

BULLETIN

Vol. 2, no. 1

May/June 1990

SNOOKERED AT SOTHEBY'S ?

Sotheby's beautifully bound two-volume auction catalog of The Library of H. Bradley Martin reached my desk in mid-January. Martin (1906-1988) had worked for over sixty years creating extensive collections of English, French, and American Literature. He was considered one of the most outstanding collectors of printed and manuscript Americana, and his ornithological library was unmatched. The collections were now to be available to other collectors and institutions at public auction on January 30th. and 31st., 1990.

As usual, my first act was to search the catalog for Dickinson items. There among the Dickinson first editions and a minor letter was item #2028: "Autograph Transcription signed, 1 1/2 sides of an 8vo card, [ca. 1859], beginning "Heart not so heavy as mine...." The text of the poem was printed along with a facsimile of the manuscript recto.

The catalog further explained, "This much of the poem [the first three stanzas] was published in the posthumous 1891 edition of Dickinson's works. However, the two stanzas on the card's verso, which she has labelled '4' and '5' appear to have been an early continuation of 'Heart not so heavy as mine....' for she has prefaced the eight lines with the title 'Left Out.' These final eight lines apparently represent an unpublished example of lines Dickinson deemed unsatisfactory, even for the purposes of very private composition." The two stanzas were then printed.

If all this were true, this was an item of major importance. I quickly went over The Jones Library's Special Collections budget in my mind, hoping we could successfully bid in the \$3,000 to \$5,000 range estimated in the catalog.

But several things bothered me: the handwriting, as seen in the catalog illustration, certainly didn't look to me like Dickinson's, yet with the myriad changes in her hand, perhaps this transcription was from a more obscure period. The punctuation and page layout weren't in the poet's usual unique style, and the fact that the stanzas were numbered didn't ring true. Then there was the matter of her signature. It was signed "Emily Dickinson," a form very rare for Dickinson, outside of legal documents, and even in

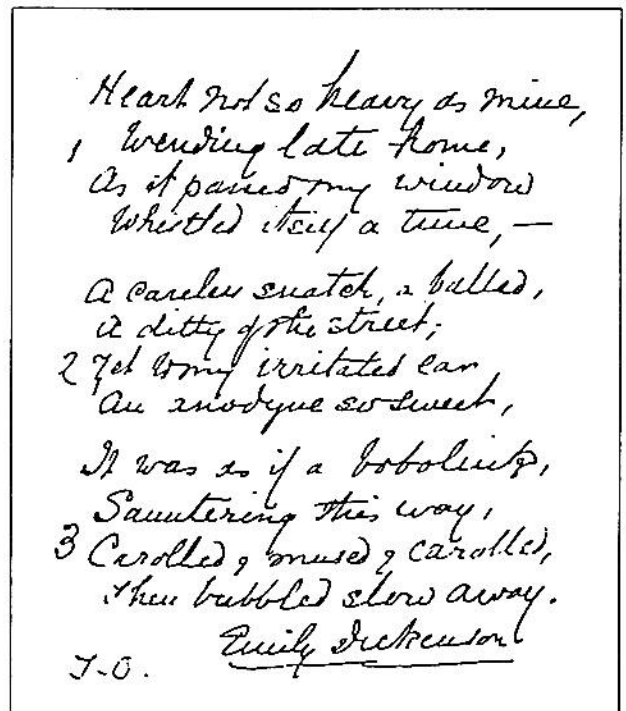


Illustration courtesy Sotheby's

these it was more likely "Emily E. Dickinson" or "E. E. Dickinson."

At this point I was convinced that this was not an authentic Dickinson manuscript. Sotheby's usual meticulousness when citing sources for its catalog series was lacking: no sources appeared to authenticate the information in the catalog description. I immediately went to an obvious source, Thomas H. Johnson's *The Poems of Emily Dickinson* (Harvard University Press, 1955). Johnson's transcriptions of the two known manuscripts of Poem #82 show differing patterns of punctuation and capitalization from Sotheby's item. The second transcription of the poem in Johnson included the two final stanzas, which, according to Sotheby's, were not published in the 1891 version, and were unknown lines. If one examines *Poems by Emily Dickinson, Second Series* (1891, pp. 71-72), all five stanzas of the poem are indeed printed, including the supposedly "unknown"

continued on page 2

fourth and fifth stanzas. The punctuation of the 1891 publication matches that of Sotheby's manuscript.

I assumed that what was being offered in the H. Bradley Martin auction was a Mabel Loomis Todd edited transcription of the Dickinson poem. In checking Ralph W. Franklin's *The Editing of Emily Dickinson* (The University of Wisconsin Press, 1967), it was clear from the samples of Mabel Loomis Todd's transcriptions that it was Todd's handwritten copy of the poem that was being auctioned as Dickinson's.

Realizing the auction was only days away, I tried to call Mary-Jo Kline in Sotheby's Department of Books and Manuscripts. Ms. Kline was out, so I left a detailed message with someone who informed me that this wouldn't be the first case of Mr. Martin having been "snookered." I assumed, when I didn't hear from Ms. Kline, that the item was simply pulled from the auction. Weeks later when the results of the auction were sent to me, I was quite surprised to see that, rather than having been pulled, item #2028 sold for \$4,400.

My subsequent call to Mary-Jo Kline led this story through even more improbable twists. She had contacted Ralph Franklin for his opinion on the authenticity of the manuscript, and Mr. Franklin concurred that it was not Dickinson's. But Sotheby's decided to leave it in the auction, to clearly post a correction in the showroom and announce from the podium that item #2028 was not in Emily Dickinson's hand. When bidding proceeded as if it were actually a Dickinson manuscript, confusion ensued. It seems that a slip was made when someone forgot to read the

announcement to two bidders taking part by telephone.

After the auction, the successful bidder was informed of the unusual circumstances, and Sotheby's retained the manuscript for the Martin Estate.

The Handwriting of Emily Dickinson

*Typography cannot convey
the idiosyncrasy
her pen employed enjoyed and left
for immortality.*

*The frequent dash which might connote
a plural of intent,
the capitals that crowned and marked
her globe and firmament.*

*The letters formed as fast to catch
the message that her mind
received by cosmic telegraph
or timeless wireless wind.*

*Characters of her literacy
almost illegible
but ardent to delight excite
and dynamite the dull.*

Thomas John Carlisle, from *Invisible Harvest* (Grand Rapids, MI: Eerdmans 1987). Reprinted by permission of the author and publisher.

Researchers should be aware of this story more than simply as an example of how careful we must be in trusting seemingly trustworthy sources. Those beautifully bound H. Bradley Martin auction catalogs (Sotheby Sale #5971) are out on the shelves with a misattributed manuscript. Moreover, each owner of the catalog has been sent the sale results listing the sale of a Dickinson manuscript for \$4,400. Few realize that none of it is true.

Daniel Lombardo
Curator of Special Collections
The Jones Library

NEWS FROM THE HOMESTEAD

This summer the Homestead will welcome two groups that received NEH Summer Institute grants for Junior and High School teachers:

The New England Renaissance, directed by J. Edward Schamberger from Colorado State University, will travel through New England for two weeks as part of their studies. This will include a visit to Amherst and the Homestead.

Myths of Amherst: Emily Dickinson and the Nineteenth Century New England Village originates in Amherst under the directorship of Wendy Kohler, a secondary school administrator in the Amherst Regional School district with the assistance of Joanne Dobson, Department of English at Fordham University, and Frank Couvares, Department of History at Amherst College.

For those making summer plans to visit Amherst, please note that the tour schedule for the Homestead is as follows:

Selected rooms of The Emily Dickinson Homestead are open for tours, 1:30 p.m. through 3:45 p.m., Wednesdays through Saturdays from early May through October; and Wednesdays and Saturdays only in early Spring and late Fall.

Admission is \$3.00 per person. Reservations are recommended. For an appointment call (413) 542-8161 or write well in advance to The Emily Dickinson Homestead, 280 Main Street, Amherst, MA 01002.

Carol Birtwistle
Curator

PROFILE: FREDERICK L. MOREY

Many members know already the debt of gratitude readers of Emily Dickinson's poetry owe to Dr. Frederick L. Morey who has singlehandedly edited and published what is now known as Dickinson Studies. In this interview, Jonnie Guerra of Mount Saint Vernon College explores with Dr. Morey the history and background of his work.

It was in 1960, after Frederick L. Morey quit his teaching job at Northwestern High School in Maryland and went to work for IBM, that he discovered Emily Dickinson. With his evenings and weekends finally free of papers to grade, Morey, then in his mid-thirties, decided to commit his leisure time to reading poetry exclusively. He began with Wordsworth, Keats, and Poe, but once Morey started reading Dickinson, he recalls, "I forgot the rest." What began as a personal enrichment project changed Morey's life. When he went on to earn a master's degree from the University of Maryland in 1966

and a doctorate from Howard University in 1970, Dickinson supplied the subject of both his master's thesis and his dissertation. In 1968, in the midst of his Ph. D. research, Morey began to publish the *Emily Dickinson Bulletin*, the first literary journal devoted entirely to articles on Dickinson's life and work.

The inaugural issue, Dr. Morey remembered, was a mimeographed single sheet of paper that listed bibliographical information on Dickinson he had unearthed in the course of his graduate study. Morey sent the bulletin, at his own expense, to everyone whom he knew to have published on Dickinson. The notes of thanks and encouragement he received from Mark Van Doren and Louis Untermeyer convinced him to continue.

In the early years Morey not only financed the bulletin completely out of his own pocket,

but also did most of the editing himself. Then people on the mailing list started sending Morey donations, and that persuaded him to initiate a subscription system. Originally, the cost of a three-year subscription was \$2.00 for individuals and \$3.00 for libraries. The first manuscript submitted for publication came from William White, who wrote to say that three new Dickinson books had been overlooked by Morey in the last issue and sent along reviews of them. In September 1969, when he published the Millicent Todd Bingham Obituary Issue, Morey printed eleven letters with personal memories of Mrs. Bingham from Dickinson scholars including Charles Anderson, Rebecca Patterson, and Richard Sewall. Soon more and varied kinds of manuscripts followed, and the scholarly nature of the bulletin was established. Because Morey knows eight languages for reading, the

continued on page 4

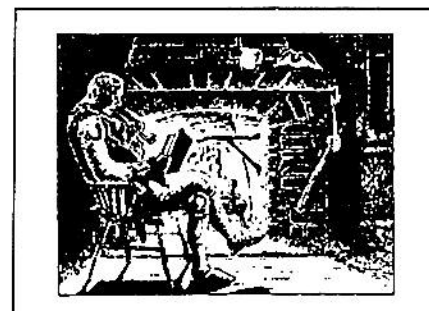
ANNUAL MEETING

The annual meeting of the Society will take place on Friday, June 15, from 2.00 p. m. to 4.00 p.m. at Coudert Brothers, 1627 I Street NW, Washington, D. C.

On the agenda are reports from the Officers of the Board of Directors and the Committee chairs. Among the annual activities of the Board are elections to vacancies, appointment of officers, and setting the agenda for the following year. Also on the agenda will be reports on plans for the 1991 conference and the

forthcoming publication of a journal sponsored by the Society.

Members who plan to attend the annual meeting and who would like to join Board members for dinner afterwards should contact Barbara Mossberg, 1658 29th St NW, Washington, D.C. 20007 before June 10, so that the appropriate restaurant reservations can be made.



JEFFERY AMHERST BOOKSHOP

Members wishing to receive the Emily Dickinson booklist should write to Mr. H. Gersten at 55 South Pleasant Street or call (413) 253-3381/256-8735.

FORTHCOMING CONFERENCE

Profile continued

bulletin proved a valuable source of information on Dickinson criticism on languages other than English.

Although Dr. Morey views the financial drain as the major challenge he faced in keeping the journal going in the decade of the seventies, finding time must have been a difficult task as well. He had accepted a position as assistant professor at the District of Columbia Teachers College in 1969, and until his retirement in 1981, his teaching and committee responsibilities were numerous. In addition, Morey was busy writing poetry himself (his volume *Dickinson and Other Poems* appeared in 1972), serving as president of the Maryland State Poetry Society, lecturing locally on Dickinson and Jung, and travelling to libraries to survey their Dickinson collections for publication in the bulletin. His editorial work remained a top priority because, Morey explains, "I enjoyed it." In fact, in 1972, Morey introduced a second publication, the *Higginson Journal of Poetry*, as a companion to the *Emily Dickinson Bulletin*. This journal, sent free to subscribers, featured work on Dickinson as well as both contemporary poetry and articles reflecting Colonel Higginson's interest in all minorities.

By 1978, the journal had outgrown the bulletin format, and its mailing list had internationalized to include research libraries, scholars, and fans in nearly twenty countries. Morey recalled that the bulletin's evolution into *Dickinson Studies* took place "overnight." Once issues began to run to fifty pages, people started misquoting its title as the *Emily Dickinson Quarterly*. "Finally, I think it was Issue #38, I just went along with them and called it *Dickinson Studies*."

During the eighties, Dr.

Two Emily Dickinson panels will be presented at The American Literature Association's first annual conference at the Bahia Resort Hotel in San Diego on May 31-June 3.

Panel One

Moderator: Vivian R. Pollak, U. Washington

"Dickinson's Private Language?"
Margaret H. Freeman, LA Valley College

"The Tune and the Text"
Judy Jo Small, N Carolina St.U.

"At a Window facing West":
Dickinson's Poetry Workshop"
Martha Nell Smith, U. Maryland

Morey's own research on Dickinson was catalyzed by his interest in philosophy. Following his retirement from college teaching, Morey spent five mornings a week for six years at the Library of Congress doing research on Kant and exploring Kant's connections to Dickinson. He has published the conclusions of this inquiry in *Dickinson Studies* over the past four years.

Dr. Morey's plans for the nineties include a new research project on Dickinson's religion and mysticism. And he intends to go on publishing *Dickinson Studies* for as long as possible. As Morey put it, "For inspiration and keeping young, it's been the blessing of my life....Emily is worth sticking to. She becomes more valuable every year."

Jonnie Guerra

Note: Anyone interested in *Dickinson Studies* should write to Dr. Morey at 4508 38th Street, Brentwood, MD 20722.

Panel Two

Moderator: Gary Lee Stonum,
Case Western Reserve U.

"Who goes to dine must take his Feast": Dickinson and her audience"

Margaret Dickie, U. Georgia
"Emily Dickinson's Lyrical Narratives"

Douglas Leonard, Gustavus Adolphus College

For further information contact the conference director:
Alfred Bendixen
Department of English
California State University, L.A.
5151 State University Drive
Los Angeles, CA 90032

Editor's Note

EDIS is looking for an editor for the Bulletin. If anyone is interested in taking on this pleasurable task, please send us a letter outlining your interest and ideas along with a resume of your background. Issues come out twice a year in May/June and Nov/Dec. Current deadlines for each issue are March 31 and Sept. 31, respectively.

Featured in forthcoming issues will be articles on significant Dickinson collections. Please send us any items of interest related to Emily Dickinson, notices of forthcoming publications and performances, reviews, and news of local activities and events. The Bulletin attempts to represent accurately the interests and the activities of the international Dickinson community. Minor editorial changes may be made in copy submitted. For the next (Nov/Dec 1990) Bulletin, please submit material by Sept. 31 to:

Margaret Freeman
1300 Greenleaf Canyon Road
Topanga, CA 90290

continued on page 7

PUBLICATIONS AND PERFORMANCES

NEW PUBLICATIONS

* Lowenberg, Carlton. *Emily Dickinson and Music*. Berkeley: Fallen Leaf Press (forthcoming). A new bibliography, with ten segments devoted to music in her poems and letters, and in her life. One segment will be an annotated list of over 200 composers who have set Dickinson's work to music.

* Morse, Jonathan. *Word by Word: The Language of Memory*. Ithaca: Cornell University Press, 1990. Morse argues that certain kinds of history can only be read without historical perspective, from inside the language itself. Includes a chapter on Dickinson: "Emily Dickinson: Province, Ghetto, and Archive," and one on Wadsworth: "Sermon with Footnote."

* Paglia, Camille. *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson*. London and New Haven: Yale University Press, 1990. 718 pp. In an extremely provocative and argument-creating thesis that the achievements of Western culture result from the sexual characteristics of the male gender, Paglia ends with a chapter on Dickinson, whose violence of language, she claims, identifies her as a writer in the tradition of the Marquis de Sade.

* Small, Judy Jo. *Positive as Sound: Emily Dickinson's Rhyme*. Athens: University of Georgia Press (forthcoming).

* *The World in a Frame*. Drawings by Will Barnet, Poems by Emily Dickinson, Introduction by Christopher Benfey. New York: George Brazillier, Inc. 1989. EDIS member Louise Mathews writes: "truly a work of art, a visual and listening joy. The format of the book itself has been finely executed and it is a delight to behold! The paper used is superb."

SPECIAL PERFORMANCES

* *An Exaltation of Larks* is a performance of music and drama based on the life and poetry of Emily Dickinson, featuring *A Voice Hidden*, a one-act play by Mark Brush performed by Anne Gordon Atkinson, and *Original Music* composed and sung by Donna Kline. A one-hour presentation ideal for audiences age 14 and up. It is designed for performance at schools, libraries, or for organizations. For further information, contact Lark Productions, c/o Anne Atkinson, 400 Laurel Avenue, Wilmette, IL 60091, or call (312) 256-8272/864-3552.



* *Frog Song* is a play featuring Emily Dickinson and Henry David Thoreau, written by Jean Battlo and performed by members of Theatre West Virginia's Acting Company. Ms. Battlo also conducts workshops featuring videotapes of the Thoreau and Dickinson homesteads along with the performance of the play. Schools interested in bringing the production to their school should contact Johanna Young, Theatre West Virginia, P. O. Box 1205, Beckley, WV 25801. (304) 253-8313.

REVIEW

Dobson, Joanne. *Dickinson and the Strategies of Reticence: The Woman Writer in Nineteenth-Century America*. Bloomington: Indiana University Press, 1989. 160 pp. \$25.00.

Most studies of Dickinson treat her as an ahistorical or modernist poet, or, if she is placed in a specific literary context, it is in relation to Emerson, Whitman, and the other male writers of the nineteenth century. In *Dickinson and the Strategies of Reticence*, Joanne Dobson places the poet in the cultural context of other women writers in nineteenth century America and shows her as a more conservative and conventionally motivated figure than has previously been discussed, one whose work and life show the interplay between conformity to and rebellion against cultural constraints. Dobson posits a "community of expression" among women writers, a "tacit alliance" of discursive strategies that permitted them to write within a culture that restricted women to their moral role and silenced expression of their individuality. This cultural reticence was not only imposed externally by editor and the marketplace, but was also an internally imposed self-censorship developed through a young woman's education in selflessness.

For Dickinson, this culturally approved sense of self as private and domestic provided a sense of identity. Dobson sees Dickinson's acceptance of this identity contributing to her decision to isolate herself within the home and to avoid publication. The lives of eight other rather public nineteenth century women

writers—Stowe, Alice Cary, Phelps, Oakes-Smith, Sigourney, Osgood, Sedgwick, and Warner—are sketched not necessarily to show that these women who pursued successful writing careers could have been role models for Dickinson, but to suggest that there was a variety of possibilities available for women writers in nineteenth century America. This augments Cheryl Walker's *The Nightingale Burden*, which discusses more private women poets like Lucretia Davidson and Maria Brooks as more probable role models for Dickinson. According to Dobson, Dickinson's self-imposed "isolation" should be seen as "idiosyncratic," not necessarily as an "inevitable reaction to her situation as a nineteenth-century American woman writer." While Dobson sees this not as "a deliberately chosen strategic withdrawal, but the result of overwhelming irrational anxieties," in "Vesuvius at Home: The Power of Emily Dickinson," Adrienne Rich sees Dickinson's choice as a practical one, the "necessary economies" needed to

"exercis[e] her gift as she had to, making choices."

Dobson sees Dickinson's refusal to publish not as a response to an unreceptive public (she finds a body of highly conventional poems within the corpus of Dickinson's work) nor to fear that she wouldn't have editorial control (other women writers maintained control over their publications), but to the fact that she was unwilling to share her private self with a public audience. The "expressive bind" that demanded that women "be both present as a feminine voice and absent as a uniquely female presence" led to the use of a number of images that permitted indirect expression of the personal, in particular, the little girl (both saintly and naughty), the bride, and the "woman-as-corpse." The use of the little girl persona provided a means of avoiding female sexuality, but, more importantly, the child could express anger and rebellion against cultural restrictions, then ultimately be educated into submission. Moral and social injustices provided another topic

that permitted expression of culturally approved anger. Dickinson avoided this form of discourse, using hunger as a metaphor for inward personal exploration rather than directing her poetic impulse outward.

In the final section of the book, Dobson discusses Dickinson's use of irony, ellipsis, and syntactic disruption, all stylistic devices that are means of communication through indirection, means to express what is prohibited, and extends this to a discussion of the use of the same strategies by other women writers of the period. As important as this study is to developing a cultural context for Dickinson and to elaborating the more conservative aspects of her life and poetry, it is as important for its discussion of the conventional women writers who, while apparently conforming to culturally imposed discourse, used incendiary imagery, narrative disruption, and other "strategies of reticence" to communicate personal voice.

Betty Harris Day
University of Maryland

EDIS expresses its appreciation to the following members for their generous contributions and gifts:

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Harriet M. Whitlock, Florence, SC
Cynthia Griffin Wolff, Belmont, MA

MEMBERS' NEWS

A DIMPLE IN THE TOMB

Emily Dickinson is firmly established in Denmark, and her poems receive an increasing appreciation. A rallying point for various individuals, groups, and activities is *Emily Dickinson Information*, a newsletter which I edit once a year. I am looking forward to a fruitful cooperation with EDIS, which I joined immediately.

Especially the last decade has caused an exceptional spread of knowledge of Emily Dickinson in Denmark. Several books and studies have been published; but it is characteristic of the Danish "Dickinson-wave" that it has also been attended by a number of plays.

Now a new and very modern Emily Dickinson play has been given its first performance in Copenhagen. Lisbeth Lynghest is author and producer of the play, *A Dimple in the Tomb*.^{*} It is experimental theater, and the performance was well received by the critics.

^{*} Lisbeth Lynghest. *A Dimple in the Tomb*. Borups Højskole, Copenhagen, Feb 23-Mar 2, 1990. Actors: Anna-Maria Llado (Emily Dickinson), Claus Beck-Nielsen (Austin Dickinson and Death), Helen Munch-Petersen (Susan Gilbert and Mabel Loomis Todd).

Rev. Niels KJÆR
Lyo, Denmark

Editor's Note continued

If you have access to a Macintosh computer, please send copy on disk.

Margaret H. Freeman
Editor of Vol 2, no. 1



Scene: Poem 449 "I died for Beauty" Claus Beck-Nielsen as Austin, Helen Munch-Petersen as Susan, and Anna-Maria Llado as Emily. Photograph by Mette Jorgensen

MEMBERSHIP COMMITTEE REPORT

As of the middle of March, 1990, the Emily Dickinson International Society had enlisted 281 members, 31 of whom provided additional support to the new organization by joining as contributing members. Some showed their enthusiasm by signing up at once for a span of several years. Our poet's international reputation shows up in the Society's membership list, which counts 24 members from Japan, 4 from Canada, 2 each from England, Finland, and Israel, and individual members from Austria, Denmark, France, Italy, Northern Ireland, Poland, Sweden, and Switzerland. Members from the USA represent 34 states, including Alaska and Hawaii. Not surprisingly, the greatest concentrations of membership are found in areas where there have been recent Dickinson conferences: Amherst, Massachusetts, and its environs; Chapel Hill, North Carolina; southern California; and the Washington, D.C. area. There are Dickinson family members among us, prominent Dickinson scholars,

students, and a multitude of appreciative readers.

The main work of the Membership Committee so far has been to publicize the Society's existence and send out membership invitations. To identify Dickinson admirers, we have relied mainly on address lists from various programs (chiefly 1986 centennial activities), addresses supplied by the Jeffery Amherst Bookshop, and bibliographies of Dickinson scholarship. We are grateful to Frederick Morey for his help in publicizing EDIS in *Dickinson Studies* and to those who have distributed information at various conferences. Inevitably, however, we have failed to reach a great many potential members for whom we have no addresses or outdated ones. Readers who know of persons interested in Dickinson who might welcome information about the Society should send names and addresses to me at the Department of English, Oakland University, Rochester, MI 48309-4401. Please help us spread the

continued on page 8

TOKENS ON DICKINSON'S GRAVE: A RESPONSE

The following communication was received in response to Jane Donahue Eberwein's query in the last issue of the Bulletin.

I...noted with interest your recent query concerning the practice of leaving mementos on Emily's grave. I would like to offer a few possible explanations....

The first analogy that comes to my mind in a contemporary setting is the Vietnam Memorial in Washington, where thousands of personal objects are left annually—from photographs to flowers. You may recall that initially the design of the memorial was considered quite controversial, but no one anticipated the profound emotional response it has created, or the need for those visiting it to leave some tangible evidence that they are figuratively and literally "touched" by it. I think as Dickinson's poems have been more widely circulated, so too has her emotional impact on each pilgrim become impossible to measure. I suspect the objects left at her grave have "tangible" meaning for the pilgrim, but elude an easy explanation?

The second analogy that occurs to me is the longstanding practice of leaving personal items and money at religious shrines—

examples of which need not be mentioned. Historical and literary "shrines" are no exception, such as here at Gettysburg. I travel through the Battlefield daily, and almost daily see another floral tribute, or solitary flag placed at the foot of many of the more than 1300 unit monuments we have here. And, knowing as I do some of the individuals and organizations that place some of these tributes, I can say that all involved feel a powerful need to honor the memory of those who fought here.

Finally, I wonder if the objects left might be a quite literal response to the following Dickinson poem (#182):

*If I shouldn't be alive
When the Robins come,
Give the one in Red Cravat,
A Memorial Crumb.*

*If I couldn't thank you,
Being fast asleep,
You will know I'm trying
With my Granite lip!*

Perhaps these objects are "Memorial Crumb(s)"?

Walter L. Powell, Ph. D.
Executive Director
Gettysburg Battlefield
Preservation Assoc.

Membership continued
word about our Society and its programs.

EDIS looks forward to organizing local affiliates to stimulate activities that give pleasure to Dickinsonians and build fellowship among us. Currently, there are several lively groups to serve as models, such as the Emily Dickinson Society of Japan and the Washington, D.C. EDIS chapter (formerly the Emily Dickinson Society, Inc.). Members elsewhere have expressed interest in organizing local chapters. If you are interested in joining a Dallas group, please get in touch with Ms. Shirley S. Haskell at 11636 Sasanqua Lane, Dallas, TX 75218. Hawaiian readers may contact Professor Jonathan Morse in the English Department at the University of Hawaii. I would be happy to assist EDIS members from other areas interested in starting local chapters.

Jane Donahue Eberwein

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