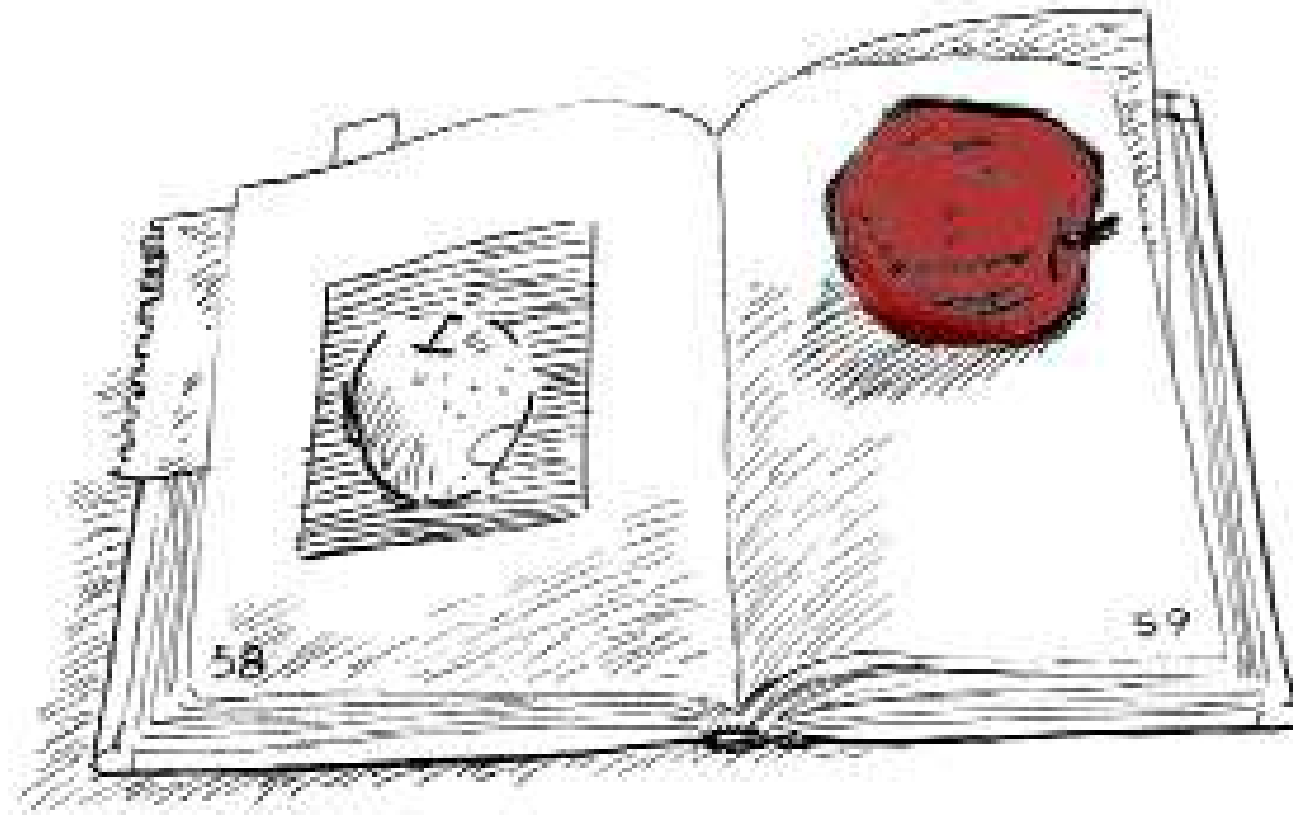


# Walt Whitman || Emily Dickinson

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# *Eccentric Voices*

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<b>Whitman</b>	<b>Dickinson</b>

# *Eccentric Voices*

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<b>Whitman</b>	<b>Dickinson</b>
Metaphysical Public Themes Overt Transcendental influences	Metaphysical Private Themes Possible Transcendental influences

# *Eccentric Voices*

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<b>Whitman</b>	<b>Dickinson</b>
Metaphysical Public Themes	Metaphysical Private Themes
Overt Transcendental influences	Possible Transcendental influences
Quaker influenced family	Puritan ancestors

# *Eccentric Voices*

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<b>Whitman</b>	<b>Dickinson</b>
Metaphysical Public Themes	Metaphysical Private Themes
Overt Transcendental influences	Possible Transcendental influences
Quaker influenced family	Puritan ancestors
Referred to himself as a public poet	Referred to herself as a private poet

# *Eccentric Voices*

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<b>Whitman</b>	<b>Dickinson</b>
Metaphysical Public Themes	Metaphysical Private Themes
Overt Transcendental influences	Possible Transcendental influences
Quaker influenced family	Puritan ancestors
Referred to himself as a public poet	Referred to herself as a private poet
Persona is shown as an individual who views himself as an aspect of a complex Universe	Persona is shown as an individual lost in contemplation of her own private Universe
• transposes self across gender	• transposes self across gender

# *Eccentric Voices*

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<b>Whitman</b>	<b>Dickinson</b>
Metaphysical Public Themes Overt Transcendental influences	Metaphysical Private Themes Possible Transcendental influences
Quaker influenced family	Puritan ancestors
Referred to himself as a public poet	Referred to herself as a private poet
Persona is shown as an individual who views himself as an aspect of a complex Universe  • transposes self across gender	Persona is shown as an individual lost in contemplation of her own private Universe  • transposes self across gender
<i>Free verse:</i> No rhymes  Experimental long lines, standard punctuation	<i>Regularized Stanzas:</i> Perfect rhymes and slant rhymes: Soul / all Terse lines, experimental punctuation  • dashes were used as musical devices, pauses, meditative reflections

# *Eccentric Voices*

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<b>Whitman</b>	<b>Dickinson</b>
Epic length poems: <ul style="list-style-type: none"><li>• long narrative with formal language</li><li>• discussion of heroic deeds</li><li>• examination of a culture or history</li><li>• shows divine intervention</li><li>• begins in media res</li><li>• contains long lists; catalogs of images</li></ul>	Short ballad stanzas: (hymns use similar form) <ul style="list-style-type: none"><li>• Form most common in folk ballad songs— as shown earlier in course:</li><li>• quatrain stanzas</li><li>• a/b/c/b rhyme</li><li>• iambic tetra/trimeter</li></ul>



# *Eccentric Voices*

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<b>Whitman</b>	<b>Dickinson</b>
<p>Epic length poems:</p> <ul style="list-style-type: none"><li>• long narrative with formal language</li><li>• discussion of heroic deeds</li><li>• examination of a culture or history</li><li>• shows divine intervention</li><li>• begins in media res</li><li>• contains long lists; catalogs of images</li></ul> <p>On occasion did experiment with shorter forms of verse.</p>	<p>Short ballad stanzas: (hymns use similar form)</p> <ul style="list-style-type: none"><li>• Form most common in folk ballad songs— as shown earlier in course:</li><li>• quatrain stanzas</li><li>• a/b/c/b rhyme</li><li>• iambic tetra/trimeter</li></ul> <p>Experimented with trochaic meter and slant rhymes</p>

# Eccentric Voices

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<b>Whitman</b>	<b>Dickinson</b>
<p>Epic length poems:</p> <ul style="list-style-type: none"> <li>• long narrative with formal language</li> <li>• discussion of heroic deeds</li> <li>• examination of a culture or history</li> <li>• shows divine intervention</li> <li>• begins in media res</li> <li>• contains long lists; catalogs of images</li> </ul> <p>On occasion did experiment with shorter forms of verse.</p>	<p>Short ballad stanzas: (hymns use similar form)</p> <ul style="list-style-type: none"> <li>• Form most common in folk ballad songs— as shown earlier in course:</li> <li>• quatrain stanzas</li> <li>• a/b/c/b rhyme</li> <li>• iambic tetra/trimeter</li> </ul> <p>Experimented with trochaic meter and slant rhymes</p>
<p><i>As Adam Early in the Morning</i></p> <p>As Adam early in the morning, Walking forth from the bower refresh'd with sleep, Behold me where I pass, hear my voice, approach, Touch me, touch the palm of your hand to my body as I pass, Be not afraid of my body.</p>	<p>#1583</p> <p>Witchcraft was hung, in History, But History and I Find all the Witchcraft that we need Around us, every Day —</p>
<p>Whitman, Walt. <i>Walt Whitman: The Complete Poems</i>. Ed. Francis Murphy. New York: Penguin Books, 1975. Print.</p>	<p>Dickinson, Emily. <i>The Complete Poems of Emily Dickinson</i>. Ed. Thomas H. Johnson. Boston: Little, Brown and Company. 1960. Print.</p>

# *A Letter to T. W. Higginson*

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25 April 1862

*When Dickinson was 31 years old, she composed a letter to T. W. Higginson, a contemporary literary critic. In her short note she describes herself and her aspirations:*

I have a Brother and Sister—My mother does not care for thought— and Father, too busy with his Briefs— to notice what we do— He buys me many Books— but begs me not to read them— because he fears they joggle the Mind. They are religious— except me— and address an Eclipse, every morning— whom they call their “Father” [...] I would like to learn— Could you tell me how to grow— or is it unconveyed— like Melody— or Witchcraft?

You speak of Mr Whitman— I never read his Book— but was told that he was disgraceful—”(2273).

*[conveyed means “to communicate” – Dickinson is requesting if Higginson believes if the craft of poetry is instinctual or a learned behavior]*

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*Anthology of American Literature*, vol. 1. Ninth Edition. George McDaniel, et. al.  
Upper Saddle River: Pearson / Prentice Hall, 2007. Print.