

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

IN MEMORY OF RUTH MILLER**A VITAL KINSMANSHIP**

By Dorothy Huff Oberhaus

Dickinson scholar Ruth Miller died at the age of 86 on February 21, 2007, at her home in Jerusalem. Miller, who received an M.A. from the University of Chicago and a Ph.D. from New York University, taught at Brooklyn College for eighteen years, and then for twenty-five years at the State University of New York at Stony Brook. Upon her retirement in 1987, she moved to Jerusalem where she taught American literature at Hebrew University. Before her retirement, Miller was a Fulbright Scholar in Russia and India, and a Visiting Professor in Japan and Israel. Her scholarly books include *Black American Literature: 1760-Present* and *Saul Bellow: A Biography of the Imagination*. But she is best known to Dickinson scholars for her award-winning 1967 book, *The Poetry of Emily Dickinson*. In that book, she was the first to propose that Dickinson's fascicles are artistic gatherings, which she described as "link poems," whose individual poems interact in the same way as musical themes in a fugue. Although Miller's 1967 description of

several of the fascicles preceded Ralph W. Franklin's 1981 *Manuscript Books of Emily Dickinson*, her insights into such questions as the fascicles and



Ruth Miller
Photo by Nell Kreisberg

Dickinson's attitude toward publication are well worth reviewing by Dickinson scholars.

Although I once heard Ruth Miller give a wonderfully dynamic speech, I am among Dickinson scholars who never met her. I've therefore conferred

with her son and daughter, one of her former students, and her best friend in Jerusalem. Their descriptions of what Miller was like are exactly the same as the Miller one encounters in her articles and 1967 book: She was a charismatic figure; an independent spirit; a woman boldly unafraid to challenge received opinion. Those of us who never met Ruth Miller but respect and honor her Dickinson scholarship feel the loss Dickinson expresses in her tribute to literary predecessors: "Bereavement in their death to feel / Whom we have never seen—/ A vital Kinsmanship import / Our Soul and theirs between."

Dorothy Huff Oberhaus is Professor of English at Mercy College and the author of Emily Dickinson's Fascicles: Method & Meaning, Penn State Press, 1995; second and third printings, 1996. Dorothy is presently hard at work on a second book about the fascicles.

Homage to Mistress Dickinson

By Joy Ladin

I am pleased to feature noted poet and Dickinson scholar Joy Ladin in this issue's Poet to Poet series.

Jonnie Guerra, Series Editor

My relationship with Emily Dickinson got off to a rocky start. As a young poet—in the pre-PC era of typewriters and correction fluid—I happily imbibed the twentieth-century American prejudice against rhyme and meter. It was a convenient prejudice—it absolved me from reading most poetry in English, and from learning a craft I found (though I would never admit it) quite intimidating. As long as I defined poetry as free verse, I had relatively little to read (I'm a slow reader) and had already learned most of what I needed to learn about writing.

Despite my happily blinkered state, I kept running into Emily Dickinson. Old-fashioned prosody or no, the free-verse poets I admired seemed to consider her required reading. I was stupid, but not lazy. Every time I ran into such references, I tried once more to read Dickinson, and every time I had the same reaction: awe and envy at her outlandish gift for language, and uncompre-

hending boredom by the end of the poems. Oh well, I would shrug. There's great stuff in there, but . . . well, she writes in rhyme and meter.

that I couldn't understand her. My efforts to follow her sentences and logic invariably stranded me on semantic sandbars I had never known existed. I was working full-time in an office, revising poems hidden under stacks of budget forms, and haphazardly exploring the vast world of poetry I had managed to avoid while in school. I read without syllabi or sense. If I came on a reference that sounded interesting, I looked it up. I still remember my amazement at discovering *The Iliad*, which I read while walking to work. "Have you heard of this?" I bumbled to bored officemates. "It's really great!" My standard—my only standard—was that whatever I read had to grab me. Dickinson always did, but always let me go somewhere along the way.

Susan Howe's syllable-by-syllable annotation of "My Life had stood—a Loaded Gun" changed all that. For the first time, I "got" a Dickinson poem. No—I didn't, and probably still don't, get that poem, but I finally got that what I didn't get was a reflection of my limitations, not Dickinson's. She was challenging



Joy Ladin

Poor thing. She didn't know any better.

But Dickinson's prosody wasn't really the problem. The problem was

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me, and I couldn't ignore the challenge. How could a formalist poet's language be wilder and more creative than any free verse poet's I'd read? How could an old-fashioned poet be so far ahead of anything it had yet occurred to me to imagine?

I began to read my way, poem by poem, through the Johnson *Complete Poems*. Many left me cold. I still find most of Dickinson's love poems unbearably abject, no matter how many great lines they contain, and I found her most conventional and most experimentally incomprehensible verses equally unrewarding. I was reading as a poet, not as a scholar. (That would come later.) Dickinson had become my writing teacher, and I wouldn't sit through any lessons that didn't in some way relate to the poet I was trying to become

Even so, I still encountered hundreds of poems that affected my poetics the way a stick of dynamite affects granite. Dickinson's conception of poetry—the conception demonstrated by her poetry—dwarfed my own. I read Ted Hughes' fine little introduction to his selection of her poems, and his reference to Dickinson's "microscopic meter" taught me to pay attention to the mesmerizing thud of her syllables. I had never learned to scan, but muttering and memorizing Dickinson's poems gradually opened my undertrained ear to the secret rhythmic vitality of words, the throb within them that made poetry, even free verse poetry, live. I began writing short, very short, lines, lines short enough to visually magnify the faint syllabic pulse Dickinson was teaching me to hear. Dickinson also made it impossible to ignore the way phonemes clustered, clanged and chimed. My poems began to rhyme, not with any regularity—even Dickinson couldn't teach me regularity—but unpredictably, according to the ebb and flow of sonorities and dissonances I had never noticed before. For example, in the first two stanzas of "Bio," rhymes and near-rhymes arise from clusters of short "e"s

Bio

By Joy Ladin

"The question remains: what is the referent for a given objective property (as unambiguously defined in reference to a constructed cut) that is obtained by a given measurement process?" Karen Barad, "Meeting the Universe Halfway"

In the beginning there was flesh. And
the flesh
Became word, a constructed cut
With no beginning, no middle, no end.

It's a boy, the nurse said.
The question however remained
Because it could not be asked

About the word
Hidden within the flesh. And the word
grew
While its referent slept, or rather waited

To be unambiguously defined
By the given measurement process,
A series of constructed cuts

Right between the genders.
And the process
Became sex, and the word

Existed fully, incandesced
Only in reference to flesh
Whose objective property

Could not exist
Because there was no one
To obtain it. And so the word remained,

An ambiguous hyphen
Between "self" and "definition."
A question, at last, of love

Unobtainable, and given.

("flesh," "end," "said") and final "d"s ("end," "said," "word," "remained," "asked"). As my lines shortened and sang, my sense of syntax changed. My linebreak-shattered, musically-slowed phrases suggested semantic potentials I had never suspected, fleeting, phantom meanings synthat tinged and tilted the sense of the larger sentences into which they merged. For example, thanks to the linebreaks surrounding the phrases "And the word grew / While its referent slept, or rather waited" the initial focus on growth gives way to a contrary emphasis on dormancy; the attenuated syntax is too weak to resolve the contradiction in favor of one or the other—indeed, it is impossible to tell whether the subject of "or rather waited" is "the word" or "its referent." As the sentence unfolds, growth and dormancy, word and referent, seem to merge, which is why the phrase "A series of constructed cuts / Right between the genders" sounds so violent. Even though it refers to an action that has not taken place, it conceptually severs ideas that seem to have merged.

This stuttering alternation between merging and severing—which, in terms of the subject of the poem, represent the longing for identity and the shock of differentiation—is not the result of forethought, or even self-conscious revision. I didn't "know" what I was saying when I wrote "Bio," and though the writing process took months, I would still be hard pressed to paraphrase its meaning. In fact, I wrote the poem precisely because I was baffled by the mysteries of identity. Dickinson had taught me—through humiliation, mostly—that poetry was a way of thinking. Before apprenticing myself to her, I hadn't really thought in my poetry. I had described (a lot), declared (a little), and wistfully emoted (more than I care to recall), but I had never realized that I could, that I should, that I had to think to make poetry. As Robert Bly has said of Cesar Vallejo, Dickinson's poems

don't report thoughts—they actively, actually, think, disengaging the gears of convention and knowledge and making their own way to the hidden springs of existence. My poems didn't have to be hamstrung by my personal limitations of intellect, knowledge and imagination, as long as I had the courage to follow the siren song of language and image into unknown waters.

That was the most important lesson Dickinson taught me: that I couldn't afford to be afraid. Faced with her example, I realized that I was, that I had always been, afraid. Afraid of the implications of my metaphors. Afraid to leave the well-oiled click of syntactical completeness. Afraid of letting words from different areas of experience and knowledge rub against each other in the dark and miscegenate verbal offspring that violated the laws of diction. Afraid of not knowing what I was saying, and even more afraid of finding out what I needed to say.

Dickinson, clearly, was not afraid of anything. She had stared through life and stared down death and stared into the emptiest spaces she could find within herself, and no matter how terrible or bleak the results of her exstasis, she always brought back poetry. She accepted no limits, internal or external, to the power of language or the reach of human consciousness. I remember discussing "The Loneliness One dare not sound" with my wife one morning on our way to another day of office work. Even as she voiced the abject terror of that loneliness, Dickinson, clearly, was sounding it. "Its Caverns and Its Corridors / Illuminate—or seal," she concluded, making the choice unavoidable, shaming me, in the best way, as a person and as a poet, by confronting me with what I had sealed off in myself and in my life. Dickinson's often incomprehensible quatrains told me plainly that if I wanted to be a poet, I would not only have to learn to write and think in new ways—I would have to learn (gulp!) to live.

I guess I'm a slow learner, because I have only recently begun to sound my loneliest caverns and corridors. Here, too, Dickinson has been my teacher, teasing me forward—and, of course, getting there before me. A lot has been written about Dickinson's play with gender—her odd and sudden revelations that one of her speakers is a man or boy—and her letters make it clear that she played with gender outside the safety of ragged right margins too. Though we all tend to reinvent Dickinson in our own images—or at least in idealized forms of those images—I am not claiming that Dickinson was transsexual. But in an era of rigidly conventionalized gender, this well-brought-up woman embraced gender's instability as a source of linguistic invention, imagination and play—a source, that is, of poetry.

As I come out as a male-to-female transsexual and learn to live and present myself as a woman—a process that has only just begun in earnest—Dickinson's example is always there, up ahead, summoning me to open the seals and illuminate the darkest, deepest corridors, reminding me that they are the only way to get to poetry, or life.

Joy Ladin is David and Ruth Gottesman Professor of English at Stern College of Yeshiva University, and has taught many classes on Dickinson's poetry at The Emily Dickinson Homestead, Princeton University, Tel Aviv University (on a Fulbright Scholarship), and Reed College. She has published several articles on Dickinson in The Emily Dickinson Journal and elsewhere, and is in the process of completing a study of American poetry that argues for Dickinson's recognition as the progenitor of modernist American poetics. Her books of poetry include Alternatives to History and The Book of Anna. She is also at work on a memoir, Inside Out: Confessions of a Woman Caught in the Act of Becoming.

I Dwell in Possibility

By Kelly Sue Lynch

The membership committee is pleased to present the second in what we hope will be a continuing series of essays by Dickinson lovers from various walks of life revealing how they first encountered Dickinson and how that experience has enriched their lives. This issue's story comes from Kelly Sue Lynch, a Registered Psychologist living in Palo Alto, California, who completed her dissertation on Emily Dickinson at the Institute of Transpersonal Psychology in Palo Alto in 2002. Kelly practices the Japanese martial art of Aikido, is a poet, musician, and therapist, and is self-publishing a book of her own poems soon through Blurb.com. She was a speaker at the EDIS conference in Kyoto, Japan. To submit your story for a future issue, please write me at georgiestr@aol.com.

Georgiana Strickland, Series Editor

I think it was a series of fortunate coincidences that led to my study of Emily Dickinson's life and texts. These coincidences also helped frame how I studied her. My high school teacher in 1980 introduced me to Dickinson's work, saying, "Here, Kelly, is a kindred spirit." My teacher's words stayed with me, and Dickinson's simple love of nature and the feeling and intensity of her words continued to touch me.

After high school I bought Richard Sewall's biography of Dickinson and began to probe the life I intuited in and through her words. I was drawn by mystery, and my own unknown future found solace in the gradual and persistent circumambulation of her life and texts. My life took a turn in 1983 when I was introduced to transpersonal psychology and decided to change my major from English literature to psychology. It

was also in 1983 that I met a Tibetan Lama and began my study and practice of Buddhism, which has nurtured a deepening of my Dickinson studies. Throughout my education I continued to study Dickinson and take many literature courses as I conceived of myself as a writer. I was fortunate to have many excellent teachers who nurtured my love of both psychology and literature. A highlight early in my education was



Kelly Sue Lynch

taking a course devoted solely to Dickinson taught by Anne Howard at the University of Nevada at Reno.

As I grew emotionally, intellectually, and spiritually I nurtured my understanding of Dickinson and developed an approach to her life and texts that accorded with my ongoing dialog with her works and with my

teachers and my life experiences. When I entered graduate school, I was fortunate to meet and exchange letters with Carlton Lowenberg, an avid Dickinson collector. I actually met him when I worked as a grocery clerk in 1999—having nearly fainted when I saw his name on the check. (Later I would meet both Albert and Barbara Gelpi, also at the grocery store.) Carlton wrote to me a couple of lovely letters and encouraged me

to study Dickinson from a psychological perspective, and also confirmed some of my realizations concerning Dickinson. He wrote, "I think we all discover her first as a puzzlement—her poetry reveals itself and her self slowly." Also, "She, in her time, was subjected to the male ego shell of indifference all the while creating such verse that outlives their now forgotten names." Even after he died, Carlton remained a strong presence and support spurring me on, a scholar-lover of Dickinson par excellence.

My graduate education at the Institute of Transpersonal Psychology (ITP) was unique in that it emphasized an experiential and holistic approach to the study of psychology that I extended to my study of Dickinson's life and texts. My favorite subjects were Aikido, the Japanese martial art based on love and peace, and creative expression, in which I was encouraged to trust the flow of images, and hence words, arising from the depths of my soul. When I settled on doing a dissertation on Dickinson, I focused on her creative process. The title of my 2002 dissertation was "Each Age a Lens: A Transpersonal Perspective of Emily Dickinson's Creative Process." I am grateful to Robert Frager, the founder of ITP, who was my dissertation chair

and supported my research on Dickinson. He told me early on in the process that, besides having gone to Harvard and also having ridden his bicycle past Dickinson's house many times, he shared a deep appreciation for her. We spoke among other things of how, if the field of transpersonal psychology was to grow, what better way than to apply it to such a deeply lived life?

My transpersonal perspective thus integrated a multiperspectival approach to Dickinson's creative process: I utilized transpersonal psychology, women's psychology (self-in-relation), narrative studies, and Dickinson's own views on creativity. As a transpersonal researcher I recognized that to come to some understanding of Dickinson's creative process I must engage her on a personal level. This meant that as I sought to treat her in a holistic way—recognizing that she too experienced and wrote about her body, mind, and soul—I must bring the whole of my self to meet her. Such an embodied approach encouraged me to attend to my full range of thoughts, feelings, intuitions, and even dreams in the research process.

I also used numerous biographical, psychological, cultural-historical, and critical-literary sources to familiarize myself with Dickinson's life. I visited the grounds of her house and town to get a feel for the land. I took a nap on the grass in Dickinson's garden near the overflowing flowerbeds abloom where a large dog romping through the garden woke me up. I stood in her bedroom and looked out through the windowpanes. I walked through her house and noticed the numerous doors and windows, the many rooms, the front and back parlors. I meditated on the upward-sloping ground halfway between Sue's and Dickinson's houses, now nearly forest with the path still visible, and I cried. I spent time looking at old pictures of Dickinson's time, and I spent a great deal of time reading or dwelling in Dickinson's

poems and letters, consulting Noah Webster's 1844 dictionary, the *American Dictionary of the English Language*, which was her primary lexicon. I carried her poems in my pocket and lived with a poem or letter until it began to speak to me, to unfold through my reading of it.

What seemed like a plurality of approaches through my transpersonal perspective, and therefore perhaps disjointed, found a certain unity in the engagement of my body, mind, and soul. My focus on the integration of the whole body through embodied knowing, embodied reading, and embodied writing arose from my awareness that the body is often left out of research. Research, almost by its very definition, calls for the engagement of the whole self.

My continued practice of Aikido as an embodied practice based on love and peace has allowed me to deepen my understanding of Dickinson's creative process. Love is simply what has allowed me to view Dickinson in a whole way, for love engages the whole of me—it shifts my energy, allowing me to embody more of my senses. When I read the poem "I dwell in Possibility" (Fr466, late 1862), I discovered how Dickinson embodied a transpersonal stance as a way of being that opened the chest—the heart opening and connecting her with heaven and earth. It is an inviting, unlimited stance. When I attended *The Belle of Amherst* on November 7, 2000, I saw Julie Harris acting as Emily Dickinson speaking this poem, raising and opening her arms slowly as she spoke. She embodied the stance in the poem of open arms, open heart.

The poem explores life as a force that cannot be contained neatly. Similarly, any attempts to contain Dickinson in a single theory or concept will inevitably fail as life itself surpasses theory. Possibility is a language house and more: to dwell in it is to experience and create the worlds that language—through the shaping of it—through the very hands—

opens. This way of being moves beyond any limiting thought, any concept or process of naming. Dickinson, through her creations, follows her thought processes until they become a part of her being.

Her work and her play is this gathering of paradise. Like the cedar, her work is enduring. In creating her art, she gathers her heart too; she gathers all her faculties for the benefit of creation. The poem is a meditation on the movement of the heart—with the hands, an embodied stance—as a way of being, knowing, and doing. Through my practice of Aikido I now recognize this as a place of presence, the heart-mind, of kokoro.

Dickinson is the model of a transcending, self-actualizing, creative person. I feel I have been apprenticing myself to her, not only as a model of the poet, but in how she lived her life. She was a strong woman who forged her creative spirit at a time when most women were constricted in what they could be, do, and say. She worked with the light and dark in herself and the world and revealed the truth of her own light. She created a place in which she could continue to create and live from her soul with depth and integrity. In her dwelling in language, she has taught me about attending to my own experiences through my body, mind, and soul. There is a way in which language, through the body and the soul and the connection to the elemental world, is nourished in Dickinson and both draws me to her and supports this process in my own life.

I have followed the ontogeny of my experience of Dickinson's creative process and have arrived at a place of dwelling and tilling the soil of possibility in my soul. I have discovered—as Dickinson found paradise, the multidimensionality of words and worlds—a place in the hearth-heart-earth—where the path is still visible.

Meet Stephanie Saveoz

Stephanie Saveoz designed the Society's new membership brochure as a project in a graphic design course taught by Cabrini College faculty member Jeanne Komp. In the short piece that follows, she introduces herself and shares her response to becoming acquainted with Emily Dickinson and EDIS.

Jonnie Guerra, Membership Chair

My name is Stephanie Saveoz; I am currently a senior at Cabrini College. I am a full-time student majoring in graphic design, which is how I was given the opportunity to design the brochure for the Emily Dickinson International Society. I am originally from Havertown, Pennsylvania; however, I reside at school and enjoy interests such as photography, music and drawing. After I graduate I would enjoy doing design work for a music company or working independently until I gain more experience. Throughout my college years so far, I have had the opportunity to learn an



Stephanie Saveoz

abundance of information about graphic design.

One opportunity which helped me

a lot was the brochure for the Emily Dickinson International Society. I wanted to create a brochure that looked very inviting and sent a message out to people instantly that Emily Dickinson was a writer. While researching Dickinson I learned about her childhood, career, and daily life. She was an extremely intelligent woman, and I greatly enjoyed learning about her and reading her letters and poems. One book that I came across, *The Dickinsons of Amherst*, really made an impression on me because of the photographs that showed where she grew up and her actual room. I found a photograph by Jerome Liebling of the desk she used to write, and I knew that would be my cover instantly because it represented Dickinson and her fascination with writing.

I would like to thank Dr. Guerra for giving our class the opportunity to design the brochure. Having the EDIS Board of Directors select my design was an important experience for me as a graphic designer.

THE WORLD IN A FRAME

By Maryanne Garbowsky

The World in a Frame, a book containing 46 poems by Emily Dickinson accompanied by 24 black and white drawings of American artist Will Barnet, first appeared in 1989. However, in September 2006 the book made a reappearance, reissued by Pomegranate. The first edition of 5000 books had long been sold out, followed by a period when the book was out of print. Now, however, it has come back to life to the delight of book lovers of Dickinson's poetry and Will Barnet's art.

Called an "artist's book" by the publisher when it first appeared in 1989, it might more accurately be called "an artist's artist's book," since it pairs two classic fine artists, a nine-

teenth-century poet with a twentieth-century painter. According to scholar Christopher Benfy, whose essay introduces both editions: "The book... elicits the poet in the painter, the painter in the poet" (xiv).

What precipitated this book's republication? According to Mr. Barnet, the publisher at Pomegranate "really liked the book and wanted to be a part of it," so after a hiatus of eighteen years the book was reborn.

To celebrate its arrival, Babcock Galleries held an exhibition of Barnet's original drawings in September and October, 2006. On the evening of October 12, Mr. Barnet himself was honored at the opening reception where he signed this new

book and officially welcomed its return. The event was well attended and very successful.

The black and white drawings were done on vellum, a fine quality paper, which Mr. Barnet chose to honor a poet whose life's work had been on paper. So, too, he chose to work with a carbon pencil, a seventeenth-century drawing instrument, out of respect for the poet who wrote her poems in pencil often on the backs of envelopes and on slips of paper. The drawings vary in size from the smallest, for "I Years Had Been from Home" (8 1/2 x 10 3/4) inches to the largest, for "A Light Exists in the Spring" (16 1/8 x 9 5/8 inches).

Although the new book appears to

be close to the original, it isn't nor was it meant to be "a facsimile of the first" (Osterhuber). Aside from some minor changes, like font style and size which the Pomegranate design team decided on, the cover of each book is different. The original shows a close up portrait of the poet, a drawing that accompanied poem J1400 in the text "What mystery pervades a well." On the other hand, the new edition depicts Dickinson in a library seated at a table, one hand on a book, another resting under her chin. This drawing accompanied poem J604 "Unto my Books—so good to turn" in the text. The publisher at Pomegranate chose a different cover in order to emphasize that this was "a NEW edition," one that retains "the 'look' of a Pomegranate book" (Osterhuber).

Both covers have their merit. The original edition's close up of the poet's face is based on the only existing daguerreotype of the poet. The portrait, which extends from margin to margin of the paper (13 7/8 x 10 5/8 inches), completely fills up the drawing's space and shows the poet staring squarely and unflinchingly out at the viewer beyond the frame: her look is honest, direct, and haunting. Ironically the concluding lines of poem J1400, the companion to the

drawing, speak of "mystery" and aptly describe the poet and this portrait as well: "That those who know her, know her less/The nearer her they get."

tired Days" (J604). But the drawing shows that the poet not only finds fulfillment within the pages of a book but within nature as well. Dickinson's eyes lift up and out to

the window which frames a bare tree outside. The drawing highlights the poet's lifelong affinity and love for nature and its changing landscape.

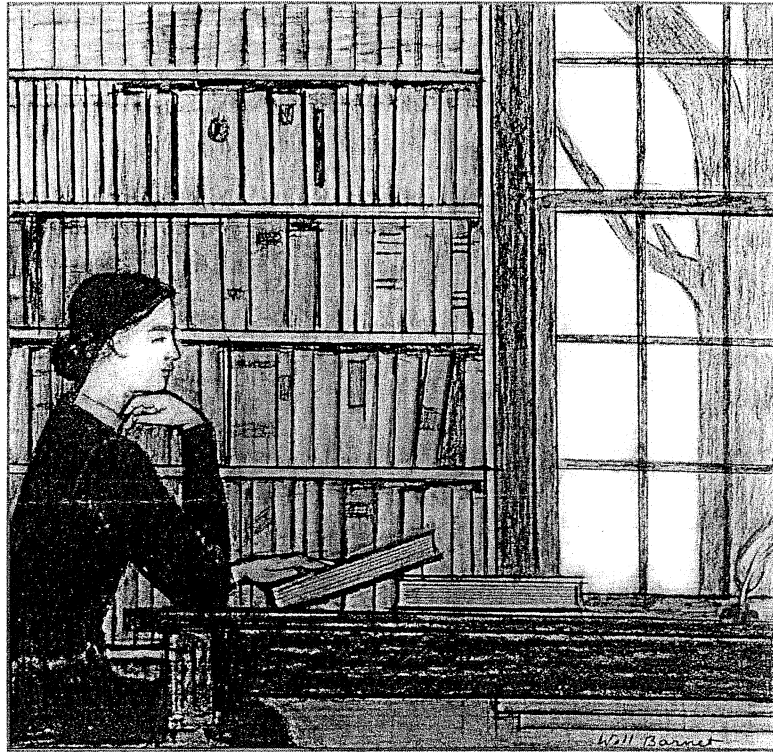
Although Mr. Barnet agreed to the cover change, there was one aspect of the book he held firmly to and would not compromise — that was the paper's color. Despite the publisher's suggestion to change the color to white, Mr. Barnet felt that a soft, creamy color would be best for the poems. "White," he said, was "too stark, too blatant" (Barnet). The publisher agreed, and so the paper is off white, more in keeping with the original edition.

After the book was first published in 1989, the drawings were exhibited in New York at Long Island University and the Century Club. In November, 1991, a dramatic reading of the poems highlighted an exhibit at the Neuberger Museum in Purchase, New York. The draw-

ings then traveled throughout New England where they were shown at New England College and the Farnsworth Museum among others. At the latter exhibit, Mr. Barnet lectured about his work and actors performed the poems.

Today, the drawings remain in

THE WORLD IN A FRAME



Drawings by WILL BARNET
Poems by EMILY DICKINSON

Image Courtesy of Pomegranate. All rights reserved.

The new 2006 cover emphasizes the environment in which the poet is most at home — the world of books — "these Kinsmen of the Shelf," as she describes them, to whom she finds such joy "to turn" at the "Far ends of

New York City where they are part of The Henry W. and Albert A. Berg Collection of English and American Literature at the New York Public Library. The Berg Collection, a prestigious collection of rare books, manuscripts, and prints and drawings, was first established in 1940 through the generosity of two brothers. Since then, the collection has grown to include 30,000 printed volumes as well as "literary archives and manuscripts, representing the work of more than 400 authors" (The New York Public Library).

It is interesting to note that when George Braziller first approached Barnet about a book about Dickinson, he proposed a collection of Dickinson's love poems to be published as a Christmas gift book. However, once Barnet started to read the poems, he knew that the book had to be more inclusive. Thus, the idea for *The World in a Frame* took root. For two years, the artist did his homework conscientiously reading and rereading the poems. His choice of 24 poems is accompanied by the drawings that face them; the other 22 were chosen by Christopher Benfy. Interestingly, the selection spans Dickinson's "entire life" (Marcus). Barnet continued to work with Dickinson, producing paintings as well as prints based on her poems.

One example is a print "Life and Life" for the New York Print Club done in 1998 based on Dickinson's poem J1101.

Barnet never set out to illustrate Dickinson's poems but rather to "translate them into a visual language" (Marcus). To do this, he had to "remain loyal to the author . . . collaborating" with her. "I was talking to her all the time" (Marcus).

The book's rebirth in 2006 attests to its lasting and perennial appeal, offering readers a path into the well-springs of the artist's imagination. Whether they know little or a lot about the poet, they will come to a better appreciation of her words and thought. Reading the poems and looking at the drawings provide the reader with a double delight: a feast of words followed by a dessert of art. What could be better? Will Barnet sums up the book's unique appeal best when he says "Her letter to the world is my letter to the world" (Marcus).

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Maryanne Garbowski, a frequent contributor to the Bulletin, is a professor of English at the County College of Morris in Randolph, New Jersey. She has written two books (The House without the Door and Double Vision) and numerous articles about Dickinson.

BULLETIN EDITORSHIP TO OPEN IN 2009

Michael Kearns has informed the EDIS Board of Directors that he intends to step down as Editor of the *Bulletin* after the May/June 2009 issue. The Board is now looking for someone to take over this demanding but very rewarding task. The basic qualifications are that the candidate be a member of EDIS in good standing and a resident of the United States (to facilitate mailing). The editor also must have excellent writ-

ing skills, be familiar with Dickinson's biography and work, and be reasonably current with Dickinson scholarship. The position is unpaid, but all normal expenses are reimbursed. The position carries with it membership on the EDIS Board of Directors.

The Board is looking for a candidate who would be prepared to assume full responsibility for editing the *Bulletin* in summer 2009. Ideally the candidate would be able to work

with Michael Kearns on the May/June 2009 issue before taking over the editorship.

To apply, please send a resume and a letter of interest to Michael Kearns at the Department of English, University of Southern Indiana, 8600 University Blvd., Evansville, IN 47712. He will be happy to answer inquiries and provide more information at mkearns@usi.edu.

Emily Dickinson's Goblin

By Daneen Wardrop

He measures every gag-reflex,
lolligagging at dread,
doppelgängering,
relegating goose-flesh to the page,

and then some: invidious
as he is sexy.

As if a Goblin with a Gauge—

You sing because you are afraid.

Kept measuring the Hours—

He will tell you your fear to the ell.
Sing in the dungeon.

He will size your death
to the *-nth*,

perform the operation with frost-fingers,
close up your chest with ice-staples.

But while open, from the maw
blood runs renegade,

splashes over the torso's selvages
onto steel pallet,
sizzles, and he gauges
the rate of each drop's cooling.

And not a Sinew—stirred could help

what everyone wants—to be comforted
to satiation.

From your scalding patience
you want, even more

to find the way inside language

letters rattle no more and words draw
skein after skein into themselves
and you can

breathe

pause rasp
it gets purpler—

Can the goblin follow you there?

from its knot-side, down-feather
silences

assuaging

the *and then and then* of fear—

what language
needs is not us
and can we curl up in its nethers,

the *and when* finally irrelevant—

But you stay

on the brink of brink—

^

What Anguish was the utterest—then—

^

of entering—

He says: Be careful of what you say.
You say: Be say.

from *The Odds of Being*, Silverfish Review
Press, 2008

NEW PUBLICATIONS

Barbara Kelly, Book Editor

Allen, RC. *Emily Dickinson: Accidental Buddhist.* Victoria, BC, Canada: Trafford Publishing, 2007. 271 pp. Paper, ISBN 978-1-4251-0398-9, \$19.50.

Building on his earlier study of Emily Dickinson, Allen's second study further explores the poet's transcendental poems through a Buddhist lens. He differentiates Emily Dickinson whose ego-self was created from childhood by social conditioning from "ED, the Buddha of Amherst," whose unexpected ego-transcendence awakened her mind to "unconditioned awareness of the Higher Self." Allen recognizes Dickinson's reputation as a great American poet but regards her more expansively as "a universal phenomenon unlimited by the boundaries of ego-self." Analyzing more than 100 Dickinson poems, 87 of them printed in full with Johnson numbering, Allen's Buddhist approach lends fresh clarity to many of Dickinson's difficult poems, some of which he reads in the context of Buddha's Four Noble Truths, summarized as "life is pain caused by ego-attachment, and this pain is mitigated by ego-transcendence." He cites J669 as illustrating "the unreality of the social self, the ego-identity"; and J963 as illustrating the passage "from ego-mind to non-ego mind." He explains Buddhist terminology clearly, employing analogies and examples; strengthens his close, persuasive readings with dictionary definitions; and cites other Dickinson poems relevant to his analyses, extending the reach of his study. Of interest to anyone curious about Buddhism and seeking

an alternative approach to Dickinson, Allen's informative and accessible book can be read profitably independent of his first study, *Solitary Prowess: The Transcendentalist Poetry of Emily Dickinson*, reviewed in the fall 2005 *EDIS Bulletin*.

Clarke, Brock. *An Arsonist's Guide to Writers' Homes in New England.* Chapel Hill, North Carolina: Algonquin Books, 2007. 303 pp. Cloth, ISBN 978-1-56512-551-3, \$23.95.

In Clarke's novel, written as a memoir, first-person narrator Sam Pulsifer is a self-described "bumbler" who accidentally sets fire to the Dickinson Homestead, killing a tour guide and her companion engaged in an after-hours clandestine tryst in Emily Dickinson's bedroom. After ten years in prison, Pulsifer redirects his life, acquires a degree in packaging science, a wife unaware of his past, two children, and a suburban home near Amherst; however, his past revisits him when a series of new fires burn other literary homes and he is again suspected of arson. In his own bumbling way, he sets out to clear his name. In this carefully plotted, somewhat zany novel, we meet Pulsifer's well educated but dysfunctional parents with secrets of their own, the vengeful son of the couple killed in the fire, and several junk-bond analysts who were Pulsifer's prison-mates. Partly a detective/mystery and partly a literary spoof that satirizes memoirs, book clubs, author readings, professors, and literary critics, the story also explores love, loneliness, self-deception, honesty, and the dangers

of telling the truth. An unconventional storyteller, Pulsifer's self-deprecating voice evokes the innocence, wit, and hard-earned, sometimes quirky, wisdom of Woody Allen's anti-heroes and Mark Twain's Huckleberry Finn. This is an original, darkly comic, novel with the capacity to entertain or provoke readers.

Doty, Mark. *Dog Years: A Memoir.* New York: HarperCollins, 2007. 216 pp. Cloth, ISBN 978-0-06-117100-0, \$23.95.

In Mark Doty's deeply thoughtful memoir, we are introduced to his devoted dogs: Arden, a black retriever with a calm, observant, contemplative nature; and Beau, a golden retriever with a big, bounding, irrepressible appetite for life. Doty, a poet, says, "the word can't go where the heart can, not completely"; nevertheless, he is a finely tuned, sensitive spokesman for his two distinctly different furry friends. He gives voice to the dogs' voiceless unconditional love and portrays their unique personalities, their illnesses, and ultimately their deaths with compassion and love. Observing "the dome of stars glistening like ice chips" over Vermont, Doty has a poet's gift for creating unforgettable images. His memoir is also a meditation on the losses and erasures that come with life's wonder, joy, and love. He asks, "How can we do otherwise but to love the world, and also understand that it's merely a concatenation of dust and sparks?" His existential concerns about the evanescence of life echo Emily Dickinson with lines from her poems woven throughout his memoir. He pays particular

The *Bulletin* welcomes notices of all Dickinson-related books, including those published outside the U.S.

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attention to Dickinson's "The Wind didn't come from the Orchard—today—," referring multiple times to the "wind" that blows things away; his memoir ends with a hopeful reading of "Of all the sounds dispatched abroad—." One needn't be a dog lover to find Doty, Arden, and Beau engaging company.

Epstein, Joseph, ed. Wood Engravings by Barry Moser. *Literary Genius: 25 Classic Writers Who Define English & American Literature.* Philadelphia: Paul Dry Books, 2007. 246 pp. Paper, ISBN 978-1-58988-035-1, \$18.95.

Twenty-five contributors provide essays of approximately 2,500-words each, focusing on the literary genius of writers selected by Joseph Epstein and presented chronologically: Geoffrey Chaucer, William Shakespeare, John Milton, Alexander Pope, Samuel Johnson, Edward Gibbon, William Wordsworth, Jane Austen, William Hazlitt, John Keats, Nathaniel Hawthorne, Charles Dickens, Walt Whitman, Herman Melville, George Eliot, Emily Dickinson, Mark Twain, Henry James, Joseph Conrad, Willa Cather, Robert Frost, James Joyce, T. S. Eliot, William Faulkner, and Ernest Hemingway. Accompanying each essay are several pages of excerpts from the writer's work and two of Barry Moser's powerful black and white wood engravings. In his introductory essay, Epstein asserts, "Genius is one of those words upon which the world has agreed to form no clear consensus." He distinguishes scientific from artistic genius and describes various elements of genius, but says that genius is "finally unaccountable, inexplicable," and "one must settle for attempting to describe it as it applies itself" to each individual. Bruce Floyd culls Dickinson's poems, finding genius in her exquisite consciousness and her fertile imagination: from heroic isolation she makes us aware that

life is "miracle enough to fill us with awe and make us tremble." Moser's compelling portrait captures the poet's existential anxiety (153-61). Accessible to the general reader, this handsome volume would make a fine gift for anyone interested in literature.

François, Anne-Lise. *Open Secrets: The Literature of Uncounted Experience.* Stanford, Calif.: Stanford Univ. Press, 2008. 290 pp. Paper, ISBN 978-0-8047-5289-3, \$24.95

François's scholarly work examines Madame de Lafayette's *La Princesse de Clèves* (1678), Jane Austen's *Mansfield Park* (1814), and the poems of "uncounted experience" by William Wordsworth, Emily Dickinson, and Thomas Hardy. The author discusses a theory of "recessive action" and "affirmative reticence," or as popular psychology would have it; passive-aggressive stances, where fulfillment is found not in conclusive narrative but in "event-less experience." In "Lying Lightly: Lyric Inconsequence in Wordsworth, Dickinson and Hardy" (129-217), François discusses Dickinson's Fr124, 291, 320, 456, 576, 599, 693, 792, 995, 1092, 1277, and 1611. Comparing Wordsworth's, Dickinson's, and Hardy's poems, she shows how they move from expressions of grief and guilt to disinterested affirmation, the speakers often "walking away from experience empty-handed." Dickinson may best express Françoise's theory thus: "By homely gift and hindered words / The human heart is told / Of nothing—/'Nothing' is the force / That renovates the World—" (Fr1611). The author's research is impressive; her explications, cogent. She employs sophisticated academic language, draws heavily from past and contemporary literary theorists, and page by page she footnotes the text with their ideas, an interesting but unfortunate distraction from the thrust of her own argument. Although Françoise's work will challenge general readers, scholars may

appreciate her formidable intelligence and the depth of her study.

Garis, Leslie. *House of Happy Endings.* New York: Farrar, Straus and Giroux, 2007. 339 pp. Cloth, ISBN 978-0-374-29937-8, \$25.00.

Garis's memoir describes growing up in Amherst, living with her brothers, parents, and paternal grandparents at The Dell on Spring Street, the site connected to Austin Dickinson and Mabel Loomis Todd. When the Todd house was sold in 1898, the new owner moved the house across the street and built a larger home in its place, naming it The Dell in reference to its site. It was the larger house that the Garis family bought in 1948. Perhaps hinting at the trouble that lay ahead in this idyllic dream house, Garis cites in full Emily Dickinson's "Through lane it lay—through bramble—" (J9) and begins, "We were a nice family once, weren't we?" Garis's grandparents ghostwrote children's stories, including *The Bobbsey Twins* and *Tom Swift*. Her grandfather's successful *Uncle Wiggly* books supported the family. Her father Roger, a magazine and television writer, was "perfect" in her eyes, but his fragile ego could not withstand career setbacks, his father's popular success, and his mother's psychological undermining. Garis describes Granny Garis as "a frightening presence" and "the genetic forerunner and emotional catalyst for her son's lifelong illness." Garis later describes her father as a blighted man, trailing "sadness like a long cloak." The heartbreaking story of how Roger Garis's deep depression, mental illness, and barbituate addiction affected his family will resonate long after readers turn the last page of this well written book.

MacKenzie, Cindy, and Barbara Dana, eds. *Wider than the Sky: Essays and Meditations on the Healing Power of Emily Dickinson.* Kent, Ohio: Kent State Univ. Press, 2007. 150 pp. Cloth, ISBN 978-0-87338-

953-2, \$30.00; Paper, ISBN 978-0-87338-919-8, \$18.00

Editors MacKenzie and Dana have gathered scholarly and personal essays, tributes, and testimonials about the power of Dickinson's poems to express pain and suffering and to offer consolation and hope. Essayists are Ellen Bacon, Bruce Bode, Barbara Dana, Roland Hagenbüchle, Ellen Louise Hart, Susan Hess, Cynthia Hogue, Joan Kirkby, Joy Ladin, Polly Longworth, Cindy MacKenzie, Mell McDonnell, Gregory Orr, Linda Richard, Martha Nell Smith, and Marion Woodman. Also included are prefaces by the editors and brief comments from Harold Bloom, Richard Brantley, Julie Harris, Anne Jackson, Joyce Carole Oates, Maurice Sendak, Dylan Thomas, and Richard Wilbur. Bode, a Unitarian minister, says, "By [Dickinson's] strength and willingness to endure suffering, and by her skill in reporting it, she has given to us . . . the very substance of her life, her very lifeblood, and through her sacrifice, others have been saved, discovered that they are not alone, gained strength, taken heart, and been refreshed." This anthology (number 11 in Kent State University Press's Literature and Medicine Series) reveals a diverse community of individuals who share an affinity with Dickinson's experience of pain, suffering, loss, and ultimately survival and hope; their compelling personal stories bear witness to the healing power of Dickinson's poems. Included are an index to poems cited and brief biographical sketches of contributors.

Book Notes

Arion Press of San Francisco and artist Kiki Smith have produced a book entitled *Sampler* containing 200 Dickinson poems published before 1923, with contemporary altered capitalization and punctuation. Paired with the poems on facing pages are 206 original letterpress images, similar

to copper plate itaglio images. The format is large octavo, 11 x 7 inches, 220 pages. The handmade paper is hand-sewn with linen thread over linen tapes; the binding has a goatskin spine; embroidered cloth covers the boards; and the book is presented in a slipcase. Limited to 400 numbered copies signed by the artist, the price is \$1,200. An additional 40 numbered and signed copies, each sold with a 24 x 18-inch print as a set priced at \$3,500, sold out at the Los Angeles Art Show in Santa Monica in January. Additional information: www.arionpress.com

Palgrave Macmillan has published Richard E. Brantley's *Experience and Faith: The Late-Romantic Imagination of Emily Dickinson* in paperback (ISBN 978-0-2306-0237-3, \$26.95).

Sterling has republished *Poetry for Young People: Emily Dickinson*, edited by Frances Schoonmaker Bolin and illustrated by Chi Chung (ISBN 978-1-4027-5473-9, \$6.95, paper, 48 pages, ages 2-12).

Book Reviews

An Emily Dickinson Encyclopedia. Edited by Jane Donahue Eberwein. Westport, CT: Greenwood Press, 1998. Translation by Hiroko Uno. Tokyo: Yushudo Press, 2007. ii + 416 pp. Cloth, ISBN 978-4-8419-0371-3.

Reviewed by Midori Asahina

For Dickinson readers and scholars in Japan, 2007 will be remembered both as the year of the Emily Dickinson International Society Conference in Kyoto, Japan, and as the year that *An Emily Dickinson Encyclopedia* appeared in a masterful Japanese translation by Hiroko Uno, the president of Emily Dickinson Society of Japan. A recent addition to the sixteen-volume American Literature Library Series (each vol-

ume focusing on a major American author such as Hawthorne or Poe), *An Emily Dickinson Encyclopedia* is sure to become a standard reference on the poet in Japan. Japanese readers will benefit greatly from this highly reliable translation, which throughout reflects Uno's sustained effort and enthusiasm.

An encyclopedia, of course, is a large, thick book that usually sits on the shelf waiting for someone to peruse a few pages in search of specific knowledge on a particular topic. Yet the true worth of this *Encyclopedia* emerges (as the Japanese series title, American Literature Library, appropriately implies) when reading it from cover to cover. This allows the reader to relate entries to one another and thereby gain a more detailed map for exploring the world of the poet. Because the original English version of the volume appeared in 1998, prior to the publication of the Franklin edition, some of the information it offers is not up to date, but this *Encyclopedia* nonetheless provides essential facts and insights for understanding Dickinson.

I am curious how the English original is used in teaching Dickinson in the United States, for the possibilities are varied. Jonathan Morse's entry, "Biographical Scholarship," about which Barton Levi St. Armand commented, "This kind of sprightly summation would have appealed to Dickinson herself" (*Emily Dickinson Journal* 7.2, 1998), offers a good starting point for students to learn about the history of the poet's critical reception. Or one might begin with the substantial readings of major poems that this *Encyclopedia* offers. Or one might have students prepare their own lists of cross-references; students who are non-native speakers of English may especially value entries on poetic style (such as those on disjunction, dash, hymns, repetition, and rhyme), whereas students from non-Christian backgrounds may find entries on religion (such as those on Catholicism, Congregationalism, faith, prayer, and revivalism) to be

especially illuminating. Students may furthermore find that many entries in this *Encyclopedia* provide good introductions to the work of the prominent scholars who wrote them.

Yet this *Encyclopedia* not only serves as a guide for students but also offers valuable resources and stimulating discourse for scholars. Joan Kirby's entries on the *Atlantic Monthly* and *Scribner's Monthly*, for instance, list the titles of numerous articles to which Dickinson had access; these articles await further scholarly scrutiny. Marietta Messmer's entry, "Letters," and Ellen Louise Hart's entry, "Editorial Scholarship," still urge a reconsideration of the very nature of poetry for Dickinson.

In his review of the English original in the fall 1998 *EDIS Bulletin*, Morse, referring to the "iniquitous price" of the volume, predicted "a well deserved rise in the share price of Xerox." I am not sure how Xerox is currently faring, but it is pleasing to imagine many copies of the *Encyclopedia* in libraries across North America looking a bit worn as a consequence of ten years of heavy use by dedicated readers. I predict a similar fate for copies of the Japanese edition in libraries across Japan.

Midori Asahina is a professor at Keio University, Tokyo, Japan. She was a visiting scholar at the University of Massachusetts at Amherst in 1990.

Mamunes, George. "So has a Daisy vanished": *Emily Dickinson and Tuberculosis*. Jefferson, North Carolina, and London: McFarland & Company, 2008. xi, 199 pp. Paper, ISBN 978-0-7864-3227-1, \$35.00.

Reviewed by Jane Donahue Eberwein

Originally printed privately in 2006 through lulu.com (and reviewed by Barbara Kelly for the November/December 2006 *EDIS Bulletin*),

George Mamunes's groundbreaking book is now available handsomely printed by McFarland and slightly revised by the author. This version adds further information about Amherst and about Benjamin Newton, though it omits one of the most striking features of the first edition: the underlined bold print in the index marking the name of any person thought to have died of tuberculosis. Even without that feature, Mamunes makes an eye-opening contribution to our knowledge about Emily Dickinson's medical environment – in particular the impact on her of the tuberculosis epidemic that afflicted nineteenth-century America.

Even more appalling in its threat than HIV/AIDS in our time, tuberculosis or consumption struck seemingly indiscriminately, taking a particularly heavy toll among teenagers and young adults. Some victims sickened and died within a week, as was the case for Emma Washburn at Mount Holyoke; others declined over a period of years or even decades with occasional periods of remission, like Helen Hunt Jackson's mother in Amherst; some, probably including Dickinson herself, fought the disease and managed to survive. Doctors hesitated to name their diagnosis, and their methods of treatment did little good. Although medical records and community death reports, including those in Amherst, tended to hide the disease's full impact, other evidence such as letters, journals, and literary texts demonstrates that Americans of Dickinson's generation knew all too well the implications of symptoms like weight loss, flagging energy, and a hectic flush on pale cheeks.

Mamunes builds on Dr. Norbert Hirschhorn's and Albert Habegger's conjecture that Dickinson suffered from tuberculosis in the 1850s, and he extends into the early 1860s the period when he believes she contended against that illness — fearing that public exposure of her sickness would expose her to neighborly pressures for religious conversion almost as much as she dreaded early death.

Suggesting that the famous "terror—since September" she mentioned in a spring 1862 letter to Higginson might refer to alarm at coughing up blood, Mamunes connects this ordeal to the intensity of her writing in those years and finds within literary texts clues to her struggle. Among poems he interprets as autobiographically inflected are "A wounded Deer—leaps highest," "Suspense—is Hostiler than Death," "I heard a Fly buzz—when I died," and of course the title poem. As disease symptoms abated, so did the tempo of Dickinson's writing and its tendency to focus on themes readers of our time often find "morbid." Her struggle would have been no isolated event; she was surrounded by evidence of consumption within and beyond her community and may even have perceived a connection between her own symptoms and her mother's unnamed but recurring maladies. Mamunes brings to bear considerable information about the experiences of Benjamin Newton, the poet's Amherst neighbors, and such writers as Emily Brontë, Maria Lowell, and Elizabeth Barrett Browning. He devotes attention to Newton as Dickinson's special friend and muse, speculating that her awareness of their shared medical challenge and her necessarily hidden grief on the death of this married man (probably married for nursing care rather than love) played itself out in the "spirit-bride" role she assigned herself in early poems.

Strengths of this book include Mamunes's revealing research into Newton's biography as well as Dickinson's, his broad perspective on the physical and cultural impacts of tuberculosis, and his story-telling gifts. He places Dickinson's experience within a rich context of other stories involving Helen Hunt Jackson and her mother, Emily Fowler Ford and her suitors, Ralph Waldo Emerson and his first wife, and many more—fictional stories as well as non-fictional. This is an immensely readable book that offers new, hu-

mane understanding of love, death, fear, and faith in Dickinson's often harrowing experience. Even though definitive diagnosis is impossible at this remove in time, his thesis is a convincing one, and Mamunes reminds us that not even Dickinson would have known her condition for certain; instead, she had to bear up for years under the pressure of living with suspense that expressed itself in her personal compassion as well as in her poems.

(Note: Sharp-eyed readers may detect my name as author of a blurb on the back cover. That endorsement reflects my admiration for the earlier stage of this book and the degree to which I have found Mamunes's approach enlightening.)

Jane Donahue Eberwein, professor of English emerita at Oakland University, is author of Dickinson: Strategies of Limitation and editor of An Emily Dickinson Encyclopedia.

Selected Bibliography

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- Barrett, Faith. "Public Selves and Private Spheres: Studies of Emily Dickinson and the Civil War, 1984-2007." *Emily Dickinson Journal* 16.1 (2007): 92-104.

- Bednarowski, Mary Farrell. "Imitations of Bodily Holiness in Selected Poems by Walt Whitman, Emily Dickinson, and Wallace Stephens" (147-60). *Transforming Holiness: Representations of Holiness in English and American Literary Texts*. Ed. and introd. Irene Visser and Helen Wilcox. Louvain, Belgium: Peeters, 2006. xxi, 217 pp.

- Benfey, Christopher. "A Route of Evanescence: Emily Dickinson and Japan." *Emily Dickinson Journal* 16.2 (2007): 81-93.

- Bergan, Dan. "The Milk of Paradise: A Work from Poet Emily Dickinson." *Hibbing [Minnesota] Daily Tribune* 12 April 2007. [Bergan contrasts Milton's concept of "mind" as "its own place," with Dickinson's "The Brain, within its Groove." A retired high school English teacher, he interprets Dickinson's poem in the context of personal and local events to illustrate its meaning.]

- Brantley, Richard E. "Dickinson's Signature Conundrum." *Emily Dickinson Journal* 16.1 (2007): 27-52.

—. "From Loss to Gain: Aftermath in the Late Romantic Poetry of Emily Dickinson." *Symbiosis* 10.2 (2006): 93-114. [Brantley examines the pessimism and optimism in several Dickinson's poems, citing Fr388 as "Dickinson's fullest statement of post-experiential pessimism" and Fr522 as "the most autobiographical among [her] more hopeful poems of aftermath." He concludes, "Her concept of aftermath, besides equating to 'disastrous consequences' entails 'outcome,' augering, thereby, 'further harvest.'"]

- Eberwein, Jane Donahue. "Emily Dickinson and 'the weight of Glory'" (91-101). *Walking on a Trail of Words: Essays in Honor of Professor Agnieszka Salska*. Ed. Jadwiga Maszewska and Zbigniew Maszewski. Łódź, Poland: Wydawnictwo Uniwersytetu Łódzkiego, 2007. 377 pp.

- Felstiner, John. "'Earth's Most Graphic Transaction': The Syllables of Emily Dickinson." *American Poetry Review* 36.2 (2007): 7-11. [Felstiner reflects upon 15 Dickinson nature poems in an essay drawn from his manuscript, *So Much Depends: Poetry and Environmental Urgency*. His aim in the APR series is "to face a crying need of our time by bringing alive the environmental imprint and impetus in familiar and surprising poems."]

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- Fox, Margalit. "Diane Wood Middlebrook, Biographer, Dies at 68." *New York Times* 17 Dec. 2007. [Middlebrook (1939-2007) died Dec. 15, after a long battle with cancer. A participant in the first international EDIS conference held in Washington, D. C., in 1992, she taught English at Stanford University from 1966 to 2002. She is best known for her biographies of poets Anne Sexton and Sylvia Plath, and jazz pianist Billy Tipton. Viking Press will publish her biography of Ovid in 2009. Additional information: <http://www.dianemiddlebrook.com/dwm/dwmresume.html>]

- Grennan, Eamon. "'Identity to Seek': The Selves of Emily." *Green Mountain Review* 19.1 (2006): 14-37.

- Guthrie, James R. "Darwinian Dickinson: The Scandalous Rise and Noble Fall of the Common Clover." *Emily Dickinson Journal* 16.1 (2007): 73-91.

- Habegger, Alfred, and Gunhild Kübler. "Reading Emily Dickinson for Translation into German: A Dialogue." *Emily Dickinson Journal* 16.2 (2007): 53-80.

- Haven, Cynthia. "Continuing Studies Celebrates Emily Dickinson's

Legacy with Free Public Events." *Stanford Report* 29 Jan. 2008. [Stanford University's celebration of Dickinson began in January with Amy Freed's *Soul at the White Heat*, in which three actresses portrayed Dickinson's multiple voices in her correspondence with T.W. Higginson, accompanied by nineteenth-century music played on period instruments. In February, *The Music Emily Heard* featured piano pieces, hymns, and songs from Jenny Lind and the Civil War, performed on period instruments. In March, *The Ghoul of Amherst*, Freed's comic vignette, set during Dickinson's visit to a dying school friend, addressed Dickinson's preoccupations with death. Panel and audience discussions followed each event.]

- Hall, Judith. "Intimacy, Difficulty, and Dickinson." *Yale Review* 94.4 (2006): 73-82. [Dickinson's meeting with Thomas W. Higginson and her definition of poetry is the springboard for Hall's discussion of Dickinson's poems Fr348, 905, and 1353, as well as Emerson's definition of poetry.]

- Jackson, Chris. "Melville vs. Dickinson et al." *Boston Globe* 11 May 2007: Letters to the Editor. [Jackson nominates *The Poems of Emily Dickinson* as the official state book: "There is more of life in one of her poems than in all of *Moby-Dick* and *The Scarlet Letter*."]

- Kosman, Joshua. "Berkeley Poet Robert Hass Wins National Book Award." *San Francisco Chronicle* 16 Nov. 2007: A2. [Robert Hass, professor of English at the University of California, Berkeley, and former United States Poet Laureate, won the \$10,000 National Book Award for his collection, *Time and Materials*. He accepted his award from current U. S. Poet Laureate Charles Simic, who began his speech by quoting from someone who had never won any prizes, Emily Dickinson: "Success is counted sweetest / By those

who ne'er succeed."]

- McQuade, Molly. "Dear Emily Dickinson." *Booklist* 104.1 (2007): 39. [Cleaning ashes from a fireplace is the unlikely catalyst for McQuade's musings on Dickinson's short poems that "buck and settle" and "keep asking to be edited," but "'fixing things' is not for us to do with your work." She notes the "ceaseless moral and muscular action" of the verbs, the "baffling tonalities: the voices of a mind talking to itself in mixed tongues, incessant, delighted," and adds, "Few writers leave such a distinctly broken music."]

- Manheim, Daniel L. "The Signifying Spinster: How Emily Dickinson Found Her Voice." *ESQ: A Journal of the American Renaissance* 51.4 (2005): 213-49. [Manheim traces Dickinson's artistic identity from appropriation of sentimental discourse in early letters to Susan Dickinson, and transcendence of that lost, intimate early relationship, to her discovery of loss as a source of creative energy uniquely expressed in her poems. To support his thesis, Manheim discusses Fr4, 62, 123, and 401.]

- Morse, Jonathan. "Conduct Book and Serf: Emily Dickinson Writes a Word." *Emily Dickinson Journal* 16.1 (2007): 53-72.

- Murphy, Mary Jo. "The Beautiful Duckling Gets the Presidents and the Poets." *New York Times* 10 Feb. 2008: Week in Review, 8. [Carla Bruni, former fashion model and French President Nicolas Sarkozy's new wife, has released an album entitled *No Promises*, inspired by Emily Dickinson, W. H. Auden, Walter de la Mare, Dorothy Parker, Christina Rossetti, and William Butler Yeats. Accompanied by her own music, she speaks and sings the poets' English words.]

- Olcese, Abby. "Embracing Emily." *COLLEGIOnline* (published by stu-

dents of Pittsburg State University, Pittsburg, Kansas) 29 March 2007. [Poets Jeanne E. Clark, Alice Fulton, and Amy Fleury present their works at Pittsburg State University's first Emily Dickinson Poetry Festival with a series of readings, lectures, and panel discussions that focus on Dickinson's life and work.]

- Parker, Peter. "New Feet within My Garden Go." Online: telegraph.co.uk, 29 June 2007. [Parker emphasizes that Dickinson was a skilled gardener and botanist, following the Linnaean system of classification when labeling specimens for her herbarium. She found spiritual sustenance in her garden and wrote that she "could inhabit the Spice Isles merely by crossing the dining room to the conservatory."]

- Phillips, Siobhan. "'Loved Philology': Emily Dickinson's Trinitarian Word." *ESQ: A Journal of the American Renaissance* 51.4 (2005): 251-75. [Phillips explores Dickinson's use of Trinitarian doctrine, and how it might change assumptions about her definition(s) of language. She concludes: Reading Fr1715 "amid the echoes of its Trinitarian context deepens our understanding of the life Dickinson found in words; it also emphasizes . . . the strength and importance of that animating eros that breathes through so much of her work."]

- *Poetry Foundation News* 4 Oct. 2007. [The Poetry Foundation announced that Brian Culhane, who teaches film and English at the Lakeside School in Seattle, has received the Emily Dickinson First Book Award, a \$10,000 prize given to an American poet over 50 who has not published a book of poetry. Graywolf Press will publish his winning manuscript. See also: Julia M. Klein's "A Windfall Illuminates the Poetry Field, and Its Fights." *New York Times* 12 Nov. 2007: Special Section of Philanthropy, p. 8.]

- Powers, Wendy Anne. "Emily Brontë and Emily Dickinson: Parallel

Lives on Opposing Shores." *Brontë Studies* 32.2 (2007): 145-50. [Powers discusses similarities between the Brontë and Dickinson families: a strong father, passive mother, convivial siblings, interest in the written word, and homesickness, as well as the influence of the Brontës on Dickinson and her poetry.]

- Pugh, Christina. "Ghosts of Meter: Dickinson, After Long Silence." *Emily Dickinson Journal* 16.2 (2007): 1-24.

- Rourke, Mary. "Berkeley Renaissance Poet Dies: Landis Everson Returned to the Craft after Four Decades." *Los Angeles Times* 29 November 2007. [Everson (1926-2007), the inaugural winner in 2005 of the Poetry Foundation's Emily Dickinson First Book Award for poets over 50 who have never published a book, died November 17 in Mill Valley, north of San Francisco, of a self-inflicted gunshot wound. He was one of the Berkeley Renaissance poets until the early 1960s when he gave up poetry, returning to it in his 70s after retiring from the home construction business. His first book, *Everything Preserved: Poems 1955-2005* was published in 2006. Additional information: <http://poetryfoundation.org/archive/feature.html?id=179380>]

- Runzo, Sandra. "Emily Dickinson's American Museum." *ESQ: A Journal of the American Renaissance* 51.4 (2005): 277-305. [Runzo examines "the phenomenon of exhibition, as practiced, in particular, in the public arena of P. T. Barnum's American Museum, and consider[s] possible affiliations between the theatrics of popular entertainment in nineteenth-century America and the theatrics of Dickinson's verse." Dickinson, the ventriloquist of many personae, and Barnum "each mime the nation's fascination with race, gender, and apparent puzzles of human identity."]

- Schwarz, Claudia. "Emily Dickinson's Journeys Beyond Time." *Arbeiten aus Anglistik und Amerikanistik* 32.1 (2007): 83-99.

- Schwendener, Martha. "How a Solitary Poet of the Past Speaks to 10 Artists of Today." *New York Times* 9 March 2007: E36. [Schwendener describes "Emily Dickinson Rendered," an exhibition at Wave Hill in the Bronx that explores the poet's life, work, and relationship with nature through the work of contemporary artists: Francis Cape, Lesley Dill, Peter Edlund, Valerie Hammond, Brece Honeycutt, Stacy Levy, Miranda Maher, Meridith McNeal, Eileen Neff, and Marina Zurkow.]

- Spencer, Mark. "Dickinson's 'Because I Could Not Stop for Death.'" *Explicator* 65.2 (2007): 95-96. [Spencer argues, to assume "that the soul at death immediately attains its eternal state" is "theologically naïve"; puzzling features of Dickinson's Fr479 "make perfect sense" when one considers that "the Last Judgment will not take place until the Second Coming of Christ at some undetermined point in the future."]

- Von Der Heydt, Jim. "The Writer's Occupation: Dickinson and Emerson Out of Doors." *ESQ: A Journal of the American Renaissance* 51.4 (2005): 307-39. [Linking Dickinson and Emerson "as nature-poets, charged with writing what they see," Von Der Heydt addresses "the dialect of power and powerlessness," eschewing the narrative transitions "that Dickinson criticism . . . works to reconcile (usually by recourse to narrative)." He says, Emerson's essays promise "a useful corrective premise for Dickinson studies: they insist that the primal locus of human knowledge is not in thought or its expression but in experience of the world."]

- Wargacki, John P. "Dickinson's 'A little East of Jordan': Jacob the 'God-fighter.'" *Explicator* 65.3 (2007): 154-57. [Wargacki's close reading of

Dickinson's Fr145 leads him to conclude: the poem provides "a context for the poet's own tempestuous relationship with her God, a relationship fraught with tension": "Like Jacob, 'The Fighter,' whom she so powerfully depicts, Dickinson chooses to wrestle mightily against her maker—wounded, yet undefeated."]

- Werner, Marta L. "'A Woe of Ecstasy': On the Electronic Editing of Emily Dickinson's Late Fragments." *Emily Dickinson Journal* 16.2 (2007): 25-52.

- "Emily Dickinson's Futures: Enjambment Degree Zero." *Jubilat* 11 (2006): 102-19.

- White, Melissa. "Letter to the Light: Discoveries in Dickinson's Correspondence." *Emily Dickinson Journal* 16.1 (2007): 1-26.

- Wilson, James Matthew. "Representing the Limits of Judgment: Yvor Winters, Emily Dickinson, and Religious Experience." *Christianity and Literature* 56.3 (2007): 397-422. [Wilson's fine, scholarly essay explores Winter's approach to Dickinson in light of his Aristotelian, neo-Thomist, Kantian-influenced philosophy that privileges reason over the obscure. Winter's measure of "how rhetoric adheres to or trespasses against reason" results in equally strong condemnations and praise for Dickinson's work; Wilson judges Winter's assessment "acute."]

- Wineapple, Brenda. "The Politics of Politics; or, How the Atomic Bomb Didn't Interest Gertrude Stein or Emily Dickinson." *South Central Review* 23.3 (2006): 37-45. [Interested in "the tension between a writer's politics and her work," Wineapple considers Stein's "Reflections on the Atomic Bomb" and Dickinson's interest in the Civil War, asserting that both writers "parse living."]

MEMBERS' NEWS

EDIS Annual Meeting—A Celebration of 20 Years August 1-3, 2008

The 2008 Annual Meeting marks the 20th Anniversary of the founding of EDIS and will take place August 1-3 in Amherst. It will include the inauguration of the Dickinson Discussion Institute, the gala opening of a new art exhibit inspired by the poet, and—of course—a birthday cake.

The Meeting begins on Friday, August 1, with the Emily Dickinson Discussion Institute, a new format for EDIS conversation. Friday morning there will be presentations by poets Elizabeth Willis, Michael Ryan, and Benjamin Friedlander on "The Role of Narrative in the Poetry of Emily Dickinson"—each followed by conversation with the audience. In the afternoon, participants will engage in discussion on "Narrative in Dickinson's Poetry" in either Critical or Poetry Workshops. This structure enables different kinds of engagement with the focus of the Institute. Critical workshops require the submission of a 250-word abstract and circulation of an 8-10-page paper prior to the Institute; direct abstracts to Paul Crumbley (PCrumbley@english.usu.edu) or Cristanne Miller (ccmiller@buffalo.edu) by May 15. Poetry workshops (on poems like "I started Early—Took my Dog—" or "In Winter in my Room") may be signed up for Friday morning, upon arrival.

Friday evening, participants can attend a screening of *Amherst Sabbath*, by Noel Tipton, a series of dramatic tableaux with music. The screening will take place in Cole Assembly Hall that is located within Converse Hall on the Amherst College campus. Parking close by and the building is easy to locate. Polly Longsworth, Dan Lombardo, Roger Lundin, and Noel will be present to discuss the work.

On Saturday morning, August 2,

annual meeting participants may tour the Emily Dickinson Museum, including a new program: "The Grounds of Memory" audio tour. That afternoon, the EDIS members's meeting will include the usual business overview as well as reflections from past EDIS presidents on memorable moments in EDIS's 20-year history. All members are encouraged to participate in a general discussion of EDIS activities. EDIS President Paul Crumbley especially invites "fresh thoughts from the membership that will help EDIS better fulfill its mission of increasing appreciation and understanding of Dickinson's life and work."

Following this meeting is the gala opening of artist Alberto Mancini's exhibition of 29 paintings inspired by Dickinson poems: *Emily Dickinson Suite*: "I'll tell you how the Sun rose—" The exhibit, a reception, and brief remarks by Mancini will take place in the Marsh Gallery at Amherst College. Concluding the Saturday events will be a banquet and celebratory birthday cake at Lewis Sebring Hall and an open mic poetry reading on the theme of celebration.

Sunday, August 3 activities will begin with the EDIS Research Circle and conclude with a box lunch and farewells at noon. Other activities for the weekend will be announced on the EDIS website, <http://www.emilydickinsoninternational.society.org/>. All events will take place at the Emily Dickinson Museum and Amherst College. Registration forms are available on the EDIS website as well as on page nineteen of this issue of the *Bulletin*.

EDIS Scholar in Amherst 2007 Award Winner

The Emily Dickinson International Society (EDIS) is pleased to announce that the winner of the 2007 Scholar

in Amherst Award is Aífe Murray, an Independent Scholar whose work on Emily Dickinson has been featured in *Signs: A Journal of Women in Culture and Society*, *Visiting Emily: Contemporary Poems Inspired by the Life and Work of Emily Dickinson*, and the *Blackwell Companion to Emily Dickinson*. The EDIS Award will enable Murray to complete the research for her forthcoming book *Maid as Muse: How Her Domestic Servants Changed Emily Dickinson's Life and Language* (University Press of New England 2009).

EDIS Scholar in Amherst Call for Applications

EDIS invites applications for the Scholar in Amherst Program. The program is designed to support research on Emily Dickinson at institutions such as the Frost Library of Amherst College, the Jones Public Library, the Mount Holyoke College Archives, the Dickinson Homestead, the Evergreens, and the Amherst Historical Society. The award is a \$2,000 fellowship to be used for expenses related to that research, such as travel, accommodations, or a rental car. A minimum stay of one week in Amherst is required. Recipients also may use the fellowship to initiate a lengthier stay in the area. Preference will be given to persons with completed PhDs who are in the early stages of their careers.

The Scholar in Amherst Program was inaugurated in 2002 by a generous donation from Sylvia F. Rogosa, made in honor of her daughter, Vivian Pollak, second president of EDIS. The 2003 award was named in honor of Myra Fraser Fallon, mother of EDIS Treasurer Dr. James Fraser. The 2004 award was named in honor of renowned Dickinson scholar Brita Lindberg-Seyersted and those in 2005 and 2006 for Professor Everett Emerson to recognize his contributions to Dickinson studies as well as to early

American literature. Most recently, the 2007 Scholar in Amherst Award honored Suzanne Juhasz and Jane Donahue Eberwein, Dickinson scholars and founding members of the EDIS. The 2008 Scholar in Amherst Award will honor Roland Hagenbüchle, an influential international Dickinson scholar and avid supporter of EDIS. A memorial trib-

ute will appear in the fall 2008 issue of the *EDIS Bulletin*.

To apply for the 2008 Scholar in Amherst Award, please submit a curriculum vitae, letter of introduction (written by the applicant), a two-page project proposal, and a brief bibliography, by October 15, 2008, to Paul Crumbley at paul.crumbley@usu.edu. Inquiries may also be di-

rected to Martha Nell Smith at mnsmith@umd.edu. Letters of recommendation are not accepted as part of the application packet.

EDIS ANNUAL MEETING REGISTRATION FORM

Return with payment by June 20, 2008 to:

James Fraser
 159 Prospect Street, Unit 7
 Acton, MA 01720
 Email: jcfraser@att.net

Name _____

Affiliation _____

Address _____

Phone: _____ Email: _____

Registration confirmation will be by email unless another method is specifically requested.

Registration Fee

Participants may choose to attend all parts of the Annual Meeting or just the Friday Discussion Institute, the Saturday and Sunday Annual Meeting events, or the Saturday banquet. Tickets for *Amherst Sabbath* will be available at the door.

Annual Meeting—Current EDIS member — \$75..... \$ _____

Annual Meeting—Non-member or late registration — \$85..... \$ _____

Saturday Banquet—Current EDIS member — \$25 \$ _____

Saturday Banquet— Non-member — \$30..... \$ _____

TOTAL enclosed.....\$ _____

Please make checks payable(in \$U.S) to Emily Dickinson International Society. We regret that credit cards cannot be accepted. For information about becoming a member or renewing a membership, see the EDIS Website: <http://www.emilydickinsoninternationalsociety.org> For information about registration contact jcfraser@att.net.

Emily Dickinson International Society

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Bulletin Editor: Michael Kearns

For more information, see the EDIS Website:

<http://www.cwru.edu/affil/edis/edisindex.html>

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EDIS Bulletin

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