



The Wallace Stevens Society

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The Wallace Stevens Journal

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Dear Fellow Stevensians,

This has been a rich year for scholars and admirers of Stevens's poetry. I write both to celebrate a few key moments from the past year, and to announce a variety of exciting events and publications.

Recent events: The University of Connecticut is celebrating Wallace Stevens this semester at its new downtown Hartford campus. As part of this celebration, on October 10 at the Hartford Public Library, Marjorie Perloff gave a talk entitled "'Word Frequencies and Zero Zones': From Wallace Stevens's *The Rock* to Susan Howe's *The Quarry*."

Earlier this summer, in conjunction with New York City's Historic Landmarks Preservation Center, the Society placed a commemorative medallion at 441 West 21st Street in New York City, where Stevens lived between 1909 and 1916, and where he composed "Peter Quince at the Clavier" and "Sunday Morning." The dedication ceremony was held on July 11, and included speakers such as Susan Howe, Deb Garrison, Alice Quinn, Glen MacLeod, and myself.

Upcoming events: The 23rd annual Wallace Stevens Birthday Bash will be held on Saturday, November 3rd, 2:00-4:00 p.m., at the Hartford Public Library. This year's speaker is Cole Swensen of Brown University. Her title is "Perhaps the Truth Depends."

Looking ahead to next year, I am happy to announce that the society will sponsor a panel on Stevens and lyric theory at the MLA Convention in Chicago on January 5 (session 482). Paul Harrison Fry, Langdon Hammer, David Ben-Merre, Christopher Spaide, and Zachary Tavlin will present; and Henry Michael Weinfield will serve as chair. Panelists will discuss what the renewed interest in lyric theory, as evidenced by the recent publication of *The Lyric Theory Reader* and *Theory of the Lyric*, can bring to the study of Stevens's poetry. We hope you will join us for what promises to be a stimulating discussion.

I would also like to bring your attention to an exhibit being held at The Grolier Club in New York (47 East 60th Street) from January 16 to February 23 featuring work by Stevens and William Carlos Williams. Among the items in the exhibit which have never been previously seen is a copy of *Harmonium* inscribed by Stevens to his secretary at the time of its publication and subsequent

correspondence with her, a copy of *The Man with the Blue Guitar* inscribed by Stevens to his daughter, a copy of *Transport to Summer* movingly inscribed to Henry Church, copies of Stevens's works inscribed to Barbara Church, copies of his works inscribed by him to figures such as José Rodríguez Feo, Thomas McGreevy, Richard Eberhart and John Gruen, correspondence extending from his college days to a few days before his death, including with Conrad Aiken, Allen Tate, Delmore Schwartz, Eberhart, Gruen and many others. The most unique material may be a trove of inscriptions to and letters with Ronald Lane Latimer, publisher of the Alcestis Press, which was obtained directly from Latimer's descendants.

From January 11 to March 17, the University of St. Joseph Art Museum in West Hartford, CT, will present an exhibit titled "'The Tongue is an Eye': Poetry, the Visual Arts, and Wallace Stevens." This exhibition will explore the rich connections between Stevens's poetry and the visual arts by inviting prominent Connecticut poets to select works that they believe encapsulate the style and thought of specific poems by Stevens.

The Wallace Stevens Society will have a panel on Stevens and Emerson, chaired by Glen MacLeod, at this year's ALA in Boston. Speakers will be: Kristen Case, University of Maine, Farmington; Paul Kane, Vassar College; Ben Leubner, Montana State University; and Jesse Zuba, Delaware State University.

Publications: The past year has also seen a wealth of new scholarship on Stevens. *Wallace Stevens, Poetry, and France: "Au Pays de la Métaphore,"* edited by Juliette Utard, Bart Eeckhout, and myself came out in January from the Editions rue d'Ulm. This is the first book to consider the rich connections between Stevens and France. It features essays from sixteen contributors: Charles Altieri, Antoine Cazé, Aurore Clavier, Angus Cleghorn, Bart Eeckhout, Thomas Gould, Gül Bilge Han, Xavier Kalck, Anne Luyat, Glen MacLeod, Maureen McLane, Axel Nesme, Edward Ragg, Tony Sharpe, Lisa M. Steinman, and myself. Joan Richardson's *How to Live, What to Do: Thirteen Ways of Looking at Wallace Stevens* appeared in February from the University of Iowa Press. The book offers a sweeping introduction of Stevens's poetry that will be of interest to both scholars and general readers. My own monograph, *Unexpected Affinities: Modern American Poetry and Symbolist Poetics*, was published in May by Sussex Academic Press. The book explores the mark of Symbolist poetry on a range of modern and contemporary American poets, including Stevens. It is also my pleasure to announce that George Lensing has published his third book on Stevens, for in June of 2018 LSU Press published *Making the Poem: Stevens' Approaches*.

We are happy to announce that the next issue of *The Wallace Stevens Journal*, which is currently at the printer's, will appear once again on schedule. It contains articles on a range of subjects, from metaphysics and liturgy to the finally resolved question of Elsie Stevens's appearance on the US dime and half dollar, and unexpected connections between Stevens's poetry and James Joyce's *Ulysses*. Contributors include Bart Eeckhout, Florian Gargaillo, Kelly C. MacPhail, Christopher Patrick Miller, Kimo Reder, John N. Serio, and Eugene Vydrin. The issue will also feature poems by Bruce Ducker, Gershon Maller, Jean-Mark Sens, and Steven Taylor, and a very hefty section of reviews.

John N. Serio Award: It is also a pleasure to recognize Kurt Heinzelman, winner of this year's John N. Serio Award for his article "The Need of Being Versed: Frost, Stevens, and Birds,"

published in the Spring 2017 issue of *The Wallace Stevens Journal*. His essay provides a fresh reading of the connections between Stevens and Robert Frost by attending to an aesthetic challenge shared by both poets: namely, the difficulty of writing about birds in the wake of Romanticism. Congratulations, Kurt!

In closing, the officers of the Wallace Stevens Society would like to thank you all for your continued support. Please do not hesitate to contact me at lisa.goldfarb@nyu.edu with ideas, responses, and reflections.

Best,



Lisa Goldfarb
President