NOTES

Introduction

1 The following texts of Stevens' work have been used in this study. References to these texts will be incorporated in citations in parentheses, with the abbreviations given below and page numbers. The Necessary Angel: Essays on Reality and the Imagination (1951; rpt. London: Faber and Faber, 1960): NA; The Collected Poems of Wallace Stevens (1954; rpt. London: Faber and Faber, 1966): CP; Opus Posthumous, ed. Samuel French Morse (1957; rpt. London: Faber and Faber, 1959): OP; Letters of Wallace Stevens, ed. Holly Stevens (1966; rpt. Alfred A. Knopf, 1981): L. This citation is from NA, vii-viii.


Chapter I


4 The Act of the Mind, pp. 143-162.


8 Ibid., p. 270.


10 Ibid., Section 7, p. 56.

11 Ibid., Section 7, pp. 56-57.

12 Ibid., Section 7, p. 58.

13 George Steiner, Heidegger (Glasgow: Fontana Paperbacks, 1978), p. 79.


15 Ibid., p. 13.

16 Heidegger, p. 134.


18 Being and Time, Section 4, p. 32.

19 Ibid., Section 4, p. 32.

20 Ibid., Section 2, p. 24.

21 Heidegger, p. 86.

22 Being and Time, Section 13, p. 89.
23 Ibid., Section 32, pp. 190-191.
24 Ibid., Section 32, p. 189.
25 Ibid., Section 65, p. 377.
27 Being and Time, Section 32, pp. 191-192.
28 Ibid., Section 32, p. 195.
30 Being and Time, Section 2, p. 28.
31 Ibid., Section 34, p. 204.
33 Ibid., p. xix.
38 Ibid., p. 126.
39 Ibid., p. 190.
Chapter II


2 Ibid., p. 221.

3 Ibid., p. 222.

4 Ibid., p. 234.


6 Ibid., p. 299.


8 Poets of Reality, p. 248.

9 Ibid.

Chapter III

1 Poets of Reality, p. 255.
2 Ibid., p. 244.
3 Ibid., p. 245.
5 Ibid.
6 Ibid., p. 229.
7 Ibid., p. 229.
9 The Rule of Metaphor, p. 305.
10 Ibid., p. 306.
11 Ibid., p. 308.
14 Ibid., p. 192.
15 Ibid., p. 189.
16 The Rule of Metaphor, p. 239.
18 Ibid., p. 99.
19 Ibid., p. 100.
21 Ibid., p. 103.
23 Poetry, Language, Thought, p. 44.
Chapter IV


Chapter V


6 Ibid., p. 45.

7 This is the view held among others, by an early commentator of the poem Hi Simons in his "The Comedian as the Letter C': Its sense and its significance," in Southern Review V (Winter, 1940), 453-467. See also A. Walton Litz who calls the poem "a disguised autobiography, following the path of Stevens' own development as a poet and speculating on his failure," in Introspective Voyager: The Poetic Development of Wallace Stevens (New York: Oxford Univ. Press, 1972), p. 125. Harold Bloom describes it as "an authentic crisis-poem" which "Stevens seems to have intended... as his farewell to poetry," in Wallace Stevens: The Poems of Our Climate (Ithaca: Cornell Univ. Press, 1977), p. 70.

Chapter VI


2 Ibid., p. 67.

Chapter VII

1 Stanley Burnshaw, "Turmoil in the Middle Ground," New Masses, XVII (October 1, 1935), p. 42.

2 See Chapter V, "A Duet with the Undertaker: The Man with the Blue Guitar," in On Extended Wings, pp. 119-143.

3 Ibid., p. 142.

4 Frank Doggett, Stevens' Poetry of Thought (Baltimore: Johns Hopkins Univ. Press, 1966), pp. 77-78.

6 Ibid.


8 On the Way to Language, p. 126.

9 On Extended Wings, pp. 127-128.

Chapter VIII

1 Stevens' Poetry of Thought, p. 6.

2 On Extended Wings, p. 19.


4 The Poems of Our Climate, p. 147.
Chapter IX

Poets of Reality, p. 249.

Frank Kermode, in his "'Notes toward a Supreme Fiction' : A Commentary." *Annali dell'Institute Universitario Orientale: Sezione Germanica* (Naples, 4, 1961), p. 185, thinks that "the seraph is Satyr or Saturn, according to his thoughts," but I follow Vendler's reading that Satyr and Saturn are not contraries, "the Seraph, if he so chooses, can be lustful... a participant in Saturnalia," *On Extended Wings*, p. 329.

Critics have commented on the pun on "bee" in this poem. Vendler, for instance, writes, "the new-come bee is the new be-come and the new-come being." *On Extended Wings*, p. 196. Riddle interprets "bees" as being, *The Clairvoyant Eye*, p. 175.


*On Extended Wings*, p. 178.

Ibid., p. 200.

Chapter X

1 Wallace Stevens, p. 106.
2 The Poems of Our Climate, pp. 243-34.
3 On Extended Wings, pp. 236-237.

Chapter XI

1 The Poems of Our Climate, p. 258.
2 On Extended Wings, p. 263.

Chapter XII

1 Stevens' Poetry of Thought, p. 198.
2 The Clairvoyant Eye, p. 245.
4 Ibid., p. 7.
6 Ibid., p. 55.

Chapter XIII


9 Ibid., p. 42.


11 The Art of Poetry, p. 185.

12 Ibid., p. 192.

13 Ibid., p. 189.


15 Ibid., p. 85.

16 The Art of Poetry, p. 110.

17 Ibid., p. 111

18 Ibid., p. 111


20 Ibid., p. 25.


33 *The Rule of Metaphor*, p. 306.

34 Quoted by Reiner Schurmann, "Situating Rémi Char: Holderlin, Heidegger, Char and the 'There is'," "Heidegger and the Question of Literature, p. 181.


41 *Paterson*, p. 103.

Paterson, p. 112.


Ibid., p. 52.

Ibid., p. 52.

Ibid., p. 42.

Ibid., p. 42.

Ibid., the dedication page.

Ibid., p. 22.

Ibid., p. 28.

Ibid., p. 28.

Ibid., p. 22.

Ibid., p. 24.

Ibid., p. 24.

Ibid., p. 333.

Ibid., p. 22.

Ibid., p. 28.

Ibid., p. 28.

Ibid., p. 28.

Ibid., p. 28.

Ibid., p. 28.

Ibid., p. 28.
