Checklist and Bibliography of Stevens Criticism (1963) by Samuel French Morse, Jackson R. Bryer, and Joseph N. Riddel. The cut-off date of materials for the Edelstein bibliography was 1971 for periodicals and 1972 for books. The purpose of the present thesis is to update further that bibliography. To that end all pertinent books, periodical articles, and dissertations for the years 1972 through 1977 have been catalogued and annotated. Chapter I summarizes the direction Stevens scholarship has taken during this six-year period. Receiving the most attention during this six-year period were the areas of biography, content, technique, religion and myth, poetry as subject, Harmonium, individual poems, and influence, both philosophic and poetic, including the Symbolist and Romantic movements. No attempt has been made to draw conclusions from this study for such is not its purpose. However, Chapter I concludes with the presentation of the critical question of whether we need a new poet for America's new age. The yearly number of dissertations written was highest in 1972 and 1973, with the numbers declining since then. However, there was a significant growth of periodical articles in 1977--over double of those in most other years. This increase coincides with the first year of publication

of the Wallace Stevens Journal. Included in this thesis are three appendices. The first lists works pertaining to Wallace Stevens' poetry published in languages other than English during 1972-77; the second lists articles that should have been annotated within the thesis but which were, for a variety of reasons, unobtainable, and the third is a table listing the number of dissertations and the total publications annotated for the years 1972-77.

AN ANNOTATED BIBLIOGRAPHY OF CRITICISM ABOUT WALLACE STEVENS, 1972-77

A Thesis

Presented to

the Faculty of the Department of English

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by

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Approved for the Graduate Council

PREFACE

J. C. Edelstein's Wallace Stevens: A Descriptive Bibliography (1973) updated Wallace Stevens Checklist and Bibliography of Stevens Criticism (1963) by Samuel French Morse, Jackson R. Bryer, and Joseph N. Riddell. The cut-off date of materials for the Edelstein bibliography was 1971 for periodicals and 1972 for books. The purpose of the present thesis is to update further that bibliography. To that end all pertinent books, periodical articles, and dissertations for the years 1972 through 1977 have been catalogued and annotated.

Chapter I summarizes the direction Stevens scholarship has taken during this six-year period. Receiving the most attention during this period were the areas of biography, content, technique, religion and myth, poetry as subject, Harmonium, individual poems, and influence, both philosophic and poetic, including the Symbolist and Romantic movements. References to bibliographical entries have been documented parenthetically by their publication year and entry number. Further to aid consistency, the spelling of Wallace Stevens as a possessive has been kept consistent. Appendices following the main text of the thesis list, for the purpose of compiling as complete a bibliography as possible, unobtainable works and works in foreign languages.

My thanks for help in this endeavor go to Professor John Somer, first reader of this thesis; Professor James Hoy, who served as second reader; Steve Hanschu of the Emporia State University Library, who ordered a large

number of articles for me, and the Emporia State University Library Staff in general for their continuing support. I would like to give special thanks to Professor Somer for his continuous support and direction over the two-year period which included the writing of this thesis. In addition, I would like to especially thank my two sons for their practical help and emotional support during the writing of this thesis, and to my husband, my best friend, who never tires of delivering copy and notes on my behalf. Lastly, I wish to thank my parents who continue to be a great source of encouragement and inspiration.

PERIODICAL ABBREVIATIONS

ABC	American Book Collector
AL	American Literature: A Journal of Literary History, Criticism, and Bibliography
AN&Q	American Notes and Queries
APR	The American Poetry Review
ArielE	Ariel: A Review of International English Literatur
ArQ	Arizona Quarterly
AUB-LG	Analele Universitatii, Bucuresti, Limbi Germanice
BC	The Book Collector
Boundary	Boundary 2: A Journal of Postmodern Literature
BSUF	Ball State University Forum
BuR	Bucknell Review: A Scholar Journal of Letters, Arts and Sciences
Carrell	The Carrell: Journal of Friends of the University of Miami Library
CCTEP	Conference of College Teachers of English Proceedings
Centerpoint	Centerpoint: A Journal of Interdisciplinary Studies
CentR	The Centennial Review
CollL	College Literature
ConL	Contemporary Review
ConnR	Connecticut Review
ConP	Contemporary Poetry: a Journal of Criticism
CP	Concerning Poetry
Criticism	Criticism: A Quarterly for Literature and the Arts
Descant	Descant: The Texas Christian University Literary Journal
Diacritics	Diacritics: A Review of Contemporary Criticism
DUJ	Durham University Journal
EIC	Essays in Criticism: A Quarterly Journal of Literary Criticism
ELN	English Language Notes
ELUD	Essays in Literature (U of Denver)
Expl	Explicater

ForumH	Forum (Houston)
GaR	The Georgia Review
GyS	Gypsy Scholar: A Graduate Forum for Literary Criticism
IJAS	Indian Journal of American Studies
JEGP	Journal of English and Germanic Philology
MarkhamR	Markham Review
Mosaic	Mosaic: A Journal for the Interdisciplinary Study of Literature
MP	Modern Philology: A Journal Devoted to Research in Medieval and Modern Literature
MQ	Midwest Quarterly: A Journal of Contemporary Thought
NConL	Notes on Contemporary Literature
NDEJ	Notre Dame English Journal: A Journal of Religion in Literature
NMAL	Notes on Modern American Literature
PhilL	Philosophy and Literature
PLL	Papers on Language and Literature: A Journal for Scholars and Critics of Language and Literature
PMLA	Publications of the Modern Language Association of America
Prose	Prose
PsyP	Psychological Perspectives
Renascence	Renascence: Essays on Value in Literature
RMS	Renaissance and Modern Studies
RSWSU	Research Studies of Washington State University
SDR	South Dakota Review
SHR	Southern Humanities Review
SocR	Social Research
SoR	The Southern Review
StuTc	Studies in Twentieth Century
SUS	Susquehanna University Studies

TC	Twentieth Century
TCL	Twentieth Century Literature: A Scholarly and Critical Journal
Thoth	Thoth
TQ	Texas Quarterly
TriQ	TriQuarterly
TSE	Tulane Studies in English
TSL	Tennessee Studies in Literature
TSLL	Texas Studies in Literature and Language: A Journal of the Humanities
UCTSE	University of Cape Town Studies in English
UDR	University of Dayton Review
WHR	Western Humanities Review
WSJour	Wallace Stevens Journal

CHAPTER I

It is an incredible experience to ponder over a blank tablet and to wonder where to begin writing about Wallace Stevens scholarship. It is also awesome to ponder the multitude of profound ways in which he affects his critics. The study of Stevens is a study of concepts, and his critics use nearly every major field of study in existence during Stevens' time, including religious concepts, as a means by which to measure his work.

There are some critics who say that we need a new poet for this new age. Perhaps we merely need a new interpretation of Stevens' use of Shakespeare, Eliot, Picasso, Nietzsche, the German Philosophers, the French Symbolists, and the Romantics. What Stevens gives us is a process for sorting information. We have to understand process in order to understand his aesthetic, and process is ageless and timeless.

It is unfortunate that too many critics analyze Stevens' poetry on a purely intellectual level which is the opposite of Stevens' intent for his readers. To do this is to discuss his work without experiencing it. This kind of a study simply negates itself because it does not allow for the dynamic aesthetic on which the poetry is based. The fact is that reading Stevens' work, just like reading the bible, has an effect on the reader. In fact, reading Stevens changes not the reader's life, but rather his way of life because of the mental exercise

alone. Stevens' work makes the reader contemplate his tenuous place in this universe--an emotional as well as intellectual strain. However, his poetry is able to present such stark realities in forms that the reader can feel as well as comprehend.

Stevens was born into an affluent family. He attended Harvard, became a lawyer, and eventually earned a lifetime of material success with an insurance company. While he once received honorary mention in a mail-in poetry contest, he went on to become perhaps one of the single greatest forces in the shaping of twentieth-century poetry. One critic faulted Stevens for being affluent and for not living his dark side. He used this argument to stress his belief that Stevens' influence was only fleeting. Another critic said Stevens represented a new type of twentieth-century artist/poet who is also a successful Capitalist. It is unfortunate that it is only the intellectual who can begin to understand Stevens' message because his poetry is directed to the common man as well as to the intellectual. How many poor, uneducated, illiterate people in America will ever come in contact with Stevens' poetry in any way? Even those who profess to understand him must invariably hold his work up to something else in order to better understand it. Stevens, however, wanted his poetry to be complete unto itself.

Stevens loved philosophical concepts that are universal and timeless, concepts that take a reader of Stevens both

around the globe and through time simultaneously. He transformed these universal concepts into poetry so that we could not only learn about them, but become affected by them through poetry. Because all his concepts are timeless, he is able to grasp us at that present moment, which allows us to see things as they really are.

Experiencing Stevens is a reductionist process. In other words, we must decreate or strip away the myths of our society in order to begin to see who we really are. Stevens leads us through this transformation process each step of the way. It is only by submitting to this decreation process that we can experience a changing of his perceptions about life, and can affect a subsequent change in our way of life. Then, we must look at our beliefs with a new understanding in relation to art and music and philosophy and religion which instills in us the idea that knowing life is a process. It is through the understanding of this process that our own worlds become our realities.

The reader becomes empowered, then, by his newly created fictions which replace his time-worn myths, concepts, and beliefs. It is the reader's supreme fictions which allow him to change and to be objective about that change. So, the process of decreating one's own myths and creating one's own fictions, can be applied to one's daily mundane existence, or to one's relationship with art. This concept, like the law of gravity, works the same no matter how small or how large of an area one may apply it to.

There are as many ways to look at scholarship about Wallace Stevens the man and the poet as there are to look at criticism about the poetry he created. Stevens once said about writing that, "A man has no choice about his style," and he pondered since childhood the question of whether writing poetry was "planned or fortuitous," and found it difficult to tell one from another (75.7). It is clear that though Stevens was born into an affluent family in 1879, where his father was an attorney and the family owned business interests in a bicycle factory, the young Stevens was harrassed by "ambivalent choices" between a legal career and, as he wrote, "minute particulars" (72.17). Arthur M. Sampley says that it is because Stevens is a product of a rationalistic system of education that he became skeptical of his past religious values. He goes on to state that Stevens' philosophy, in fact, represents the philosophy of the managerial class (72.20). This man who loved the French language, which is evidenced in his letters to Elsie Moll whom he later married, also had gourmet tastes that could only be partially provided by the Harvard Club (72.17).

According to Arthur M. Sampley, it is because of Stevens' successful career as a business executive in the insurance industry, as well as a poet, that he represents a new type of American image which was rarely encountered in the nineteenth century and which has not been fully explored in American literature (72.20). In fact, he

goes on to point out that Stevens was successful and above all a realist because he was forced as a businessman to face an ever-changing set of circumstances which required his imagination to adapt to the future (72.20). Stevens once confessed to Barbara Church that he wrote casually as a normal part of living--as a vital and periodic activity but not as a vocation. He stated that the drawback with writing that way is that he does not write for an audience but instead because it is, as he stated, "one of the sanctions of life." Frank Doggett asserts that the fact that Stevens believed in poetry was his impetus (75.7). Susan B. Weston adds that, for Stevens, poetry was a private world away from money-making, a vacation from facts and an opportunity to indulge himself in the experience of language and metaphor. She further states that during the five years of courtship with Elsie Moll, Stevens wrote letters to her which are full of "gay little jigs" and songs he wrote for her (77.2). This somewhat dualistic view of Stevens as a driving Capitalist and a sensitive poet is one that critics and readers alike will continue to ponder for some time.

According to William J. Hartigan, a look at personal recollections of Stevens during his forty years at the Hartford Insurance Company revealed that there was a duality of values in the man just as critics note a duality of values in his poetry (77.16). In other words, just as his poetry yields a troubling oddness which continually disturbs critics, so did Stevens' oddball personality manifest a dichotomy of values (77.16).

Arthur M. Sampley sums up this continuing dichotomy as Stevens' most striking attribute which is his blending of "hard-headed skepticism and romantic imagination." So, this tension between the poet and the skeptic remains unresolved and intense (72.20).

According to Amanda H. Reeve, it is Stevens' habit of wishing to "synthesize reality with the imagination" that remained his poetic theme (72.17). Susan B. Weston adds that, as a result, Stevens spent a lifetime as a poet and a lawyer battling with facts and trying to "incorporate, suppress, or transform them." Though he did not publish his first book of poetry, Harmonium, until he was middle-aged, his poetry did continue to change stylistically. As he pursued his life-long preoccupation with the "process of the mind perceiving reality," his theme-rendering technique matured, and he continued to write poetry until his death in 1955. Of Harmonium Stevens spoke prophetically, "Gathering together the things for my book has been so depressing. . . . All my earlier things seem like cocoons from which later abortive insects have sprung. The book will amount to nothing, except that it may teach me something" (77.2). According to Susan B. Weston, in Stevens' later poetry, "word and object, poem and pure reality" are able to exist together in the same world. In conclusion, it is not that Stevens gives us a "new knowledge of reality, but rather the courage to realize that how we define our own realities may be a "regulative and saving fiction" (77.2).

It isn't surprising that, as Peter Brazeau suggests, recollections of Stevens' lectures as a public poet during the 1940's and 1950's attest more to his ability to provide a catalyst for discussion than to deliver a complete message (77.10).

In conclusion, a look at how critics view the man, as well as the poet Wallace Stevens, is a glimpse of his reality, a reality that shows his struggle in living between the world of art and the world of business. It also shows that, like Matthew Arnold, Stevens believed that poetry could and must satisfy the human needs that faith could not. So, according to Arthur M. Sampley, for Stevens, poetry became an act of creation because it shapes our imagination and therefore our reality (72.20). Amanda H. Reeve adds that, though Stevens knew many of his contemporaries personally, he remained aloof from the literary scene (72.17). Criticism suggests that, though the influences on Stevens' work are legion, he never saw himself as carrying on any traditional role in poetry, and he objected to any suggestion that his poet ancestors gave him an inheritance from which to work. Stevens' fundamental poetic problem, according to Arthur M. Sampley, was addressing and helping man confront a chaotic reality which cannot be comprehended, and it is to this end that he implored man to use his imagination to, as he states, "give reality form and glitter" (72.20). It is for the critics to decide how such a serious message was written

for us by a poet whose language is, according to Amanda H. Reeve, elegant and possessive of Eastern metaphysical thought combined with "lightness and panache" (72.17). But, with Stevens we would be foolish not to expect the unexpected.

Though Wallace Stevens has stated many times that he is a poet and not a philosopher, many critics have noted that he was, nevertheless, fascinated with philosophy and borrowed philosophic ideas for his poetry. Richard P. Adams states that though Stevens made only one direct reference to the philosophy of Arthur Schopenhauer, namely, The World as Will and Idea, there are numerous examples of Schopenhauer's philosophy in his poetry. The theme of Schopenhauer's work can be summed up in Stevens' poem, "Not Ideas about the Thing but the Thing Itself," which was the last poem in The Collected Poems of Wallace Stevens which was published a year before he died. "The thing itself" for Schopenhauer was the world as will, and "ideas about the thing" is the world of ideas. To philosophic ideas like those of Schopenhauer, Stevens adds feelings, intuitions, esthetic values, moral attitudes, and subconscious experience (72.6).

Stevens Scholarship states that he is as serious a poet as there is in our age, and that his poetry is difficult to understand due to his wealth of languages as well as his extensive use of meditative and philosophical materials. As H. W. Burtner states, we see the ghosts of Plato, Decartes, Hegel, Berkeley, Nietzsche, Aquina, St. John, Whitehead, Wahl, and Simone Weil in his work (72.10).

Stevens was influenced, however, most directly by the German poet Hölderlin, who is defined by Alvin Rosenfeld as one of the purest lyric poets and one whose classic forms are timeless and yet modern in their depth of religious and philosophical concerns. Hölderlin was little known in America until Edwin Muir included one of his poems in his Journeys and Places (1937). Since then, Michael Hamburger and Martin Heidegger did extensive translations of Hölderlin which culminated in 1967 with Hamburger's, Hölderlin, Poems and Fragments. Since then, Heidegger has written essays comparing Hölderlin's poems with his own philosophical ideas about language and its relationship to ontology. Heidegger's major effort, Sein und Zeit (1927), is preoccupied with "the problem of being," and he derives his formulations from philosophers in the pre-socratic period, German Metaphysics, and poets (especially Hölderlin) as well. Stevens' letters reflect an interest in Heidegger and Hölderlin, and he also commented on his own ability to read and write in German. Stevens, like Heidegger, addressed the question of what is poetic thinking or in Stevens' formulation, "What is the relationship between poetry and thought?" A major Hölderlinian question which Stevens also addressed is, what is the worth of poets in times of lean years? These questions prompted Stevens' formulation of the question, "What, then, is the nature of poetry in a time of disbelief?" He then answers that, "In an age of disbelief . . . it is for the poet to supply the satisfaction of belief," which led to Stevens' feeling that it is the poet who by "revealing reality" creates

confidence in the world because he is able to remove from reality that which conceals it. In other words, the poet's perceptive imagination, then, decreates and allows for the possibility of a new creation (74.22).

Several critics agree that is is not difficult to see how Nietzsche's decree on the death of God may have influenced Stevens' belief system. Joseph N. Riddel states that it is Nietzsche's decree that ended the era of onto-theological metaphysics (a dualism where the ontology derives "being from Being" and the "Theology is derived from God"). However, it is Heidegger's contention that, despite the end of this era, we have continued to maintain the rhetoric of that tradition (72.18). According to Patrick Bridgewater, though there is no existing evidence that Stevens was influenced by Nietzsche, it is obvious that they shared common interests, particularly in the creation of a supreme fiction which is, after all, central to both of their work (72.2). One cannot read Stevens' words that "the death of one god is the death of all" and not think back to Nietzsche's decree (75.16). Richard F. Patteson states that, in an essay Stevens wrote several years after "The Auroras of Autumn," he said that, without our gods, we are "feeling dispossessed" and in solitude just like "children without parents" in a deserted home. Stevens went on to assert that the human self was all there was and that man must try "to resolve life and the world in his own terms" (75.16). To that end, Stevens tried to develop an approach which eventually led him to use concepts and terms from Jungian Psychology (76.20).

According to Robert N. Mollinger, it was Carl Jung who said that modern man requires a "religious symbol which expresses his needs to achieve a synthesis in life" (74.21). Likewise, he goes on to state that Stevens said, "If one no longer believes in God (as truth), it is not possible merely to disbelieve; it becomes necessary to believe in something else." According to Janet McCann, Jung sought to reconcile the mind with itself, and Stevens looked for a reconciliation with the mind and the world. She further states that this aesthetic is where the "mind strives continually to reconcile itself in a world, to encompass the world, in a sense to create it again." So, then, Stevens' "center" is similar to the Jungian "self" and both are associated with "alchemy" and "unattainable ideals." Also, in Stevens' aesthetic theory, "recognition of likeness" is like "identification of archetypes" in Jungian Psychology. In addition, Stevens used the Jungian term "collective unconscious" in this last collection of poems entitled "The Rock." For Stevens, as well as Jung, truth is not static, but rather "changing, still becoming" (76.20). In conclusion, Robert Mollinger states that for both Stevens and Jung, the need to create, as Stevens stated in his letters, "an image of a positive ideal to counterbalance . . . pessimism" was foremost in the twentieth century (74.21).

According to Michel Benamou, another major influence on Stevens' poetry is the French Symbolist movement which evolved from Baudelaire's "anterior life" or a lost unity

that language failed to restore to Mallarmé's attempt to manufacture a new "linguistic virginity" which will be a "modern paradise of his own." Mallarmé proceeded not by a "decent within the words" but rather by effecting a "metamorphosis between the words" where the gaps allow such play. So, symbolism is defined in a new way that no longer concentrates on a return through symbols to the interior or "anterior," but rather a syntaxing forward to the "mother-free" space and "father-free" space which separates the words from each other. This resonant space between the word of the line, then, is no longer the child of the poet, and implies that the poet has disappeared as speaker and the initiative is left to the words. According to Michel Benamou, this post-symbolist act is what Stevens called "decreation" (death of metaphor) (77.7).

The French Critic Sainte-Beuve described the Symbolist poets as having given the readers the "most to imagine," the ones who "suggest the most," and the ones who "leave the reader with much to study and finish." In addition, he said the new reader prefers the "vague, the obscure, the difficult" if it is combined with greatness. According to Edward Kessler, these terms which describe Symbolist poetry have also been used to describe the poetry of Wallace Stevens. He further states that the meaning in Stevens' poetry lies in the language without reference to a cultural background or special knowledge of a subject outside the poetry. It is, therefore, impossible to trace Stevens' poetic development in a linear fashion as can Yeats or Eliot, because Stevens

started with his own maturity and continued to develop it. However, Stevens' link with Yeats and Eliot, and their place in the Romantic tradition, is a continuing topic of critical discussion.

According to P. S. Sastri, Stevens followed the Romantic tradition in the rejoicing in the spirit of life and the contemplation of similar passions, and as Wordsworth stated "as manifested in the goings-on of the Universe, and was habitually impelled to create them where he does not find them." Wordsworth referred to this unity as "transformation." Coleridge referred to poetic unity (the creation of images, thoughts, and emotions of the individual mind which are synthesized by the power of the imagination) as "architectonic Thought," and Stevens called it "abstract" because it is not an object or event in reality (73.18). According to George Bornstein, it was Yeats who labeled himself as a romantic and believed in the use of romantic heroes as incarnations of passionate mood or principles of mind. On the other hand, Eliot destroyed romantic tenements, and his earlier criticism of Yeats as favoring weak diction and having little grasp of reality, and living in the wrong supernatural world belongs to the litany of abuse he generated toward romantic writers. George Bornstein further states that, though Stevens was no doubt influenced by the British romantics in their defense of poetry, he called for a new and renewed romanticism to create provisional rather than final fictions (76.2). As stated by P. S. Sastri, Stevens

was also greatly influenced by Santayana, who advocated the building of a new "reality of sensation" which repairs experience. Santayana said it was the poet's duty to "disintegrate the fictions of common perception" and then to recreate them through the imagination, just as Stevens did in "Notes Toward a Supreme Fiction" (73.18).

Another direct influence on Stevens was Shakespeare. According to Samuel French Morse, Shakespeare provided Stevens with a model for many of his great lines. For example, Hamlet's line (257), "Seemes Madam? Nay, it is: I know not Seemes" is not unlike Stevens' line in "The Emperor of Ice-Cream," which reads "Let be be finale of seem." Another line in "The Emperor of Ice-Cream" which is "The only emperor is the emperor of ice-cream" is similar to Hamlet's lines (2686-87) which state, "Your worm is your onely Emperor for diet" (74.11). In addition, Shakespeare used "blackamoors" to show identity with the sun, and, likewise Stevens uses blackamoor in the same context in "Bantams in Pine Woods" (77.13). Also, in "Bantams in Pine Woods" we see Stevens' use of Emerson's physical pine-woods which Stevens refers to as "The physical pine, the metaphysical pine" which, like Emerson, names the pine-woods for the effect they bring about to the poet which is that of transcendence (universal truth)(77.13).

Aldous Huxley spoke in 1923 that modern poetry had no method of dealing with the abstractions of modern science because in a poet's mind the ideas are a "passion and a

moving force." Forty years later, he said that "science sometimes builds new bridges between universes of discourse and experience hitherto regarded as separate and heterogeneous." According to Judith McDaniel, Stevens' poetry, particularly in The Rock, has illustrated this theme. In addition, she further states that Stevens created a framework in which a poetic discussion of the nature of life is possible and meaningful in much the same way Yeats used a mythic framework and T. S. Eliot used a religious framework to do so. So, Huxley would maintain that Stevens' viewpoint is necessary in a world of science that can no longer be looked at "as a set of symbols" (74.15).

A critical analysis of forms of Wallace Stevens' poems will show how form and content in a poem are clearly related. According to Samuel Jay Keyser, for example, in "The Death of a Soldier" there is a nonprogressive form of all verbs, and the present tense is used. These techniques allow for a timelessness to the poem's actions. He further states that the poem suggests that death, like the timeless world, is ultimately inevitable and timeless--absolute. So, the value is discovering that the importance of form to content is an attractive correlation, but one that has not been proven yet as necessarily determining a poem's worth (76.17).

Stevens is often credited by critics with creating ambiguity within a poem. According to Robert N. Mollinger, in "What We See Is What We Think," there are distinctions and discriminations which help to define most of Stevens'

poetry. He states that we see:

> . . . the objective world versus the subjective world, the external versus the internal, the real versus the ideal, the eye of perception versus the mind of conception or imagination, fact versus metaphor, and finally there is a fundamental ambiguity in Stevens' attitude toward the elements in these dichotomies (74.20).

For example, in this poem, the "time before twelve o'clock" is represented as "normal time" which is when fact is represented as fact and is seen by the physical eye. Some of the more unpleasant elements of "normal time" is that it is hellish and tormenting. "Twelve o'clock" is the end of "normal time" and the beginning of a "new sense of the world." The "afternoon" is when the phantoms come and when the real becomes the ideal and the concrete becomes abstract and imagined by the mind. So, though the speaker seems to spurn the world of "normal time," he does not exalt the ideal world of the "afternoon." Instead, there is a fundamental ambiguity in his attitude which both discredits and aggrandizes the world of the idea. This ambiguity is concerned not only with the worlds created but with the means of creation. Between the title and the text, then, we are unsure if what we see and what we think is valid and accurate, and whether or not there is a value to the worlds we find or create (74.20).

Wallace Stevens states that poetry is, above all else, words which are, more than anything else, sounds. However, Adelyn Dougherty points out that only a few critics have written of Stevens' poetic rhythms and his use of pause and tones. In "Farewell to Florida," for example, Stevens uses the qualitative sound pattern for "emphasis, extension, clarification, or definition" which serve the higher levels of the structure to support the reference. Also, the image cluster which is emphasized by the prosodic structure suggests an ironic contradiction to the speaker's statement of rejection and anticipation. In addition, there is a "below the surface" level of sounds in Stevens' poems which is pleasing to the ear like music and which adds significantly to the poem's total effect as art (75.8). Actually, as James Rother notes, Stevens had a distinct idea of the kind of music he was looking for within his poetry as early as 1909. He further states that Stevens' approach became more like the Mallarmean which emphasizes theme and variations. For example, an examination of six short pieces of Stevens published in 1914 under "Poems from Phases" in the issue of Poetry shows his mastery over both "idiom and prosody," and his poetry from 1914 is a language that is played and can become its own "supreme fiction" (77.30).

Critics note another vital connection of Stevens to the importance of sound in poetry which is his use of aphoristic expression. According to Beverly Coyle, a

reader responds to an aphorism essentially because of its "sound and syntactic properties," and the reader's initial response is to the completeness of its linguistic structure (sound and syntax) which does not need to include the reader's perception of meaning. In his early journals, Wallace Stevens defined an aphorism as when you "seize an impression and lock it up in words" so that it can be "safe forever," and he also expressed a joy in reading, collecting and writing aphorisms. In addition, he studied writers of aphorisms such as Schopenhauer, Paschal, and Rochefoucals. He believed that "aphoristic expression" created a balance between the mind's fluctuations between the highs and lows of feeling and thought. Helen Vendler points out that Stevens' poem "Thirteen Ways of Looking at a Blackbird" is a series of "sensations" which have "ideas behind them." Therefore, this poem is a series of aphorisms because they convey the intellect of the poem rather than epigrams which represent the formulation of thought in abstract terms. Stevens commonly used aphorisms to affirm and negate an abstract. He also used aphorisms between "abstraction and idea," and between "idea and peculiarization of idea." Stevens pursued aphoristic expression his entire life because, as Beverly Coyle states, he felt that aphorisms give the mind understanding which results in self-discovery which enables the mind to give expression (76.13).

Most critics agree that the study of metaphor is essential to the study of Stevens' poetry. Since our

Imagined world can only be imagined insofar as it "resembles the world we live in," then we can only compare terms as we can say them in a language or think of them in a language. So, according to Jane Travis Johnston, our ability to make metaphors (use familiar conceptions to think of imaginary beings) is "directly related to our capacity to imagine other realities, to envision paradise." She further states that Stevens wanted to write the "epic of disbelief" because it is disbelief which the world adopted as its mode; but, the images from which "metaphors for paradise" evolved had worn out because they no longer related to the reality of men's lives. So, Stevens sought to restore a way of dealing with (talking about) disbelief, a structure wherein chaos could be named. He felt that in talking about disbelief, it could transform men's lives. He stated in "Three Academic Pieces" that "Identity is the vanishing point of resemblance" and that metaphor is the "creation of resemblance by the imagination." In other words, we name things we cannot define, and, when a poem circles the thing to identify with metaphor, it approaches but never reaches "the definition of the thing itself." So, then, language must deal with the contradictions of life, and metaphor makes us aware of an identity of a thing we could never name by use of resemblances which incorporate contrasts. Price Caldwell suggests that an analysis of Stevens' "Thirteen Ways of Looking at a Blackbird" shows it as a demonstration of Stevens' ideas on the nature and use of metaphor, which

reveals structural elements and explains the stanza order in a dialectic and symmetrical way. For example, each stanza contains a metaphor consisting of two terms which would correspond to Stevens' idea of the imagined and the real. Each interaction then resolves itself in terms of a "thing-as-idea" or a "thing as thing," which then may interact with each other as secondary metaphors. This poem assumes that there "is a sense in which the imaginaton is part of nature," and a sense that "reality is a part of the imagination." The poem cannot yield its essential reality because it is only captured in and of itself. Therefore, this poem is not a reductionist effort to reduce the "irreducible" but rather in the "contention" with reality" (72.11).

Some critics such as Gorham Munson and Marianne Moore label Wallace Stevens' early poetry as carrying on the European decadent tradition. According to J. K. Grant, in Stevens' earlier poetry such as "Of the Surface of Things" he is not consistent in his integration of metaphor into the logic of the individual poem as he is in his later poetry, which leaves the reader of his earlier poetry to be forced into only a tentative explication. However, in Stevens' later poetry from "Farewell to Florida" at the beginning of Ideas of Order through "The Man With the Blue Guitar," "Notes Toward a Supreme Fiction," and the poems from the latter part of his career, we see a vocabulary of metaphors that is coherent largely from its context in the poetry. Therefore, as J. K. Grant suggests,

we agree with Eliot's statement that adding a new work of art to a literary canon changes all the work that has gone on before it, then we must reread Stevens' earlier work with a new understanding. In other words, the coherence achieved by his consistent system of metaphoric and symbolic reference in his later poetry enables us to return to his earlier poetry with an enhanced awareness of his most frequently used images. Therefore, Stevens' earlier work must be seen as the rudiments of his poetic sensibility, rather than as work that is isolate (75.11).

According to Kenneth Walker, Stevens was disillusioned with Christianity in his early twenties, but because he felt the need for a faith, he found disregarding Christianity difficult. So, his early poetry reflects his efforts to free himself from a religion he cannot cling to or disregard. Kenneth Walker further states that Stevens felt the church had diminished in its role as an essential source of strength which led him to write about the shallowness of modern life and the shallowness of some people's Gods who eminate from their imagination. The next stage in Stevens' emancipation from such religious values is when he begins to treat Christianity as an illusion or a fiction (74.24). Therefore, according to Richard F. Patteson, Stevens' entire poetic career is the record of an attempt to deal with a "universe in which the assurances of religion no longer give comfort" (75.16).

According to Robert Pawlowski, no one poem of Stevens seems to be more central to his work than any other, and

its message can be found in nearly every poem. In other words, Stevens implies that poetry has a singular objective which is that it is an "absolute fiction" or the "ultimate abstraction." As Robert Pawlowski further states, also important to this objective, is that the "nothingness" of reality has value in that it causes philosophers to search deductively and poets to search inductively for the same truths. So, we must apparently receive our truths, then, from the process or the very act of examining the object itself which has a reality of nothingness because the mind is the seat of reality (77.25). In addition, according to William Bevis, Stevens' use of "nothing" or "nothingness" in a poem is important because it is an "inversion of the true subject." In other words, it is by telling us what we are not that we begin to understand who we are. Consequently, some of Stevens' poems are toneless in that they convey no feeling because they "articulate a non-feeling state of consciousness." As a result, the poet is ambivalent such as in "The Snow Man" because he is neither "affirming, denying, or caring." So, Stevens' late poetry often treats a subject "obliquely, theoretically, and even with confusion or misunderstanding" (74.5).

As James E. Mulqueen points out, the "Cosmic Man" has been a fiction throughout history, which represented man's "inner psychic image" more than any "concrete outer reality." However, this ancient and universal symbol who "embraces and contains the whole cosmos" appears in

many myths and religious teachings as "Adam," as the Persian Gayomart," as the "Hindu Purusha," and as a "giant on the horizon" in Thomas Hobbes' Leviathan. As James E. Mulqueen further states, this "archetypal symbol of the Self" symbolizes mankind's drive to be human. Stevens referred to this giant as the "sum of all individual expressions of man's concept of himself." For example, in Stevens' "Examination of the Hero in a Time of War," Stevens deals with the war-time view of "Cosmic Man" which is that of a heroic soldier. This hero or "Cosmic Man" then is an idea or emotion or feeling, and he is the "man of imagination who seeks to be himself" because there is nothing higher. As a result, our visions of the "Cosmic Man" are fictions because they are the work of the imagination. So, the "Cosmic Man" becomes "humanity's supreme fiction" (73.14). Whether or not Stevens was aware of the archetypal nature of the "Cosmic Man," he provides interesting examples of a "modern version of an ancient and universal symbol (73.14). However, this is only one aspect of how critics view the way in which myth functions in Stevens' poetry.

Because myth is increasingly important to criticism, it is important to examine how Stevens' poetry functions on a mythic level and how it contributes to our understanding of the mythic dimension. According to Northrup Frye, there is an expression of "directness of imaginative impact" in primitive art which is "naive and yet conventionalized, spontaneous, and yet precise." The use of myth in Stevens'

poetry helps to explain oppositions such as between the decreative and the creative, the secular and the spiritual, the formalized and the spontaneous." According to R. D. Ackerman, it is because the fundamental thrust of Stevens' poetry is toward a "love relationship with the physical earth," that it serves to raise man's imagination to a divine level while also decreating "romantic modes of perception" in order to perceive and embrace the earth. So, earth's natural forces serve the function in his poetry as abstract mythic forms which help create the basis for his own perceptions. This is the reason why Stevens' poetic abstractions are more identifiable with primitive art than with any sophisticated traditions of Western Man. In Stevens' poetry, the mythic also allows for experience of the divine, or sacred. In conclusion, R. D. Ackerman states that Stevens' use of myth as the elemental forces of earth after his own decreation which are enforced by his own "primitive-like faith" in the "immediate sensory moment," became his personal myth which looks outward toward the thing and inward toward the "source of love" (72.5). In any case, according to Jascha Kessler, Stevens makes us aware that those who attempt to shatter the myths of Western civilization are merely substituting one myth for another (77.20).

Stevens' poetic legacy and Stevens himself have been labeled by critics in countless ways, which include both negative and positive sides. According to Lewis Turco, there are three kinds of poets--professionals, amateurs,

and agonists. Professionals dedicate their lives to writing poetry; amateurs use poetry as a vehicle to a larger end; and agonists, such as Coleridge and Ransom, write few poems but many essays. Stevens was an agonist who, like some others, worked his theoretics out in his poetry and spent his entire writing career writing poems about poetry. Lewis Turco goes on to state that Stevens later became an agonist-evangelist for a new kind of salvation through poetry which reduced his poetry to the level of "art for Art's sake." In other words, there is a decline in Stevens' later poetry because his concepts became more important than the craft and began to "overbalance the language" (73.22). Such criticism which divides Stevens' earlier work from his later work is not uncommon, and Harmonium is generally used as the means by dividing the former from the latter.

According to A. Walton Litz, the course of Stevens' poetic career from 1914 to 1924 can be traced by unraveling the almost seamless fabric of Harmonium, which Stevens wrote in such a way as to attempt to obsure completely the chronological development of his art. In addition, critics have further obscured Stevens' path of discovery which led to his great accomplishments of the 1940's and 1950's by glossing over the experiments of Harmonium, as well as by imposing the unity and archetypal patterns of the later verse on the poems of 1914 through 1937. In other words, because each phase of Stevens' life had great moments, we must endeavor to recognize them and to see them for what they are (72.4). It is fortunate for students of Stevens

that, unlike most major figures, he left a series of evidence which showed his willingness to recall a train of thought leading to the creation of a poem or to his opinions about the nature of poetry (73.8).

According to Frank Doggett, Stevens' letters, in general, attest to the fact that his changing thoughts after Harmonium are subjective and involved. In addition, Stevens' style changed when his conception of poetry changed. His poetry became more abstract and symbolic. For example, when Harmonium was written, Stevens believed in the idea of "pure poetry" or the "idea of images and images alone." However, by the time he wrote the poem "Ideas of Order" he was using symbols "almost instinctively" and was "intent on the abstract import that the symbols implied." He commented that in order to avoid abstractness in writing, he instinctively searched out that which expresses the abstract but which are "Not in themselves abstractions." He also acknowledged that his concept of what a poet should be and the concept of poetry itself changed on a daily basis. Finally, Stevens defined poetry as having a dual nature because it was "objective fact that was physically present in language" and also "an experience in the mind of the individual reader, thus something interpreted as well as created" (73.8). Whether we consider Stevens as a product of America, and whether we see his poetry as representing the uniqueness of America is another critical area of controversy.

According to Richard Eberhart, Wallace Stevens' poetry represents a quarter of a century which has passed; and when Stevens' poetry had more relevance, he reinforced our belief in a sophisticated poetry. He further states that today we need a poetry of the people which will not only help us deal with the diverse feelings created by this turbulent society, but also a prophetic poetry that will give Americans direction as a country (76.16). On the other hand, Harold Bloom states that, despite the British label of Stevens as an upper-class mock-Platonist, it is his ability to address the solitude with us, and to show us the gap between us and the object which makes him a great and uniquely twentieth-century poet (73.6).

According to Ian Glenn, Stevens wrote "Notes Toward a Supreme Fiction" as a result of his hostility to America's loss of the "religious impulse." In it, Stevens suggests that, while the artist must draw upon natural vigor and harmony, he must also accept that he inherits "a world of instruments that do not really belong to him." In other words, as Ian Glenn further states, Stevens sees "American society as hostile to true art" because of its interest for "material acquisition or moral simplifications." But, nevertheless, Stevens also sees America as being free from tradition which allowed him to develop his own sense of himself as an artist in the context of his own artistic beginnings (75.9). Therefore, an important and critical question which remains unresolved by scholars of Stevens is whether or not we need a new poet for America's new age.

CHAPTER II

1972

BOOKS

72.1 Benamou, Michael. Wallace Stevens and the Symbolist Imagination. Princeton: Princeton UP, 1972, + 154 pp.

Stevens is a modern poet because of his belief that we can compensate for our lost belief through the arts. Specifically, Stevens shares the Symbolist imagination with Jules LaForgue, Baudelaire, Mallarmé, and Apollinaire.

Both LaForgue and Stevens may be called "poets without a subject," and both poets had a "strong visual imagination and a common Impressionist sensibility" such as a sensitivity to light according to time and season. This concern for change became the "tenets of their esthetics."

Stevens, like Mallarmé, used the theme of nakedness which led him to the idea of transparence and a pure poetry which is abstract and stripped of metaphors that "cloak reality." Stevens is thought to have inherited the use of such words as nude, bare, naked, pure, nothingness, and abstraction from Mallarmé. Both poets envisage a "supreme fiction."

Baudelaire and Stevens use metaphor which creates a world of likenesses which multiplies its colors, perfumes, and sounds while stressing their

profound unity. Such rhetoric (correspondences) creates a world within a world.

Apollinaire (between 1910 and 1912) and Stevens (between 1930 and 1937) both experienced a crisis of their Symbolist values which was caused in part by "a great deal of thinking about cubist painting."

"It is only beneath their words, and at the boundaries of their imagined world that the true parallelisms can be examined."

72.2 Ehrenpreis, Irvin, ed. Wallace Stevens: A Critical Anthology. Harmondsworth: Penguin, 1972, + 333 pp.

A critical anthology of Stevens' work presented in chronological order beginning with 1896. Part 1 focuses on Stevens' early character and opinions and includes excerpts from his early letters and journal entries. Part 2 divides Stevens' work into four periods: apprentice poems written before 1914 and excluded from Harmonium; second, the early mature poems published in the period centered on Harmonium, 1914-31; third, a middle or transitional period, 1931-42; and finally, the late poems, 1942-55. Public criticism begins with the second period. Part 3 includes entries and public criticism from 1935 until the late 1960's.

72.3 Litz, A. Walton. Introspective voyager: the Poetic Development of Wallace Stevens. New York: Oxford UP, 1972, + 326 pp.

The course of Stevens' poetic career from 1914 to 1924 can be traced by unraveling the almost seamless fabric of Harmonium, which Stevens wrote in such a way as to attempt to completely obscure the chronological development of his art. Critics have further obscured Stevens' path of discovery which led to his great accomplishments of the 1940's and 1950's by glossing over the experiments of Harmonium, as well as by imposing the unity and archetypal patterns of the later verse on the poems of 1914 through 1937. Because each phase of Stevens' life had great moments, we must endeavor to recognize them and to see them for what they are.

CHAPTERS

72.4 Bridgewater, Patrick. "'Formidable Poetry' Wallace Stevens." Nietzsche in Anglosaxony: a Study of Nietzsche's Impact on English and American Literature. New York: Humanities, 1972. 191-201.

Nietzsche's impact on British and American writers is explored through examination of such writers as: Walter Pater, Arthur Symons, George Moore, John Davidson, H. G. Wells, Bernard Shaw, W. B. Yeats, Herbert Reed, Edwin Muir, D. H. Lawrence, Jack London, Theodore Dreiser, John Gould Fletcher, Eugene O'Neill and Wallace Stevens.

The parallels between Stevens and Nietzsche are striking, particularly in the creation of a supreme

fiction which is, after all, central to the work of both.

Though there is no existing evidence that Stevens was influenced by Nietzsche, it is obvious that he was.

PERIODICALS

2.5 Ackerman, R.D. "Wallace Stevens: Myth, Belief, and Presence." Criticism 14 (1972): 266-76.

Now that myth is increasingly important to criticism, it is important to examine how Stevens' poetry functions on a mythic level and how it contributes to our understanding of the mythic dimension.

First of all, the use of myth in Stevens' poetry helps to explain oppositions such as between the "decreative and the creative, the secular and the spiritual, the formalized and the spontaneous."

The fundamental thrust of Stevens' poetry is toward a "love relationship with the physical earth." His poetry serves to raise man's imagination to a divine level while also decreating "romantic modes of perception" in order to perceive and embrace the earth. So, earth's natural forces serve the function in his poetry as abstract mythic forms which help create the basis for his own perceptions. This is the reason that Stevens' poetic abstractions are more identifiable with primitive art than with any sophisticated traditions of Western man. According

to Northrup Frye, there is an expression of "directness of imaginative impact" in primitive art which is "naive and yet conventionalized, spontaneous, and yet precise." In Stevens' poetry, the mythic also allows for experience of the divine, or sacred.

In conclusion, Stevens' use of myth as the elemental forces of earth after his own decreation which are enforced by his own "primitive-like faith" in the "immediate sensory moment," became his personal myth which looks outward toward the thing and inward toward the "source of love."

72.6 Adams, Richard P. "Wallace Stevens and Schopenhauer's The World as Will and Idea." TSE 20 (1972): 135-68.

Though Wallace Stevens has stated many times that he is a poet and not a philosopher, he was nevertheless fascinated with philosophy and borrowed philosophic ideas for his poetry. Though he only made one direct reference to the philosophy of Arthur Schopenhauer, namely, The World as Will and Idea, there are numerous examples of Schopenhauer's philosophy in his poetry.

The main theme of Schopenhauer's The World as Will and Idea is summed up in Stevens' poem "Not Ideas about the Thing but the Thing Itself," which was the last poem in The Collected Poems of Wallace Stevens which was published a year before he died. "The thing

itself" for Schopenhauer was the world as will, and "ideas about the thing" is the world of ideas.

In Stevens' poem, "Not Ideas about the Thing but the Thing Itself," the living reality of our experiences in the world is contrasted with the dead abstractions about it which are our ideas about it. For example, to look at the world as though it were spring is an abstract ideas that is inferior to the actual experiencing of the rebirth of spring. "The thing itself" then is the actual concrete experience of rebirth which the poem is intended to invoke.

Stevens' poetry shows an intensely metaphysical imagination which embraces ideas about reality, infinity, and chaos vs. order. To philosophic ideas like those of Schopenhauer, he adds feelings, intuitions, esthetic values, moral attitudes, and subconscious experience.

72.7 Alter, Robert. "Borges and Stevens: A Note on Post-Symbolist Writing." TriQ 25 (1972): 323-33.

One useful way of viewing current trends in "post-modern" literature is as varying facets of an anti-symbolist movement. In the latter part of the nineteenth century and the beginning decades of the twentieth century, this new emergence of symbols was the direct result of the author's association with the conscious movement which called itself Symbolist,

while in other cases, the influence was oblique or undefinable. In these works of symbolist fiction, a symbol such as the sea becomes so "potently semantic that discursive reason can no longer accompany it." Symbolist fictions conjure up an imaginative world filled with meaning. However, when that same image can mean so many different things, it may also end up meaning nothing. So, Symbolist writing usually depends on a system or at least a set of correspondences.

Over the last forty years, the literary reason for the erosion of such correspondences is that the writer may become so "acutely conscious" of the possibility that all symbols are ultimately arbitrary ("constructs of the imagination"). So, many serious writers "consciously attempt a sharp literary self-definition by articulating in their work some form of anti-thesis to symbolism." This process is also most obvious in the new French novel which has evolved over the last 15 years, and in the denuded figures of Beckett's world. Stevens and Argentine writer Jorge Luis Borges both show in their work a tension between "symbolism's seductive allure" and the "transparent factitiousness" of symbols. Both poets have repeatedly made this tension the central subject of their work. Stevens influenced Borge by his peculiar combination of "lyric compression and analytical discursiveness."

.8 Blessing, Richard. "Wallace Stevens and the Necessary Reader: A Technique of Dynamism." TCL 18 (1972): 251-58.

The Twentieth Century artist is faced with the problem of how to symbolize the "motion that is life" in concrete terms. Of the modern poets, it is Wallace Stevens who is the most successful "creator of artistic experiences" which exemplify the energy and motion of life. Stevens is able to force the reader to participate in the poem. This participation, then, alters the reader's observation of what he is reading and trying to observe without alteration.

There are some poems of Stevens which "deny what they affirm" and "affirm what they deny" which, instead of resisting the reader's thoughts, depend on the mind of the reader for completion. Thus, they change the reader by allowing him to recognize what power his own force has in changing facts. Such poems come very close to symbolizing the "motion that is life."

72.9 Bloom, Harold. "Death and the Native Strain in American Poetry." SocR 39 (1972): 449-62.

Yeats and Stevens are "inevitable contraries" because they are the largest heirs of British and American Romanticism. Therefore, a contrast of their visions of death in Yeats' "Cuchulain Comforted" and Stevens' "The Owl in the Sarcophagus" will sum up the differences in the American and the European view

of death. In this study, it is also necessary to examine Blake, Shelley, Keats and Browning in order to understand Yeats; and Emerson, Whitman, and Dickinson to understand Stevens, as well as other poems by Yeats and Stevens.

Yeats in "Cuchulain Comforted" is saying about death what Shelley and Browning said which is that the consciousness of death's necessity makes us question mankind's purpose of action that is not communal. But, the dignity of dying for a poet demands a solitary questing made of action that allows for a community only as poet-as-hero. This view upholds the traditional European view that death is good poetic material and that it allows the poet to pass a "Last Judgement" upon himself. Death is a social phenomenon and must provide us with a "vision of the communal."

The American poetic view of death, on the other hand, is not religiously denied nor is it transformed into something rich. It is not a social act, but rather only "another assertion in the self's expansiveness, another huge effort to subsume the universe." In Stevens' "The Owl in the Sarcophagus" Stevens makes death an ultimate act of solitary fulfillment such as the act of writing a poem.

Today's whole poetic movement is toward a "progressive internalization" of all quests, and

Yeats is the most Romantic and the most like American poets because he defied that which is societal and external. Yeats summed up the Poet's superiority when he said, "The world knows nothing because it has made nothing, we know everything because we have made everything."

72.10 Burtner, H.W. "The High Priest of the Secular: The Poetry of Wallace Stevens." ConnR 6 (1972): 34-45.

Like the modern playwright Luigi Pirandello, Wallace Stevens attempts in his art to deal with the chaos of modern life. Stevens and Pirandello believed that life and experience are dynamic by nature and that the line between illusion and reality is difficult to draw.

Stevens is the "high priest" of poetry which celebrates a "final belief" as stated in his poem "Asides on the Oboe" because the "final belief" will serve as a new reality that enables modern man to deal with the chaos in his life.

Stevens is as serious a poet as there is in our age, and his poetry is difficult to understand due to his wealth of language, as well as his extensive use of meditative / philosophical materials. We see the ghosts of Plato, Descartes, Hegel, Berkeley, Nietzsche, Aquinas, St. John, Whitehead, Wahl, and Simone Weil in his work.

Stevens' key terms of "imagination" and "modern reality" aid him in his priestly interpretation of the secular. The "imagination" must deal between reality and the mind or as Stevens' says "between us and the object." His "modern reality" is a world where our awareness of it also includes in part a projection of ourselves in it. Therefore it must reflect "temporality, change, process, and autonomy from older schemata." Therefore, this "modern reality" is our secular world. In conclusion, Stevens' poetry is essentially religious because it seeks a way of life to help us deal with the present. It also declares the "grandeur" of the world without referring to a traditional God.

2.11 Caldwell, Price. "Metaphoric Structures in Wallace Stevens' 'Thirteen Ways of Looking at a Blackbird.'" JEGP 71 (1972): 321-35.

Though Stevens' "Thirteen Ways of Looking at a Blackbird" is one of his most anthologized poems, it is, nevertheless, opaque in that few scholars have attempted to explain "its structure as an organized work." By analyzing it as a demonstration of Stevens' ideas on the nature and use of metaphor, it will reveal structural elements and explain the stanza order in a dialectic and symmetrical way.

Each stanza contains a metaphor consisting of two terms which would correspond to Stevens' idea of the imagined and the real. Each interaction then resolves

itself in terms of a "thing-as-idea" or a "thing as thing," which then may interact with each other as secondary metaphors. This poem assumes that there "is a sense in which the imagination is part of nature," and a sense that "reality is a part of the imagination." The poem cannot yield its essential reality because it is only captured in and of itself. This poem is not a reductionist effort to reduce the "irreducible" but rather in the "contention" with reality.

72.12 Eder, Doris L. "Stevens' Never-Ending Meditation." StuTc 10 (1972): 19-32.

In Stevens' poetry we find a "perpetual oscillation" between imagination and reality. He is always searching for that which will sustain the mind in the face of reality. Though Stevens felt that imagination was the composite of man's faculties and the only way to penetrate reality, he was haunted by the fact that we must nevertheless see everything through the medium of our own minds. So, reality for Stevens became the interaction of matter and spirit.

Stevens uses this "interdependence of opposites" as the origin of change and the "source of delight" or "bringer of renewal." He was a "dualist" in that he desired to unite two things into one thing because they are two.

There are over 100 of Stevens' poems containing "it is as if . . ." which may show he was influenced

by Vaihinger's The Philosophy of 'As If.' These hypotheses allow Stevens to test his analogies and metaphorical resemblances in enlightening reality and giving it meaning. He was never able to reach reality but only to journey towards it. For that reason, his poetry is unresolved and open-ended which provides for us a never-ending source of meditation.

2.13 LeMaster, J.R. "Stevens and Eliot on the Mind of the Poet." ForumH 10.3 (1972): 27-30.

2

T. S. Eliot believed that the poet's mind is a receptacle that seizes and stores countless "feelings, phrases, and images" which unite when all the particles are present to form a new compound. The "feelings, phrases, and images" which come from the poet's sensitivity to life, as well as from his readings, may lie dormant for years and then reappear in verse as a result of "great imaginative pressure." Eliot sees the poet's task as one of maintaining the traditions of the society into which the individual is born, such as the Christian tradition of the Catholic Church and the Divine Right of Kings.

Stevens, on the other hand, sees the mind as the conscious self which is bound to the matter of the body. He sees "being" as a combination of mortality and an interdependence of the mind and the world. His lifetime of poetry searched for the boundary that determines where the mind ends and

where the world begins. Instead of a tradition to be maintained, Stevens saw a world of flux in an age that has abandoned a belief in God. He believed that because poetry seeks out the relation of men to facts, it creates a fictitious existence, and that poetry at its highest level is synonymous with utmost truth and therefore religion. Therefore, he believed that the poet's mind creates itself and its world.

72.14 Lensing, George. "'A High-Toned Old Christian Woman': Wallace Stevens' Parable of Supreme Fiction." NDEJ 8.1 (1972): 43-49.

Though Wallace Stevens' "A High-Toned Old Christian Woman" is categorized as one of his "anti-mythological" poems because it debunks traditional Christianity, it is the role of poetry in the highly ironic debate that is important. The speaker's argument should be taken as an illustration that poetry is the supreme fiction as is stated in the first line. Therefore, it is a poem about poetics that dramatizes poetry as a fiction which supersedes the "fiction of Christianity."

72.15 Poulin, A., Jr. "Crispin as Everyman as Adam: 'The Comedian as the Letter C.'" CP 5.1 (1972): 5-23.

Though the theme of Stevens' "Comedian as the Letter C" is commonly thought of as the development of a poet or of the tension between the mind and the imagination, there is much evidence (both external and internal) to warrant another reading of the poem.

Rather than tracing the development of a poet, this poem traces the development of a "composite man, a kind of modern day Everyman" who, in effect, is the mock-hero representation of Adam (the American version). His experiences, then, represent the major theme of the poem's antimythological theme which briefly stated is the "futility of the American quest for innocence."

Stevens himself made statements which contradict the idea of Crispin as a poet. In a letter to Ronald Lane Latimer he called Crispin a "profitless philosopher," and said that he (Crispin) represents the unembellished lives of millions of people. In a letter to Renato Poggioli he called the poem "anti-mythological" because "the central figure is an every-day man who lives a life without the slightest adventure except that he lives it in a poetic atmosphere as we all do."

Also, critics have referred to Crispin in various common ways such as: "every man of taste," "a melange of masks," "the representative self," "a modern ego," "a sensibility." The most convincing evidence can be found in the poem's opening lines which suggest he is a composite representation of the species.

72.16 Rawson, C. J. "'Tis Only Infinite Below': Speculations on Swift, Wallace Stevens, R. D. Laing and Others." EIC 22 (1972): 160-81.

Stevens' poem "Frogs Eat Butterflies, Snakes Eat Frogs, Hogs, Eat Snakes, Men Eat Hogs" is about the relationship of poetry to the process of life and death. The "Bland belly-sounds" are the ugly call of reality, and the ugliness frees us from "poetic" sentiment so that we can see the "true" poem. It is a never-ending process.

Swift's poem about poetry, "On Poetry: A Rhapsody," shows images of "self-nourishing reciprocal feeding." This poem is famous for its "picture of universal devouring in the animal kingdom." Also in this poem, poets and fleas are like this, only it is the smallest who bite the greatest in an unending cannibalistic chain. Swift is dealing here with bad critics and bad poets. It is important to note the infinite flea-biting chain which is endlessly negative and applies to poetry which has "an upper but no lower limits."

R. D. Laing's meditation "The Bird of Paradise" is a journey into the self and it explores the "radical madness of the human condition." Laing's example of a psychologist exploring man's alienated condition is not that of a scientific observer, but rather one of compassion and self-implication. What is important, again, is the understanding of the interplay between "configurations of imprisoning circularity, of limitless (ad infinitum) escalation,

and of starkly polarised opposites." In other words, your mind can become a prison because of the limitless "process of self-entrapment." Stevens' cycle is a never-ending process, Swift's chain is infinite, and R. D. Laing's self-discovery is that of limitless escalation.

.17 Reeve, Amanda H. "In Retrospect: Wallace Stevens." TC 1048 (1972): 44-46.

Wallace Stevens, who was born in 1879 to a successful attorney with business interests in a bicycle factory, was harrassed by "ambivalent choices" between a legal career and, as he wrote, "minute particulars." He had a love of the French language that is evident in his letters to Elsie Moll, and he had gourmet tastes that could only be partially provided by the Harvard Club.

His language of the imagination is original. His habit of wishing to "synthesize reality with the imagination" always remained with him.

Stevens' poetry evokes an imagery through color symbolism. In "The Man with the Blue Guitar," for example, the poem is like a newly painted canvas of discursive philosophy. This poem as Stevens stated, is confined to the study of poetry and includes his thoughts and attitudes about reality, imagination, and their interrelations.

Though he knew many of his contemporaries personally, Stevens remained aloof from the literary

scene. Before joining the office of the Hartford Accident and Indemnity Company in 1916, he had published a slim volume entitled Phases and the poem "Sunday Morning." By 1934 he was a wealthy vice-president of the Hartford Insurance Company.

Stevens is an Epicurean because his abstracted reality is like the atomist theories of the Epicureans. He believed in the power of the imagination over the intellect. At 44 years of age Harmonium was published and he continued to publish poems and essays until his death in 1955. His language is elegant and possesses Eastern metaphysical thought combined with "lightness and panache."

72.18 Riddel, Joseph N. "Interpreting Stevens: An Essay on Poetry and Thinking." Boundary 2 1.1 (1972): 79-97.

Paul Valéry asserted that the poet must be an "authentic philosopher" capable of "right reasoning and abstract thought." In other words, the poet's thought is not in what he says as much as it is in "the very act of thought and its handling." Martin Heidegger, on the other hand, argued that poetry and thinking are the same, and join together in the "act of saying or the act of speaking what is otherwise unknown." But, as Heidegger realized, this definition goes against the history of Western thought where the "subject lies at the center of all thinking about reality."

Heidegger felt that Socratic thought misinterpreted a more primordial original language where "thinking and being, or logos and physics, existed reciprocally in the sameness of their indifference." He also felt that Western thought erred in "elevating logos to the status of Being, giving priority to thought." So, Western civilization lives in the history of "an onto-theological metaphysics" (a dualism where the ontology derives "being from Being" and the "theology is derived from God"). The History of literature, as well as the history of criticism cannot be separated from this onto-theological metaphysics; but, according to Heidegger, we have maintained the rhetoric of that tradition.

The death of God also meant the death of man as the Center of his own study. Based on the Platonic emphasis of Logos (thought and later being), Emerson attempted to "reify the central man" which "lends authority to a secular humanism." Stevens has attempted to restore "man to his centrality." For Stevens, there cannot be a "whole poem" because the "act of the mind" cannot be read only in terms of the totality of the "self-referential process." Stevens was insistent on "decentering" or "interpreting the myth of the center." So as Valéry said, where the importance is on "the very act of thought and handling" Stevens finally brings the question of "central Man" or "major man" into being so that all interpretation

("all poems of 'the act of the mind'") pointed to itself.

.19 Riffey, Madeline S. "The Wallace Stevens Collection at the University of Miami." Carrell 13 (1972): 16-18.

The Charles Lewis Morgan collection at the University of Miami Library has a Wallace Stevens Collection consisting of 233 items. Lewis, who was Assistant Director of Special Collections at the Library, gave 95 items related to Stevens. Upon Lewis's death, a memorial fund has subsequently augmented the original Morgan gift.

Included in the collection are signed and limited editions of Stevens' work which includes various printings and bindings of the same work. There are also anthologies dating back fo 1899, as well as "Esthétique du Mal" in Arabic.

There are also many magazines which contain Stevens' work before he published his first book, Harmonium, in 1923. In addition, there is the galley proof for Stevens' Letters; Selected and Edited by Holly Stevens, and two original letters.

72.20 Sampley, Arthur M. "Wallace Stevens: Executive as Poet." MQ 13 (1972): 213-28.

Because of Stevens' successful career as a business executive as well as a poet, he represents a new type of American image as was rarely encountered in the nineteenth century and which has not yet been fully explored in American literature. He was

successful and above all a realist because he was forced as a businessman to face an ever-changing set of circumstances which required his imagination to adapt to the future.

Stevens is a product of a rationalistic system of education, and he became skeptical of his past religious values. He did, in fact, represent the philosophy of the managerial class.

Like Matthew Arnold, Stevens believed that poetry could and must satisfy the needs which faith that was ineffective could not do. Stevens' fundamental poetic problem was addressing and helping man confront a chaotic reality which cannot be comprehended. To this end, Stevens implored man to use his imagination to "give reality form and glitter." So, poetry became an act of creation because it shapes our imagination and therefore our reality.

Stevens' most striking attribute is his blending of "hard-headed skepticism and romantic imagination." This tension between the poet and the skeptic remains unresolved and intense.

72.21 Silverman, Stuart. "The Emperor of Ice-Cream." WHR 26 (1972): 165-68.

Wallace Stevens' poem "The Emperor of Ice-Cream," like his other shorter poems, is complicated by a lack of clear statement within the poem about its meaning and about where its center is to be found. Because

of this, it is necessary to read the entire poem before one can "read" it in search of an ordering kind of principle which will then be the "supporting network of significance" to all other parts of the poem.

In "The Emperor of Ice-Cream" the line that reads "The only emperor is the emperor of ice-cream" sums up the poem and its world. Thus, the world of make believe which is the only world the emperor of ice-cream could rule, seems to reject a "supra-mundane God." However, the ironic attitude of the speaker gives us a grostesque view of death wherein we can celebrate our "make-believe" lives.

The poem then does not develop point by point but rather by a "surrealistic unfolding of events" with no clear meaning which culminates in a central meaning. "The work of art exists as an inseparable if difficult unity embodying, resolving, and yet holding separate the quasi-dramatic pictorial elements, the major anti-thesis, a vision of life and death, and a philosophy of meaning itself."

DISSERTATIONS

72.22 Ackerman, Robert D. "Native of Earth: The Growth of Wallace Stevens' 'Fresh Spiritual.'" DAI 32 (1972): 5771A. U of Florida.

"The point of this study is that Stevens' poetry functions primarily as myth, that is, as

an abstract poetic environment creating the grounds for sacred experience of a physical world. It is mythic in largely three ways: it is a screen of language existing between the imagination and external reality; it resembles primitive myth in growing out of the natural elements and in its portrayal of the poet as magus; it reaches toward experience of presence, activated by love and by sensitivity to the mystery within and without.

"My aim is to set the stage on which Stevens' poetry takes place, and then to track the growth of his fresh spiritual [sic] through readings of the major longer poems. The dimension of Stevens' stage are more than philosophical and more than aesthetic; his greatness as a poet derives especially from his courageous spiritual integrity and from the depth of his vision. His spiritual [sic] develops out of his faith in the immediate moment of sensory experience over against his inherited romantic myths, religious or aesthetic. As he decreates in his poetry these former modes of perception, in their place enter powerful presences of nature, fresh mythic forms creating a new mode of perception. . . ."

72.23 Judd, William Edward. "The Metrics of Wallace Stevens." DAI 35 (1972): 6717A-18A. Columbia U.

". . . . In his search for order Stevens found iambic pentameter a useful medium for giving order to his poems, especially the longer ones. This

traditional meter is also a way of constantly reminding the reader that he is listening to ceremonious utterance that bases its authority on imagination as well as on perceptions of reality.

"So complex does Stevens' iambic pentameter become that, in order to discover tendencies in it, an I.B.M. computer and an I.B.M. card sorter prove valuable tools. A computer program is offered that provides some indication of the relative regularity of blank verse scanscions fed into it. The computer confirms the tendency toward diversity in the history of Stevens' blank verse. The card sorter arranges lines into metrical types, which are then printed out, providing a thesaurus of Stevens' metrical patterns from a large sample of his work . . . ."

72.24 Lynch, Michael M. "Self and the Selves in Three Long Poems by Wallace Stevens." DAI 33 (1972): 6920A. U of Iowa.

"In the later poems of Wallace Stevens, the Self is a force which seeks, in the medium of poetic speaking, a pleasing and momentary balance between inevitably inadequate configurations for itself (the selves) and the changing environment which stands over against them. The Self and selves inform, centrally, both themes and styles of the poems discussed here: Notes Toward a Supreme Fiction (1942); Esthétique du Mal (1944); and The Auroras of Autumn (1948).

"Stevens' critical prose during the 1940's and '50's addresses the issue of personality as it relates to poetry. He appeals to a mechanistic psychology to explain the relation, often espousing the absolute determinism of personality in the realm of style. But the poems repeatedly counter this determinism. In Esthétique 'the necessity of being / Himself' is called 'the major tragedy,' and the poem seeks to transcend such a necessity. . . ."

72.25 Morris, Adelaide K. "Imaginations' Hymns: Christian Metamorphoses in the Poetry and Thought of Wallace Stevens." DAI 32 (1972): 6992A. U of Minnesota.

"If, as Stevens noted in his 'Adagia,' 'it is the belief and not the god that counts,' two implications follow: it is necessary to find a sufficient fiction, one recognized as a fiction and yet felt as an exquisite truth, and it is no longer necessary to separate aesthetics from faith. The Supreme Fiction can, Stevens believed, become 'immeasurably a greater thing than religion.' As the Supreme Fiction overthrew the Supreme Being, however, it assumed many of the forms, symbols, and patterns of thought inherent in traditional religion . . . ."

72.26 Pennypacker, Virginia B., "Masks and Voices in the Poetry of Wallace Stevens." DAI 33 (1972): 5193A. Bryn Mawr C.

"Wallace Stevens declares, in 'The Creations of Sound,' that in poems 'we say ourselves . . . in

speech we do not speak.' His letters and essays reinforce the poem's statement that the intrusive subjective voice of the poet could limit a poem's essential freedom of expression. The persona becomes Stevens' characteristic means of incorporating into poetry both the vital particularity of the individual and a universality of human feeling.

"Any consideration of the use of personae by a poet of our own age must raise questions about this device in the poetry of Pound, Eliot and Yeats. My first chapter examines briefly the distinctive handling of mask and voice by these three poets on a selection of their early poems. . . . The study of Stevens' masks and voices proceeds chronologically, beginning in Chapter Two with the short poems of Harmonium. . . . In the personae of 'Notes Towards a Supreme Fiction,' discussed in Chapter Four, Stevens presents a varied cast of 'dramatis personae' within a long poem carefully balanced in theme and form. The personae embody man's need for a vital energy of mind to achieve the supreme synthesis of human capabilities which offers a satisfying view of life.

"The final chapter concerns the new unassuming kind of voice and mask appearing in the late poems, that of the poet himself, as he continues to seek new ways to establish a sanction for life in poetry.

"The problem of modern subjectivism and epistemological dualism, which stem from traditional Cartesian thinking are central to the concerns of the American pragmatists, William James, C. S. Peirce and John Dewey, as well as to the poetry and poetics of William Carlos Williams, T. S. Eliot, and Wallace Stevens. This dissertation is an inquiry into the solutions presented by each of these writers to the problems of perception and knowledge inherent in the dualistic hypothesis. According to this hypothesis the subject and object of perception constitute radically distinct kinds of phenomena, or realms of being, irreparably cut off from one another and capable of interaction only on a precarious basis. The main contention of this dissertation is that the American philosophers and poets under study have developed new modes of perception and cognition that are no longer based on the limited premises of dualism.

"The principal doctrine developed by the pragmaists is referred to by Stephen Pepper as 'contextualism.' This doctrine constitutes a 'world hypothesis' or world-theory intended to account in structural terms for the totality of the world's evidence. The contextualist contends that everything in the universe, including the so-called knowing subject, must be understood as an aspect of a <u>context</u>, or of a series of interpenetrating contexts, and thus may not

legitimately be regarded as a fact isolated from all other facts. Every fact is embedded in a situation of context which is a more or less complex structure consisting of a fluid field of constituent elements pervaded by a dominant quality. The pervasively qualitative aspect of a situation binds the disparate elements--including the physical and mental--into a unity, thereby demonstrating that the traditional dichotomy of subject and object is an arbitrary analytical distinction, useful for some purposes, but in no way descriptive of absolute structures of fact.

"Concepts and methods of structuralist esthetics are adapted to the specific needs of the dissertation, which uncovers what could accurately be called 'contextualist deep structures' in major works by the poets named above. This phrase is used to indicate that the basic cognitive and perceptual organization intrinsic to the poet's sensibility and underlying the surface structural and thematic elements of his poetry, resembles the contextualist vision of the world's structure in certain fundamental respects. Williams' esthetic principle 'no ideas but in things' in Paterson, Eliot's theory of 'durational time' in Four Quartets, and reality in Notes toward a Supreme Fiction may all be explained on the basis of contextualist principles regarding the basic structures of fact and of man's cognitive and perceptual experience.

Thus taken as an aggregate the work of the poets and philosophers under study comprises an impressive breakthrough into a wider experience and expanded definition of mind, which goes beyond the limited Cartesian construction of experience. Exposition of the main outlines of this breakthrough in modern American thought is the central concern of this dissertation."

72.29 Silver, Roger H. The Absurd in Wallace Stevens' Poetry: A Method of Explicating Modern Poetry. Diss. Walden U, 1972. Wash., D.C.: ERIC, 1972. ED 070 080.

Wallace Stevens' poetry reveals a dualistic view of reality. We see reality as a physical world of objects and a spiritual world which we must perceive through the imagination. Stevens celebrates illusion because it is a means of creating beauty. Therefore, Stevens' optimistic search for meaning in the absurdity of human existence makes his achievement unique in the literature of the absurd.

This study is instructive in that it provides a guide, based on an existential point of view, to interpreting Stevens' poetry, as well as a guide to other modern American poets whose attitudes are similar to those of Stevens.

72.30 Storey, Robert Franklin. "Pierrot: A Critical History of a Mask." DAI 33 (1972): 5751A. U of CA, L.A..

"Pierrot, white-faced zanni of commedia dell' arte, is a ubiquitous figure in modern painting, music, film, and literature. Picasso and Roualt, Shoenberg and Stravinsky, Carné and Fellini, Eliot and Stevens have all given him a prominent role among the personae of their art. A character of such wide-ranging and popular appeal undoubtedly should repay study as a figure in his own right, and it has been my purpose in this dissertation to trace both the fortunes and bequests of the character in an attempt to plumb the sources of his fascination.

"My approach has been both critical and historical. In Chapter I, I suggest possible sources for Pierrot's character in Italian commedia dell'arte and describe his role in the seventeenth-century French comedies where, as a 'type,' he first appears. Subsequent chapters trace his passage from the theater of his birth to the tréteaux of the eighteenth-century Parisian fairs, from which he moves on to the pantomime stages of the Boulevard theaters and, thence, into the poetry, playlets and contes of French writers--Gautier, Banville, Riviére, Margueritte, Huysmans, Verlaine. A chapter devoted entirely to Pierrot's role in the poetry of Jules Laforgue leads to a final discussion of his appearance, under various pseudonymous guises, in the work of T. S. Eliot and Wallace Stevens. I have been concerned with the main line of development

of the figure and, except for a brief but necessary excursion into English pantomime, have not strayed from this path. Any discussion of Pierrot's appearances outside France, England, and American poetry has, therefore, no place in my study. . . ."

.31 Tollaksen, Timothy K. "Wallace Stevens' Idea of Man: The Development of a Modern Humanist Poetry." DAI 33 (1972): 3677A. U of Wisconsin.

"Viewed as a whole, Stevens' poetry is an attempt to locate and introduce into experience an objective human order which would, as the successor of the divine order of religion, serve the cultural function of unifying experience in an aesthetic rather than a mythic manner. Stevens found this objective human order in the idealist concept of a fictively transcendental (intersubjective) self in which all experience is seen to take place. If poetry is considered to be the attitude in which empirical appearance is seen as appearance--performed in language, it exemplifies the participation of thought generally in the single a priori structure of mind which, according to Kantian idealism, provides thoughts's coherence and unity. It was according to this rationale that Stevens considered poetry to be the key to the formation of a modern humanism. . . ."

72.32 Walker, Carol Kyros. "The Longest Resonance: A Comparative Study of Keats and Stevens." DAI 33 (1972): 5695A. U of Illinois.

"Stevens' radical modernism is the best reason for linking him to Keats, for in the essential likeness of their poetry and thought we see far more of a premature modern in Keats than a modern romantic in Stevens.

"Stevens commits himself to the imagination as a poet of the early nineteenth century world. Ironically, however, the imagination he values is most like that of a maverick among the Romantics, Keats. If Stevens reclaimed the imagination for modern poets, he was able to do so chiefly because he embraced an idea of the imagination that was already headed toward modernism. What Keats began to articulate and Stevens gave full expression to was the idea of a secular imaginaton, one that is consigned to the actual world as opposed to a world beyond the natural, and one that is both creative and remedial. . . ."

CHAPTER III

1973

BOOKS

73.1 Edelstein, J.C. Wallace Stevens: A Descriptive Bibliography. Pittsburgh: Pittsburgh UP, 1973, + 429 pp.

This bibliography is based on the solid foundation of Wallace Stevens Checklist and Bibliography of Stevens Criticism (1963) by Samuel French Morse, Jackson R. Bryer, and Joseph N. Riddel, and Wallace Stevens: A Preliminary Checklist of His Writings: 1898 - 1954 by Samuel French Morse.

The cutoff date of materials for this bibliography was 1971 for periodicals and 1972 for books. The materials are categorized as follows: A. Books and Separate Publications; B. Contributions to Books; C. Contributions to Periodicals; D. Miscellany; E. Translations; F. Musical Settings; G. Recordings; H. Dedicatory Poems and Poems Referring to Stevens; I. Books About Stevens; J. Books Partially About Stevens and Articles in Books; K. Articles About Stevens in Periodicals; L. Book Reviews; M. Dissertations.

73.2 Fussell, Edwin. Lucifer in Harness: American Meter, Metaphor, and Diction. Princeton: Princeton UP, 1973, + 182 pp.

The title is taken from an early poem by Robert Lowell called "Between the Porch and the

Altar" where Lucifer, loosely speaking, is the "frustrated and rebellious American poet in harness to the English language and English literary tradition."

This triptych of essays addresses the "fundamental dilemma of American poetry in the fields of meter, metaphor, and poetic diction." The premise is that a theory of American poetry is legitimate only if it can accommodate Poe and Whitman and also connect them with Pound, Eliot and Williams for continuity. Hart Crane and Wallace Stevens are the next most important poets, but are not essential to the argument. Emerson is considered for his ideas and the "bad" poets such as Bryant and James Russell Lowell are indispensable to show how and why American poetry can go wrong. There is also some mention of Emily Dickinson, Edwin Arlington Robinson, and Robert Frost. The essays are organized by a progression of styles related to meter, metaphor and diction.

73.3 Kessler, Edward. Images of Wallace Stevens. New Brunswick: Rutgers UP, 1973, + 267 pp.

The French Critic Sainte-Beuve described the Symbolist poets as having given the readers the "most to imagine," the ones who "suggest the most," and the ones who "leave the reader with much to study and finish." In addition, he said the new

reader prefers the "vague, the obscure, the difficult" if it is combined with greatness. These terms which describe Symbolist poetry have also been used to describe the poetry of Wallace Stevens. The meaning in Stevens' poetry lies in the language without reference to a cultural background or special knowledge of a subject outside the poetry. Stevens' poetic development cannot be traced in a linear fashion as can Yeats or Eliot because Stevens started with his own maturity and continued to develop it. For example, the themes he established in Harmonium were continued in variations, while arranging "familiar images into new combinations."

Because, as Stevens wrote in a letter to William Carlos Williams, he expressed the importance in his poetry of a "fixed point of view" whereby the process of the world to adjust to that point of view is a process of flux, he was able to use images, some of which are major and controlling. This study uses parts of poems to help uncover a pattern of images. Stevens' language is abstract and his images change with emotion and are therefore grounded in the "particulars of the world." Stevens' images such as: "north, south, statue, wilderness, music, sea, sun, moon and various colors" are metaphors which become symbols by repetition which evokes associations. These symbols constitute a kind of symbolic system which is not rigid, but rather flexible in that

symbols may "suggest indefinite and sometimes even contradictory meanings." They are what Suzanne Langer calls "art symbols" with no set meaning but rather "import" which avoids literal and limited readings.

CHAPTERS

73.4 Frye, Northrop. "Wallace Stevens and the Variation Form." Literary Theory and Structure: Essays in Honor of William K. Wimsatt. Ed. Frank Brady et al. New Haven: Yale UP, 1973. 395-414.

The model world Stevens creates with his conception of "supreme fiction" denies "reality" because it does not exist. At the same time, this denial allows a "potential reality which becomes a growth out of reality itself" which is the opposite of "decreation." Because the imagination grasps a changing reality, it affords itself a life in the continuous present, or "things as they are." It is the poet's occupation to help us focus on the paradox between imagination and reality.

PERIODICALS

73.5 Atchity, Kenneth John. "Wallace Stevens: 'Of Ideal Time and Choice.'" RSWSU 41 (1973): 141-53.

Although the theme of Wallace Stevens' poem "Of Ideal Time and Choice" is the "transformation of reality through the poet's imagination," which is central to all Stevens' major works, the poem is

unique in many ways. For example, the first eleven stanzas is one sentence. The twelfth stanza is grammatically independent and resolves the poem. In addition, the poem does not display certain elements which are characteristic of Stevens' more popular poetry such as a specific location. For example, in "Arrival at the Waldorf" and "Ideas of Order at Key West" there is a certain force derived from references to a particular place. Whereas, in "Of Ideal Time and Choice" that specific force is missing; the poem has a more universal scope because of its generality.

In conclusion, the question of the poem defined by its resolution is not "What is poetry?" but rather "Who is the poet?" The answer, then, is that any man can create his infinite world of the imagination or be a "hero in his own world."

73.6 Bloom, Harold. "Wallace Stevens: The Poems of Our Climate." Prose 8 (1973): 5-24.

Though many believe Stevens to be a poet of the caliber of Yeats and Rilke, there is much criticism to the contrary. The British, in particular, find Stevens an upper-class mock-Platonist, and others are weary of his poems about poetry itself. However, it is his ability to address the solitude within us, and to show us the gap between us and the object which makes him a great and uniquely twentieth century poet.

7 Butscher, Edward. "Wallace Stevens' Neglected Fugue: 'Variations on a Summer Day.'" TCL 19 (1973): 153-64.

Wallace Stevens' obsession, or poetic center, was "reaching the conscious core of creation through the very implements and techniques of that creation." In other words, he believed that the artist must use the reality he has to achieve a transcendence so that the "existential universe" is subordinate to the "metaphorical" one. "Variations on a Summer Day" is a "penultimate" attempt to paraphrase a musical composition (a fugue) which structurally reinforces his poem's obsession with the higher reality of the imagination.

73.8 Doggett, Frank. "The Transition from Harmonium: Factors in the Development of Stevens' Later Poetry." PMLA 88 (1973): 122-31.

Wallace Stevens, unlike most major figures, left a series of evidence which showed his willingness to recall a train of thought leading to the creation of a poem or to his opinions about the nature of poetry. In general, his letters attest to the fact that his changing thoughts after Harmonium are subjective and involve: "Ideas of excellence, habits in thinking, habits of work." In addition, his style changed with his changing conception of poetry as art which led toward a tendency of abstraction. For example, when Harmonium was written, Stevens believed in the idea of "pure poetry" or the "idea of images and images alone." However, by the time he wrote the poem

"Ideas of Order" he was using symbols "almost instinctively" and was "intent on the abstract import that the symbols implied." He commented that in order to avoid abstractness in writing, he instinctively searched out that which expresses the abstract but which are "not in themselves abstractions."

He also acknowledged that his concept of what a poet should be and the concept of poetry itself changed on a daily basis. Finally, he defined poetry as having a dual nature because it was "objective fact that was physically present in language" and also "an experience in the mind of the individual reader, thus something interpreted as well as created."

73.9 Ensor, Allison. "'Tennessee' in Wallace Stevens' 'Anecdote of the Jar.'" SHR 7 (1973): 315-21.

In Wallace Stevens' personal letters, which were released by his daughter and published in 1966, there are references to at least three personal trips he made to Tennessee. One reference, in particular, states that he viewed Tennessee with two minds: sometimes he liked it and sometimes he loathed it. Therefore, Stevens' reference to "Tennessee" in "Anecdote of the Jar" is not arbitrary, but rather reflective of his own personal experience and attitude.

10 Hudea, Ana M. "'Peter Quince at the Clavier' by Wallace Stevens--A Linguistic Analysis." AUB-LG 22 (1973): 43-50.

A linguistic analysis of Stevens' poem "Peter Quince at the Clavier" demonstrates a strict connection which exists between "formal elements and the idea they suggest." Such an analysis also reveals certain artistic effects. This poem bears up under such an analysis because the poet himself seemed dedicated to "rendering his ideas in the most accurate form." For example, the two main clauses of the second part are "Music is feeling" and "Thinking of your blue-shadowed silk is music." Though they are separated by an elliptic sentence and a comparative sentence beginning with "thus," they are still connected by certain elements. In other words, the subject of "music" in the first clause becomes the direct object in the second clause, and the presence of a gerund in the first clause could be related to the one in the second.

As the linguistic analysis bears out, the poem has also been compared to a symphony where the first part is a moderato; the second, andante; the third, allegro molto vivace; and the fourth, moderato andante. Rosenthal says that each section has certain echoings of the others.

73.11 Johnston, Jane Travis. "A Metaphor for Paradise: Wallace Stevens' Philosophical Use of Metaphor." ELUD 1.3 (1973): 1-17.

Our imagined world can only be imagined insofar as it "resembles the world we live in." In other words, we can only compare terms as we can say them in a language or think of them in a language. We use familiar conceptions to think of imaginary beings. So, our ability to make metaphors is "directly related to our capacity to imagine other realities, to envision paradise."

Stevens wanted to write the "epic of disbelief" because it is disbelief which the world adopted as its mode. But, the images from which "metaphors for paradise" evolved had worn out because they no longer related to the reality of men's lives.

Stevens sought to restore a way of dealing with (talking about) disbelief--a structure wherein chaos could be named. He felt that in talking about disbelief, it could transform men's lives. He stated in "Three Academic Pieces" that "Identity is the vanishing point of resemblance" and that metaphor is the "creation of resemblance by the imagination." In other words, we name things we cannot define, and, when a poem circles the thing to identify with metaphor, it approaches but never reaches "the definition of the thing itself."

Freud spoke of the extraordinary language of the Egyptians because many of their words were compounds containing opposites such as "oldyoung,"

"farnear," and "blindloose." Freud uses this concept to illustrate the unity of opposites in dreams. Likewise, this concept is vitally important in a discussion of Stevens' use of language because he says that our conceptions of things are relevant (meaningful) only insofar as we can measure them against other conceptions such as the relevance of pleasure "as it is distinguished from pain." So, then language must deal with the contradictions of life, and metaphor makes us aware of an identity of a thing we could never name by use of resemblances which incorporates contrasts.

73.12 MacCaffrey, Isabel G. "A Point of Central Arrival: Stevens' 'The Rock.'" ELH 40 (1973): 606-33.

The poems of "The Rock" unite to form a "final soliloquy" which is the "dialogue of a mind with itself." Here Stevens urges us to think of people and places outside his created world to figures who exemplify triumphs of an age. The twenty-five poems which make up "The Rock" were never published alone. They are poems about endings and beginnings and "ends that are also beginnings." Together, like "The Whole of Harmonium" which is Stevens' title for his life's work, it is much more than the sum of its parts. Instead, it is as Marie Borroff states "an imaginative edifice of interrelated concepts, images, and symbols which acquire a cumulative power as we gain familiarity with them in the course of our reading."

73.13 McBrearty, Paul. "Wallace Stevens' 'Like Decorations in a Nigger Cemetery': Notes Toward an Explication." TSLL 15 (1973): 341-56.

The central theme of Wallace Stevens' poem "Like Decorations in a Nigger Cemetery" is the significance of death and dying which is combined with the counter theme which involves the relation between reality and the imagination. Though this poem has the unifying elements of time, place and theme, it nevertheless creates an impression of disunity. Also, there is virtually no complete explication of this poem, though an essay by Helen Vendler comes close to it.

In this poem Stevens counsels us in the idea of nothingness where death is the end of everything. Added to this, is the poem's assertion that by use of the imagination we are able to transform the objects of the external world such as death and face them with something near calmness and resignation.

73.14 Mulqueen, James E. "Man and Cosmic Man in the Poetry of Wallace Stevens." SDR 11 (1973): 16-27.

Throughout history, the "Cosmic Man" has been a fiction which represented man's "inner psychic image" more than any "concrete outer reality." However, this ancient and universal symbol who "embraces and contains the whole cosmos" appears in many myths and religious teachings as "Adam," as the "Persion Gayomart," as the "Hindu Purusha," and as

a "giant on the horizon" in Thomas Hobbes' Leviathan. In other words, this "archetypal symbol of the Self" symbolizes mankind's drive to be human. Stevens referred to this giant as the "sum of all individual expressions of man's concept of himself."

In Stevens' "The Man with the Blue Guitar" he faces the problem of reconciling man with his "heroic visions of Cosmic Man." Stevens deals with the war-time view of "Cosmic Man" which is that of a heroic soldier in his "Examination of the Hero in a Time of War." This hero or "Cosmic Man" then is an idea or emotion or feeling. The "Cosmic Man" is the "man of imagination who seeks to be himself" because there is nothing higher. Our visions of the "Cosmic Man" are fictions because they are work of the imagination. He becomes "humanity's supreme fiction." Whether or not Stevens was aware of the archetypal nature of the "Cosmic Man," he provides interesting examples of a "modern version of an ancient and universal symbol."

73.15 Murray, Charles J. "Wallace Stevens' 'The Man on the Dump.'" ConP 1.2 (1973): 1-5.

Wallace Stevens' "The Man on the Dump" is not only a satire about romantic pretentiousness, but also provides insight into his poetic theory.

Romantic pretentiousness is based on a theory of Nature which misunderstands reality to be "some

extrinsic higher reality which merely resides in or manifests itself in ordinary phenomena."

Stevens' necessary condition for good poetry is a "strength of reality" which transforms reality by seeking the "solid, significant core of existing things."

3.16 Neill, Edward. "The Melting Moment: Stevens' Rehabilitation of Ice Cream." Ariel 4.1 (1973): 88-96.

In Wallace Stevens' poem "The Emperor of Ice-Cream" he uses "ice-cream" to refer to a world that is viewed in accordance to the "Pleasure Principle" which Stevens defines in The Necessary Angel as a "poetic doctrine of pleasure in resemblances and metamorphoses as they occur in the world-as-perceived." The poem then becomes paradoxical because the line "The only emperor is the emperor of ice-cream" necessitates evoking the "Reality Principle" which R. H. Pearce defines as "assuming the limitations of a Freudian Reality."

In "The Emperor of Ice-Cream" we are told that there is no force in traditional moral theology because of the finality of death and that there is nothing stable beyond the laws of nature. Stevens' use of the word "concupiscent" is an "illiterate, impressionistic" way which signifies the process of becoming desirable. Such words with ending like "-escent, -issant" signify a "coming into being."

This goes along with the poem's meaning which is that only in our imaginative life can we conjure up things according to the "Pleasure Principle." Therefore, things seen under the aegis of the "Reality Principle" cannot be dealt with artistically.

Death is seen in this poem by Eugene P. Nassar as "encapsulating a neutral notion in that it is an absolute and without memorial." The attendants do not mourn the deceased because she has become pure object. The affirmation "Let the lamp affix its beam" is the "voice" of the "mass-man in the 'elitist parterre of this very exclusive' poetry."

73.17 Richards, Robert F. "Hemingway and Stevens' 'Poetry of Extraordinary Actuality.'" Descant 17.4 (1973): 46-48.

Stevens' letters confirm his belief that Hemingway's prose is poetic in that it exemplifies "extraordinary actuality." This seems to be an extension of Stevens' idea that reality is "the necessary angel," and that "The Necessary Angel is not the imagination but reality," which was written in a 1954 letter. In other words, he felt Hemingway attempted to escape from the imagination in terms of realism and realistic detail.

Stevens believed that Hemingway's prose is a "poetry of the subject" in which "consciousness takes the place of imagination."

18 Sastri, P.S. "Stevens, the Romantics, and Santayana." IJAS 3.1 (1973): 39-46.

Poetry is a unity which is created when the images, thoughts, and emotions of the individual mind are synthesized by the power of the imagination. This construct (unity) was called "architectonic thought" by Coleridge. Stevens calls it "abstract" because it is not an object or event in reality. Once a poem comes into being, Stevens thought of it as a world which is created by the union of the imagination and reality. The imaginative man would delight in, as Stevens said, "the pleasure of powers that create a truth that cannot be arrived at by reason alone, a truth that the poet recognizes by sensation." Thus, Stevens perceived change as life's basic principle and began to record the "changing consciousness of a changing world."

Stevens followed the Romantic tradition in the rejoicing in the spirit of life and the contemplation of similar passions, and as Wordsworth stated "as manifested in the goings-on of the Universe, and habitually impelled to create them where he does not find them." Wordsworth referred to this unity as "transformation."

Stevens was also greatly influenced by Santayana who advocated the building of a new "reality of sensation" which repairs experience. Santayana said it was the poet's duty to "disintegrate the fictions of common perception" and then to

recreate them through the imagination just as Stevens did in "Notes Toward a Supreme Fiction."

3.19 Semel, Jay M. "Pennsylvania Dutch Country: Stevens' World as Meditation." ConL 14 (1973): 310-19.

Stevens' growth as a poet can be traced by observing his poetry around the 1940's when he suffered grave family problems and tracing the events of his life and the poetic elements which reflect his Pennsylvania Dutch origins which appear throughout his later poetry.

Because of his sister's death and his daughter's insistence to drop out of school because of the war and to go to work, Stevens became obsessed with tracing his heritage. He even joined the "Holland Society," which marked him exclusively as a descendent. So, many of his ancestors and places from his ancestral past began to appear in his poetry such as hs maternal great-grandfather, John Zeller in "The Bed of Old John Zeller." Stevens' ancestors were a combination of "pioneer's individualism and primitive power" and "the mystics' spiritual eye."

So, Stevens' understanding of his past helped him rid himself of illusion and thus gain an understanding of how the past through his poetry could be used to address and define the problems of the present.

.20 Smithson, Bill. "Wallace Stevens' Theory of Poetry." ELUD 1.2 (1973): 29-45.

Stevens wrote a body of essays about the nature of poetry which are collected in two volumes, The Necessary Angel and Opus Posthumous. It is essential for students of Stevens' poetry to use this prose as a valuable source which contributes to the theory of poetry, and also because this prose represents his ideas on poetry which are unobtainable in the poems. Therefore, an understanding of five categories will assist in comprehending Stevens' poetics: 1) the definition of imagination and reality and their relation to each other; 2) the definition of the nature of poetry; 3) the way the poet and poetry function; 4) truth in poetry; and 5) the personality of the poet in poetry.

Stevens defined reality as "not that external scene but the life that is lived in it." He defined imagination as "the sum of our faculties." He added that the imagination was not separate from reason and that "when they act in concert they are supreme." The imagination and reality, then, have a "universal interdependence."

Stevens felt it was the purpose of poetry to "contribute to man's happiness" and that the poet gives "life to whatever savor it possesses." He asserted that the poet has no sociological or political obligation. He felt that though poetry

and philosophy are united, the "use to which they put their ideas separates them." In other words, the "philosopher seeks integration for its own sake," but the poet seeks integration that is sufficient for "some quality that it possesses, such as its insight, its evocative power for its appearance in the eye of the imagination."

Stevens stated that part of the problem of defining poetry is that it is "a process of the personality of the poet," and the subject of the poet is "his sense of the world." In this light, Stevens reasserts Henry James' point that ". . . the deepest quality of a work of art will always be the quality of the mind of the producer."

73.21 Tompkins, Daniel P. "'To Abstract Reality'" Abstract Language and the Intrusion of Consciousness in Wallace Stevens." AL 45 (1973): 84-99.

Stevens' style differed from that of the Imagists in that he was abstracting and generalizing in style. His use of three devices of abstraction and their interrelationship show a movement toward a "central point" "that itself risks becoming elusive and general." They are: abstract diction, general or aphoristic statement, and the verb "to be." Abstraction pushes toward identification which is "the vanishing-point of resemblance."

73.22 Turco, Lewis. "The Agonism and the Existentity: Stevens." CP 6.1 (1973): 32-44.

There are three kinds of poets--professionals, amateurs, and agonists. Professionals dedicate their lives to writing poetry; amateurs use poetry as a vehicle to a larger end; and agonists, such as Coleridge and Ransom, write few poems but many essays. Stevens was an agonist who, like some others, worked his theoretics out in his poetry. He spent his entire writing career writing poems about poetry.

Because the modern world was unable to believe in God and religion, Stevens substituted poetry and a system of aesthetics in order than man could enjoy his life--the life of the mind itself. In order to write about such abstractions, he needed, to use Eliot's term, "objective correlatives" (where an abstraction is made concrete in terms of a metaphor). This object then would become the "vehicle" carrying the weight of the "metaphoric equation," and subsequent meaning would arise out of an understanding of this "symbology."

Stevens became an agonist-evangelist for a new kind of salvation through poetry. Unfortunately, as he grew older, Stevens felt a need to give his system to others which reduced his poetry to the level of "art for Art's sake," just as "religion had been invalidated." Stevens undermined his own previous contention that there is no meaning beyond what the "creator" imposed on the universe. There is a decline in Stevens' later poetry because his

concepts became more important than the craft and began to "overbalance the language." He became "a philosopher in verse."

DISSERTATIONS

3.23 Bryan, Nancy Lee. "A Place for the Genuine: Elizabeth Bishop and the Factual Tradition in Modern American Poetry." DAI 34 (1973): 4245A. Claremont Graduate S.

"The poetry of Elizabeth Bishop has often been termed 'original.' Her verse is descriptive, reporting the minute but significant details of an object's appearance either overlooked or ignored by the ordinary observer, and it clearly originates in the poet's uniquely sensitive perceptive abilities. But the genuine uniqueness of Miss Bishop's concrete and objective poetry can also be understood more fully by tracing the origin and development of the impulse toward factuality manifesting itself in American literature, first in nineteenth-century prose and secondly, derivatively, in twentiety-century poetry. The first chapter treats three of Miss Bishop's predecessors in the search for factuality--William Carlos Williams, Marianne Moore, and Wallace Stevens--and examines briefly what was so compelling about the idea of factuality in poetry that it was attractive to poets of such widely diverse natural proclivities. . . ."

.24 Caldwell, Thomas P., Jr. "Concepts of Reality and the Imagination in Wallace Stevens." DAI 34 (1973): 1896A. Tulane U.

"Everyone agrees that Wallace Stevens is a romantic poet, but Stevens departs radically from many of the concepts and values which he associated with romanticism. His world-view is neither religious nor organic; he does not mythologize nature, or base his theory of poetry upon a distinction between the conscious and unconscious mind; he does envision paradise, but as a potentiality of chaos without the imposition of any concept of perfection or unity. His life-long celebration of the creative imagination, therefore, seems especially remarkable because he rejects many of the beliefs which explain and support the concept of the imagination in the tradition he inherited and chose. . . ."

73.25 Flake, Carol L. "Demoiselles and Paramours: Wallace Stevens' 'Ad Hoc' Muses." DAI 34 (1973): 1905A. Tulane U.

"The female characters in the poetry of Wallace Stevens function as embodiments of the world outside the poet which are arrayed in familiar images from his own imagination. As personal mythological avatars of the 'female' component of his psyche, they contain the world's otherness; they provide compensation for the mind's isolation and become helpmeets [sic] in the act of creation. I intend in this dissertation to demonstrate the function of these 'brides' or 'paramours' in Stevens' articulation of the poet's

fundamental desire to fulfill his perpetual longing for harmony in the "fictional" concord of a wedding of the imagination and reality. . . ."

2.26 Hartley, Peter Eugene. "Ecology and America." DAI 34 (1973): 4262A-3A. U of New Mexico.

"The present basis of our society implies the inevitable destruction of the environment. The considerations which make this evident also make nonsense of the distinction between capitalism and socialism. Further, if we wish to save the environment we must abandon the scientific world view. The crucial question is a question of values, and values have an aesthetic basis. That is, values have a mystical basis.

"Though my approach to it is more or less anthropological when I begin, American literature provides the indispensable basis for my examination of the shape and quality of actual American life, seen in ecological totality as a dynamic functional interrelationship with the 'environment.' Of course, the point is that 'culture' and 'environment' are not finally distinguishable, nor are the 'individual' and the 'environment.' The biota is a larger aliveness, not ultimately definable, which comprehends all aspects of human life as well as the life of what we call the 'environment.' The life of the biota includes not only the aspects of human life that biology can describe, but all human culture and the

emotional life that culture organizes and displays. . . . In addition to dramatizing the dominant value system which operates to degrade the biota, American literature develops an alternative value system based on an alternative aesthetic which we can find set forth, often despairingly, in certain works, and which all our most characteristic and essential literature tends to imply. The core of my dissertation is my presentation of that alternate aesthetic as I see it in the works of Henry Thoreau, Robinson Jeffers, and Wallace Stevens. I emphasize its overwhelming ecological significance. Crucial to my presentation are various suggestions regarding Thoreau in Sherman Paul's The Shores of America, and the entire line of argument regarding Jeffers and Stevens which forms the climax of Wilson O. Clough's The Necessary Earth. . . ."

72.27 Kingsley, Lawrence Wilson. "The Modern Elegy: The Epistemology of Loss." DAI 34 (1973): 779A-80A. U of Wisconsin.

"Poems like Yeats' 'In Memory of Major Robert Gregory,' Lowell's 'The Quaker Graveyard in Nantucket,' Stevens' 'Esthétique du Mal,' or Tate's 'Ode to the Confederate Dead' attest to the fact that a poet's best or most notable work tends to take elegiac expression. At the same time that poems of this calibre continue to be written, a critical account of the modern elegy is yet to be obtained. Principal modern elegies are accorded

attention in the study of the individual poet and in discussions of the contemporary temper, but their commonality as elegies remains to be demonstrated. I submit that the modern elegy is determined by the artist's self-definition in respect to loss. This technique opens the elegy to access from three perspectives--as a generic concept, as a context of the age's intellectual outlook, and as a revelation of the poet's major concerns. . . . Ultimately, I offer a new interpretation of the elegy based on the belief that in its modern phase the elegy is concerned not so much with death or the dead person, but with how the living apprehend loss."

73.28 McNamara, Devon. "Life as Motion: A Study of Fluctuation in the Poems of Wallace Stevens." DAI 34 (1973): 5192A. N.Y.U.

"The poems of Wallace Stevens, from Harmonium to Opus Posthumous, explore Stevens' changing perceptions of the external-internal world; in this process they act out, in their behavior as poems, those perceptions. That is, the poems literally undulate; appear, oscillate, and disappear, the way objects perceived in the world do. Kinds of fluctuations characterize the way the poems begin and end, the shape they take technically, and their intellectual and emotional substance. . . ."

73.29 Merod, James Barrett. "The Language of Freedom and the Imagination: William Carlos Williams, Wallace Stevens and Theodore Roethke." DAI 34 (1973): 3417A-18A. Stanford U.

"Recent critics of modern American poetry have characterized the poet as being on a quest for salvation in which he becomes his own hero. In this view of the poet, as L. S. Dembo outlines in his book, Conceptions of Reality in Modern American Poetry, (Berkeley, Calif., University of California, 1966), 'suffering becomes meaningful, and the poet becomes a hero not for what he achieves but for what he endures.' While I agree that the three poets of my study each search to make an identity that involves the recognition of and a struggle with personal suffering, I think an emphasis upon their self-created heroism misses the complexity of their relation with the act of writing poetry. The problem that Williams, Stevens and Roethke each deal with in separate ways is the problem of the relationship between consciousness and language. This is a self-conscious problem with each because all three are aware that language and the writing of poetry are not effortless relevations leading to truth and self-affirmation. . . ."

73.30 Mollinger, Robert. "Wallace Stevens' Idea of Man." DAI 34 (1973): 327A-8A. Indiana U.

"Throughout his poetry Wallace Stevens searches for a description of the central man, an idea or abstract of the typical man's characteristics, and his image of this man varies according to his view of the world, which vacillates between a naturalistic

fatalism and a romantic idealism. . . . He accepts the imagination, as long as it is connected to reality, and, at the same time, he acknowledges, without his former fatalism, the naturalistic basis of the world. He seeks a realistic position between his extreme idealism and naturalism, and, accordingly, he modifies his view of man. Rejecting the ideal hero and the comic clown as appropriate images, Stevens resolves to accept both the existing evil and the potential good in man. Recognizing man's position in the natural world, he presents a humanistic outlook."

73.31 Santos, Maria-Irene R. "Poetry in Hesperia: A Study of Wallace Stevens." DAI 34 (1973): 1293A. Yale U.

"This study presents Wallace Stevens as a self-conscious western poet, the reluctant heir of English and American Romantic poetry. Overwhelmed by the wealth of his inheritance, Stevens still has the courage to imagine his own poverty, the absence of imagination which, if it deprives him of the comforts of a gorgeous sun, yet grants him the 'possibleness' of a diminished poetry of his very own. Moreover, in questioning his place within the realm of poetry, Stevens also questions man's place in the world, and, although in both cases the view is not very heartening--man and the poet being both latecomers--Stevens still finds, from the frustrated boldness of 'Notes' on the contented sufficiency of 'Of Mere

Being,' an 'earthly' message of fulfillment to convey. . . ."

73.32 Susko, Mario. "The Realist of Imagination: A Critical Essay on Wallace Stevens' Poetry." DAI 34 (1973): 5998A. S.U.N.Y.

"The basic assumption of my dissertation is that Stevens' poetic categories, the imagination and reality, can be discussed from a linguistic point of view. The interdependence of the imagination and reality shows inself [sic] in Stevens' poetry as the relation between a connotative and denotative functioning of language. One of Stevens' primary aims was to explore the ways in which poetry behaves through language. . . . The second part of the dissertation attempts to trace the structure of Stevens' poetry as it becomes expressive through poetic symbols. . . ."

73.33 Walker, Kenneth. "Wallace Stevens' Poetry: A Search for Supreme Truth." DAI 34 (1973): 4295A. U of Georgia.

". . . . For Stevens, creating poetry is a moral act. Trying to fix the bearing of men in reality, he explores in poetry the validity of traditional Christianity, the ways in which man can be reconciled to the finality of death, the relationship of the self to the external world, and the possibility of finding supreme truth in a supreme fiction in which one can suspend disblief."

CHAPTER IV

1974

BOOKS

74.1 Beckett, Lucy. Wallace Stevens. London: Cambridge UP, 1974, + 222 pp.

A collection of quotations from Wallace Stevens' essays and poems about the nature of poetry. Beckett has arranged these quotations thematically, reads them closely, and comments on them.

74.2 Juhasz, Suzanne. Metaphor and the Poetry of Williams, Pound, and Stevens. Lewisburg: Bucknell UP, 1974, + 292 pp.

Imagist theory attempts to emphasize the objective, the particular, the precise, the concrete, and the visual. Three major modern poets, Williams, Pound, and Stevens, altered this tradition through their use of the metaphor, which placed the objective in a dualistic context.

The use of metaphor allows a separation between the dual aspects of experience while concentrating upon the object itself. This dualism manifests itself for Williams, between idea and thing; for Pound, between emotion and action; for Stevens, between abstract and concrete, all of which are variations on the more general dichotomy between imagination and reality. "Patterns of metaphor create a nondiscursive method by which to link and develop images into a complex, long work."

.3 Middlebrook, Diane Wood. Walt Whitman and Wallace Stevens. Ithaca: Cornell UP, 1974, + 238 pp.

Stevens, like Whitman, shares the poetic theory ultimately derived from Coleridge's concept of the imagination. This concept, which was translated into American idioms by Emerson, defines the imagination as having two levels, a workaday and a creative state of mind. It is the poet who transcends his own ego in the creative mode thus enabling him to write universal truths. This theory manifests itself in the poetic myths of Whitman and Stevens by use of the heroic "I," and the actions of the fictive ego.

74.4 Morris, Adalaide Kirby. Wallace Stevens: Imagination and Faith. Princeton: Princeton UP, 1974, + 205 pp.

This book considers the forces of Stevens' life which led him to religion and examines his poems which critique the old faith, along with his efforts to construct a new and more encompassing faith. The basis of his new faith is considered along with "reformulations" of the old dogma. Stevens' personal salvation is discussed through examination of the beliefs embodied in poems from Harmonium to "The Rock."

PERIODICALS

74.5 Bevis, William. Stevens' Toneless Poetry." ELH 41 (1974): 257-86.

Stevens' use of "nothing" or "nothingness" in a poem is important because it is an "inversion of

the true subject." So, by telling us what we are not, we begin to understand who we are. Some of Stevens' poems are toneless in that they convey no feeling because they "articulate a non-feeling state of consciousness." So, the poet is ambivalent such as in "The Snow Man" because he is neither "affirming, denying, or caring." Consequently, Stevens' late poetry often treats a subject "obliquely, theoretically, and even with confusion or misunderstanding."

74.6 Carrier, Warren. "Commonplace Costumes and Essential Gaudiness: Wallace Stevens 'The Emperor of Ice-Cream.'" CollL 1 (1974): 230-35.

Wallace Stevens wrote several remarks about "The Emperor of Ice-Cream." In one remark he said that it was his favorite poem because it seemed to remain fresher and that it was conceived as "an instance of letting myself go." In another remark, he said that the poem was not about ice cream but rather about "being as distinguished from seeming to be." Several other remarks by Stevens refer to the poem as a complete idiom unto itself.

In a letter to William Carlos Williams, Stevens analyzes his poetry as being the result of the "constantinteraction of two opposites" which are the real and the unreal. Stevens is an "aesthete who asserts the survival of the aesthetic experience in the midst of the commonplace." Williams' poem

"Tract" may well have been a stimulus for "The Emperor of Ice-Cream." However, it is more likely that Shakespeare's "The Phoenix and the Turtle" was the real model for it. Shakespeare's line, "Truth may seeme, but cannot be" is similar to Stevens' "Let be be finale of seem." Also, both poems are structured in "staging orders for a funeral" and are written in the imperative.

74.7 Caws, Mary Ann. "Now a Piece for Our Climate: Apology for an Interior Journey." Centerpoint 1.3 (1974): 25-27.

Stevens' "The Poems of Our Climate" is an inward journey toward the perception that the mind is never at rest because it always longs for the "composed and compounded, the imperfect."

Because of man's innate imperfection, even the perfection of a sublime environment would not preclude man's search for ideas. Stevens says that "In a village of the indigenes / One would have still to discover. / Among the dogs and dung, / One would continue to contend with one's ideas."

74.8 Edelstein, J. M. "The Poet as Reader: Wallace Stevens and His Books." BC 23 (1974): 53-68.

Today, there are over two hundred of Wallace Stevens' personal books remaining, only a handful of which are from his youth. These are in the possession of his daughter, Holly Stevens, at this time. Unfortunately, in 1963 which was not long

before her death, his widow called in a bookseller who carried off many shelves of books from their Hartford house. Also of an unfortunate nature, the bookseller must have merely added these books to his regular stock rather than noting that they were Stevens' personal books because few if any have ever surfaced in spite of possible personal incriptions by the poet as was his habit.

Stevens spent his adult lifetime collecting French books, good examples of printing, the best art books, the best editions of authors he was interested in, works of philosophy, and bindings. Book buying, like his love for nature, were in his blood. The inscriptions he wrote on books are an education in themselves. On one book in particular he said that the book purchase was in lieu of going to a football game, and then he gave the final score of the game as Harvard 17, Yale 0.

74.9 Flake, Carol. "Wallace Stevens' 'Peter Quince at the Clavier': Sources and Structure." ELN 12 (1974): 116-20.

It is likely that Wallace Stevens based some of the sources and structure of "Peter Quince at the Clavier" on Shopenhauer's "psychological observations" in his essay, "Our Relation to Ourselves." Loosely stated, the passage states that it is possible for an artist to give a concert alone with only one instrument because of the "unity of his own

consciousness." In addition, Stevens probably chose the clavier as an instrument because it may also mean a keyboard which is the metaphor the French use for an artist's range of possibilities. Also, in French Symbolist poetry the clavier is a metaphor for the heart. Therefore, Quince explores his emotional and artistic range, as well as his artistic ability to articulate that range.

74.10 Fleissner, Robert F. "Stevens' 'Of the Surface of Things': An Echo of Faust." AN&Q 12 (1974): 115-16.

There is evidence that lines from Goethe's Faust, which depict colors and color changes, influenced Wallace Stevens. Both Stevens' "Of the Surface of Things" and "The Man With the Blue Guitar" show evidence that he was aware of the similar color symbolism which is the crux of Goethe's Faust. Also, Stevens, like Goethe, was very concerned with the psychological importance of color and images which use "alchemical metaphor."

74.11 Fleissner, Robert B. "Stevens in Wittenberg: 'The Emperor of Ice-Cream.'" RSWSU 42 (1974): 256-60.

The title of this essay is derived from Gerhart Hauptmann's attempt to solve Hamlet's problems by producing his own dramatic production, "Hamlet in Wittenberg." Likewise, a study of "Hamlet" reveals Stevens' use of the "dilemma of the Danish Prince" in "The Emperor of Ice-Cream." There is a great similarity in Hamlet's lines (2686-87) which state,

"Your worm is your onely Emperor for diet," and Stevens' line, "The only emperor is the emperor of ice cream." Also, both lines contain death imagery.

In addition, Hamlet's line (257), "Seemes Madam? Nay, it is: I know not Seemes" is not unlike Stevens' line, "Let be be finale of seem." Samuel French Morse, in a recent critical volume, concluded that Shakespeare provided Stevens with a model for many of his great lines. Also, since Stevens had a Lutheran background, he could possibly have borrowed from the play because of its Lutheran implications.

74.12 Furia, Philip. "Nuances of a Theme by Milton: Wallace Stevens' 'Sunday Morning.'" AL 46 (1974): 73-87.

Stevens' "Sunday Morning" echoes an awareness of writers such as Keats and Whitman which reflects the "early consciousness of those dead poets."

In particular, Milton's "Paradise Lost" is echoed in "Sunday Morning" where Michael describes to Adam how Christ will return to earth. The major difference here in thought, however, is that Milton's paradise is the earth that "shall all be paradise" and in Stevens' paradise the earth shall have "seen all of paradise that we shall know." As we learn to ponder the Miltonian idea of a "changeless paradise" we can be free to believe Stevens' "fiction of a changing earth." In any case, Stevens' poetry such as "Sunday Morning" which echoes Milton is a good example of Eliot's prediction that it is in "the most individual

parts of a poet's work" may be where the "dead poets, his ancestors assert their immortality most vigorously."

74.13 Green, Timothy. Abstract: "The Idea of Irony at Key West: Wallace Stevens' 'The Idea of Order at Key West.'" CCTEP 39 (1974): 63.

Stevens' poetry is a testimony of his "devotion to the human imagination as a way of salvation." The imagination cannot be autonomous and must adhere to reality. Many of Stevens' poems become works of aesthetic instruction which emphasize this inter-dependence between the imagination and reality. Stevens' poems use an ironic method which persuades the audience "out of a naive acceptance of the autonomy of the imagination." "The Idea of Order at Key West" is a salient example of the ironic method.

74.14 Hill, James L. "The Frame for the Mind: Landscape in 'Lines Composed a Few Miles Above Tintern Abbey,' 'Dover Beach,' and 'Sunday Morning.'" CentR 18 (1974): 29-48.

Though the history of art does not show a "lack of awareness" of nature, it is difficult to define the intellectual effect of landscape on our concept of physical nature. Perhaps the painting "Mona Lisa" lies in the juxtaposition of two mysteries, one being human (the caverns of the mind) and one being non-human (the caverns of nature).

Actually, myth was for the ancients a way to understand "mind or nature, basic psychology and

basic science." The Romantics rejuvenated myth in several ways such as: the Platonic myth of the "prior existence of the soul," the world existing from old; Prometheus, the creator, as a "metaphor for reconstitution of the world as idea"; Psyche as a way of entering the unexplored regions of the mind; and the legend of Empedocles's suicide as a way of pointing out the dangers of the mind's dialog with itself. So, there has always been a quandary over the equivocal nature of the relation of the mind to its surroundings.

Three poems in particular share a common theme and strategy which I call "the declining power of the word or poem to mediate between the mind and thing." The poems are: Wordsworth's "Tintern Abbey," Arnold's "Dover Beach" and Stevens' "Sunday Morning." In all three poems the poets attempt to "educe meaning from the landscape," then, move into the mythic realm or the realm of faith.

74.15 McDaniel, Judith. "Wallace Stevens and the Scientific Imagination." ConL 15 (1974): 221-37.

Aldous Huxley spoke in 1923 that modern poetry had no method of dealing with the abstractions of modern science, where in a poet's mind the ideas are a "passion and a moving force." Forty years later, he said that "science sometimes builds new bridges between universes of discourse and experience hitherto

regarded as separate and heterogeneous." Stevens' poetry, particularly in The Rock, has illustrated this and expanded the concept of a poetic idea. In addition, he created a framework in which a poetic discussion of the nature of life is possible and meaningful in much the same way Yeats used a mythic framework and T. S. Eliot used a religious framework to do so.

So, Huxley would maintain that Stevens' viewpoint is necessary in a world of science that can no longer be looked at "as a set of symbols." In conclusion, the world is intrinsically poetical and means only itself. It is significant because of the "emormous mystery of its existence" and because we are aware of it.

74.16 McIlvaine, Robert. "Stevens' 'Frogs Eat Butterflies, Snakes Eat Frogs, Hogs Eat Snakes, Men Eat Hogs.'" Expl 33 (1974): Item 14.

Stevens' poem "Frogs Eat Butterflies, Snakes Eat Frogs, Hogs Eat Snakes, Men Eat Hogs" is seldom given much critical acclaim because it is not believed to hold any complex poetic statement. However, the title is frequently discussed as it forcefully expresses a viewpoint. This title was taken by Stevens from The Devil's Dictionary (first titled in 1906, The Cynic's Word) by Ambrose Bierce. As a definition under the word "Edible" the definition states: as "Good to eat, and wholesome to digest as

a worm to a toad, a toad to a snake, a snake to a pig, a pig to a man, and a man to a worm." Of course here mankind repeats the cycle whereas in Stevens' title man is the end of the food chain. Also, Stevens uses a butterfly instead of a worm. Stevens implies that the man who has "no subjective or poetic sensibility, is nothing more than a hog of hogs." It could be Stevens derived this attitude from The Devil's Dictionary definition of "Pig" as "An animal (Porcus omnivorus) closely allied to the human race by the splendor and vivacity of its appetite, which, however, is inferior in scope, for it sticks at pig."

74.17 McNamara, Peter L. "Wallace Stevens' Autumnal Doctrine." Renascence 26 (1974): 72-82.

Wallace Stevens embraces art as a doctrine which elevates the artist to the level of the prophet. Because he believes that "skepticism and indifference enfeeble the spirit," he asserts that in this age of man's "disbelief" or "indifference to questions of belief," poetry and painting and the arts in general are a compensation for what has been lost (belief). Stevens concludes that searching for the "supreme truth" is a "search in reality" or "through reality" for some "supremely acceptable fiction."

Stevens explains the necessity for the use of "some supremely acceptable fiction" because it is a

way to attach the poet and the imagination to reality because, otherwise, they are not attached to reality.

In his later years, particularly in his poem "The Auroras of Autumn" Stevens continues to profess and demonstrate his artistic courage by emphasizing his "doctrine of earth." He does so by affirming the high calling of the artist, and by making the failure of one "supremely acceptable fiction" the motivation for a "new plunge into reality."

74.18 Mizejewski, Linda. "Images of Woman in Wallace Stevens." Thoth 14 (1974): 13-21.

Wallace Stevens uses a variety of figures for his female characters in his poetry in addition to the standard female archetypes, such as the earth mother, the femme fatale, or the muse. One example is the "witness" figure, such as the woman who "dreams a little" in "Sunday Morning" and the "blue woman" in "Notes Toward a Supreme Fiction." The "blue woman," for example, functions in the poem to "remember" and to "name" what she sees from the window. Another unusual figure for a woman is the artist-figure in "The Idea of Order at Key West." If we assume that such figures are not arbitrarily female (that is, Stevens might have easily substituted the male in place of the female), then Stevens must have connected womanhood with some of his theories of reality and creativity. He appears to link the feminine presence to what he calls in The Necessary Angel the "inter-dependence of the imagination and reality."

In Stevens' poetry, human figures usually represent universals rather than individual characters. As Frank Doggett points out, Stevens' men and women are really Man and Woman or a "universal" couple. Likewise, his historical characters are abstracted and are "figures" rather than people. Nanzio Nunzio in "Notes Toward a Supreme Fiction" becomes the universal spouse because she is the "woman stripped more nakedly / Than nakedness." She becomes a major metaphor for Stevens, then, when he treats man's relationship--or marriage--to reality.

Stevens uses the "woman figure" to represent one of his key concepts which is the integration of mind and reality. Throughout his poetry, the epistemological question of whether there is a reality separate from the mind is constant. The "woman figure" then is used by Stevens to integrate the imagination with reality, thereby giving some order to reality. For example, the "woman" in "Sunday Morning" is able to "accept the flux of individual physical events without permanence" and the "blue woman" in "Notes Toward a Supreme Fiction" creates order by "naming" reality.

Stevens believed poetry has a dual nature: "the objective and physical language" and "the experience of the mind of the reader." For example, the "idea" or "true subject" in "Sunday Morning" is the "impossibility of permanence and the necessity of flux and change" while the "essence" or "poetry of

the subject" is "sound, imagery, and organization." The reader must decide whether or not the "appearance of the woman and her role" in the "poetry of the subject" has some connection to the "true subject" of the poem.

Alfred E. Whitehead's philosophy of "the individual entity and its value as a unit of constant change and process" is a concept that has influenced Stevens greatly. For example, the woman in "Sunday Morning" accepts "particular physical entities in their inevitable cycle of life and death" with the value of that cycle as the center of the poem. The woman is also part of the meditation scene along with the other entities (the refreshments, the quiet of the morning). Because it is necessary to capture this moment when an individual entity must demonstrate change as process, the idea of "resemblance" as Stevens states in "Three Academic Pieces" is a "significant component of the structure of reality." In other words, "resemblance" binds things together. The female, then, is used by Stevens as a "binding together" and as a "link" between phenomena. The use of the woman figure frequently synthesizes and may be connected to the woman-as-cycle, the birth cycle or the menstrual cycle.

The woman in "Sunday Morning" has no specific age nor any other womanly associations such as beauty or ugliness. Therefore, her image escapes "particularly motherly connotations" and thus encompasses a much

wider concept of womanhood. Also, in "Woman in Sunshine" a reference to a "disembodied" woman points up another even wider concept of womanhood in Stevens' work. The spouse is thought to be "both reality and the world of imagination. The duality of the imagination and the world is united through the spouse." This image then is bound not only with the reunion of nature and mind, but with the "temporality of the union, the inevitability of change, and the constant cyclic process of birth-consummation-death." Womanhood tends to represent fluidity, the idea of metamorphosis, things changing shape.

Therefore, we see womanhood images in Stevens' poems that are a historical, lyrical, and archetypal representation of womanhood. The complete key to poetry for Stevens is "some mind or imagination that orders, assembles, and concentrates on the particular." Nassar points out that in the "necessary ambiguity and simultaneity" of Stevens' world, the "narrow margin between what is real and what is illusion" is due to the mutability (changeability) of reality. Because of the connection of woman with the cycles and with the tides, it is easy to see the woman figure as part of the process of emptying and filling in the universe in light of traditional water imagery.

Stevens also uses woman as as seasonal concept in order to connect her with time and process.

Symbols of rebirth and recurrence evident in seasons are closer to the life and reproductive cycle of a woman. Finally, we see Stevens' reference to "Violets, doves, girls, bees and hyacinths" in "Notes Toward a Supreme Fiction" as "inconstant objects of inconstant change" and as momentary or fleeting. The woman is the changer and maker, "the spinner or weaver," or what Frank Doggett calls "abstracts" or "universals." Stevens sees his universal woman as the power that makes poetry possible, "a centering consciousness, mutability, fluidity, recurrence, and changing form" which are tenets of his own theories of fiction and reality."

74.19 Mollinger, Robert N. "Stevens' 'A Thought Revolved.'" Expl 33 (1974): Item 1.

Stevens' "A Thought Revolved" deals explicitly with issues (ideas) which are in "The Man With the Blue Guitar" with which it was published as a companion piece. The meditation of this poem or "the thought revolved" is the idea of man. This poem was written during 1937-42 when Stevens' work was concerned with the real character of man and the idea of replacing a belief in God with a Belief in an ideal man.

In "A Thought Revolved" the four sections show a distinct thought process of the poet. In the first section the woman has no belief in a god or an ideal hero. She is optimistic but without substance and at death must escape to a romantic view. The second

section contains a place where the poet can conceive a new religious symbol or idea. In the third section the poet celebrates this symbol called "earthly leader" though his ideal is recognized as a falsity ("an affable fable") and a "pleasing (but not credible) fiction." The fourth section portrays a real leader, who is not ideal but rather "a moralist, a whore master, and a beggar." In the end, man is seen as a "flaw" who can only have a "flawed leader."

74.20 Mollinger, Robert N. "An Analysis of Wallace Stevens' 'What We See Is What We Think.'" NConL 4 (1974): 4-7.

In "What We See Is What We Think" there are distinctions and discriminations which help to define most of Stevens' poetry. We see the "objective world versus the subjective world, the external versus the internal, the real versus the ideal, the eye of perception versus the mind of conception or imagination, fact versus metaphor, and finally there is a fundamental ambiguity in Stevens' attitude toward the elements in these dichotomies."

In this poem, the "time before twelve o'clock" is represented as "normal time' which is when fact is represented as fact and is seen by the physical eye. Some of the more unpleasant elements of "normal time" is that it is hellish and tormenting. "Twelve o'clock" is the end of "normal time" and the beginning of a "new sense of the world." The "afternoon" is when

the phantoms come and when the real becomes the ideal and the concrete becomes abstract and imagined by the mind.

Though the speaker seems to spurn the world of "normal time," he does not exalt the ideal world of the "afternoon." Instead, there is a fundamental ambiguity in his attitude which both discredits and aggrandizes the world of the ideal. This ambiguity is concerned not only with the worlds created but with the means of creation.

Between the title and the text we are unsure if what we see and what we think is valid and accurate, and whether or not there is a value to the worlds we find or create.

74.21 Mollinger, Robert N. "Hero as Poetic Image." PsyP 5.1 (1974): 60-66.

According to Stevens, his hero is "meant to alleviate the crisis of belief occurring in the Twentieth century." As early as 1934, Stevens implied in his letters a need to create an "image of a positive ideal to counterbalance his pessimism."

C. G. Jung says that modern man requires a "religious symbol which expresses his needs to achieve a synthesis in life." Likewise, Stevens states: "If one no longer believes in God (as truth), it is not possible merely to disbelieve; it becomes necessary to believe in something else."

Therefore, Stevens' image of the hero as an ideal man "appears as a symbol of romantic optimism, and in its complex imagery, it hints of the divine."

74.22 Rosenfeld, Alvin. "What are poets for?" APR 3.1 (1974): 33-36.

The German poet Hölderlin was little known in this country until Edwin Muir included one of his poems in his Journeys and Places (1937). Since then, Michael Hamburger and Martin Heidegger did extensive translations of Hölderlin which culminated in 1967 with Hamburger's Hölderlin, Poems and Fragments. This work shows Hölderlin as one of the purest of lyric poets and one whose classic forms are timeless and yet modern in their depth of religious and philosophical concerns. Heidegger has written essays comparing Hölderlin's poems with his own philosophical ideas about language and its relationship to ontology. Heidegger's major effort Sein und Zeit (1927) is preoccupied with "the problem of being," and he derives his formulations from philosophers in the pre-socratic period, German Metaphysics, and poets (especially Hölderlin) as well.

Stevens' letters reflect an interest in Heidegger and Hölderlin, and also commented on his own ability to read and write in German. Stevens, like Heidegger, addressed the question of what is poetic thinking or in Stevens' formulation, "What is the relationship between poetry and thought?" A major Hölderlinian

question which Stevens also addressed is what is the worth of poets in times of lean years? These questions prompted Stevens' formulation of the question, "What, then, is the nature of poetry in a time of disbelief?" He then answers that, "In an age of disbelief . . . it is for the poet to supply the satisfaction of belief." Stevens also felt that it is the poet who by "revealing reality" creates confidence in the world because he is able to remove from reality that which conceals it. The poet's perceptive imagination then decreates and allows for the possibility of a new creation.

74.23 Walker, Kenneth. "Stevens' 'The Idea of Order at Key West.'" Expl 32 (1974): Item 59.

Stevens' "The Ideas of Order at Key West" is usually praised for its beauty, as well as its study of the relationship between imagination and reality. In the poem the speaker meditates on how the mind perceives order and meaning from sounds and how the imagination then derives art such as song or poetry. Stevens personifies the imagination as a woman singing. So, though the woman's song and the sounds of nations created in the reader's (listener's mind) are separate entities, they are not mutually exclusive. Together they work to create a third entity--"an ordered world of meaning, created in the mind as the imagination interacts with the random sounds of the waves."

74.24 Walker, Kenneth. "Wallace Stevens as Disaffected Flagellant." MarkhamR 4 (1974): 26-29.

Stevens was disillusioned with the validity of Christianity in his early twenties but felt the need for a faith made disregarding it (Christianity) difficult. So, his early poetry reflects his efforts to free himself from a religion he cannot cling to or disregard. He felt the church had diminished in its role as an essential source of strength. He often points to the shallowness of modern life and the shallowness of some people's Gods who eminate from their imaginations.

The next stage in his emancipation from such religious holds is when he begins to treat Christianity as an illusion. By treating religion as a fiction, then, he is able to commend and recognize it and their attempts fo "fix the bearing of men in reality," and establishes poetry as "one of the sanctions of life."

74.25 White, William. "Everything You Wanted to Know About Stevens Bibliographically." ABC 24.6 (1974): 37-39.

Wallace Stevens is lauded as producing the best American poetry along with Robert Frost, T. S. Eliot, and Edwin Arlington Robinson. Also included are comments on the design and print of Stevens' Collected Poems which was published in 1954 in New York by Alfred A. Knopf and which had colophon notes in the back.

This list of addenda (books partially about Stevens, articles about Stevens in periodicals, and book reviews) is designed to supplement J. M. Edelstein's Wallace Stevens: A Descriptive Bibliography which, though published in 1973, had a cutoff date of 1971. Edelstein's bibliography is lauded as upholding the excellence of the Pittsburgh series, though lacking in colophon notes.

74.26 Woodman, Leonora. "'A Giant on the Horizon': Wallace Stevens and the 'Idea of Man.'" TSLL 15 (1974): 759-86.

The students of Wallace Stevens' poetry must deal with Stevens' quest for a "potential realm of order" while also accepting his complimentary theme that the world of relaity is disguised and hidden. Sometimes Stevens' quest for a "potential realm of order" embraces the world and other times is leads to the search for an "ultimate poem."

Roy Harvey Pearce, however, feels Stevens' term "ultimate poem" really represents the "mind's unceasing effort to touch the rock of selfhood." In other words, he sees Stevens' poems as a process which reveals the mind in the act of breaking down the "commonplace structures of reality" which is based on Stevens' view that "modern reality is a reality of decreation." Therefore, the "ultimate poem" can annihilate reality so that it may begin a new abstraction that leads "beyond poetry, beyond illusion, beyond vital assumption,

beyond the collectivity of iconic men, to man."

Though, no doubt, Stevens felt his "new reality" to be a superior stage of human development, his distrust of art as a valid expression of the human experience has left him to be misunderstood as he predicted, "One man opposing society / If properly misunderstood becomes a myth. / I fear the understanding."

DISSERTATIONS

74.27 Berns, Joan F. "The Late Poetry of Wallace Stevens (1940-1955)." DAI 35 (1974): 3722A. Brandeis.

"The premise of this thesis is that the last fifteen years of Stevens' career constitute a distinctive epoch. This late phase is a period marked by changes in his attitude toward the practice of poetry as a subject for theoretical speculation and for public advocacy. . . ."

74.28 Coyle, Beverly Ann. "An Anchorage of Thought: The Study of Aphorism in Wallace Stevens' Poetry." DAI 35 (1974): 5394A. U of Nebraska, Lincoln.

"Dictionaries and literary handbooks consistently use as the basis of their definition of aphorism the element of content--variously called the 'truth' or 'idea' of aphorism or its expression of a 'principle,' 'opinion' or 'accepted belief.' But to associate Wallace Stevens' aphoristic style with such definitions, is, in the case of some critics, to confuse that style with a propensity toward

didacticism and sententiousness. What I propose is a definition of aphorism which shifts the focus of concern away from an emphasis upon content to an emphasis on the linguistic structure of a statement. It is my contention that a reader responds to a statement as an aphorism essentially because its formal and thematic elements (sound and syntactic properties) create in him a sense of closure. Such closure (or centripetal force) can be established through the reader's response to the content of the statement--that is through his recognition of or familiarity with what the statement means. But his basic and initial response to the statement as an aphorism is to a seeming completeness in the linguistic structure of the statement--a seeming completeness produced by sound and syntax which may or may not include his perception of meaning.

"Such a definition provides a means of identifying various kinds of aphoristic expression in all of Stevens' poetry. . . ."

74.29 Deorksen, Leona M. "An Always Incipient Cosmos: A Reading of Wallace Stevens." DAI 34 (1974): 7226A-27. Mem. U of Newfoundland.

"This study has grown out of a conviction that, despite Wallace Stevens' increasing stature among critics and the accompanying increase in the amount of critical literature being devoted to his poetry in recent years, there is still a need for full-length,

detailed explications of individual poems. Consequently, I began to assemble a series of such explications. As the number of my readings grew and my understanding of the canon increased, I became convinced that Stevens' poetry has been slow in gaining acceptance not only because of its obscurity but because of the radical world-view it presents. My first chapter outlines this hypothesis and examines it in some detail.

"To support the idea it was necessary to present a comprehensive picture of the views resident in the canon and to present these not only in summary (since there is still considerable dispute over their exact nature) but through explication of a representative selection of poems. Thus, the main portion of the study, Chapters II to VI, is taken up with readings of items from The Collected Poems. These readings illustrate that the poetry demands an extension of our 'willing suspension of disbelief' to the point at which we acknowledge that belief in any logically consistent system of thought is a delusion, and that all such systems are falsifications of an ultimately incomprehensible reality.

"In the final chapter I examine the way in which evaluations of Stevens' poetry have frequently been influenced by an inability to accept a view so consistently devoted to the strange logic of contradiction. I suggest that such evaluations rest upon questionable criteria of value in poetry."

4.30 McCann, Janet P. "French Flowers: Baudelaire and Wallace Stevens." DAI 35 (1974): 1663A. U of Pittsburgh.

"Although Wallace Stevens' debt to a number of French symboliste poets has been explored, little has been said about his affinities with the father of symbolism, Charles Baudelaire. Stevens read Baudelaire's poetry and discussed it in speeches, letters, and his own poems. His comments indicate that he identified Baudelaire with a kind of poetry, the poetry of style, and with certain poetic themes, including that of first dymythologizing the world and then yielding to it. Stevens was clearly fascinated by Baudelaire, particularly Les Fleurs du mal, but he did not find Baudelaire's style and theme entirely suited to his own needs. His comments on the French poet show that he was attracted to and repelled by Baudelaire simultaneously; that he know the pleasure of yielding to Baudelaire's feminine Nature, but rejected this pleasure. . . . Much recent criticism has emphasized Stevens' position in the American tradition of poetry. This paper attempts to show, through a comparison of images, that Stevens' poetry is part of another tradition as well. This other tradition is represented by the Baudelairean imagery in Stevens' Collected Poems. It is partly the conflict in Stevens' poetry between these two very different ways of seeing and describing the world which gives the poems their unique character."

4.31 Meanor, Patrick Hugh. "T. S. Eliot and Wallace Stevens: A Concurrence of Careers." DAI 35 (1974): 7915A. Kent State U.

"T. S. Eliot and Wallace Stevens occupy antithetical offices of the poet. By comparing and contrasting their major poetic works chronologically, this study shall delineate the principal developments and achievements of these two influential poets. . . ."

4.32 Serio, John N. "'The Hermitage at the Center': The Poetics of Place in the Poetry of Wallace Stevens." DAI 35 (1974): 1672A (Notre Dame).

"The relationship of man to his place is a central concern throughout the poetry of Wallace Stevens. Moving from the early observation that man's soil is his intelligence, Stevens discovers that man must become the intelligence of his soil. Thus, at the heart of Stevens' poetics of place is a dialectic: though man lives in a place that is not his own, he must make of it a place dependent on himself. This ceaseless process becomes in Stevens' poetry itself, the act of the mind finding what will suffice. Ultimately, this activity, in and of itself, becomes man's final dwelling, his hermitage at the center. . . . This process of creating the world in which we live becomes in Stevens the poetic process itself, the act of the mind finding what will suffice. Thus, his theory of poetry becomes his theory of life. In his last phase, he comes locate man's true home within poetry itself, the ceaseless act of the mind,

the act of intelligent men 'At the centre of the unintelligible, / As in a hermitage.'"

74.33 Watsky, Paul Norman. "The Human Figures in Wallace Stevens' Poetry." DAI 35 (1974): 4568A. State U of NY, Buffalo.

"This dissertation describes and analyzes Wallace Stevens' male and female figuration, a ubiquitous imagery strongly coloring the tonal effect of his verse. The dissertation contains three sections, an initial discussion of the necessity for treating Stevens' human figuration systematically, a phenomenological description of the figure patterns, and an interpretation of their significance for the analyst of Stevens' poems. The premise underlying my study is that the figures coherently project the poet's personal symbol dramas. By employing the theoretical framework of Jungian psychology, I will attempt to demonstrate that understanding how Stevens' figures function within their poems lightens the explicator's task. . . ."

74.34 Weston, Susan Brown. "Wallace Stevens' Noble Rider: the Poetry from 1923 to 1942." DAI 35 (1974): 6167A. Columbia U.

"Increasingly different from his earlier verse, Wallace Stevens' poetry of the thirties--Ideas of Order, Owl's Clover, The Man with the Blue Guitar--testifies to profound changes taking place during his more than half-decade of silence following the

publication of Harmonium (1923). His letters of the thirties, in conjunction with new symbols and subjects in the poems, suggest that Stevens had responded and continued to respond to both inner and outer pressures to change his poetry. A changing psychological landscape and a changing cultural climate contributed to the development of his work.

"During this period, from 1923 to 1942, Stevens began to evolve a central symbol which displays both psychological and social dimensions: the figure of the potential poet as hero. Responding to the changing intellectual climate and the political and social changes of the thirties, Stevens created the heroic young poet who represents a collective figure, Stevens' metaphor for poetry as a humanistic activity. This potential poet--called variously the noble rider, the figure of the youth as virile poet, ephebe--is able to confect from his struggle with words the abstract best of humanity: major man, the giant, 'rugged roy.' . . ."

CHAPTER V

1975

BOOKS

75.1 Schneider, Daniel J. Symbolism: The Manichean Vision; A Study in the Art of James, Conrad, Woolf and Stevens. Lincoln: Nebraska UP, 1975, + 235 pp.

One of the major aims of this study is to stress a specific and comprehensive analysis of symbolism "in relation to the shaping principle of the literary work." In other words, the critic's analysis of images ceases to become relevant when they cannot be accounted for in the plot or idea that "governs the creation of the artistic whole." We are just beginning to understand the ways in which the "symbolizing imagination creates its images of life," though many critics have enlarged our perception of this process. It is the symbolist who is able to comment on life without it being the final truth. The symbols, then, are offered as fictions that generate the Manichean vision where we realize that thought and being may never correspond. Therefore, we realize that the reality we see through abstract intelligence may be false. Thus, Manichean symbolists are able to provide a detachment, an escape from ideas or partial views or perspectives.

Stevens' virtuosity became so great that he could express his Manichean vision of the "admixture"

of reality and the imagination whenever he wanted to. He was able to display the interdependence of reality and imagination "as 'equals,' balanced in every line."

5.2 Sellin, Eric. Valéry, Stevens and the Cartesian Dilemma. Brockport: State UP, 1975, + 21 pp.

René Descartes (1596-1650), French soldier, mathematician, and philosopher; Paul Valéry (1871-1945), French mathematician, poet laureate, and philosopher; and Wallace Stevens (1879-1955), American poet, insurance executive, and philosopher were all preoccupied with the definition of reality.

Just as Descartes tried to demonstrate the relationship between an interior self-sustaining truth of a thought within an exterior existence, so Valéry through geometry, and Stevens with "supreme fictions" attempted to deal with the definition of reality. All three men attempted to address the ineffable nature, irrationality, and ambiguity of perception and the rationale behind it.

CHAPTERS

75.3 Bertholf, Robert. "Shelley, Stevens and Robert Duncan: the Poetry of Approximations." Artful Thunder: Versions of the Romantic Tradition in American Literature in Honor of Howard P. Vincent. Ed. Robert J. DeMott and Sanford E. Marovitz. Kent: Kent UP, 1975. 269-99.

Shelley, Stevens and Robert Duncan have "illuminated visions" which demand the abundant use of approximate statements and images where the process of presentation is a significant portion of the poem's

meaning. Therefore, the process of self-creation where the mind is in tune to a greater spiritual world places these three poets at the very heart of Romantic literature, while at the same time creates a mode of poetry which challenges the conventions of literary tradition.

PERIODICALS

75.4 Adams, Richard P. "Pure Poetry: Wallace Stevens' 'Sea Surface Full of Clouds.'" TSE 21 (1975): 91-122.

Wallace Stevens' poem "Sea Surface Full of Clouds" is one of his major poems in asserting the power of the human imagination over the objective world, thereby giving us direction to live our lives. This poem, like the poem "The Man with the Blue Guitar" and "Notes Toward a Supreme Fiction" allows us to see the dangers and difficulties of the real world but to conclude that we can transform this external reality by our imagination into human feelings and human life. This comes closer to explaining what Stevens' called "pure poetry" which is the most vital thing a man can create. A study of Stevens' letters, Symbolist writers, French terminology, and other English and American literary works will support "Sea Surface Full of Clouds" as "pure poetry."

75.5 Bertholf, Robert J. "Parables and Wallace Stevens' 'Esthétique du Mal.'" ELH 42 (1975): 669-89.

Because Stevens moves into the poetry of process, he has freed himself from "abolute systems" and "absolute conclusions." His fictive idea becomes a proposition, "a version of the mind toward its own understanding of the facts of reality." So, the "extension of the process of pragmatic fictions" comes to the form of a parable. This is a way of indirectly testing fictions because it does not allow them to be separate. So, a parable results when the clothing of fictive figures gets into the commonplace and then extends itself "outwards to the fabric of a narrative." In "Esthétique du Mal" the parable is that life can redeem life and cancel mal.

75.6 Dale, Kathleen A. "Extensions: Beyond Resemblance and the Pleasure Principle in Wallace Stevens' Supreme Fiction." Boundary 2 4 (1975): 255-73.

Freud maintains that the concept of resemblance gives some degree of pleasure, and Stevens also associates this concept with pleasure, though he does not claim that Freud influenced him. Stevens said that we must believe in the Supreme Fiction precisely because it is a fiction. He used resemblances to create his fictions. Such a resemblance to the pleasure principle may even go so far as to approach a Nietzschean perception of relationships which is "neither precisely human nor inhuman, inner nor

outer, real nor fictive." Stevens' personal attitude towards Nietzsche, as well Freud, was ambiguous. The connections, then, of Stevens to these aforementioned contemporaries is "playful" and "unified" in that they share the same "world."

Like Nietzsche, Stevens uses a complimentary activity which is the breaking up of ordered connections. Along with this breaking up process comes "an impulse toward joy and power that goes beyond the pleasure principle of which Freud spoke." What is important, then, is the process of breaking resemblances in order to create new ones, "a process that includes but is not limited to, the potency and faculties of human beings." The Supreme Fiction ultimately extends farther than our ideas of pleasure and resemblance and "beyond man himself."

75.7 Doggett, Frank. "Stevens on the Genesis of a Poem." ConL 16 (1975): 463-77.

Since childhood, Stevens pondered whether writing poetry was "planned or fortuitous" and found it difficult to tell one from another. He later stated that "A man has no choice about his style." He also said that the "search for a poem is a search for an idea, an integration." Finally, Stevens confessed to Barbara Church that he wrote casually as a normal part of living--as a vital and periodic activity but not as a vocation. He stated that the drawback with

writing that way is that he does not write for an audience but instead because it is "one of the sanctions of life." That he believed in poetry was his impetus--the belief that poetry is a "magnificent fury, or is it nothing."

75.8 Dougherty, Adelyn. "Structures of Sound in Wallace Stevens' 'Farewell to Florida.'" TSLL 16 (1975): 755-64.

Wallace Stevens states that poetry is, above all else, words which are, more than anything else, sounds. However, only a few critics have written of Stevens' poetic rhythms and his use of pause and tones.

In "Farewell to Florida," Stevens uses the qualitative sound pattern for "emphasis, extension, clarification, or definition" which serve the higher levels of the structure to support the reference.

Also, the image cluster which is emphasized by the prosodic structure suggests an ironic contradiction to the speaker's statement of rejection and anticipation. In addition, there is a "below the surface" level of sounds in Stevens' poems which is pleasing to the ear like music and which adds significantly to the poem's total effect as art.

75.9 Glenn, Ian. "Wallace Stevens' 'Pure Products of America.'" UCTSE 6 (1975): 1-14.

Critical evaluations of Stevens for the past twenty years (1955-1975) prove that he is not a "Frenchified dandy at the periphery of American

poetry." However, the alternative of seeing him as a "transcendentalist or a Whitmanesque American" though more satisfactory, does not begin to answer the important questions about Stevens' relationship to his American environment. Therefore, we need a literary-historical context for Stevens to enable us to better understand his aesthetic sense.

Stevens is consistent in his rejection of Europe as a valid or dominent theme or influence in his poetry. Roy Harvey Pearce suggests that "Comedian as the Letter C" was written as a reaction to The Waste Land. James Russell Lowell's poem "Fable for Critics" was important to Stevens' development of his own aesthetic and cultural stance, and Stevens felt it marked a significant transition for him. This poem attempts to describe what happens when an artist comes to a new world. It attempts to set up the "rule of human intelligence over a Roman Empire of the intelligence." In this poem, the European past is "felt to be a hindrance to the true knowledge of what America is." In other words, though Europe may reveal many things about the artist, it is better that he start with his own experiences.

Though the possible connections between "Anecdote of the Jar" and Keats's "Ode to a Grecian Urn" have already been pointed out, there is even a more striking parallel provided by placing the poem

next to the beginning of Cowper's "Alexander Selkirk." The intrusion of the foreign consciousness into both poems leads to a "dominion" though, in both cases, the "colony of the consciousness fails." In Cowper's poem, the narrator longs for the "social bonds of the old world." Stevens' poem, though less definite, could be seen in the last two lines to be spoken as a source of triumphant pride. Though it is presumptuous to assume that the qualities attributed to the consciousness of the jar are European qualities, the jar's foreignness is important. We may entertain the possibility that the jar suggests a part of America that Stevens sees as essentially American, or that it suggests an "aesthetic or intellectual perfection and completeness proper in Europe but unsuitable in America."

Stevens' use of "the relation of the consciousness to the landscape is a major theme in his later poetry, but it deals more with elements rather than regions. In fact, at times one feels that Stevens is referring to ancient Vegetation myths such as "Madame La Fluerie" rather than North American phenomenon. It is in his landscape themes that Stevens' "affinities with the English Romantics" are most articulated. In his later poetry this theme deals with elements rather than regions and are local rather than national such as "The Countryman" and "The River of Rivers in Connecticut."

The answer, then, to what nature does for the American spirit can be found in Stevens' "Earthly Anecdote." In two of Stevens' letters he tells us there is no symbolism in this poem and that he meant it as something quite concrete with actual animals. In other words, though the animals are real, the tenseness of the situation is as the title suggests what the earth tells the American artist. Because the artist inherits a continent where the "animal consciousness is one of struggle and incompleteness," and where beauty is in transient things, both nature and the consciousness of the artist will also reflect that which is not a complete perfect thing. With this interpretation, then, the poem becomes a homage to what Lawrence called the "Spirit of Place," or a "poetic claim to the American psyche."

In Stevens' poem "The American Sublime" he criticized American social life for its loss of religious and cultural coherence and "resonances of the past." Stevens uses the association of the spirit with the "external realities of weather and landscape" to escape the "falseness, shallowness, and unconstancy of his society." Stevens, unlike William Carlos Williams, cannot address the American emigrant as a primary subject of concern.

"Notes Toward A Supreme Fiction" was a result of Stevens' hostility to America's loss of the "religious impulse." In it, he suggests that, while

the artist must draw upon natural vigor and harmony, he must also accept that he inherits "a world of instruments that do not really belong to him." Stevens sees "American society as hostile to true art" because of its interest for "material acquisition or moral simplifications." But, Stevens also sees America as being free from tradition. Thus, Stevens developed his own sense of himself as an artist in the context of his own artistic beginnings.

Though there is a "human thinness" of Stevens' poetry because one finds no poems about love or human relationships, the literary-historical context he provided allows this thinness to make aesthetic sense. His greatest contribution to the American tradition are those poems which do not attach themselves with the past nor project the future.

75.10 Goulet, Robert G. and Jean Watson Rosenbaum. "The Perception of Immortal Beauty: 'Peter Quince at the Clavier.'" CollL 2 (1975): 66-72.

Wallace Stevens' poem "Peter Quince at the Clavier" demonstrates the various stages of experience which are necessary to understanding and appreciating immortal beauty.

Peter Quince locates immortal beauty in the "relationship between the flesh and the beauty which manifests itself in the flesh." In other words, the abstract quality of beauty must become concrete in order to exist. So, even though the

flesh exists for purposes of sensual gratification, it is also a means of displaying beauty's abstract quality. Because the appreciation of immortal beauty is a transitory pleasure, the mortality of beauty's forms makes them part of life's changing flow.

Stevens manifests his theme by creating a dramatic situation where the persona recalls the narrative of Susanna and the elders, comments on its importance, and then relates it to his own experience.

75.11 Grant, J. K. "'Gold bugs in blue meadows': the 'decadent' poetry of Wallace Stevens." DUJ 37 (1975): 8-14.

Critics such as Gorham Munson and Marianne Moore label Wallace Stevens' early poetry as carrying on the European decadent tradition. In Stevens' earlier poetry such as "Of the Surface of Things" he is not consistent in his integration of metaphor into the logic of the individual poem as he is in his later poetry. Therefore, in his earlier poetry the reader is forced into only a tentative explication.

However, in Stevens' later poetry from "Farewell to Florida" at the beginning of Ideas of Order through "The Man With the Blue Guitar," Notes Toward a Supreme Fiction," and the poems from the latter part of his career, we see a vocabulary of metaphors that is coherent largely from its context in the poetry. Therefore, if we agree with Eliot's statement

that adding a new work of art to a literary canon changes all the work that has gone on before it, then we must reread Stevens' earlier work with a new understanding. For example, the coherence achieved by his consistent system of metaphoric and symbolic reference in his later poetry enables us to return to his earlier poetry with an enhanced awareness of his most frequently used images. Therefore, his earlier work must be seen as the rudiments of his poetic sensibility, rather than as work that is isolate.

75.12 Hagopian, John V. "Wallace Stevens." ConL 16 (1975): 500-3.

Though poets do have the gift of "rendering in language the feeling-qualities of human experience," their individual judgement or ideas and philosophies about such incidents are no more or less worthy than those of other educated and articulate people.

75.13 Jones, Joseph. "Thoreau's 'Walking' (with an assist from Wallace Stevens)." CCTEP 40 (1975): 19-23.

Because students lose their excitement and creativity toward English during the system of education, something must be done to motivate within them a sustained interest and subsequent growth in the use of language. Thoreau believed that "not mere knowledge but sympathy with intelligence" is the key that teachers should try to communicate to

students. Thoreau's "Walking" exemplifies a statement about questing for things in life. Stevens' poem "The House Was Quiet and the World Was Calm" is an example of "imperative receptivity." The study of literature must involve an unstructured as opposed to a pre-packaged approach which allows for discovery and therefore instills enthusiasm in the reader.

75.14 Lieber, Todd M. "Robert Frost and Wallace Stevens: What to Make of a Diminished Thing." AL 47 (1975): 64-83.

Generally, Frost and Stevens are portrayed as opposites or representatives from divergent schools of poetry. However, a look at the similarity in their attitudes of who they were and what they were about and other commonalities such as their timeframe, allows us to learn a lot about their imaginative activity that "underlies and unifies diverse poetic idioms."

75.15 Monie, Willis, J. "Stevens' 'Thirteen Ways of Looking at a Blackbird,' VII." Expl 34 (1975): Item 2.

Stanza VII of Stevens' "Thirteen Ways of Looking at a Blackbird" is actually a pun based on an Old English proverb which said that "to have been at Haddum" means to have a French disease such as syphilis. In other words, one who "had been at Haddum" would then shed his hair as a result of the disease. So, what Stevens is really contrasting here is the men

of Haddum who are losing their hair from participating in real sexual intercourse, who are worshiping romantic sex (golden birds) rather than recognizing that sex is part of the mundane world of blackbirds. This interpretation explains the reference to women who are elements of the physical world but who are not seen as a part of the existence in reality.

75.16 Patteson, Richard F. "The Failure of Consolation in 'The Auroras of Autumn.'" CP 8.2 (1975): 37-46.

Stevens' entire poetic career is the record of an attempt to deal with "a universe in which the assurances of religion no longer give comfort." In an essay written several years after "The Auroras of Autumn" he said that, without our gods, we are "feeling dispossessed" and in solitude just like "children without parents" in a deserted home. Therefore, he goes on to assert that the human self was all there was and that man must try "to resolve life and the world in his own terms."

Stevens tries in "The Auroras of Autumn" to find something to believe in in such a world where "the death of one god is the death of all." He fails in this attempt to console and reassure us as a religion would. The poem ends with a sense of desolation that should not disappear because it is not the poet's job to be a priest as he would not be telling the truth.

75.17 Weston, Susan Brown. "The Artist as Guitarist: Stevens and Picasso." Criticism 17 (1975): 111-20.

Picasso influenced Stevens in many ways, but most of all he gave Stevens a new way to see and think about the relationship between imagination and reality. In early 1937, Stevens began to think about the poet and painter as having the same problems to confront. When he wrote about the short pieces that became "The Man With the Blue Guitar," he expressed the problem of realization which he states as "trying to see the world about me both as I see it and as it is."

Not only is the title "The Man with the Blue Guitar" similar to Picasso's painting "The Old Guitarist," but in the painting from Picasso's blue period everything is blue except his guitar.

Because of a footnote by Stevens explaining one line of "The Man with the Blue Guitar," which refers to Picasso's words in one phrase, we know that Stevens read and was influenced by "Conversation avec Picasso" edited by Christian Zervos. In addition, the 1935 issue of "Cahiers d' Art" in which Christian Zervos praised Picasso's "Social Fact and Cosmic Vision" greatly influenced Stevens' aesthetic because he quoted it in his essay "The Irrational Element in Poetry." Zervos, like Stevens, stated that the poet or painter does not have a social obligation but must confront "social facts" with his "cosmic vision."

Another idea from Picasso which Stevens used was the importance of artistic metamorphosis where the object of art does not change, but the "dream into things" changes.

75.18 Wolfe, Charles. "Stevens' 'Peter Quince at the Clavier.'" Expl 33 (1975): Item 43.

The secondary image of water is a thread that runs through Stevens' 'Peter Quince at the Clavier' though the imagery is mainly musical. The theme of the poem is beauty which cannot last as abstract and must be in a material form, the recollection of which gives beauty its immortality. The many uses of the water imagery suggest that its image, like beauty's image, depends on the perceiver for its meaning.

Water is used as a bath and is associated with Susanna's imagination. The "dew" of "old devotions" suggests it as a means of "inspiration and recollection." Water then becomes tears and rain and then combines with beauty as a flowing "through time." The image of water, like beauty, is ambiguous which gives its strength to the reader's interpretation.

DISSERTATIONS

75.19 Abernathy, William Marvin, Jr. "The Swan and the Blackbird: A Comparison of the Poetic Figures of Stéphane Mallarmé and Wallace Stevens." DAI 37 (1975): 2169A. Princeton U.

"This study of the parallels in the poetry of Stéphane Mallarmé and Wallace Stevens is in two parts,

with a brief introduction on cultural and critical history. The first part deals with large, generalized images or figures: landscape (summer and winter, North and South), rock, sea and, finally, music. The second part is entirely about the personae and follows the basic chronological order of the poems. Its three sections deal first with the search for poetic identity, second with the conflict between social and artistic responsibility, and finally with the abstraction of the late figures. Both parts emphasize the movement toward abstraction. The technique is explication, and there is some discussion of most of the longer poems of both men."

75.20 Buchsbaum, Betty Sanders. "Wordsworth and Wallace Stevens: The Death of the Gods. A Study of a Secularization of Poetic Imagination." DAI 36 (1975): 302A. Brandeis U.

"This is a study that pursues Stevens' departures or deviations from his romantic predecessor. Critics have noted many parallels between Wordsworth and Stevens. However, criticism lacks a comprehensive view of how Stevens adapts many of Wordsworth's formulations to a thoroughly secular, humanistic poetics; consequently, what also is lacking is an understanding of this process of secularization as a changing, deepening development over the course of Stevens' work and life. . . ."

75.21 Epp, Irene. "Wallace Stevens: The Heroic Abstraction in the Whole of Harmonium." DAI 36 (1975): 2806A-07A. U of Colorado.

"A major contention of this study of Wallace Stevens is that the success of the later volumes in the Collected Poems, Transport to Summer, Auroras of Autumn, and The Rock, is due in large part to Stevens' creation of a viable abstraction as a means of dealing with the problem of contemporary reality and the poetic imagination. The difficulties Stevens encounters in Owl's Clover are surmounted by the eventual creation of the heroic abstraction in Parts of a World. For the purposes of this study the early work of Harmonium is taken as read. The focus of the present thesis begins with Owl's Clover since it is Stevens' difficulty with this poem that prompts his direct dealing with abstraction which culminates in the creation of the heroic abstraction in Parts of a World. . . ."

75.22 Gorman, John Thomas. "The Secular Humanism of Wallace Stevens." DAI 36 (1975): 5296A. U of Virginia.

"Wallace Stevens sought always to be, in Hillis Miller's phrase, a poet of reality. His love of the real is existentially a religious attitude, but following it led him out of both formal religion and the ability to believe in any form of Idealism. In this sense his personal journey recapitulates that of Western culture from the Middle ages, Renaissance and Reformation to the Twentieth Century. Such movement, and the attention he paid it, qualify him particularly well for what became, in fact, his mission: to be the poet of the modern age. Stevens is always conscious,

as in 'Sunday Morning,' of the loss of a sense of a world in which we are at home, make sense, and attain to fulfillment. He is conscious of the religious basis of Western humanism and sees it effectively shattered by the progress of modern thought. He seeks to devise a secular humanism to replace it, one which affirms humanity for its own sake and rejoices in its autonomous powers of consciousness and affection, giving us back a world which is, if invincibly alien, also full, rich, and fertile with possibilities, 'ever changing, living in change.' . . ."

75.23 Graves, Barbara (Ann) Farris. "Stevens' Reading in Contemporary French Aesthetics: Charles Mauron, Thierry Maulnier, Roger Caillois." DAI 36 (1975): 2196A. The U of Oklahoma.

"This study explores the relations between Wallace Stevens' reading in contemporary French aesthetics and his own poetry and prose from 1935 to his death. The effect of Stevens' reading on his late poetry raises the problem of 'influence' in the case of a mature writer; I have suggested 'confluence' as an alternative term. Stevens sought in French art and literature an intellectual and cultural milieu in which to nourish his poetry and poetics. The introduction, which contains lists of the French periodicals and books in Stevens' collection as well as names of painters whose

work he acquired, establishes the significance of the French tradition in his creative life. The remaining chapters discuss three books of aesthetic theory in the light of Stevens' late work. Each contains a summary of the book in question, a comparison of its theory, and readings of poems apparently stimulated by theories and themes in the aesthetic discussions. I have chosen these three books because we can establish when Stevens read them. . . ."

75.24 Krebs, Susanne Eigen. "'Sunday Morning': Setting of the Poem by Wallace Stevens for Small Chorus and Chamber Orchestra." DAI 36 (1975): 1156A-7A. State U of N.Y. at Buffalo.

"The musical setting of the poem 'Sunday Morning' (Wallace Stevens) by Susanne Eigen Krebs is for small chorus and chamber orchestra. . . . The tonal organizatin alone does not, however, carry the entire burden of defining the poem's structure. The various uses of the chorus - full chorus, solo chorus, antiphonal chorus, soloists; sung passages or spoken passages--play an important role in making the structure audible.

"The sensuality of the sounds and imagery of the poem are emphasized by the various instrumental combinations, as well as by those passages in which the solo-chorus speaks alone.

"The musical language is kept relatively simple throughout. It is primarily conceived of as a background against which the poem itself can be heard. . .

75.25 Lombardi, Thomas Francis, Jr. "The Influence of Pennsylvania Origins on Wallace Stevens." DAI 36 (1975): 3714A-15A. Temple U.

"This study is an examination of the influence of Pennsylvania origins on the sensibility of Wallace Stevens insofar as manifestation of that influence is to be found in his poetry. Indeed, Stevens' sense of the world informed the content of his poetry, and Stevens derived a substantial part of that sense of the world from Pennsylvania. . . . The focus of this study is on the shaping influence that the formative years in Pennsylvanis had on Stevens. His sensitivity to landscape and weather, his love of poetry, his fondness for hiking, his deep sense of family, and his strong identification with his heritage (both Pennsylvania Dutch and Holland Dutch) were cultivated at home. . . ."

75.26 Rubert, Merle Zena. "Paul Valéry and Wallace Stevens: Their Poetry and Poetics." DAI 36 (1975): 2191A. Princeton U.

"This comparison of the poetry and poetics of Paul Valéry and Wallace Stevens defines their relation in terms of the poetic problem which faced them each individually, and compares their attempts to solve that problem. The possible reasons for the similarity between their solutions are explored.

"The thesis of this essay is that the problem poetry posed for them was the non-abstract presentation of abstraction. This abstraction is very specific in nature. It is the abstraction which functions

as the basis of consciousness. It forms the basis of any products of the imagination including those ascribed to the intellect. The techniques of their poetry directly reflect the epistemological theory on which their poetics is based. . . ."

75.27 Weiss, Kathleen Petrisky. "The Fundamental Aesthetic: Wallace Stevens and the Painters." DAI 36 (1975): 3705A-6A. U of Massachusetts.

"Art was a generic term for Stevens. He borrowed the phrase 'fundamental aesthetic' from Baudelaire to describe an 'order, of which peotry and painting . . . or any other aesthetic realization would equally be a manifestation' (NA 160). In his work, therefore, poetry and painting are interchangeable metaphors for the common process of aesthetically ordering experience. The problem common to all artists, according to Stevens, was how to realize this fundamental aesthetic order. The evolution of the supreme fiction was to be his own example of this struggle to achieve a perfect equilibrium between the imagination and reality. . . . A shared sensibility, similar techniques, and common aesthetic criteria, then, are the three general categories in which Stevens' relations to painters and painting are discussed. . . ."

CHAPTER VI

1976

BOOKS

76.1 Bloom, Harold. Wallace Stevens: The Poems of Our Climate. Ithaca: Cornell UP, 1976, + 413 pp.

With commentary that follows the ordering and dating of Stevens' work by Holly Stevens in The Palm at the End of the Mind, Bloom analyzes what he judges to be Stevens' poetic canon. He emphasizes the long poems and sequences and their relationship to each other, as well as to the work of Wordsworth, Shelly, Keats, Emerson, and of most importance, Whitman. Discussion of the following works is included: "Harmonium, Ideas of Order, The Man With the Blue Guitar, Parts of a World, Notes Toward a Supreme Fiction, Transport to Summer, The Auroras of Autumn, An Ordinary Evening in New Haven, and The Rock."

76.2 Bornstein, George. Transformations of Romanticism in Yeats, Eliot, and Stevens. Chicago: Chicago UP, 1976, + 263 pp.

The three major poets of our time, Yeats, Eliot and Stevens have an obsessive connection with the romantics. A self-labeled romantic, Yeats believed in the use of romantic heroes as incarnations of passionate mood or principles of mind. Though Stevens was no doubt influenced by the British romantics in their emphasis on the imagination and in their defense of poetry, he called for a new and

renewed romanticism to create provisional rather than final fictions. On the other hand, Eliot destroyed romantic tenets, and his earlier criticism of Yeats as favoring weak diction, having little grasp of reality, and living in the wrong supernatural world belongs to the litany of abuse he generated toward romantic writers.

Our long-overdue understanding of the romantic roots of anti-romantic modernism was greatly impeded by Yeats' refusal to defend romanticism as a critic and his anti-romantic associations with Pound and Eliot. Eliot, however, in his essay on Baudelaire states that it was not possible for a poet to be anti-romantic in a romantic age except in tendency, which he thus exemplified in his career. Stevens left us with a working definition of romanticism when he claimed that it must be renewed to be vital, so it can accommodate the imagination as an "irrepressible revolutionist" that can never be satisfied except with provisional fictions.

76.3 Hines, Thomas J. The Later Poetry of Wallace Stevens: Phenomenological Parallels with Husserl and Heidegger. Lewisburg: Bucknell UP, 1976, + 298 pp.

Edmund Husserl, who is the founder of phenomenology, and who is seldom connected in any way with the discussion of poetry, gives numerous insights into the "nature and necessity" of the creative imagination. Martin Heidegger's entire work

leads away from traditional philosophic views toward original visions of thinking. Both men embody and have originated currents in European thought which are foreign to American thought. In Stevens' poems, however, we are able to see some of the "visionary forms" and "meditational processes" inherent in their philosophies.

The two major subjects of Stevens' later poetry are "Being" and "time." These are the most philosophically difficult and evasive of the metaphysical topics. The thesis of the book, therefore, is that the development of Stevens' middle and later poetry can be profitably explained by analyzing the methods and concepts of phenomenology that were developed by the two German philosophers.

76.4 Perlis, Alan. Wallace Stevens; A World of Transforming Shapes. Lewisburg: Bucknell UP, 1976, + 160 pp.

This book attempts to test the issue that the "poet transforms the external world that he perceives to the shape of imaginary constructs" which first appeared in a 1952 essay by Sister Bernetta Quinn. By a testing of close readings, the study extends the implications and range of Sister Quinn's thesis.

76.5 Regueiro, Helen. The Limits of Imagination: Wordsworth, Yeats, and Stevens. Ithaca: Cornell UP, 1976, + 222 pp.

The central concern of modern poetry is the quest for wholeness, the path from isolation into

being. There is a danger in any unqualified affirmation of the imagination since "the forces that assail poetry lie not so much in reality as they do in the imagination itself." The German romantics have shown us that the imagination is intimately linked with self-consciousness.

Though Wordsworth does not recognize the link between imagination and self-consciousness, the close connection is made evident in moments of imaginative vision. He attempts to reconcile man's wholeness of being in an alliance of mind and nature, though the mind, in fact, encompasses the world.

Yeats associates (primarily in his earlier poems) self-consciousness with the imagination which emphasizes the main interaction as being between the imaginative act and the imaginative creation. In later works Yeats' use of imagination moves from the imaginately constructed world to encompass the values and power derived from its connection with historical perspective.

In his earlier poetry Stevens portrays the imagination as a device which is capable of transforming a chaotic reality into a reasonable state. In his later poetry he describes an imagination that can transform and destroy the real, replacing it with a counterfeit. Because of Stevens' recognition that imaginative transcendence of reality can lead to a transcendence of imagination

itself, he manages to build into his poems a recognition of its own limits, mainly, by validating the world the poet initially sought to transform. Likewise, "the more modern poetry recognizes the limits of imagination, the more the focus of the poem passes from the intentional act to a reality which paradoxically is made to exist by the poem itself."

CHAPTERS

76.6 Bly, Robert. "Wallace Stevens and Dr. Jekyll." American Poets in 1976. Ed. Willian Heyen. Indianapolis: Bobbs-Merrill P, 1976. 4-19.

The American poets born from 1875 to 1890 are shadow poets and did much shadow work. They are: Wallace Stevens, Frost, Eliot, Williams, Marianne Moore, Pound and Jeffers. This is a study of Stevens because he is usually not thought of as a shadow poet. Eliot's shadow energy and anguish must have come from his marriage and his wife's insanity. However, in Stevens the shadow material surfaces in serenity and is associated with the senses becoming awakened. Just as primitive man used his senses of smell, awareness of color and sound in ways that could even mean life and death, so Stevens is trying to revitalize our numbed senses. "The serenity that gives music to Stevens' lines is a mark of the presence of that ancient union of the senses."

William James, who influenced Stevens greatly, warned that a new mind-set was taking over in the West where details are not noticed because only numbers (quantity) are important. In other words, it is "the ability to talk of Africa without visualizing the hair in a baboon's ear, or even a baboon." In this society the upper class has this mind-set which separates them from the sensual which is what the middle class (which is now the lower class) are stuck with--the dirty floor with slush from the children's boots, the mess of dishes in the sink, etc. These details are unpenetrated by religion and emphasize how "religion is a nullity"--an insight of James which Stevens grieved over his entire life.

Though Stevens is not an idealist who repressed the shadow, he also takes a stand against perfect paradises such as "abstract churches," "statistical mentality," "too-easy transcendentalizing," and "too easy ignoring the tragic." However, his later work, after Harmonium, lacks detail. Perhaps because Stevens made no changes in his life and kept his business separate from his poetry or shadow side explains why he wrote idealist poetry in the 40's and 50's when it became acceptable. Because Stevens' own poetry did not affect his life, he lost the shadow and its gifts. His work became "an ascent into vacuity, intellectualist complexity, a

criticism of dry reason from inside the place of dry reason."

76.7 Narasimhaiah, C. D. "Wallace Stevens." Studies in American Literature: Essays in Honor of William Mulder. Ed. Jagdish Chander and Narindar S. Pradham. New Delhi: Oxford UP, 1976. 220-31.

Stevens celebrates the beauties of the earth in such a way that our perceptions are sharpened. He refuses, however, to impose orders for things but probes them instead to discover the very essence of life. With Stevens, "the search for all its rigour takes us to the still-centre and achieves a wholeness."

PERIODICALS

76.8 Bertholf, Robert J. "Renewing the Set: Wallace Stevens' 'The Auroras of Autumn.'" BSUF 17.2 (1976): 37-45.

Many have recognized Stevens' use of seasons as possible metaphors for the ability or the inability of the imagination to "match the pressures of reality." Stevens knew that fixing on solid belief killed the imagination. As a result he developed a systematic set of principles of abstraction, change, and pleasure in "Notes Toward a Supreme Fiction."

"Auroras of Autumn" demonstrates "a process of the mind seeking images to express that change." So, then, even though there is disaster, this "dissolution" becomes part of the human community where "process and change" dominate the world. The world is not condemned to degradation because there is always

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man's imagination which can bring about a change. For example, in "The Auroras of Autumn" it is the act of imagining the "summer brilliance" in the midst of winter that "redeems the world/mind in a new season."

76.9 Bloom, Harold. "Wallace Stevens: Reduction to the First Idea." Diacritics 6.3 (1976): 48-57.

Stevens' poem "The Death of a Soldier" introduces him as a reductionist; and his later reductionist goal becomes the "First idea," which first appears in his poem "The Snow Man." At some point, Stevens borrowed the term "First idea" from Simone Weil to define reductiveness or his own rather inappropriate term "decreation." Weil defined reductiveness as saying no "to everything, in order to get at myself."

So, in "The Death of a Soldier" he is reduced in four stages: his character in autumn; his separateness from Christ (being unable to arise from the grave in three days); death being beyond language; and the lack of consequence of his death to us who remain alive. Rhetorically, we see this death as "dehumanizing, intolerable, not to be sustained."

Stevens' three poems: "The Man Whose Pharynx Was Bad," "The Snow Man," and "Tea at the Palaz of Hoon," when inter-related by the mastery of the

texts, show the center of his "poetic and human anxieties, and of his resources for meeting those anxieties." These poems possess all the elements that later emerged in "triumphant integration" in "Notes Toward a Supreme Fiction," as well as a dialectical definition of the "First idea."

76.10 Borroff, Marie. "Wallace Stevens' World of Words." MP 74 (1976): 42-66: 42-66; 171-93.

Part I: Stevens' verbal music comes in various language styles: difficult to read, solemn, and simple, rhetorically elevated, eccentric, and colloquial. The oddness about it, or what makes it have an "unmistakably Stevensian ring" arises from the "contrasting characteristics of words as words--their qualities as diction and their phonetic-rhythmic shapes."

Because he uses words of many origins, they affect his style by differing conspicuously from one another while they "interpose themselves between the reader and the discursive sequence of a text" much like the different textures in a collage attract the eye and compete with the total design.

Part II: Though Wallace Stevens consistently repudiates high-cultural authority and "old descriptions of the world," he, nevertheless, consistently and thoroughly exploits the "inherited resources of formal language." His use of elevated diction

(including eccentric word combinations) and the way he constructs phrases and clauses to appeal to our conscious or unconscious identification of them attach him to the literary genre of a "scholarly or discursive" strain. The discursive voice includes the preponderance of nominal over verbal or adjectival elements and frequent use of abstract nouns. In the "sacred or Hierophantic" strain he uses Christian imagery for its own purposes. There is also a predominance of the nominal and a "heavy reliance on qualitative terms of solemnizing or celebratory import." Because of Stevens' remarkable use of a language like no other poet, it is "abstract, changing, pleasure giving and human."

76.11 Cameron, Sharon. "'The Sense Against Calamity': Ideas of a Self in Three Poems by Wallace Stevens." ELH 43 (1976): 584-603.

Stevens' poems "The Snow Man," "The World as Meditation" and "Final Soliloquy Of The Interior Paramour" are similar in that they all "tell something about what it means to be separated from one's own experience and therefore diminished." These three poems each provide a step toward an "ideational self which yields an awareness of otherness."

Such poems as these show us ourselves and allow us to compare our own experience against the shape of another which confirms for us the fact that

we are not alone. So, then, literature makes me "accessible to myself by making something else accessible to me." Though in "Final Soliloquy Of the Interior Paramour" I am less able to recognize myself, I have still learned to understand because of the possibility of an "alternative" to my experience.

76.12 Cohen, Sandy. "A Calculus of the Cycle: Wallace Stevens' 'Credences of Summer,' an Alternate View." BSUF 17.2 (1976): 31-36.

Stevens counted upon the imagination as the ordering device of mankind. He chooses to examine a summer day in "Credences of Summer" because the mind is freest from passions and influences.

He analyzes a summer day by a kind of "aesthetic calculus" which involves a view of summer first as part of an infinite cycle. He accomplishes this by isolating randomly and observing minutely a very small portion of the cycle and then putting it back in context. He first looks at traditional methods of presenting summer, and then he presents an alternative way of defining the summer day (self-imposed). Then, we see the "limits of the methods of realism" and the "limits of the ordering method," as well as "criticism of the traditional methods of analysis." Stevens cannot use any one system to provide a complete enough credence for summer. Instead, it is this combination of credences which create a "clearer picture of the essence of a thing."

76.13 Coyle, Beverly. "An Anchorage of Thought: Defining the Role of Aphorism in Wallace Stevens' Poetry." PMLA 91 (1976): 206-22.

In his early journals, Wallace Stevens defined an aphorism as when you "seize an impression and lock it up in words" so that it can be "safe forever," and he also expressed a joy in reading, collecting and writing aphorisms. In addition, he studied writers of aphorisms such as Schopenhauer, Paschal, and Rochefoucauld. He believed that "aphoristic expression" created a balance between the mind's fluctuations between the highs and lows of feeling and thought.

A reader responds to an aphorism essentially because of its "sound and syntactic properties." The sense of finality or "boundary" in aphoristic expression can happen through what the reader recognizes the statement to be, but his initial response is to the completeness of its linguistic structure (sound and syntax) which does not need to include the reader's perception of meaning. Thus, as Helen Vendler points out, Stevens' poem "Thirteen Ways of Looking at a Blackbird" is a series of "sensations" which have "ideas behind them." So, this poem is a series of aphorisms because they convey the intellect of the poem rather than epigrams which represent the formulation of thought in abstract terms.

Stevens commonly used aphorisms to affirm and negate an abstract idea. He also used aphorisms between "abstraction and idea," and between

"idea and peculiarization of idea." Stevens pursued aphoristic expressions his entire life because he felt that aphorisms give the mind understanding which results in self-discovery which enables the mind to give expression.

76.14 Dale, Kathleen. "Thesis and Anti-Thesis in Wallace Stevens' Concept of Metaphor." GyS 4 (1976): 96-122.

Wallace Stevens summed up his theory of the roles of metaphor and abstraction in The Necessary Angel. He said that the resemblance in metaphor may be between two or more parts of reality, between something real and something imagined, and lastly, between two imagined things such as when we say that "God is good," because such a statement involves "a resemblance between two concepts, a concept of God and a concept of goodness."

Edmund Husserl describes an attitude of "phenomenological epoché" which states that if a person does not hold beliefs about the being of the world, and relies only on his own consciousness of the world, that person will become the pure ego for his own perceptions. In other words, by directing his consciousness exclusively to this life, he has put the existential realm in a position of secondary importance, though it presupposes the realm of transcendental being. Stevens is able to move in and out of the phenomenological attitude, which allows the self to define the consciousness of the

world, to the objective world.

Metaphoric speech is usually used to express an equation such as, "My love is a red rose." But, a closer look reveals that instead of an equation, the statement involves substitution. So, "love" is the primary word and "rose" (predicate nominative) is the substitute for the speaker's primary focus of interest. Therefore, attention to the third element, which is abstracted qualities from both parts of the equation such as "redness, bloom, health," becomes paramount. When the emphasis is on the abstracted quality, we are concerned with the concept created by the relationship of the two concrete elements ("love" and "rose") and we are able to "act appropriately" toward the comparison.

Stevens, on the other hand, usually does not use metaphor this way. Instead, at least one, and many times both of the original elements in the metaphor keep their concrete, "but often unfixed, particularity." For example, in Stevens' poem "Pieces," he uses a succession of metaphors to describe "wind" which moves it further into ineffability with each succeeding metaphor. In other words, since Stevens' metaphors for "wind" are not compressed, they function to separate, to move away from definition to abstraction, ideality, and a sort of formlessness. So, then, it is not the "wind" that contains anything remarkable, but rather the "attitudes"

with which it is regarded. Definition and comparison of "wind" from the beginning of the poem are "doomed and misplaced" because the more intense effects come from being set apart. Ernst Cassirer, who was read extensively by Stevens, says that the move away from definition is one toward mythology, and that the "wind" achieves intense focus and worship which invest the thing with separateness and power, thereby making it a "momentary god."

Likewise, Stevens' "first idea" cannot be stated in words because the words of expression are meant to be approximate or "fictional." The paradox is that the "concreteness of words and sounds allows abstraction to be realized." So, concrete "things" grow because they become stripped of fixed concepts and infused with a "magical combination of indefiniteness and uniqueness: abstraction." The "concrete" and the "abstract" give us a dualistic set of complementary perspectives which is not unlike that which is real or unreal.

Stevens is able to avoid the dangers of isolation and solipsism implicit in Husserl's transcendental theories of consciousness by not separating consciousness and the imagination from "nature" and by "insisting on sensuousness, the physical, and the body." Language and the "things" it "describes" is seen in different circumstances as "abstract, concrete, unreal, or real."

It is the poet who speaks "metaphorically and abstractly of such things as he alone sees them in connection with other phenomena." As Stevens stated in a 1948 letter, "The things that we build or grow or do are so little when compared to the things that we suggest or believe or desire."

76.15 Dotterer, Ronald L. "Illusory Form in Wallace Stevens' 'The Comedian as the Letter C.'" SUS 10 (1976): 85-92.

In a letter to Henry Church in 1940, Wallace Stevens spoke of the "movement away from the idea of God" as "one of the visible movements of the modern imagination." In addition, he said that poetry would either have to create a substitute for the idea of God or "make it unnecessary."

This movement away from God and into "the thing itself" became the framework for much of Stevens' poetry. The voyage undergone by Crispin in "The Comedian as the Letter C" is the beginning of Stevens' poetic voyage away from the idea of God and to what he eventually calls "things as they really are." All of Stevens' poetry since has been a "journey of self to an autumnal environment" which culminated in "Notes Toward a Supreme Fiction" wherein there is the "displacement of the idea of God."

76.16 Eberhart, Richard. "Reflections on Wallace Stevens in 1976." SoR 13 (1976): 417-18.

Wallace Stevens' poetry represents a quarter of a century which has passed. When Stevens' poetry had more relevance, he reinforced our belief in a sophisticated poetry. Today, we need a poetry of the people which will not only help us deal with the diverse feelings created by this turbulent society, but also a prophetic poetry that will give Americans direction as a country.

76.17 Keyser, Samuel Jay. "Wallace Stevens: Form and Meaning in Four Poems." CE 37 (1976): 578-98.

An analysis of forms of Wallace Stevens' poems will show how form and content in a poem are clearly related. In "The Death of a Soldier," for example, there is a nonprogressive form of all verbs and the present tense is used. This allows for a timelessness to the poem's actions. Therefore, the poem reflects its content in that death, like the timeless world, is ultimately that death is inevitable and timeless--absolute. Other poems examined are "Poetry Is a Destructive Force," "Anecdote of the Jar," and "The Snow Man." The value is discovering that the importance of form to content is an attractive correlation, but one that has not been proven yet as necessarily determining a poem's worth.

76.18 Linebarger, J. M. "Stevens' 'Some Friends from Pascagoula.'" Expl 35.2 (1976): 12-13.

Stevens' "Some Friends from Pascagoula" is no doubt a companion poem to "Lions in Sweden" as

noted by William Burney. Both poems note the unimaginative world's inability to find meaning in "sovereign" images while, at the same time, modern man is unable to create new ones.

The outworn symbol of the bird in "Some Friends from Pascagoula" is believed to be a symbol of nationalism whose description suggests it is more like a symbol of God or Christ. Stevens later wrote in a letter to Hi Simons that the poem is an attempt to give a "speciman of noble imagery in a commonplace occurrence," which would be the next step for a man without existing conventions.

76.19 Marre, K. E. "Narrative Comedy in Wallace Stevens' 'The Comedian as the Letter C.'" UDR 12.3 (1976): 133-50.

Though critics have concentrated on the allegorical, literal, and philosophical aspects of "The Comedian as the Letter C," they have not given adequate consideration to the poem's style. It is necessary to understand the function of the narrator in order to comprehend Stevens' comic technique.

The narrator's storytelling becomes our primary source of evaluation in the poem because he knows the outcome when he begins in a past-tense mode. The narrator's range of tone--"comment, understatement, wit, ridicule, parody, irony, proverbial wisdom"--help the poem's achievement of unity.

76.20 McCann, Janet. "'Prologues to What Is Possible': Wallace Stevens and Jung." BSUF 17.2 (1976): 46-50.

Toward the end of his life, Wallace Stevens developed an aesthetic somewhat similar to analytical psychology. He used some of Jung's terminology in his own system of poetic mythology: Jung sought to reconcile the mind with itself, and Stevens looked for a reconciliation with the mind and the world. This aesthetic is where the "mind strives continually to reconcile itself in the world, to encompass the world, in a sense to create it again." Stevens' "center" is similar to the Jungian "self" and both are associated with "alchemy" and "unattainable ideals." Also, in Stevens' aesthetic theory, "recognition of likeness" is like "identification of archetypes" in Jungian Psychology. In addition, Stevens used the Jungian term "collective unconscious" in this last collection of poems entitled "The Rock." For Stevens, as well as Jung, truth is not static, but "changing, still becoming."

76.21 McCann, Janet. "Stevens' 'Somnambulisma.'" Expl 35.2 (1976): 6-8.

One of the most "intriguing characteristics" of Stevens' poetry is that he often makes an entire poem both "description and demonstration" of a theory of the imagination. His "Somnambulisma" is such a poem because it describes two worlds--the world with imagination, and the world without imagination, and

then makes them inseparable parts of one unit. For example, though the ocean is an unstructured reality, the mind perceives it as being like a bird. So the bird is the product of the imagination, and it can hardly be distinguished from the water, yet the bird is not permanent like the ocean. It is the bird who is created by man and poets to give "others structure or form by means of which they can grasp reality."

The two main points of the piece then are that life would be a structureless dream without interpretation and that products of the imagination are always changing. This poem suggests that life and art are much closer than expected and are, in fact, "aspects of the same thing."

76.22 McCann, Janet. "Wallace Stevens' 'The Good Man Has No Shape.'" NConL 6.2 (1976): 9-10.

Though critics have accurately classified "The Good Man Has No Shape" as being one of Stevens' anti-Christian poems, it is more accurate to call it an anti-ascetic poem. It is the "asceticism of Christianity to which the poem objects."

The key to the anti-ascetic evaluation of the poem is the identification of "Lazarus" in the poem not as the Biblical Lazarus Christ raised from the dead, but rather as the second Biblical Lazarus who was a beggar scorned by a rich man.

76.23 Miller, J. Hillis. "Stevens' Rock and Criticism as Cure." GaR 30 (1976): 330-48.

Stevens' poem "The Rock" helps to define the necessity and validity of literary criticism. "The Rock" is a continuous "forming and reforming" of itself around images or words such as "icon," "rock," and "cure," which helps to name and to cover over. Criticism, then, is an extension of the poem's activity to "name things by their right names."

However, the critic is subject to the "blind alleys" of language in the work. So, the critical text "prolongs, extends, reveals, covers, in short cures" the work of literature just as the literary text attempts as in "The Rock" to cure the ground.

As literature has always established its own "ground in consciousness," criticism is also beginning to do so ("incorporating the work of criticism into the unending activity of poetry itself"). As can always be demonstrated, new insights of criticism are merely renewals of insights that have been found and lost. Today's English and American literary criticism is changing to incorporate more of the recent continental criticism. It is also characterized by a "focus on language as the central problematic of literary study," which leads to the explicit study of rhetoric. So, then, because of the linguistic emphasis, criticism must cross into the "philosophical" and the "psychological" wherein those works are redefined in terms as literary texts.

76.24 Serio, John N. "'The Comedian' as the Idea of Order in Harmonium." PLL 12 (1976): 87-104.

It is commonly known that Stevens' poem "The Comedian as the Letter C" presents in its "thinly disguised narrative" the recorded story of Stevens' own poetic development. What it is not credited with, is the way in which "The Comedian as the Letter C" serves to unify Harmonium, Stevens' first volume of poems published in 1923.

Stevens postponed publishing his poetry because he felt it lacked a "fixed point of view" and was "miscellany." From the "Journal of Crispin" which he wrote in 1921 for a poetry contest for which he won honorable mention, he expanded it a year later to be "The Comedian as the Letter C." By explicitly showing man's relationship to his soil, he uncovered the "implicit theme" running throughout every poem in Harmonium.

Crispin, like Stevens, responds to changes in the landscape which he undergoes on his journey. He leaves the "old world" to the "new parallel," and develops various perspectives towards "the relationship between person and place that Stevens had been recording since 1914." So, "The Comedian as the Letter C" enables Stevens to finally find his "fixed center" towards which "his earlier poetry adjusted itself." He could finally see his "miscellany" as a "harmonium" and later that year

agreed with the publisher on the substance which was published as Harmonium.

DISSERTATIONS

76.25 Dale, Kathleen Ann. "Metaphor, Relation, and Resemblance in the Poetry of Wallace Stevens." DAI 37 (1976): 3621A. U of Wisconsin, Milwaukee.

"According to Wallace Stevens, the Supreme Fiction may and must be believed precisely because it is a fiction. To move through and to play beyond this paradox is ultimately to transcend the central dichotomy it presupposes: that of reality/fiction. In challenging this polarity, Stevens pushes past even the most recent, and perhaps most complex, interrogation of this old opposition--specifically, phenomenology as initiated by Edmund Husserl. In tracing implicitly the steps of the 'epoché' (phenomenological reduction), Stevens eventually discovers ways of moving beyond it, ways that parallel those by which such 'post-phenomenologists' as Maurice Merleau-Ponty and Jacques Derrida eventually surpass it.

"Stevens' somewhat sinuous path to such transcendence may be traced by examining the three primary elements of the Supreme Fiction as expressed philosophically and incarnated in various poetic methods. These three familiar compoents--'It Must Be Abstract,' 'It Must Change,' and 'It Must Give Pleasure'--necessarily have their source in language, as seen by examining ramifications and extensions of these 'musts' in terms

of three kinds of connections with which language works: metaphor, relation and resemblance. . . ."

76.26 Hattersley, Michael Elkins. "Poets of Light: Ezra Pound, William Carlos Williams, and Wallace Stevens." DAI 37 (1976): 4353A. Yale U.

"Ezra Pound's earliest lyrics are attempts to isolate and clarify the 'magic moment' of inspired awareness central to late Romantic poetry. His study of the troubadours led him to postulate that artists must integrate intellect and senses to achieve a 'charged surface' receptive to 'fine perceptions' that are units of form, the shapes of given works of art. In scholarship and criticism these forms are 'luminous details'; in poetry they are Images, units of language that convey a state of total awareness in which a complex of sensations is perceived instantaneously. . . . Almost from the start, William Carlos Williams insists upon a willed destruction of ritualized perceptual and linguistic patterns to prepare for a new language and awareness that can unite us to our present local world. The goal is to free ourselves from the illusion of transcendent value and the dualistic sensibility it implies. . . . We are confronted from the start in Wallace Stevens' poetry with the need to dismantle the ossified structure of a linear hierarchical, dualistic world that blocks our awareness of a present, relative and metamorphic reality. This effort deprives us of structures of coherence such

as the gods that have guaranteed order and meaning in our world. But human consciousness requires an abode to facilitate its encounter with a reality that, faced naked, may annihlate it. This is the order of the poem, a space where mind and world can cohabit as equals. . . ."

76.27 Melander, Don Walter. "Wallace Stevens' Meditations on Being: A Heideggerian Study." DAI 38 (1976): 2792A. Syracuse U.

"This dissertation is an attempt to use Heideggerian thinking and terminology to explore the significant meanings of Wallace Stevens' poetry. Heidegger's philosophy, his 'fundamental ontology,' and Stevens' poetry, his 'never-ending meditation,' seek to turn us away from our everyday, calculative thinking and toward a rediscovery of ourselves as meditative beings. Both the poetry and the philosophy 'repeat' through the meditative process the question of being that discloses the very truth of being in which we already stand. The writings of Stevens and Heidegger show us how we turn toward being as we participate in the 'as-structure' of reality and attend to the message borne by being's call. . . ."

76.28 Sexson, Michael Wayne. "Figuration of Blessedness: The Quest of Self in The Collected Poems of Wallace Stevens." DAI 37 (1976): 7124A. Syracuse U.

"Initially, The Collected Poems of Wallace Stevens resists interpretation from the perspectives of comparative mythology and depth psychology. Stevens

himself expressed little interest in the methods and his poems appear not only defiantly antimythological but stubbornly 'horizontal,' concerned with surfaces rather than with depths. However, if the true religious status of Stevens is to be appreciated, and if his poems are to be considered not separate places but integrated fragments of a multifaceted central poem, a 'supreme fiction,' then it is necessary to (1) step back, so as to perceive a broader mythical structure, one which includes demythologization as part of its pattern; to (2) step down, in order to recognize the narrative movement of the poems as a psychological quest for an integrated personality; and to (3) step through, so that the dimension of simultaneity is revealed, making possible an apprehension of the central paradox that the end is also the beginning, and to appreciate the depth method as a movement in imagination. . . ."

76.29 Steinman, Lisa Malinowski. "Wallace Stevens: Figure and Figuration." DAI 37 (1976): 7132A-33A. Cornell U.

"In a sense, Stevens' late poetry completes a circle. The poems of Harmonium and Ideas of Order are marked by the maintenance of paradoxes and inconsistencies. We find a cycle of imagination traced, in which Stevens celebrates the mental activity involved in confronting what is complicated,

an activity important because it is the way in which man sees--and, to some degree, shapes--his world and himself. The early poems both are about and embody this central activity.

"Paradoxically, Stevens finds that the mind is set in motion by a desire for an end, or conclusion. In keeping with this desire, he begins to seek some final statement about the process he elevates. Since the process of creating images or proposing orders is, necessarily, an ongoing activity, there can be no final order. Stevens also realizes that there is no way to reach the source of his all-important mental activity. Although the flow of images and thoughts can suggest an origin or end, it can do so only by means of further images or ideas. Furthermore, to reach either the source or end of thought would be to end the process, which is, itself, Stevens' supreme fiction. His problem, then, becomes (partly in response to his critics and partly in response to changing historical circumstances) how to emphasize the activity which makes poetry important for him without negating it. . . ."

76.30 Tadokoro, Haru. "Wallace Stevens: A Singer of Solitude." DAI 38 (1976): 269A-70A. Brown U.

"This dissertation attempts to describe Wallace Stevens as a lyric poet, a poet of personal feelings who wrote songs of solitude because he needed consolation

created in poetry.

"In a sense this approach is a response to the prevalent view in Stevens criticism and scholarship which treat sic the poet as a theorist in poetics or a prophet come to save modern civilization. Such views place undue emphasis on Stevens' concepts, while what the poet actually expresses is his emotional responses to such concepts. I have therefore focused on the stylistic beauty of individual poems which suggests what the poet might have felt and needed to express through ordering words in particular formations. Stevens is a singer of poignantly sad feelings at his recognition of life in flux, man's mortality and his burdensome self-consciousness. . . ."

76.31 Wilson, Hary B. "Psychological Projection in Six Romantic Poems, English and American." DAI 37 (1976): 3631A. U of California, Davis.

"This study examines psychological projection in five poems of the Romantic Movement--Wordsworth's 'Resolution and Independence,' Keats's 'Ode to a Nightingale,' Poe's 'Ulalume,' and Whitman's 'Out of the Cradle Endlessly Rocking' and 'When Lilacs Last in the Dooryard Bloom'd'--and one poem by a modern Romantic: Stevens' 'The Idea of Order at Key West,' Each poem is a first-person account of a crisis in the life of its speaker (who may or may not be the poet). The speaker's use of external objects to reflect his mental and emotional state is what is meant by 'psychological projection.' The study

limits itself to the use of objects drawn from nature, since nature determines that special analogy between speaker and object which, in a sense, makes the speaker's response possible. This analogy is one of the essential characteristics of Romanticism. . . ."

76.32 Woodward, Kathleen Middlekauff. "The Poetry of Old Age: The Late Poems of Eliot, Pound, Stevens, and Williams." DAI 37 (1976): 5821A. U of California.

"The Poetry of Old Age is a study of the late poems of T. S. Eliot, Ezra Pound, Wallace Stevens, and William Carlos Williams. The Four Quartets (1943), the Pisan cantos (1948), The Rock (1954), and Paterson V are considered in turn, each work being placed in the general context of the poet's poetry and prose in particular, his social thought. It is argued that, taken together, these four central, late works generate a new genre which characterizes the last phase of American Modernism. . . ."

CHAPTER VII

1977

BOOKS

77.1 Stevens, Holly Bright. Souvenirs and Prophecies: The Young Wallace Stevens. New York: Knopf, 1977, + 288 pp.

Wallace Stevens' daughter Holly has attempted to interweave his correspondence, early letters, and complete copies of his journals dating back to 1898 along with previously published material and her own speculations in order to provide some key to understanding his life of poetic development. The journals, in particular, reveal many connections to his poems written years later.

77.2 Weston, Susan B. Wallace Stevens: An Introduction to the Poetry. New York: Columbia UP, 1977, + 151 pp.

Wallace Stevens spent a lifetime as a poet and a lawyer battling with facts and trying to "incorporate, suppress, or transform them." Though he did not publish his first book of poetry (Harmonium) until he was middle-aged, his poetry did continue to change stylistically. As he pursued his life-long preoccupation with the "process of the mind perceiving reality," his theme-rendering technique matured.

As a poet he helps people "to live their lives." Poetry for Stevens was a private world away from money-making--a vacation from facts and an opportunity

to indulge himself in the experience of language and metaphor. During the five years of courtship with the future Mrs. Stevens, he wrote letters to her which are full of "gay little jigs" and songs he wrote for her.

This division from work to a private life is not unlike the division in Harmonium between the imagination of the night and the reality of the day. At the heart of Stevens' poetry is a self-critical voice which creates an ambivalent attitude in his poetry and a kind of tension. Of Harmonium Stevens spoke prophetically, "Gathering together the things for my book has been so depressing. . . . All my earlier things seem like cocoons from which later abortive insects have sprung. The book will amount to nothing, except that it may teach me something." In Stevens' later poetry, "word and object, poem and pure reality" are able to exist together in the same world. In conclusion, it is not that Stevens gives us a "new knowledge of reality, but rather the courage to realize that how we define our own realities may be a "regulative and saving fiction."

CHAPTERS

77.3 Litz, A. Walton. "Wallace Stevens' Defense of Poetry: 'La Poesie Pure,' the New Romantic, and the Pressure of Reality." Romantic and Modern: Revaluations of Literary Tradition. Ed. George Bornstein. Pittsburgh: Pittsburgh UP, 1977. 111-32.

The essay by A. Walton Litz about Wallace Stevens contains many lengthy excerpts from Stevens' essays and other statements he made which are used to define the term Romantic and to defend the role of the imagination in life, and the poet as the "exponent" of society's imagination.

This book is a comprehensive re-evaluation of the relation between Romanticism and Modernism. Therefore, Modernism is seen as post-Romantic rather than anti-Romantic. Each of the thirteen original essays examines an important and different connection between Romanticism and Modernism whereby we are able to identify the "positive centrality of Romanticism for measuring and understanding the modern achievement."

PERIODICALS

77.4 Ackerman, R. D. "Harold Bloom's Wallace Stevens." WSJour 1 (1977): 108-10.

Bloom's oversimplification of Stevens' later poetry as a key to the understanding of earlier works, and his romanticizing ideas render his analyses ineffective. Bloom creates a persona of Stevens who appears whole in the end, a personae which validates Bloom's opinions.

Stevens affirms Transcendental nostalgia by negating it, and "it is Bloom himself who sings the transcendental strain while negating it as

nostalgic." In any case, Bloom fails to present a poet who goes "beyond traditional views of the Romantic and the Modern."

77.5 Basney, Lionel. "Imagination and Object: Stevens' 'No Possum, No Sop, No Taters.'" MarkhamR 6 (1977): 54-56.

The dominating urge of Western thought is the "flight from the subjective" or the search for the "objective being" towards the point where one can say, "This is not my idea of the thing but the thing itself." In Stevens' poetry, the imagination needs a stimulus from reality which gives us, as Stevens states, "the sense that we can touch and feel a solid reality which does not wholly dissolve into the conceptions of our own minds."

The true concern of Stevens' "No Possom, No Sop, No Taters" is the dilemma of imagination which is confronting fact in "order to create a human world." The poet's world has "no unearned blessings" and must encounter "nothingness" in order to search for an "imaginative reality."

77.6 Beehler, Michael T. "Meteoric Poetry: Wallace Stevens' 'Description without Place.'" Criticism 19 (1977): 241-59.

Stevens' poetry does not correspond to any references outside of its closed system of meaning within the poems, while at the same time, it points to or describes an "ideal presence beyond itself." Stevens, then, overturns the idea of "poetry as

description and language as representation." So, his poetry does not represent any presence which is "prior to and separable from the language which constitutes it." Instead, his poetry addresses such poetic language as a source of fiction sustained by its own metaphors.

Just as the meteor's tail points to the place where its source should be and is only able to indicate residue or its "marks of displacement," so writing can be considered both an act and the interpretative process which follows it but can never coincide with it. So, language which conceptualizes being or presence "deflects or defers its presentation" thereby making all description "description without place." "Place" then in a simple metaphysical sense is the "point at which presence is self-manifested."

In conclusion, it is the "theory" of description which is most important because in it we see the process whereby the "theory of representation" is the "supreme fiction" of language or the linguistic illusion which permits "vacant signs of language" as though they had a significance that is not purely structural and syntactic.

77.7 Benamou, Michel. "Displacements of Parental Space: American Poetry and French Symbolism." Boundary 5 (1977): 471-86.

The French Symbolist movement evolved from Baudelaire's "anterior life" or a lost unity

that language failed to restore to Mallarmé's attempt to manufacture a new "linguistic virginity" which will be a "modern paradise of his own." Mallarmé proceeded not by a "descent within the words" but rather by effecting a "metamorphosis between the words" where the gaps allow such play. So, symbolism is defined in a new way that no longer concentrates on a return through symbols to the interior or "anterior," but rather a syntaxing forward to the "mother-free" space and "father-free" space which separates the words from each other. This resonant space between the words of the line, then, is no longer the child of the poet, and implies that the poet has disappeared as speaker and the initiative is left to the words.

This post-symbolist act which Stevens called "decreation" (death of metaphor) coincides with the birth of a hero in Stevens' poetry. There is a shift from maternal to heroic imagery at the end of the Harmonium period. Style then changes from the "impressionist metaphors" to the cubist "metonymies," and the deconstruction of myth such as in "Sunday Morning" "leaves a blank in the place once held vicariously by the man in the name of the father."

77.8 Bornstein, George. "Provisional Romanticism in 'Notes Toward a Supreme Fiction.'" WSJour 1 (1977): 17-24.

Stevens uses romanticism to create provisional rather than final fictions. He uses an imaginative mental action that is removed and allows us to see one mind apprehend another's imaginative act. In addition, Stevens uses interrogatives as assertions, and exalts and undermines the status of his own images which serve to emphasize provisional themes such as cyclical change.

77.9 Brazeau, Peter A. "Poet in a Grey Business Suit: Glimpses of Stevens at the Office." WSJour 1 (1977): 27-31.

A series of recollections about Stevens as an insurance executive. Brazeau relates impressions and conversations from Stevens' former colleagues at work.

77.10 Brazeau, Peter. "Wallace Stevens on the Podium: The Poet as Public Man of Letters." WSJour 1 (1977): 120-27.

Recollections of Stevens' lectures as a public poet during the 1940's and 1950's attest more to his ability to provide a catalyst for discussion than to deliver a complete message.

77.11 Brown, Ashley. "A Note on Dante and Stevens." WSJour 1 (1977): 66-68.

Dante's influence on poetry is legion. Because of Dante's profound influence on Eliot, Stevens in addressing Eliot must also address Dante.

77.12 Cook, Eleanor. "Wallace Stevens: 'The Comedian as the Letter C.'" AL 49 (1977): 192-205.

Though Stevens' Crispin gives up the demanding struggle between the imagination and reality in "Comedian With the Letter C," he still continues to keep his plantation and produce the usual human fruit. In other words, Stevens let the poem remain open ended so that we can (even as Crispin's generation could) create a supreme fiction.

77.13 D'Avanzo, Mario L. "Emerson and Shakespeare in Stevens' 'Bantams in Pine-Woods.'" AL 49 (1977): 103-7.

Emerson used physical pine-woods in his poetry because they represent the earthly setting where the poet finds universal truth. Stevens also uses the pine-woods in his poems "Bantams in Pine-Woods" and "Credences of Summer." In the latter poem, he refers to "The physical pine, the metaphysical pine" which, like Emerson, names the pine-woods for the effect they bring about to the poet which is that of transcendence (universal truth).

Shakespeare used "blackamoors" to show identity with the sun. Likewise, in "Bantams in Pine-Woods," Stevens uses blackamoor in the same context with the sun which is to "Platonize reality."

77.14 Ford, W. T. "Current Bibliography." WSJour 1 (1977): 32-36.

A current annotated bibliography containing approximately 25 entries from 1975 and 1976. Most of which are annotated in this bibliography.

77.15 Guereschi, Edward. "Wallace Stevens' Angels of Earth." NMAL 1 (1977): Item 25.

Man, like poets, "owns the things he makes and therefore by creating them, possesses himself." So, as Stevens said, it is the poet's task to "give life to the supreme fictions without which we are unable to conceive it."

Myths have been important to mankind because they are moral instruments of man so that he may appreciate a fictive existence. So, then, the ability to recognize a supreme fiction proves that man is autonomous and self-governing, "manifesting itself in an imaginatively-conceived reality." Belief rests with the mind's ability to "invent the fictions that reflect the inherent qualities of the self." The greatest satisfaction then would come in this self-creation and in "recognizing its fidelity to a self-sufficient truth." Stevens' recognition of the self as its own "majesty" signals his release from the religious and ideological which are "encrusted upon existence."

77.16 Hartigan, William J. "Wallace Stevens at the Hartford." WSJour 1 (1977): 71-74.

Personal recollections of Stevens during his forty years at Hartford reflect a duality of values in the man as well as in his poetry. The central problem he deals with in his poetry is analogic fallacy, where his vital characters possess both

value and nothingness. Thus, just as Stevens' oddball personality manifested a dichotomy of values, so does his poetry yield a troubling oddness which continually disturbs critics.

77.17 Hines, Thomas J. "Stevens' Poetry of Being in 'Description Without Place.'" WSJour 1 (1977): 57-63.

Stevens' poetry of Being exemplifies Heidegger's philosophical statement, "The Being of the things that exist is not itself a thing."

Stevens' method of description includes the "difference" that the perceiver makes in what he sees. His poetic "description" reveals the Being of the world of things as well as the Being of the poet.

77.18 Howard, David. "Wallace Stevens and Politics." RMS 21 (1977): 52-75.

Critics have been incorrect in their attempts to humanize Stevens because it would be more accurate to stress his indifference and his "inhuman pretention." Stevens stressed this attitude in a letter to Hi Simons in 1940 when he referred to the mind's stages as going from "romanticism to realism, to fatalism and then to indifferentism" and then possibly repeating itself in this cycle. He also stated that the world felt a "sense of helplessness" which was a form of the "indifferent stage."

Stevens wrote in detail about the relationship between the imagination and reality, and he emphasized

that both were part of a process. In other words, he stated that he sometimes believed most in the imagination for a long time and then for no reason turned to reality and only believed in that. In his essay, "Imagination as Value" in The Necessary Angel, Stevens speaks of the imagination as the "irrepressible revolutionist." So, modern reality then is a political reality, and the imagination has a political function. He then uses his politics through the "vocabulary and resonances of Christianity" to try to rescue those lost in and corrupted by Christian as well as other myths. He suggests a decreation process whereby we work through "the deposits of 'faiths' to reawaken the energies in as he states the original "myth before the myth began."

77.19 Ingoldsby, William. "The Wallace Stevens Manuscript Collection at the Huntington Library." WSJour 1 (1977): 41-48.

A categorical list of Stevens' manuscripts which are housed at the Huntington Library and cover the period of 1956 to 1975, a total of 6,815 pieces. The collection includes manuscripts, correspondence, photographs, honorary awards, xeroxes, and ephemera.

77.20 Kessler, Jascha. "Wallace Stevens: Entropical Poet." WSJour 1 (1977): 82-86.

Stevens' poems deny their assertions and assert that which is denied, a conflict that has confused critics from the beginning. We can only guess as

to whether this psychology reflects his society, his psyche, his Romantic roots, or some combination of these. In any case, he makes us aware that those who attempt to shatter the myths of Western civilization are merely substituting one myth for another.

77.21 Lensing, George S. "'Credences of Summer': Wallace Stevens' Secular Mysticism." WSJour 1 (1977): 3-9.

In "Credences of Summer" Stevens celebrates one of his frequent themes, the youthful quality of the imagination, which is shown as both as making and a discovering. It is also noteworthy that it was written at a time when Stevens felt his own search to reconcile with reality was at its strongest point.

The religious (though not theistic) tone eminates from the imagination's triumph in possessing its object and from the meditative probings of the mind toward reality. Unlike the sacred mystics who write of the union of the soul with God, Stevens celebrates the union of the mind with the world. In fact, it is Stevens' undeniable apprehension of the real which is not only the concern of this poem, but which provides the basis of his affinity with the mystical world.

77.22 McCann, Janet. "Wallace Stevens' 'Esthétique du Mal,' Section X." AN&Q 15 (1977): 111-13.

In "Esthétique du Mal" Stevens uses the French Poet Baudelaire to represent "wholeness of vision"

because Baudelaire believed that evil and suffering are a necessary part of reality.

One of Baudelaire's most characteristic devices is the linking of woman and nature wherein he denies the boredom of everyday life in search of something more. In Chapter X of "Esthétique du Mal" Stevens presents Baudelaire as a champion against the mind's flight from reality. This reality is depicted in Chapter X as an embrace between the poet and the Feminine Reality.

77.23 McCann, Janet. "Wallace Stevens' 'Not Ideas About the Thing but the Thing Itself.'" NMAL 1 (1977): Item 32.

Stevens' poem "Not Ideas About the Thing but the Thing Itself," which is the last poem in his Collected Poems, announces his resolution to his poetic search between the conflict of mind and world and concludes the "poetic and personal cycle of Stevens' life."

The last two sections in particular discuss that life is not an illusion and that reality is purposeful. At the point where the sun was "coming from outside," there is a union of "human effort and human knowledge" which evaporates before "the vastness of this experience." The fullness of that union is not here yet and will be understood in the future, just as Stevens himself could not articulate an experience that is "beyond knowledge." Therefore, since this resolution has found him, "the words of things must fail."

77.24 Mollinger, Robert N. "Wallace Stevens' Search for the Central Man." TSL 21 (1977): 66-79.

The central man in Stevens' poetry is usually thought of as interchangeable with the hero and the major man though they do not equate. To Stevens, the central man is more of an abstract term used in most of his poetry to denote "that man who epitomizes the essential aspects of man." For example, in "The Man With the Blue Guitar," the poet tries to "play man as he is." In "Like Decorations in a Nigger Cemetery" the abstraction of man "is meditated." So, Stevens' concept of the central man changes with his positive and negative attitudes towards man. Crispin in "The Comedian as the Letter C" is seen as the central man. Therefore, the terms "hero" and "major man" are "conceptions and embodiments" which are subsumed under central man. At times, however, when the "major man" embodies a humanistic ideal, he may be used as the central man.

Stevens' concept of central man changes throughout his poetry as his mind changes in attitude as he says "from romanticism to realism, to fatalism, and then to indifferentism, unless the cycle re-commences all over again."

For Stevens his early poetry is marked by a "fatalistic mood" and the central man resembles the common man. From 1936 to 1942, his attitude is marked by "romanticism" and the central man appears

as the major man. This central man is no longer a mental idea, but rather an "ideal of perfection apprehended in man." Stevens is considered a true humanist because he seeks the "perfectability of man in a natural world."

77.25 Pawlowski, Robert. "The Poetry of Wallace Stevens: Some Notes and Observations." TQ 20.3 (1977): 62-70.

No one poem of Stevens seems to be more central to his work than any other, and his message can be found in nearly every poem. He implies that poetry has a singular objective which is that it is an "absolute fiction" or the "ultimate abstraction." Also important to this objective is that the "nothingness" of reality has value in that it causes philosophers to search deductively and poets to search inductively for the same truths.

We must apparently receive our truths then from the process or the very act of examining the object itself which has a reality of nothingness because the mind is the seat of reality. Human action in Stevens' poetry is the mind's action. Even when his poems discuss social realities such as peace, war, poverty, and love, they are not the occasions of the poem but rather the facts that the mind perceives.

Though typical Stevens' poems are meditative, they usually have a dramatic structure wherein there are "two orders of existence that strive for

their identification and meaning." The individual is responsible for ordering a "meaningful life" through his imagination which is his "active force" which gives value and meaning within the "two orders of existence." In other words, it is up to us to perceive the final meaning and to identify the object to give it our own reality.

77.26 Pearce, Roy Harvey. "'Ancedote of the Jar'" An Iconological Note." WSJour 1 (1977): 65.

An iconological interpretation of "Anecdote of the Jar" reveals that outside the scope of "imagination" there is a "reality" which exists beyond what is "being conceived directly by him who would know it."

77.27 Pinkerton, Jan. "Stevens' Revolutionaries and John Addington Symonds." WSJour 1 (1977): 128-29.

Stevens makes reference to Communist revolutionaries in "Esthétique du Mal" and "Description Without Place." Perhaps it was Addington Symonds' "The Renaissance in Italy" (1975-86) which provided the basis for Stevens' revolutionaries. They, like the medieval mind of man before the Renaissance, cannot see the beauty of the world because of their fixed ideas. It is also possible that Symonds' "The Key of Blue" (1893) might have provided Stevens with this major theme.

77.28 Riddell, Joseph N. "Bloom--A Commentary--Stevens." WSJour 1 (1977): 111-19.

Bloom's comments are "critique" and not "commentary," which becomes transparent because

they do not allow the comments to be subject to the text itself. Instead, Bloom attempts to totalize literature for purposes of lending "authority" for his own readings, as well as to provide a "scene of instruction" for critics.

Stevens' poetry must be radically reread without the "concepts of intentionality (and influence) that sustain it."

77.29 Robertson, Charles A. "Ronald Lane Latimer." WSJour 1 (1977): 81.

Robertson makes a plea for help in locating Ronald Lane Latimer, a person who is mentioned in Stevens' "Letters."

77.30 Rother, James. "The Tempering of Harmonium: The Last Years of Wallace Stevens' Apprenticeship, 1908-1914." ArQ 33 (1977): 319-38.

In Stevens' poems of 1908, it is difficult not to see traces of Symbolism. For example, "Tides" is a search for "correspondences" or "resemblances." Any number of critics have seen hints of Mallarmé's influence on parts of Harmonium.

As early as 1909, Stevens had a distinct idea of the kind of music he was looking for within his poetry. Of all the approaches to musicality in verse, Stevens' approach became more like the Mallarmean which emphasizes theme and variations.

In addition, an examination of six short pieces of Stevens' published in 1914 under "Poems from Phases"

in the issue of Poetry we see a mastery over both "idiom and prosody." His poetry from 1914 is a language that is played and can become its own "supreme fiction."

77.31 Rother, James. "American Nonsense and the Style of Wallace Stevens." BuR 23.2 (1977): 164-86.

Stevens' poem "Sunday Morning," is thought to be his first "mature" poem in that it is technically adept, though it had no precedent in his earlier work. It is obvious that, since leaving Harvard in 1900, Stevens was looking for a "stylistic focus," or "an orientation to language by which he could review an idiom." It is this very focus that Stevens discovered between 1908 and 1915 in the works of American Nonsense Writers. Though Stevens never actually composed Nonsense, he was influenced by it as well as by the Imagists. During this time of apprenticeship (1908-14) he was also looking for an aesthetic which would allow for a distinction between a "poetry of ideas" ("intellections") and a "poetry of thought" ("a medium for capturing the kinetics of nuance").

Nonsense poetry's sole responsibility is to keep going, where serious verse terminates when the meaning is exhausted. For example, Charles Battell Loomis's "Timon of Archimedes" is similar to Stevens' "To the One of Fictive Music" in that they both "affect a development and consistency of

tone" and are less concerned with the poems' many "nebulous epiphanies" and "exacting confusions" than with the "repertoire of resonances by which they are made discernable." Stevens learned the use of "artificial language composed of obsolete words and Latinate coinages," and "grotesque anachronisms" such as "dulce" and "vive" and also learned to manipulate the language with skill that transformed it from "a state of total ossification" to one of mere suspended animation."

77.32 Ryf, Robert S. "X Ways of Looking at Y: Stevens' Elusive Blackbirds." Mosaic 11 (1977): 93-101.

It was not until 1950 that Wallace Stevens' poem "Thirteen Ways of Looking at a Blackbird" was given any sort of extended treatment by critics. Since then, it has been described in many ways such as the following: thirteen separate poems with a common subject and no other link; as representing the theme "primal force of being"; as "a working of the imagination and the process of perception"; as "a study in metaphor"; as the central theme "the necessity of seeing the blackbird as part of the world"; and, suggestive that "life is a potentially infinite series of encounters between an external, phenomenal 'reality' which is forever changing and an imagination which can never be satisfied."

This poem is Stevens' first "complete formulation" of what becomes and remains his "governing poetic

theme" which is the subject-object relationship. In other words, as Stevens says, "Things seen are things as seen." This poem shows us the "inextricable involvement of the perceiver with what he perceives." Stevens wrote in later essays what this poem already presented, and this poem can be used as a paradigm for all other poems on the subject. So, then, as Stevens stated, it is the material world that becomes immaterial because what we see is an "image in the mind" which permits us to see not the external world but an "image of it and hence an internal world." So, the importance of this poem is that it is central to Stevens' most important dictum: "the process of looking-at requires a great deal of looking into."

77.33 Scott, Stanley J. "Wallace Stevens and William James: the Poetics of Pure Experience." PhilL 1 (1977): 183-91.

Though Stevens' early poems issue from the clash of opposites which he called "imagination and reality," his later poetry springs from a mind that is "beyond metaphysical dualism." In other words, Stevens felt that seeing the world was a process which, when completed, allows us to see the world a moment after. This world becomes an image of the mind. So, what we see is as Stevens said, "not an external world, but an image of it and hence an internal world."

Likewise, William James, the psychologist and philosopher, began with his "phenomenological method"

which was governed by the avoidance of imposing "pre-conceived or theoretical constructions on the phenomena of consciousness." In his later essays, he refrained from "dividing experience into subjective and objective" and used this "dualistic formula" merely as a heuristic device. Therefore, it was useful for analytical purposes, but no longer a valid way of representing experience.

Stevens left many letters regarding "Notes Toward a Supreme Fiction" which briefly but unmistakenly link the poem's central ideas to elements in James's philosophy.

77.34 Semel, Jay. "Stevens' Journal and 'Sunday Morning.'" WSJour 1 (1977): 69-70.

Two of Stevens' journal entries are later reflected in "Sunday Morning." A personal description of a cheap New York apartment which Stevens occupied in 1900 and a Sunday entry about his disillusionment for things as they are give added meaning to the poem.

77.35 Serio, John N. "Stevens' 'Human Arrangement.'" WSJour 1 (1977): 25-26.

Central to Stevens' poetry is an agreement with reality that also constitutes an agreement with imagination. That which appears fictionally abstract becomes the source of what is real, so that an accord with imagination becomes an accord with reality.

77.36 Stein, William Bysshe. "Stevens' 'The Emperor of Ice-Cream': The Requiem of the Romantic Muse." NMAL 1 (1977): Item 9.

Stevens suggested "The Emperor of Ice-Cream" as his favorite poem from Harmonium. He said that the poem is commonplace and yet contains "something of the essential gaudiness of poetry." With this comment, Stevens forewarns of the problem of the "deceiver or poet too often believing his own deceptions."

Instead of revealing something that is always good, the poem gives us platitudes of things "as-they-ought-to-be" and "might-have-been." We see a comic "inversion of highbrow formalism." He reduces the practice of esthetic taste to the lowest common denominator and "degrades the poetic act into a game of wordupmanship."

77.37 Steinman, Lisa. "Figure and Figuration in Stevens' Long Poems." WSJour 1 (1977): 10-16.

Stevens' use of multiple relationships between ideas, images, and word definitions is the source of the mental activity he finds central to poetry. By an interplay of thought and language Stevens' figures of speech become human figures which embody and affirm the writing process.

77.38 Walker, Carol Kuros. "The Subject as Speaker in 'Sunday Morning.'" CP 10 (1977): 25-31.

Though most critics feel the poem "Sunday Morning" has two principal speakers, there is

only one principal speaker, who is the woman. The poem has the maximum coherence if the poet is viewed as the omnciscient narrator who gives witness reports on the woman's dialogue with herself and also acts as a "sensitive presence with whom the woman interacts to create an image of herself and to define her argument." It is her "alter ego" that appears throughout the poem in quotation marks.

Having only one principal speaker provides greater dramatic and rhetorical coherence because the reader does not have to guess where one personality ends and the other begins, and the reader also gets more insight into the woman's personality. The fact that other critics support the woman as having an inward affair (internal experiences which illuminate perception) all her own lends credibility to this position.

Meditating, imagining, and grieving are very private acts which Stevens purposely means them to be. In addition, it would be inconsistent with Stevens' treatment of women to suggest that they need "preceptors" or "guiding poets" for "emotional and intellectual bolstering." Lastly, the poem is consistent with other poems where "meditators, grievers, and imaginers" are represented as people who have subtle inward experiences that "allow them separately to interpret and often recreate the world they perceive."

DISSERTATIONS

77.39 Edward, Harvey James. "Cobble Ten-Thousand and Three: Incoherence in the Poems of Wallace Stevens." DAI 38 (1977): 786A-87A. The State U of N.J. (Brunswick).

"Stevens' poems present a problem for the reader because at some point most of them are incomprehensible, yet seem significant. Close attention to some more obviously incoherent poems ('Bantams in Pine Woods,' 'The Jack-Rabbit') clarifies how they avoid making sense while still seeming to lead to meaningful statements, and the dynamics of these devices are analyzed. Stevens consistently relies on the reader's expectations. The techniques found here - strings of metaphors, puns, doubled metaphors, rhetorical questions, stanza form - when found in Stevens' less obviously incoherent poems, also lead the reader to expect a coherence that isn't there. Throughout Stevens' poetry these techniques are shown to replace statements with tentative, evanescent images. This process is related to the themes often ascribed to Stevens' poems by critics - [sic] imagination versus reality, getting to 'das ding an sich,' 'elaborately mannered movement of thought.' Finally, Stevens' poetry is placed within the tradition of open literature, and the implications this tradition has for criticism are explored. . . ."

77.40 Kravec, Maureen Tekakwitha. "Wallace Stevens' Parodies of the Order of Paradise." DAI 38 (1977): 1389A-90A. U of N.Y. at Binghamton.

"On a first reading, Wallace Stevens' poems present a confusing spectrum of mutually cancelling ideas and opaque images that defy translation to rational terms. The author intends to foster some confusion and not to present poetic theorems. But part of the surface ambiguity resolves itself on recognition that Stevens' critical attitude toward his immediate predecessors shapes his own work. Many of the poems, especially the earlier ones, satirically appropriate the images and sentiments of traditional poets. Figures of speech, or entire poems, may refer directly to one or more specific models. . . ."

77.41 Richardson-Picciotto, Joan Themia. "By Their Fruits: Wallace Stevens, His Poetry, His Critics." DAI 38 (1977): 2103A. City U of N.Y.

"This study traces the reasons for the 'misreading' of Stevens' poetry by the New Critics and their descendants and offers alternative readings of the most important poems of Harmonium based on a clearer understanding of the nature of the poet's 'modernism.' Because what has come to be known as 'New Criticism' came about in response to the work of poets like Eliot and Pound, whose 'modernism' involved an intellectual substitution of European and Eastern roots for our native American Puritan one, and because it wholeheartedly rejected the 'aesthetic criticism' of the end of the last century, this new critical

approach failed to take into account what is most essential to an understanding of Stevens and his poetry.

77.42 Ruberg, Merle Zena. "Paul Valéry and Wallace Stevens: Their Poetry and Poetics." DAI 36 (1977): 04A. Princeton U.

"This comparison of the poetry and poetics of Paul Valéry and Wallace Stevens defines their relation in terms of the poetic problem which faced them each individually, and compares their attempt to solve that problem. The possible reasons for the similarity between their solutions are explored.

"The thesis of this essay is that the problem poetry posed for them was the non-abstract presentation of abstraction. This abstraction is very specific in nature. It is the abstraction which functions as the basis of consciousness. It forms the basis of any products of the imagination including those ascribed to the intellect. The techniques of their poetry directly reflect the epistemological theory on which their poetics is based. . . ."

77.43 Yates, Ernest John. "'In the Land of the Lemon Trees': The Exotic in Wallace Stevens." DAI 38 (1977): 1398A-99A. U of Pennsylvania.

"One of the primary tensions in Stevens' poems is that between two ideas of reality: reality as a commonplace, normal, ordinary world of things as they are, and an exotic reality that is available to man through the exercise of his imagination. For the

mind to comprehend both these ideas of reality is, for Stevens, both a metaphysical necessity and a moral-aesthetic value. Such a mind composes a universe of possibilities, ordinary and exotic, that is equal in scope and power to the external universe, or that is adequate in the face of reality. . . ."

APPENDIX I

WORKS IN FOREIGN LANGUAGES

1972

Brezianu, Andrei. "Faur, crainic şi tălmaci." Luceafărul 15.47 (1972): 10.

1976

Locatelli, Angela. "Immaginazione e immagine nella poesia di Wallace Stevens." Cenobio 24 (1975): 427-28.

1977

Suško, Mario. "Stevensova Poetika." Izraz 42.7 (1977): 851-73.

APPENDIX II

UNOBTAINABLE WORKS

1972

Baconsky, A. E. "Wallace Stevens." Panorama Poeziei Universale Contemporane. Bucuresti: Albatros (1972): 727-9.

Brezianu, Andrei. "Wallace Stevens Redescoperit." Secolul 20.2 (1972): 81-82.

1974

Mollinger, Robert N. "Wallace Stevens' Three World Views: Naturalism, Idealism, and Realistic Humanism." Nassau Review 2 (1974): 10-14.

Steiner, Dorothea. "Wallace Stevens: Romantic Traits in Modern Poetic Theory." On Poets & Poetry: A Symposium from the Department of English at the University of Salzburg (1974): 61-80.

Watanabe, Hisayoshi. "Wallace Stevens' Central Problem." SEL 51 (1974): 91-103.

1976

Susko, Mario. "The Symbolic Figuration of Stevens' Poetry." Nassau Review 3 (1976): 99-107.

1977

Ullyatt, A. G. "Studying Two Pears: Wallace Stevens and the Creative Imagination." Unisa English Studies 15 (1977): 17-18.

APPENDIX III

COMPARATIVE FIGURES

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