

## "Thunderstruck!"

### A Conversation with Julie Harris

Julie Harris may be best known to today's television viewers as Lilimae Clements on *Knott's Landing*. But for theatregoers, her name brings to mind a series of brilliant performances over the past forty-five years, most notably her portrayal of Emily Dickinson in William Luce's 1977 solo play *The Belle of Amherst*, which won her a fifth Tony Award—the first ever given.

Harris's earlier Tonys were for *I Am a Camera* (1952), *The Lark* (1956), *Forty Carats* (1969), and *The Last of Mrs. Lincoln* (1973). She has also appeared on stage in everything from Shakespeare to *Alice in Wonderland*; her film credits include *East of Eden* and the forthcoming *The Dark Half*.

The chance for me to meet Julie Harris came on a snowy February morning when she was in Lexington, Kentucky, for the premier of her newest collaboration with William Luce, *Lucifer's Child*, based on the life of Isak Dinesen. This is the latest in a series of one-woman stage works based on the lives of "literary ladies" that Harris has commissioned over the past few years and that includes plays centering on Charlotte Brontë, Sofya Tolstoy, and Nora Joyce.

In contrast to Harris's powerful on-stage presence, one meets offstage an unpretentious woman of warmth, intelligence, and quiet vivacity. Small, with a slightly pixieish look accentuated by a fringe of long bangs, she is altogether lacking in the superficial glamour we



tend to expect of theatrical stars. Her deep, softly husky voice conveys that innate poise that arises from great accomplishment.

I began our conversation by remarking that her performance as Dickinson had perhaps had more impact on public awareness of the poet than anything since the original publication of the poems. Did she agree with that? "Well, yes," she said, "I think it *must* have had because it was a successful play, and now it's been done all over the world. When I was doing *The Belle of Amherst* I felt rather evangelistic because I realized that there are many people out there who don't know her. But with her power she's bound to get known. Maybe not by everybody, but sooner or later people are going to discover her and be fascinated and study her because she's

a unique voice."

How did Harris become involved with Dickinson and *The Belle of Amherst*, I asked. Had she commissioned it? No, she said, it really began about thirty years ago when Caedmon Records asked her to record Dickinson's poems and letters—works she feels were "meant to be spoken." She later recorded a second Dickinson group for Caedmon. (See listing on page 11.)

"A very fine writer-director was assigned to direct the recording—Howard Sackler, who wrote *The Great White Hope*," she explains. "Howard was very particular, very knowledgeable about the poems and Dickinson's life. And I became very excited about her. When her letters were published I ran out to buy them. And so that was the deciding factor for me. My

passion was inflamed by reading the letters. I just fell in love with her!”

That initial passion eventually led in directions Harris probably never anticipated. A few years after making the tapes she agreed to do a Dickinson reading as a church benefit and learned only afterward that the performance would be in New York’s Booth Theatre. “So then I was stuck. I really had to produce something.” What she produced was “a sort of evening with the poems and letters. And my friend Charles Nelson Reilly, a director, saw me there and said, ‘This has got to be a play.’ So, eight years later eventually it was.”

But the path that led from that reading to *The Belle of Amherst* was a circuitous one. Reilly “first did a play with other people in it—Austin and Lavinia and so on. But I kept my mouth shut,” says Harris, “because I always saw it as a solo play. And I let them tinker around. I would say, ‘Well, it’s OK, but it’s not really what I envision.’” After unsuccessful attempts to sell his play to television, Reilly finally came back to the idea of a solo work. “By this time Charles had met Bill Luce, who was a friend of a friend of his” (they sang in the same choir in Hollywood), and Luce, a poet who knew and loved Dickinson’s work, was invited to write the play for Harris.

The play’s being picked up for Broadway production was equally serendipitous. Reilly was having lunch at Sardi’s at the same time as Mike Merrick and Don Gregory, who were then producing *Darrow*, with Henry Fonda. They overheard Reilly discussing the Luce play and came over to his table after lunch and said, “We’re interested in a one-woman play.” “Charles sent it to them and the next day they said they’d do it.”

I pointed out that, although Harris hadn’t commissioned the play, she *had* helped bring it about. “Well, yes,” she agreed. “I was the catalyst, certainly. Because it did come from my enthusiasm and love for Dickinson.”

Harris finds in Dickinson “a life that’s truly unique and fascinating.” She still reads the poems “over and over from time to time, and I’m always thunderstruck! There’s no other word. I’m thunderstruck!

I’m riveted right to the ground. Because it’s such an unusual voice done with such simplicity, such power. There’s a very delicate quality, but then there’s a fierceness and a very potent strength.”

For Harris, “Every aspect [of Dickinson] comes down to a snowflake.” She illustrates this with lines she obviously loves: “There’s a certain Slant of light, / Winter Afternoons— / That oppresses, like the weight / Of Cathedral Tunes. // Heavenly Hurt, it gives us—.” Harris breaks off. “It just knocks you out! As Charles Nelson Reilly would say, ‘It’s gangbusters!’ ‘Heavenly Hurt, it gives us— / We can find no scar. / But internal difference. / Where the Meanings, are—.’ It just echoes. It shakes! It’s so powerful. Suddenly you know why you’re alive. What it is to be alive. It’s to *feel*. To *sense*. Wonderful!”

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and over from time to  
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At one point in our conversation I observed that getting up before an audience was something Emily Dickinson probably could never have done. “Yes,” replied Harris. “I suddenly came to that when I had been performing it for many months. I thought, I’m doing this wrong. I should begin it like [she pantomimes consternation]. As if I would run out of the room. And when I did that, people who knew me said, ‘Oh, she’s forgotten her lines!’ But the feeling was ‘What’s the matter? Something’s the matter with her.’ And that was the feeling I wanted to have. And yet she forces herself to stay. Occasionally Dickinson did have that happen in real life. Somebody would visit her and she would run up the back stairs. But if she *did* stay, it was an effort.”

Appropos of those stairs, Harris re-

counts with slightly rueful amusement her first visit to the Dickinson Homestead. It was during Jean Mudge’s tenure as curator, a number of years before *Belle*, when Harris was passing through Amherst. “It was a Sunday, and a little girl and boy were playing in the driveway. I walked up to the house and said, ‘Is the house open?’ And they said, ‘Well, Mummy’s on the telephone.’ So I said, ‘Would you go in and ask her if I could see the house?’”

After several trips in by the children and more reports that “Mummy is on the telephone,” Harris decided to walk around the house. “The French doors were open facing the garden. I just walked in! I heard someone on the telephone. I walked up the stairs. I knew Dickinson’s room was at the head of the stairs. I stood in the room and looked around. Then I heard an angry voice: ‘What are you doing here? How *dare* you?’ I had my little Brownie cap. I said, ‘Oh, I’m terribly sorry but I asked your....’ ‘Get out of here! I could put you in jail! You’re trespassing!’ So I ran out of the house. And that was my first introduction.

“Now—flash—I don’t know—eight years later. I’m doing *The Belle of Amherst* in Chicago, and a lovely young woman comes up to me with a tall man and two young people, a boy and a girl, and she said, ‘My name is Jean Mudge, and I know you’re coming to Boston, and I would so like to invite you to the house.’ And I said, ‘Well, I’ve been there and you threw me out.’” Harris smiles at the recollection. “She got red! But we’ve become friends since then, and I made a documentary for Jean, *A Certain Slant of Light*, that shows all the background of Holyoke and Amherst.”

Asked how her involvement with Dickinson, her playing in *The Belle of Amherst*, has affected her life, Harris replies, “Oh, it made a deep impression and it was a big influence. I never dreamed I could do anything like that—stand on a stage all by myself for two hours. What gave me the strength was the material, which I knew was unique and powerful—more powerful than we even realized. So that did have an *enormous* effect on my life. It just enriched it, in many, many ways. Because since then I have been

continued on p. 11

# Dickinson Libraries: The Houghton Library Collection Harvard University

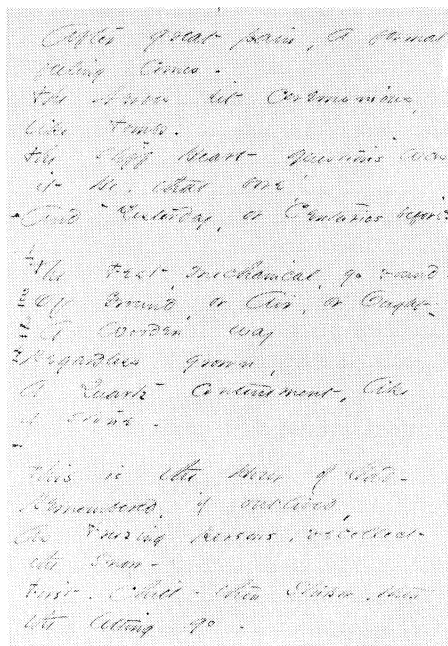
Elizabeth Falsey has written the second in a series of articles on the Dickinson libraries. Ms Falsey, the Associate Curator of Manuscripts at the Houghton, works with Rodney C. Dennis, the library's Curator of Manuscripts. For permission to use the Emily Dickinson Collection, address correspondence to: The Houghton Library, Harvard University, Cambridge, MA 02138. The staff can be reached by phone at (617) 495-2440.

Daniel Lombardo, Series Editor

The major collection of Emily Dickinson papers, books, and objects in the Houghton Library, formerly in the possession of Martha Dickinson Bianchi and Alfred Leete Hampson, was presented to Harvard in 1950 by Gilbert H. Montague, '01, "in happy memory" of his wife, Amy Angell Collier Montague. Additional papers—poems, letters, the black cake recipe, photographs, letters about the poet—have come from various sources, including Amy Lowell and Theodora Ward, from the 1920s to 1987, and an ancillary collection (bMS Am 1923) includes some correspondence from 1943 to 1964 about the central collection and its permanent placement at Harvard.

The manuscripts in the main collection include forty packets or fascicles and loose sheets of poems in seven small boxes (bMS Am 1118.3), autograph letters of the poet (four small boxes, bMS Am 1118.4 and .5), and a large group of Dickinson family papers (16 boxes, bMS Am 1118.95). Among the family papers are: letters of the poet's parents to each other and to and from other family members; genealogies, documents, and compositions concerning or by her father, her brother and sister, and other family members; papers and correspondence of her brother, Austin Dickinson, including his letters to Susan Gilbert Dickinson; letters received by Emily and her sister, Lavinia; Lavinia's diary for 1851; letters to and from Susan Dickinson; and Gilbert family papers.

The main guide to this central collection is "Dickinson Papers, Lists and Notes," which includes the following inventories and guides.



Holograph of Poem 341, "After Great Pain"  
Houghton Library, Harvard University

1) An inventory of the poems (1118.3), prepared by William McCarthy, lists the sheets in the order in which they were received at the library from Alfred Leete Hampson in two series, the forty packets followed by the loose manuscripts, and identifies the poems by their first lines and by the number pencilled on the verso of each sheet when the inventory was made. Annotations in this inventory provide a guide to the present position of the sheets.

2) A guide to rearrangement of packets briefly records the present arrangement of the poems, as determined by Thomas H. Johnson, Theodora Ward, and Michael Wineberg, who reordered the sheets in preparation for Johnson's 1955 edition of the poems, associating a few of the loose manuscripts with packets on the basis of sewing-holes, paper types, and handwriting.

3) An inventory of letters (1118.5 and .4), prepared by William McCarthy, identifies the letters by the numbers pencilled on the sheets and by their first line, and gives information on medium, number of sheets and pages, and prior publication.

4) A summary of family papers (1118.95) compiled by Jay Leyda, who also arranged the papers in the first twelve boxes and made some annotations on the folders.

Emily Dickinson's own manuscripts are fragile, and readers are asked to use photostats of the poems (bMS Am 1118.99a, fourteen boxes, arranged by first line) or the facsimile edition, Ralph W. Franklin's *The Manuscript Books of Emily Dickinson*, 2 vols (Cambridge: Belknap Press of Harvard Univ. Press, 1981), or photostats and typed copies of the letters (bMS Am 1118.99c, eleven boxes arranged by date/Johnson number). The order and composition of the packets in the facsimile differs from the order of the sheets in the collection. Franklin discusses the history of their arrangement and rearrangement in the introduction and appendixes to the facsimile, in *The Editing of Emily Dickinson: A Reconsideration* (Madison: Univ. of Wisconsin Press, 1967), and in several articles listed in the notes to the facsimile.

Emily Dickinson's Herbarium, a volume of pressed flowers identified in the poet's hand, is completely restricted because of its fragility, but a set of black and white photographs (bMS Am 1118.11) is available, and a facsimile edition is planned.

The collection includes Samuel Bowles's letters to Austin and Susan Dickinson (1118.8, one box, about 130 letters, with an index), photographs and daguerreotypes of family members (1118.99b, 3 boxes), and letters and papers of Martha Dickinson Bianchi (five boxes of correspondence, transcripts, manuscripts and marked galley for various editions [bMS Am 1118.95], and additional publication material, letters, and miscellaneous papers [bMS Am 1118.96, .97, and .98], thirteen boxes).

Other papers associated with the central collection are listed or catalogued in the library's shelf list, card catalogue (see *Catalogue of Manuscripts in the Houghton Library, Harvard University* [Alexandria:

Chadwyck-Healey, 1986]), and accessions slips and lists. A collection-level description of the main collection appears in HOLLIS, Harvard's on-line catalogue.

Among associated collections are fourteen letters to Henry Vaughan Emmons (1118); manuscripts and letters by or about the poet (1118.1, and .7, including a previously unrecorded letter to Joel Warren Norcross); copies and autograph letters to Josiah Gilbert Holland and Elizabeth (Chapin) Holland, including sixty-one autograph letters and nineteen autograph poems (1118.2); Mary Adele Allen letters and reminiscences (1118.6); a drawing of Susan Dickinson by C.W. Lathrop (1118.9); and Emily Dickinson poems and letters to Maria Whitney (1118.10, including manuscripts not listed in Johnson).

Among Dickinson items bequeathed by Amy Lowell are four letters to Thomas Wentworth Higginson, one with "Spurn the temerity," and the poem "A flower will not trouble her." Among accessioned items are additional letters and poems, the poet's recipe for black cake, photographic reproductions of the daguerreotype portrait with various alterations, a framed silhouette of the Dickinson family in 1848, and a court reporter's 1898

typescript "...Evidence of Lavinia N. Dickinson, Mabel Loomis Todd, and Timothy Gridley Spaulding, in the case of Lavinia N. Dickinson in eq. vs. Mabel Loomis Todd et al."

Besides the manuscripts, the Houghton Library houses a number of books from the Dickinson House in Amherst that were judged to have a clear association with the poet. They include books published prior to her death and containing her autograph, her presentation inscription or an inscription to her, or other evidence of her ownership or use. Among them are a Bible and a German grammar presented by her father, the first with thirteen lines of verse by Jacob Holt written on the flyleaf in the poet's hand, the other containing a slip of paper with a sentence written in German by her, and her copies of *Wuthering Heights* and Emerson's 1847 *Poems*.

There are two lists of Dickinson books: "Handlist of Books Found in the Home of Emily Dickinson at Amherst, Massachusetts, Spring, 1950" is an inventory of all the books in the house, with accessions numbers indicating those retained in Houghton; "Emily Dickinson Association Books: Volumes Removed from the Dickinson Home, Amherst, Massachu-

setts" lists only those books now kept in the Houghton.

Many of the books and manuscripts, together with a number of important objects, are housed in the Emily Dickinson Room, opened at Commencement 1951 on the second floor of the library and designed for the permanent exhibition of paintings, furniture, and memorabilia formerly in the Amherst house. Among the items of furniture are the bureau in which the poems were found after the poet's death, the small table on which she wrote, and the piano at which she learned to play. On the walls hang a group of three family portraits painted by Otis A. Bullard in Amherst in 1840: *Edward Dickinson, Mrs. Edward Dickinson, and Emily, Austin, and Lavinia Dickinson*. Included in a case with books from the family library are articles of jewelry, a teacup, and a sampler which family tradition attributes to the young Emily.

The Houghton Library is open from 9:00 to 5:00 Monday through Friday and from 9:00 to 1:00 on Saturday. Readers are asked to register, providing two forms of identification. Visits to the Emily Dickinson Room can be arranged with advance notice.

Elizabeth A. Falsey

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## EDIS International Conference

Plans are progressing for the Society's first international conference, to be held October 22-24, 1992, at the Mayflower Hotel, Washington, D.C. The program will include panels of work in progress on topics specifically related to the conference theme: "Translating Emily Dickinson in Language, Culture, and the Arts."

During planning meetings at the Chicago MLA convention in December 1990, members of the Board and I selected six Dickinson poems to provide the conference with an intensive focus: "There came a Day at Summer's full"; "After great pain, a formal feeling comes—"; "Because I could not stop for Death—"; "Split the Lark—and you'll find the Music—"; "Further in Summer than the Birds"; and "To pile like Thunder to it's close."

Although not all papers are expected to deal with these poems, the committee

hopes that many participants in the sessions and workshops will use them as a springboard for discussion of the complexities and problems involved in translating Emily Dickinson's poetry into other languages, cultures, and art forms.

Those interested in presenting papers or creative work should send a two-page abstract to Professor Jonnie Guerra, Department of Arts and Humanities, Mount Vernon College, 2100 Foxhall Rd. NW, Washington, DC 20007. The Program Committee will announce its decisions in January 1992.

For those wishing to attend the conference, complete information and registration forms will be available in late fall 1991.

Jonnie Guerra  
Conference Director

## Wanted: Corrections to the Variorum Edition

As many EDIS members are aware, Ralph Franklin has for many years been engaged in editing a revision of Thomas H. Johnson's 1955 variorum edition of Dickinson's poems and eventually a new edition of the letters. Harvard University Press will again be the publisher, but publication is still some years away.

EDIS members are now invited to contribute their lists of errors in the two Johnson editions for Franklin's consideration. To facilitate his handling, lists should be sent to the *Bulletin* editor (Georgiana Strickland, 133 Lackawanna Rd., Lexington, KY 40503), not to Franklin or to Harvard. They will then be forwarded to Harvard University Press in batches. This routing will be least disrupt-

tive to progress on the new editions.

Also eagerly sought is information on new Dickinson holographs that may have come to light. Such information should be routed in the same way as corrections.

Please submit your corrections on photocopies of the poems or letters, indicate line number(s) involved, and state your sources or reasons for considering the present editions in error. Include your name, address, and phone number in case of questions.



### On #378

You "...out upon circumference"  
left it to scandalous Walt  
to hector America  
while you, smiling secretively,  
amassed the incisive questions,  
put God on trial,  
arraigned him for equivocation,  
duplicity,  
and that indefensible dirty trick, death.

Before a jury of crickets  
you impeached him passionately,  
stormed, teased, strutted and cajoled.  
"Prove your love, thief! cheat!  
double-dealer!"  
you cried, shattering the calm of Amherst,  
as church bells stuttered in  
embarrassment  
and the aghast townsfolk buzzed  
behind their hands.  
Calling your scalded soul as witness  
you excruciatingly examined it,  
arguing tersely till silence overtook you.

Those packets Vinnie found!  
All your brilliant frettings  
ours now,  
and still unanswered.

Roger White  
Quoted by permission

Roger White is author of *One Bird, One Cage, One Flight: Homage to Emily Dickinson*. Happy Camp, Calif.: Naturegraph Publishers, 1983.

## News from the Homestead

Last fall the Homestead, with the Jeffery Amherst Bookshop, was pleased to host a book signing to celebrate the publication of Polly Longworth's *The World of Emily Dickinson*. It was gratifying to witness such enthusiasm among our more than 200 visitors that morning.

With the unseasonably warm weather in Amherst, we are looking forward to an early spring. New bulbs and perennials were planted in the garden last fall and we are expecting a wonderful array of color and texture this year. Of course, we try to plant stock that would have appeared in the nineteenth-century Dickinson garden.

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

Selected rooms 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 St., Amherst, MA 01002.

Carol Birtwhistle  
Resident Curator

## Notes and Queries

Jack Capps writes about his recent correspondence with *Linn's Stamp News*, which included in its December 1990 issue a brief, and unfortunately erroneous, biography of Dickinson in connection with the 1971 Dickinson commemorative stamp. Readers were informed, for example, that Dickinson "attended Amherst College," that Emerson was "like Dickinson's second father," and that her poems were "discovered by one of her sisters."

Capps suggests that EDIS members "respond with more than 'Tut, Tut' at their desks when error-filled items like this appear in the press." He reports that the columnist was "very responsive" to the corrections he sent. He "eliminated

the misinformation I called to his attention and introduced no more than three new errors. On balance, I think the exercise was worthwhile!"

Capps also reports that his book *Emily Dickinson's Reading* (Harvard, 1966), long out of print, is now available through University Microfilms, Ann Arbor, Michigan.

Carlton Lowenberg (author of *Emily Dickinson's Textbooks*, 1986), follows up on the "Language of Flowers" article in the Fall 1990 issue: "I suggest that readers look into editions of Almira Hart Lincoln's *Familiar Lectures on Botany* (New York: Huntington, 1838), which, according to Richard Sewall's biography of Dickinson (2:351), 'May have been one of the most important of her school books.' In addition to a 'Vocabulary, or Explanation of Botanical Terms,' there is the 'Symbolical Language of Flowers,' which has great poetical quality. Many of the definitions are lines of poetry Miss Dickinson might well have written; e.g., 'Chrysanthemum, A heart left to desolation'; 'Aloe, think not the Almighty wills one idle pang, one needless tear'; 'Ivy, I have found one true heart.'"

## Editor's Note

If the *Bulletin* looks a bit different this issue, it's probably because of our new logo. "Bulletin" being a Dickinson word, it seemed appropriate to give it a Dickinson look—a task accomplished by graphic designer Glenda King, working from the poet's handwriting in Poem 827. If our news be not "from Immortality," we hope the new logo will at least be a reminder of that "gallant—mouldering hand."

**Book Reviews.** New Dickinson books, articles, and dissertations/theses are appearing at a staggering rate, and I would like to list (and often review) them in the *Bulletin*. You can help by sending notices of publication (preferably in advance) or arranging to have your publisher send a review copy. Books and articles aimed at a general audience will be reviewed in these pages, while those with a primarily scholarly audience will be reviewed in

continued on page 11

## Members' News

### Annual Meeting

The annual open meeting of the EDIS Board of Directors will take place at the Mayflower Hotel, Washington, D.C., on Friday, May 24, 1991, from 6:00 to 7:00 p.m., during the American Literature Association Meeting (see below). All members are invited to attend.

### American Literature Association

The second annual conference of the ALA will be held at the Mayflower Hotel, Washington, D.C., May 24-26 (Memorial Day weekend). The Association is a coalition of societies devoted to the study of American authors. EDIS, as a member, will sponsor two Dickinson panels:

**1. "Dickinson's Letters"**

Saturday, May 25, 2:00-3:20

*Vivian Pollak, chair*

*Margaret Dickie, organizer*

"New Poems of Emily Dickinson: Additions to the Canon" *William H. Shurr, University of Tennessee*

"'By a Mouth that Cannot Speak': Emily Dickinson's Letters to the World" *Paula Bennett, Northeastern University*

"Negotiating Parity: Dickinson's Letters" *Joanne Jacobson, Yeshiva University*

**2. "Dickinson in Context"**

Sunday, May 26, 2:30-3:50

*Margaret Dickie, chair and organizer*

"Dickinson and Class" *Betsy Erkkila, University of Pennsylvania*

"Dickinson and a Few Complex Words" *Douglas Anderson, University of Georgia*

"Emily Dickinson and the Lethal Word" *Joanne Feit Diehl, Bowdoin College*

For further information about the panels, contact Margaret Dickie at (404)548-8969 or (404)542-2186. General information on the ALA meeting can be obtained from Alfred Bendixen by phone (213)343-4291 or by fax (213)343-2670.

### New Board Member

Polly Longworth has been elected to the EDIS Board as representative of the membership at large. She will serve a three-year term, taking office at the May 1991 annual meeting.

Longworth is a nonacademic scholar whose research and writing are devoted to bringing Dickinson's life and work to a wide audience. She is the author of three books on Dickinson: *Emily Dickinson: Her Letter to the World* (1965); *Austin and Mabel* (1984); and *The World of Emily Dickinson* (1990).

The nominating committee welcomes Ms Longworth to the Board. We would like to thank members from all over the world who cast their ballots. Special thanks are due to those who allowed their names to be placed in nomination.

Jane Eberwein, Chair  
Nominating Committee

### Washington, D.C., Chapter

Members of the Washington chapter of EDIS participated in two events in the past few months. In lieu of a chapter meeting, on January 14 all members were invited to attend the first annual Katharine Zdravec Poetry Reading at the Folger Shakespeare Library. The event was organized by Gigi Bradford, poetry coordinator at the Folger, and featured readings by Linda Pastan and Mona Van Duyn. Ms Zdravec, who died last year, was the director of the 1986 Dickinson Centennial Conference at the Folger and one of the chapter's founders.

At Stone Ridge Country Day School in Bethesda, Maryland, on March 3, students and chapter members enjoyed a poetry reading by Wendy Barker, who read new poems as well as selections from her recent publications *Winter Chickens* and *Let the Ice Speak*. The event was coordinated by Martha Nell Smith and Eleanor Heginbotham.

Jonnie Guerra

### The Emily Dickinson Society of Japan

Now in its tenth year, Japan's Dickinson Society membership numbers about 200, including a few non-Japanese members. Many were at the Garden Palace Hotel in Osaka in October 1990 for the annual meeting. Featured were three lectures and a symposium on the general program theme: special problems rising around the poet as well as particular poems.

(1) Naoki Onishi of International Christian University discussed Amherst people whose Japan ties inevitably affected Dickinson: William S. Clark and Mabel Loomis Todd were two of those most closely influenced by their sojourns in Japan. He also indicated the dangers of reading meanings into the poems when cultural differences are overlooked. The problem has troubled some of those who have rendered the poems into Japanese.

(2) Midori Asahina of Keio University strongly supported the case for "Emily Dickinson as Higginson's 'Scholar,'" showing the general marks of his influence and giving a detailed comparison of L280 with Higginson's essay "Procession of Flowers" (1862); Dickinson was still thanking him for this thirteen years later (L458). As she promised in one of her seventy letters to him, "obedience, flowers, and gratitude" were given Higginson by the faithful "scholar-gnome," who reflected both those terms in her ties to one who was her "preceptor" and her "literary friend at his best."

(3) "Which Dickinson Poems Did Stephen Crane Know?" was the question addressed by Ryo Haraguchi of Kyushu University. The conclusion: W.D. Howells read to Crane poems from the "Life" section of the 1890 edition. That crucial reading by Howells, an early supporter of Dickinson, is fixed for February 1894. Parallels of wording and imagery from five each of Crane's and Dickinson's verses, and a common attitude toward the "genteel tradition," indicate how the young Crane was stirred to writing poems through the encounter.

The symposium at this general meeting (the sixth since the birth of the Society in 1981 at an annual meeting of the American Literature Society held in Sendai) brought together three frequently published Dickinsonians to confront problems of understanding that Japanese have faced with particular poems: Takao Furukawa (recently awarded a Hiroshima University doctorate for his large scholarly book on Dickinson's poetry); Hiroko Uno (whose research appeared in two books in 1990); and Tsuyoshi Chiba (professor at Tokyo University of Agriculture and author of a dozen studies of the poet).

Leadership of the Society is carried by Tamaaki Yamakawa of Baika Women's College, president, and Yoko Shimazaki, University of the Sacred Heart, vice president. They are also, respectively, editor and executive secretary of the Society's *Newsletter*, which has reached issue no. 11. Two distinguished senior leaders who were in the forefront at the Society's founding, Motoshi Karita and Toshikazu Niikura, continue as advisors.

One of the special Dickinson activities in Japan is most unusual. For over ten years, kindred spirits in the Kyoto-Kobe-Osaka area have had monthly meetings, with two poems as the focus for special study on a Sunday afternoon that includes a sherry party. Reporters for the day supply texts, translations, fascicle copies, and related research—almost all there is to learn about the poem he or she is responsible for. Having continued for 116 meetings as of April 1991 (and having drawn members from 50 and sometimes 300 miles away), this Kansai area reading circle has worked through some 220 poems, which means that we might "finish" the corpus by 2065 A.D.!

One of the best features of the chapter is the international give-and-take. In recent years we have enjoyed visits by Polly Longworth, Ruth Miller, David Porter, Richard B. Sewall, and Cynthia Griffin Wolff. A dozen or more of our members have visited the United States for conferences, mainly on the East Coast, and many more—along with countless other Japanese—have paid homage at the Homestead in Amherst.

Sahoko Hamada and Philip Williams



Agnethe Björn performs in "Emily Dickinson Live"

## **Emily Dickinson Live: An Interdisciplinary Project in Denmark**

"Denmark has paid comparatively little attention to Emily Dickinson," wrote Ann Lilledahl in her book *Emily Dickinson in Europe* (Univ. Press of America, 1981). Ten years have passed and the situation is now radically changed. Today Dickinson is firmly established in Denmark and her poems receive increasing appreciation.

The publication of Dickinson books has been followed by various plays, concerts, and a ballet in the 1980s. All these have taken place in our capital, Copenhagen. But in the spring of 1991, Emily Dickinson "arrived" in Odense, Hans Christian Andersen's native town and the third largest city in Denmark. The purpose of "Emily Dickinson Live," sponsored by the Danish Ministry of Cultural Affairs, was to disseminate knowledge of Dickinson's poetry through artistic experience and lectures.

A slightly revised version of William Luce's *The Belle of Amherst* formed the basis of the project. The text was translated by Agnethe Björn, and the twenty-six Dickinson poems included in the play were translated by Niels Kjær. Ineke Brinkman from the Netherlands directed, and Agnethe Björn took the role of Emily Dickinson.

The set design included fourteen oil paintings by Frank Hammershøj inspired by Dickinson's poetic universe. They surrounded the spectators and the scene, so that the play became part of an art exhibit—and vice versa.

On March 16-17, Odense University Extension arranged a special weekend program. On Saturday, Luce's play was performed and Hammershøj talked about his paintings. On Sunday, Niels Kjær lectured on Dickinson and Agnethe Björn read a selection of Dickinson's poems and letters.

A talking book with Dickinson's poems and letters, translated into Danish by Niels Kjær and read by Agnethe Björn, was published in connection with the project and sold along with Dickinson books and other items. The county library of Odense has edited a fine brochure with information on Dickinson literature in English and Danish.

Since the ten performances at Odense, "Emily Dickinson Live" has toured to other towns and islands in Denmark. Art galleries, libraries, schools, and village halls have given room for the project, which has been seen by many people. The project got good press, and an extract was

continued on page 10

## New Publications

### Books

Publication information came from Blythe Forcey, University of Colorado; Karen Dandurand, Indiana University of Pennsylvania; and Reiko Ano, Musashi Institute of Technology, Tokyo.

**Bennett, Paula, *Emily Dickinson: Woman Poet*.** Iowa City: Univ. of Iowa Press, 1991. 223 pp. ISBN 0-87745-309-8, \$27.50 cloth; ISBN 0-87745-310-1, \$9.95 paper. A full-length study of Dickinson's poetry focusing on "integrating her homoeroticism with a comprehensive interpretation of her poetry" and examining "Dickinson's desire to be a 'strong' woman poet against her background as a nineteenth-century woman" (cover copy).

**Blasing, Mutlu Konuk, *American Poetry: The Rhetoric of Its Forms*.** New Haven: Yale Univ. Press, 1987. 248 pp. ISBN 0-300-03793-7 \$27.50 cloth; ISBN 0-300-04607-3 \$10.95 paper. "Arguing against the prevailing view that Emerson stands alone at the head of a single line of succession, Blasing proposes that four different rhetorical models authorize the varieties of American poetry" (cover copy). Chapter 10, "Emily Dickinson's Untitled Discourse," examines her poetry as an ironic commentary on nineteenth-century poetics. Other chapters focus on Poe, Eliot, Plath, Emerson, Stevens, Bishop, Whitman, Pound, O'Hara, Crane, and Ashbery.

**Cady, Edwin H., and Louis J. Budd, eds. *On Dickinson: The Best from American Literature*.** Durham, N.C.: Duke Univ. Press, 1990. 239 pp. ISBN 0-8223-1014-7. \$35.00 cloth. Selected essays on Dickinson published in *American Literature* from 1929 to 1990 and covering a wide range of issues in Dickinson scholarship. Authors include Anna Mary Wells, George F. Whicher, Charles R. Anderson, Judith Banzer Farr, Sidney E. Lind, Ed Folsom, Lois A. Cuddy, Vivian R. Pollak, Betsy Erkkila, Dorothy Huff Oberhaus, Timothy Morris, Joan Burbick, Heather Kirk Thomas, and Margaret Dickie.

**Kirby, Joan. *Emily Dickinson*.** New York: Barnes & Noble, 1990. 160 pp. \$33.50 (cl); \$14.95 (pa).

**Loeffelholz, Mary. *Dickinson and the Boundaries of Feminist Theory*.** Champaign: Univ. of Illinois Press, July 1991. 208 pp. ISBN 0-252-01789-7, \$32.50 cloth; ISBN 0-252-06175-6, \$13.95 paper. Examines the uneasy relationship between feminist studies and psychoanalysis in Dickinson scholarship, investigates Dickinson through Emerson and Wordsworth, and compares her poetry to that of Elizabeth Barrett Browning, the Brontës, and Adrienne Rich. "Uncovers new angles on Dickinson's lifelong wrangle with the Law of the Father" (catalog copy).

**Lucas, Robert F. *Emily Dickinson and Her Amherst*.** Privately published by Robert F. Lucas, P.O. Box 63, Blandford, MA 01008 (413) 848-2061. A catalog of books, pamphlets, periodical appearances, photographs, manuscripts, and miscellaneous documents relating to Dickinson and her life in Amherst, all for sale. Each item is described in detail, both its condition and its contents. A comprehensive and eclectic collection that will supplement any Dickinson scholar's working bibliography.

**Shucard, Alan, Fred Moramarco, and William Sullivan. *Modern American Poetry, 1865-1950*.** Boston: G.K. Hall, 1989. 285 pp. ISBN 0-80578414-9, \$23.95 cloth; Amherst: Univ. of Mass. Press, 1990. ISBN 0-87023-720-9 \$12.95 paper. The first chapter, "Emily Dickinson and the Two Modes of Romanticism," by Shucard, "explores the personal and intellectual forces that shaped her determinedly independent work following new scholarship that postulates a clear, and highly personal, center of her poetry that eluded critics until the 1980's" (from the Introduction). Remaining chapters survey major poetical figures and movements from the late nineteenth century to the present. The chapter on Dickinson is the only one devoted entirely to a single poet.

### Audio Tapes

***Emily Dickinson: Poems and Letters*.** Read by Alexandra O'Karma. Two cassettes, 2 1/2 hours total. \$7.50 rental per month; \$15.95 purchase. Recorded Books, 270 Skipjack Rd., Prince Frederick, MD 20678. 800-638-1304. Readings of 75 poems and several letters. Includes narration and a reading of Higginson's 1891 *Atlantic Monthly* article.

### Reviews

**Benjamin Lease. *Emily Dickinson's Readings of Men and Books: Sacred Soundings*.** New York: St. Martin's Press, 1990. 188 pp. ISBN 0-312-03650- \$39.95.

With startling force, oblique placement of Dickinson's daguerreotype on this book's jacket alerts the reader that the poet's famous comment "If I feel physically as if the top of my head were taken off, I know *that* is poetry" will guide Benjamin Lease's clear, knowledgeable, and often surprising study of her response to dynamic influences.

So too Lease's introductory focus on his own bemusement over a puzzling Dickinson manuscript that turned out to be an elegy for her nephew displays his own responsiveness to this challenging writer.

Rather than supplying a comprehensive survey of literary influences, however, Lease concentrates on those to whom Dickinson turned most consistently for answers to her central question, "Is Immortality True?" Thus, he reveals how Shakespeare, the Bible, Watts's hymns, and seventeenth-century English devotional writing served as catalysts to release her distinctive voice, noting how she drew upon images of sacred royalty to proclaim the triumphant status she won through her poetic vocation.

Of particular interest to readers curious about this poet's personal odyssey is Lease's analysis of two enduring friendships: those with Charles Wadsworth and Thomas Wentworth Higginson.



Lease rejects melodramatic accounts of romantic attachment to portray Wadsworth as the poet's "most highly valued religious guide," reading the third "Master" letter (redated by R.W. Franklin) in the context of the clergyman's professional and personal crisis when southern sympathies in the Civil War forced him from his Philadelphia pulpit to take over a politically disrupted church in San Francisco.

Postulating that shared temperamental qualities of irreverence and inwardness drew Dickinson to this complex minister, Lease concludes that Wadsworth's painfully lived message for her "was that of the suffering Christ." In his study of their mutual attraction, Lease offers insight into a number of questions ranging from the mystery of a misaddressed envelope to Samuel Bowles's role as "beloved confidant."

The shadow of the Civil War, central to Lease's reading of the Wadsworth relationship, also dominates analysis of her relationship to Higginson, who was already immersed in military preparations while writing the "Letter to a Young Contributor" by which he came to know his Amherst "Scholar."

Identifying Higginson's nature essays as the source of his appeal to Dickinson, Lease shows pupil and teacher mutually encouraging each other. Higginson emerges here as the friend who really did save her life by helping her withstand doubts, supporting her in pastoral ways through his confident "belief in an after-life, in the evanescence of earth's glories, in the permanent glory of a fixed purpose, in another and higher 'realm of existence.'" Although Dickinson never shared either Higginson's or Wadsworth's assurance, Lease argues that the poet relied on both for support.

A revealing connection he draws between these two men and other Dickinson influences as diverse as Hitchcock, Hawthorne, and Ruskin is the appeal of Christian Spiritualism, a movement that gained powerful momentum in the war's aftermath.

Lease portrays Higginson as energetic advocate of this belief that promised communication with the spirits of the dead

but Dickinson as a skeptic who nevertheless found imaginative stimulus in speculation. From Higginson's spiritualism, she gained a sense of life both before and after death as noble adventure; from Wadsworth's, hope for eternal retention of consciousness and personal identity.

Original in his research on Dickinson's friends and courteously conversant with current scholarship—especially Shira Wolosky's and Barton St. Armand's revelations about Dickinson's war-tested religious culture—Lease consistently grounds his study on careful, illuminating analysis of her poems and letters. In so doing, he clarifies the origin of her "sacred calling" in the religious quest that led to Dickinson's emergence as a wise and consoling friend as well as a luminous poet.

Jane Donahue Eberwein  
Oakland University

**Longworth, Polly.** *The World of Emily Dickinson*. New York: W.W. Norton, 1990. 144 pp. ISBN 0-393-02892-5 \$35.00

Emily Dickinson, among the least traveled of writers, now has a photo-text book devoted to her "world," even though—unlike Henry David Thoreau, who traveled widely in Concord—it cannot be said that she traveled widely even within Amherst. Assembled by a long-time worker in the vineyards of the (extended) Dickinson family (Longworth is author of *Emily Dickinson: Her Letter to the World* [1965] and *Austin and Mabel: The Amherst Affair* [1984]), *The World of Emily Dickinson* gathers up the mostly familiar pictures of the poet, her parents, her siblings, her cousins, her friends, her putative lovers, and her teachers, and intersperses various maps of Amherst and environs, pictures of college and town buildings, reproductions of poems and letters in manuscript, and sundry other items. Among the newly surfaced items is a photograph of the poet's mother, apparently the first such discovered.

It is good to have this collection. It is useful, for example, to have reproduced on facing pages the daguerreotype known around the world and its equally famous



Emily Norcross Dickinson  
Monson Free Library and Reading Room  
Association, Monson, Massachusetts.

variants, along with the editorial reminder that the straightforward honesty of the original, considered too severe by the poet's family, was retouched more than once, the poet's hair fluffed and her neck covered with a ruff. Useful, too, is the warning: "Bianchi's ruff portrait is still sometimes used to represent the poet, without explanation of its derivation" (125).

Behind this selection lies a seemingly unobjectionable assumption: "The rich visual imagery that binds homeliness and profundity in Emily Dickinson's poetry was drawn from a specific landscape" (5). Yet, were this also a guiding principle for the selection of illustrations, there would be little point in some of the choices. Why include, for example, pictures of Mabel Loomis Todd in Japan in 1896, ten years after the poet's death, and Mabel's daughter Millicent in 1905? Are these—or a picture of Mabel's typewriter—the portions of Dickinson's life that should interest us?

Perhaps I am being picky about what was more or less consciously confected as a coffee table book. Yet I wonder, for this book will also find a place on library shelves. I can't help feeling that some of these pictures and documents have been used mainly because they have surfaced and are now available. Why else reproduce the director and cemetery superintendent's cost records for the poet's funeral and burial? Other items serve as sub-text to the author's view of what she

finds important in the years following the poet's death. It speaks volumes to me that in the "Chronology" we learn the date of Mabel Loomis Todd's death but not that of Martha Dickinson Bianchi, the poet's niece.

Longworth introduces the matter of Lavinia Dickinson's lawsuit against Mabel in 1898 but does not give particulars or comment on the justness of the court's judgment against the Todds, limiting herself to venturing suggestively that "scandalous overtones made that court case a headline item by the time it came to trial" (126). Yet there is so much about the Todd family in these final pages that one feels the need to say something about Mrs. Todd's behavior. She held onto unpublished Dickinson poems that in no way belonged to her and passed them on to her daughter, who knew enough to withhold their publication until the death in the 1940s of Martha Bianchi, their legal owner. Of course one would normally not see such dirty linen, especially when posthumous, as legitimately a part of the poet's "world," but it is precisely because Longworth endows Todd and Bingham with such prominence in the poet's worldly afterlife that it is necessary to air things out.

Let me return to the notion that the poet's "rich visual imagery" was "drawn from a specific landscape." This is only partly so. The poet's imagery in poems and letters does often derive from vistas seen or scenes witnessed, even when the poet does not name them. But this poet, as much as anyone I can think of, drew also upon a "rich and varied landscape" that she did not see when out walking with her dog Carlo or looking out of her bedroom window. Her images of landscapes came sometimes from maps in her textbooks, pictures in magazines, and illustrations of mottoes and bromides in popular emblem books. Such visual (and literal) experience fired her imagination. A balanced view of Emily Dickinson's world would take into account some of the pictures and texts identified by, say, Rebecca Patterson, as well as others. Her world encompassed Potosi, the pampas of Brazil, and—we know the views—Heaven itself. Richer and more varied than the world presented

in this book was the perceived and reimagined place Emily Dickinson inhabited, mapped out, and gave back to the world.

George Monteiro  
Brown University

**Hiroko Uno, *Emily Dickinson Visits Boston*.** Kyoto: Yamaguchi Publishing House [72 Tsukida-machi, Ichijoji Sakyo-ku, Kyoto, Japan 606], 1990. ISBN 4-8411-0118-7. 93 pp. ¥2,000. Phone: -075-781-6121; Fax: -075-705-2003.

In this "guidebook of the Boston area in the nineteenth century," Hiroko Uno retraces the places and sights Emily Dickinson visited on her five trips to Boston and Cambridge between 1844 and 1865. Worcester is also included in the itinerary, since Dickinson stayed there with her uncle William Dickinson for several nights on two of her Boston visits.

In documenting the explosive growth of Boston between 1844 and 1865 and relating it to comments in letters exchanged between Dickinson and her family during her visits to Boston, Uno makes an impressive case for the fact that Dickinson was directly exposed to the industrial and urban advancements of the nineteenth century and thus had a much wider experience of her contemporary world than has been supposed.

Using contemporary maps and photographs, Uno shows us how extensively the railroads reached into the rapidly growing Boston area, how the Back Bay was filled in and developed between the time of Dickinson's first visit in 1844 and her last in 1865, and how close her contact was with the life of commerce and industry, both in the places she stayed and in the occupations of family members and their associates in Worcester, Cambridge, and Boston.

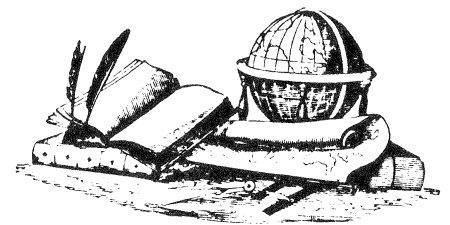
One result of Uno's field research was to discover the actual locations of the Dickinson homes she stayed at in Boston and Worcester and the boardinghouse in Cambridge where she twice spent several months living with her Norcross cousins while undergoing eye treatments. Although the actual buildings are long gone, the

author includes plot maps showing nineteenth-century ownership along with photographs of how such locations appear today.

In a discussion of several poems written during the period, Uno shows how Dickinson's Boston experiences affected her and influenced her poetry. Particularly noteworthy is the way Uno places in physical and historic context references to such terms as "emigrant," "foreigner," "guest," and "home" in poems written during the poet's stays away from home. Dickinson's preference for nature and home can be seen in her ultimately negative attitude toward her urban experiences.

It is unfortunate that the nineteenth-century maps included could not have been reproduced with greater clarity. Even to someone who knows Boston and Cambridge well, it is hard to find the precise locations the text directs us to. Enlargements and better resolution would have helped, as would circles or arrows superimposed on the maps to direct the eye to the site indicated. Nevertheless, the author has done Dickinson scholarship a great service by meticulously and tirelessly retracing Dickinson's journeys and researching contemporary documents to give us a picture of the world of Boston, Cambridge, and Worcester "through Emily Dickinson's eyes."

Margaret Freeman  
Los Angeles Valley College



ED Live, continued from page 7

broadcast on radio and TV.

It has been a wonderful experience to present Emily Dickinson to a new audience. The reception shows how important a poet she is for modern people everywhere.

Reverend Niels Kjær, Lyø  
5600 Faaborg, Denmark

daring enough to say to writers, 'I would like you to write a play about Sofya Tolstoy [Donald Fried's *The Countess*], to Bill [Luce] about Charlotte Brontë [Brontë], and one about Nora Joyce [*Is He Still Dead?*]. And also a play about Dora Carrington and Lytton Strachey, their friendship [*Under the Ilex Tree*]. So I just keep marching on with these. 'What about *this lady?*'"

Harris's latest commissioned one-woman play, *Lucifer's Child*, concerns an episode late in the life of Karen Blixen/Isak Dinesen, just before and after her 1959 trip to the United States. Its emotional range, like that of *The Belle of Amherst*, runs the gamut from intense joy to deepest despair and pain, with generous doses of humor. Does Harris see a similarity between Dickinson and Dinesen? "No. They are very different. But they had a similar background—sort of upper middle-class—conservative, intellectual. Karen Blixen was a storyteller, as well as Miss Dickinson. But Karen Blixen was stifled in the sort of late Victorian atmosphere that she found herself in and couldn't wait to get out. And Emily was satisfied to be there, I believe, because she knew it was safe haven for her. It would enable her to keep on writing. Because her passion was this complete world of the heart. She listened to the heartbeat, I think, and interpreted it.

"I like what Martha Dickinson Bianchi would say. 'It was such fun to be left in charge of Aunt Emily. We had such a good time.' She wasn't a somber person, I think. She was playful—gay and adorable. Very lovable."

"Do you think Dickinson's enigmatic qualities were something she deliberately cultivated?" I asked. Harris thought a moment before replying. "I think we're *all* an enigma to each other, each one of us. I think because her sensitivity and sensibility were so extremely highly tuned she would seem strange to the most ordinary of us. She heard things, saw things, felt things that most of us don't ever see or hear or feel in a lifetime. So that would make her strange to people. She wasn't strange in any way except that she was supremely gifted. And she must have realized that about herself because she

kept a close watch on herself, it seems to me, and guarded herself. I can't even begin to imagine what her inner life was like.

"And I guess she was practical because she left the poems for us in a very practical way, by sewing them in books, in fascicles, leaving them around, knowing all along that this explosion would take place if they were read and found. She put a lot of faith in Vinnie that she would do something. I've always said there was a great play in the later years with Vinnie saying at Mrs. Todd's door [she knocks on the table], 'These are Emily's poems and you have to publish them!'"

What next for Julie Harris? Her immediate attention is focused on *Lucifer's Child*, which was to go on to Washington, Boston, and Los Angeles, perhaps eventually to Broadway. Will she return to *Knott's Landing*? "Oh," she laughs. "I was there for seven years. I don't think I'll go back. They didn't kill [Lilimae]. They just allowed me to drift off into the sunset."

What seems certain is that this supremely gifted actress will continue to grace the stage with her powerful performances of the literary women she finds so fascinating. "I'm not much for analyzing," she says. "I've never liked to analyze things. I just like to *do it*—send it out there." The stunning performances Julie Harris has "sent out" are a gift of intelligence and generosity for which admirers of Emily Dickinson—and all lovers of fine theatre—can be grateful.

Georgiana Strickland

## Correction

Apologies are due to Dorothy Waugh, whose two books on Dickinson were inadvertently conflated in the last issue of the *Bulletin*. Waugh is author of *Emily Dickinson's Beloved: A Surmise* (Vantage Press, 1976). Her new book is *Emily Dickinson Briefly* (Vantage Press, 1990), 332 pages, \$16.25 + \$1.50 postage and handling.

## Julie Harris on Record

Julie Harris can be seen and heard as Emily Dickinson in several media.

### RECORDING:

*The Belle of Amherst*. LP, 33 1/3 rpm. 2 hours. [No information on availability]

### AUDIO TAPES:

*Emily Dickinson: A Self-Portrait. Poems and Letters*. Caedmon SWC 2026 [two cassettes, 90 minutes total] \$19.95.

*Poems and Letters of Emily Dickinson*. Great American Poets Series. Caedmon CPN 1119 [one cassette, 48 minutes] \$9.95.

### VIDEO AND FILM:

*The Belle of Amherst*. 90 minutes, color. Available from International Film Exchange, 201 West 52nd St., New York, NY 10019 (212-582-4318). Institutional orders only. Video (purchase only), \$89.95 plus \$6.00 shipping/handling. 16 mm film rental, \$150.00 per showing plus \$22.00 shipping/handling. [This is not expected to be available for homevideo.]

*Emily Dickinson: A Certain Slant of Light*. Directed by Bayley Silleck, produced by Jean McClure Mudge. 29 minutes, color. Available from International Film Bureau, 332 S. Michigan Ave., Chicago, IL 60604 (800-432-2241). Video purchase, \$425.00; 16 mm film, \$525.00; 3-day rental, \$45.00.

Editor's Note, continued from page 5

the *Dickinson Journal* beginning in spring 1992. *Journal* editor Suzanne Juhasz and I will be coordinating publication news and review copies.

If you would be willing to review books from time to time, please write and tell me your areas of specialization. Since unsolicited reviews may duplicate efforts already under way, please check with me before you submit a review.

In submitting material for the *Bulletin*, please keep in mind the deadlines: September 1 for the fall issue, March 1 for the spring issue. I look forward to hearing from you.

GWS

*The Only News I know  
Is Bulletins all Day  
From Immortality.*

*The Only Shows I see—  
Tomorrow and Today—  
Perchance Eternity—*

*The Only One I meet  
Is God—The Only Street—  
Existence—This traversed*

*If Other News there be—  
Or Admirabler Show—  
I'll tell it You—*

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