

# Bulletin

Volume 23, Number 1

May/June 2011

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



# EMILY DICKINSON INTERNATIONAL SOCIETY

## Officers

<i>President:</i>	Martha Ackmann
<i>Vice President:</i>	Jed Deppman
<i>Secretary:</i>	Stephanie Tingley
<i>Treasurer:</i>	James C. Fraser

## Board Members

Martha Ackmann	Jonnie Guerra	Nancy Pridgen
Antoine Cazé	Suzanne Juhasz	Martha Nell Smith
Paul Crumbley	Barbara Mossberg	Alexandra Socarides
Jed Deppman	Marianne Noble	Stephanie Tingley
Cindy Dickinson (Honorary Board Member)	Elizabeth Petrino	Hiroko Uno
James C. Fraser	Vivian Pollak	Jane Wald (Honorary Board Member)

---

Legal Advisor:	Barbara Leukart	Chapter Development Chair:	Nancy Pridgen
Nominations Chair:	Jonnie Guerra	Book Review Editor:	Barbara Kelly
Membership Chair:	Elizabeth Petrino	<i>Bulletin</i> Editor:	Daniel Manheim
Dickinson and the Arts Chair:	Barbara Dana	<i>Journal</i> Editor:	Cristanne Miller

---

## 2010 Sustaining Members

Martha Ackmann	James C. Fraser	Gary Lee Stonum
Jane D. Eberwein	Cristanne Miller	Ethan Tarasov
David H. Forsyth	Carol Pippin	Robin Tarasov
Diana K. Fraser	Martha Nell Smith	

## 2010 Contributing Members

Yoshiko Akamatsu	Carolyn L. Cooley	Niels Kjaer	Jo Ann Orr
Paul Beckley	Barbara Dana	Mary Loeffelholz	Vivian R. Pollak
Ellen Beinhorn	Scott Donaldson	Mayumi Maeda	Robert M. Russell
Mary Elizabeth K. Bernhard	Judith Farr	Daniel Manheim	Nobuko Shimomura
Richard Brantley	LeeAnn Gorthey	Gregory Mattingly	Richard Tryon
Diane K. Busker	Jonnie G. Guerra	Aífe Murray	Hiroko Uno
Angela Conrad	Suzanne Juhasz	Burleigh Muten	Kathy Welton

*EDIS gratefully acknowledges the generous financial contributions of these members.*

EDIS *Bulletin* (ISSN 1055-3932) is published twice yearly, May/June and November/December, by The Emily Dickinson International Society, Inc. Standard Mail non-profit postage is paid at Lexington, KY 40511. Membership in the Society is open to all persons with an interest in Emily Dickinson and her work. For further information, contact Martha Ackmann, President, EDIS, Gender Studies, Mount Holyoke College, South Hadley, MA 01075 USA, or mackmann@mtholyoke.edu. Annual dues are \$50.00 for regular members, \$30.00 for students, \$200.00 for sustaining members, \$113.00 for institutional members, \$100.00 for contributing members (all of whom receive the *Bulletin* and the *Emily Dickinson Journal*), or \$20.00 for associate members (*Bulletin* only). Membership inquiries should be directed to James C. Fraser, 159 Prospect St., Apt 7, Acton, MA, 01720-3654, USA. Membership applications and changes of address should be sent to The Emily Dickinson International Society, c/o Johns Hopkins University Press, P.O. Box 19966, Baltimore, MD 21211-0966, USA. Direct changes of address to jrnlcirc@mail.press.jhu.edu, 800-548-1784 (U.S. and Canada), or 410-516-6987; fax to 410-516-3866. Address submissions for the *Bulletin* to Daniel Manheim, Centre College, 700 West Walnut St., Danville, KY 40422, USA or dan.manheim@centre.edu. Submission deadlines are March 1 (Spring issue) and September 1 (Fall issue). All articles become the property of the *Bulletin*. Back issues are available for \$5.00 each from the editor. Copyright © 2010 by The Emily Dickinson International Society, Inc. The *Bulletin* is indexed in EBSCO, Humanities International Complete, and the MLA Bibliography.

# IN THIS ISSUE

## Features

- 4 **Orra White Hitchcock: Life, Art, and Science – Her Lasting Legacy**  
*By Daria D'Arienzo*
- 17 **New Scandinavian Adaptations of Emily Dickinson**  
*By Niels Kjaer*

## Series

- 8 **Poet to Poet  
More Room for Revery**  
*By Richard Robbins*  
*Series Editor, Jonnie Guerra*
- 10 **Dickinson Scholars  
Inder Nath Kher: An Appreciation**  
*By Fred D. White*  
*Series Editor, Cindy MacKenzie*
- 15 **What's Your Story?  
Meet the New Editor: An Interview with Dan Manheim**  
*By Georgiana Strickland*  
*Series Editor, Georgiana Strickland*

## Reviews

- 19 **New Publications**  
*By Barbara Kelly, Book Editor*
- 22 **Review of Victoria Morgan, *Emily Dickinson and Hymn Culture: Tradition and Experience***  
*Reviewed by Emily Seelbinder*
- 23 **Review of Aife Murray, *Maid as Muse: How Servants Changed Emily Dickinson's Life and Language***  
*Reviewed by Connie Kirk*

## Members' News

- 14 **Benjamin Lease: 1917-2010**  
*By Jane Donohue Eberwein*
- 24 **Great Debates: EDIS Annual Meeting**
- 26 **Meet the New Members**
- 28 **Chapter News**
- 30 **Puzzle**

Cover Image: Orra White Hitchcock, Herbarium: Five Blossoms, c. 1817–1818 [H 35].  
Watercolor in Herbarium parvum, pictum, unbound album, 1817–1821. Includes “Indian Pipes”  
or “Ghost Pipes,” Emily Dickinson’s “preferred flower of life.” Deerfield Academy Archives

Back Cover: Orra White Hitchcock, Fourteen Fungi, 1821.  
In Fungi selecti picti, July–October 1821. Watercolor, pencil, ink and ink wash in sewn album.  
Smith College Archives, Smith College, gift of Emily Hitchcock Terry

Readers of Dickinson's poetry know of the poet's connections to Edward Hitchcock, geologist, Congregationalist minister, and President of Amherst College from 1845 to 1854. As the pious successor to President Heman Humphrey, he maintained the religious character of the college. Yet he also sought to extend scientific education at Amherst and at his friend Mary Lyon's Mount Holyoke Seminary. His life's work was to reconcile theology with his careful observation of natural phenomena. The name of his wife, Orra White Hitchcock, is less well known. Her skill as an artist and a sharp scientific observer enabled her to make illustrations and teaching aids that supported her husband's lectures, making the study of her work an important chapter in the history of education. More important, however, are her exquisite care in draughting, and the luminosity of her use of color: evidence that the artist/scientist tried as hard as her husband, and perhaps as hard as the college treasurer's daughter, to discover in the lowliest creatures an indication of Providential design.

---

Dickinson poems are reprinted by permission of the publishers and the Trustees of Amherst College from the following volumes: *The Poems of Emily Dickinson*, Thomas H. Johnson, ed., Cambridge, Mass.: The Belknap Press of Harvard University Press, Copyright © 1951, 1955, 1979, 1983 by the President and Fellows of Harvard College; *The Poems of Emily Dickinson: Variorum Edition*, Ralph W. Franklin, ed., Cambridge, Mass.: The Belknap Press of Harvard University Press, Copyright © 1998 by the President and Fellows of Harvard College; *The Poems of Emily Dickinson: Reading Edition*, Ralph W. Franklin, ed., Cambridge, Mass.: The Belknap Press of Harvard University Press, Copyright © 1998, 1999 by the President and Fellows of Harvard College; *The Complete Poems of Emily Dickinson*, Thomas H. Johnson, ed., Copyright © 1929, 1935 by Martha Dickinson Bianchi, Copyright © renewed 1957, 1963 by Mary L. Hampson: Little Brown and Co., Boston. Dickinson letters are reprinted by permission of the publishers from *The Letters of Emily Dickinson*, Thomas H. Johnson, ed., Cambridge, Mass.: The Belknap Press of Harvard University Press, Copyright © 1958, 1986 by the President and Fellows of Harvard College; 1914, 1924, 1932, 1942 by Martha Dickinson Bianchi; 1952 by Alfred Lette Hampson; 1960 by Mary L. Hampson.

# Orra White Hitchcock: Life, Art and Science – Her Lasting Legacy

By Daria D'Arienzo

Orra White Hitchcock (1796-1863) is the lesser-known “Belle of Amherst.” But that is changing. She was a remarkable woman – a professor’s wife, a mother, a good neighbor, a deeply religious woman, an intellectually gifted person, a sought-after teacher, a well-respected scientist and a recognized artist – balancing all those things with a grace that made her extraordinary and inspiring. She did what was expected and she did much more. Orra was woman of talent and passion whose life is reflected in her drawings and paintings.

Orra had vision. She saw beauty in the natural world around her, and vividly depicted it in the unique drawings and watercolors she made. Eugene Worman called her “the earliest and most often published woman artist” of the Connecticut River Valley.<sup>1</sup> Though she did travel beyond western Massachusetts it was this valley that shaped her life and her art – a life and art that were particularly intertwined.

For more than a century, William S. Tyler’s emotional oration at her funeral served as the major account of her life.<sup>2</sup> When Orra has been recognized it has usually been through the work of her husband, geologist Edward Hitchcock (1793-1864). But she also created beautiful drawings of native flowers and grasses and delicate watercolors of small local mushrooms as well as large, bold classroom illustrations. Her work is astonishing for its range as well as its scientific accuracy and beauty. Orra’s art was known to contemporary scientists through her illustration of Edward’s scientific works, but also because he regularly shared her drawings with his peers.

While Orra fulfilled the social expectations of her time as wife and mother, she was also a botanist, a geologist, and a conchologist, as well as an artist. She pursued these interests independently as a young woman and later in support of Edward’s work. He acknowledged her essential contributions in the dedication of *The Religion of Geology* (1851): “while I have described scientific facts with the pen only, how much more vividly have they been portrayed by your pencil! And it is peculiarly appropriate that your name should be associated with mine in any literary effort where the theme is geology; since your artistic skill has done more than my voice to render that science attractive to the young men whom I have instructed.”

What makes Orra unusual is that she was both an artist and a scientist at a time when these disciplines did not exist across a great divide. It is the intersection of the visual arts and the natural sciences that characterizes Orra’s life and work. She exemplified this “union of the beautiful with the useful,” as Tyler phrased it, in both temperament and practice.<sup>3</sup>

Orra flourished in Amherst – the place she called her “loved native village”<sup>4</sup> and the place that also produced Helen Hunt Jackson (1830–1885) and Emily Dickinson (1830–1886). She was a local girl, born on March 8, 1796, to Ruth Sherman and Jarib White of South Amherst. She was the only daughter to survive in this prosperous farming family, and was taught along with her two brothers. Her father, a supporter of the fledgling Amherst College, believed in education; her tutor boasted that he “had fitted [Orra] for college.” Like other young ladies she learned



Orra White Hitchcock, c. 1860  
Carte de visite by John L. Lovell.  
Courtesy of the Jones Library, Inc., Amherst, Mass.

drawing, painting and the decorative arts at the schools she attended in South Hadley and Roxbury, but she never trained as a professional artist.

Orra was a prodigy, excelling in the natural sciences, and her artistic talent blossomed early. From 1813 to 1817, as Preceptress, Orra taught the young women at Deerfield Academy the sciences and the fine and decorative arts, probably encouraging study from nature, as she did. While there, Orra was a founder of the Young Ladies Literary Society (1813-1817) bringing young ladies together “to enlighten, expand and embellish the mind” and to “cultivate and purify the heart,” cementing her life-long belief in science as a means to morally pure happiness.

It was in Deerfield that Orra met the self-educated scientist Edward

Hitchcock, teacher and Preceptor, or principal, at the Academy. They were certainly acquainted by autumn 1814 when Orra played Maria Louisa, Empress of France, in Edward's verse play, "The Emancipation of Europe, or the Downfall of Bonaparte: A Tragedy."

Theirs was a long engagement. A note from Edward to Orra suggests that they found creative ways to meet:

Sunday Evening May 21

Lovely is the evening. Fair is the soft eyed queen of night. Sweet is the whippoorwill's song in the woods. Mild is the zephyr of spring. 'Tis the season of love. Then let us meet my friend where the eye of suspicion cannot perceive us – but no more of poetry – What say you Orra, to professing to wish to make Charissa Dickinson a visit this evening. Friend John understands the plot. He will speak of Charissa – you can say you have scarcely called upon her since you came to Dfd. He will then invite you to go this evening. I will meet you say at H. D's. – yours, E.

P.S. Do not be in fear of another all night interview.<sup>5</sup>

From 1817 to 1821, Edward and Orra crisscrossed the local countryside in scientific collaboration. Edward collected flowers, sedges and grasses for a conventional herbarium and Orra created watercolor drawings of the local plants for her fine painted album, "Herbarium parvum, pictum," now in the Deerfield Academy Archives. Orra's depiction of Indian pipes captures the ghostly quality of Emily Dickinson's "preferred flower of life."<sup>6</sup> The herbarium was considered a family treasure, "worth its weight in gold" as her youngest child, Emily Hitchcock Terry, also a botanical illustrator, wrote.

Orra was a scientist in her own right, earning the reputation as one of the valley's "most distinguished naturalists" during these early botanical excursions. Her first credited published work is a wood engraving of the *Falls on Connecticut River; at Gill, Mass.*, after a drawing she created for Edward's article in *Port Folio* in December 1818. But her actual first may have been the oval vignette depicting a young woman with scientific instruments personifying the arts and sciences, a simple country woodcut done for Edward's 1815 *Country Almanack*, printed in 1814.

Orra White married Edward Hitchcock on May 31, 1821. Theirs was a union of love and mutual respect that lasted almost 42 years as professional and domestic partners. Their honeymoon was spent creating a catalogue and a small beautiful watercolor album of 119 native mushrooms and 3 lichens, "Fungi selecti picti," now in the Smith College Archives and recently published in facsimile.<sup>7</sup> The "Herbarium" and the "Fungi" gave visual permanence to Edward's native plant herbarium and his mushroom catalogue.

The couple moved first to Conway where Edward served as pastor and then in 1826 to Amherst, where they spent the rest of their lives serving Amherst College. Orra flourished. She was a woman "at home, and at ease herself" and "she made everybody at ease and at home around her," traits of great importance, as Edward's erratic health and hypochondria were central to the family dynamics. They were of constant concern and demanded Orra's time and attention. As Martin Root, a classmate of their eldest son, wrote in his undergraduate diary:

Mrs. Hitchcock has been of great advantage to the Pres. The Dr. is

liable to fits of despondency and gloom. The least obstacle is apt to discourage him, and make him give up in despair. When he is seised [sic] with these, she goes into his study, and uses all the art of females to make him forget his troubles, talks in a cheerful manner to him, & in a short time restores his mind to its proper degree of temper. She fills out his sermons, and it is probable he would not have been anything great, if she had not assisted him by her drawings of everything appertaining to his study of Geology.

Following the traditional role for women, Orra raised six surviving children, made the daily meals, kept the house and gardens, put food by, made clothes, did laundry, raised chickens and took in boarders (including Henry Ward Beecher). Orra's college and community social responsibilities – entertainment, prayer groups, charity fairs, and more – were burdensome and never ending. Yet Orra also taught her own children both art and science, and instructed young women who came specifically to study with her.

She also travelled with Edward, including a trip to Virginia in 1847 and five months in Europe in 1850, taken to rejuvenate Edward's health after restoring the foundering Amherst College as its third president (1845-1854).<sup>8</sup> All the while, she continued to illustrate Edward's work and pursue her own artwork.

Orra was deeply religious, sometimes serious and often self-effacing, but she was not a shrinking violet. She had a wit and spirit that kept her calm and focused in the face of life's adventures. Her family knew her playful side. Writing home to her children from Wells Beach, Maine, in 1848, Orra tells them "yesterday I went to Plum Island with a party

of ten & we went into the ocean & spent half an hour & enjoyed it exceedingly ... there were two gentlemen with us & we ducked & spattered each other & had the greatest frolic you could imagine.”<sup>9</sup>

Those who knew her intimately remarked that they “never knew such repose and quietness united with so much energy and efficiency.” Writing about herself to her friend Deborah Vinal Fiske, she says:

... I am one of those procrastinating sort of people that never get any thing done in season unless compelled by some urgency. I believe unless I had been situated as I am in a large family when there is always something pressing upon me to have done that I should accomplish very little – perhaps that is the very reason why I have had so large a family to take care of, that I need not have the odium of laziness attached to my character.<sup>10</sup>

From 1825 through the 1840s, Orra’s scientific mind and skilled hand provided illustrations for Edward’s works: drawings for more than 200 plates and 1,000 woodcut illustrations. Many appear in the 1833 *Report on the Geology of Massachusetts* and its successor, the 1841 *Final Report*.

The custom-made illustrations that Orra created for Edward’s lectures are her most unusual and least known work. There were hundreds, but only about 60 survive in the Amherst College Archives and Special Collections. These watercolor, ink and ink wash drawings on plain or glazed muslin are the nineteenth-century version of today’s slides and digital images.

These predominantly large illustrations are remarkable for their range. From bold geologic cross sections

of local Valley towns, to the careful rendering of prehistoric animals, like the Megatherium, to original illustrations for Edward’s new ideas or discoveries, like “Ornithichnites, Hitch.” (his dinosaur fossil footprints), to copies from contemporary scientific works – Orra’s work brought drama to the classroom.

Orra regarded these works as coarse and merely functional. She never signed them and did not want others to know she created them. But they are one of her most important legacies. They helped students see what they could not have experienced or seen. Edward knew and acknowledged their real value and “remarkable truthfulness,” referring to them as “indispensable aids” without which “I never could have intelligibly explained ... the subjects of my lectures.”<sup>11</sup>

Robert Peckham’s 1838 oil painting, *Professor Edward Hitchcock Returning from a Journey* (now in the Mead Art Museum), was the inspiration for Orra’s only known image of her family. The original drawing, now lost, survives as *The Return*, the frontispiece to Edward’s curi-

ously titled *A Wreath for the Tomb* (1839), a book meant to comfort the afflicted and cheer the despondent. *The Return* shows the large and busy Hitchcock household greeting the returning Edward outside their home. In the time between Peckham’s painting and Orra’s drawing, her last child, Emily, was born. So Orra’s version moves young Charles to the ground and places infant Emily in her own arms.

In addition to her scientific and botanical illustration, Orra created several symbolic compositions, including a preliminary design of a vignette for her former student and founder of Mount Holyoke Female Seminary, Mary Lyon, which inspired their eventual seal but was never used as Orra drew it. Her last documented work was of this sort, her illustrations for Edward’s *Religious Lectures on Peculiar Phenomena in the Four Seasons* (1850), which are the most striking of her few symbolic works. They include “Emblems of the Resurrection” and “The Triumphal Arch of Summer. As seen at Amherst June 23, 1848”; the drawing for the latter survives.



*Ornithichnites Giganteus. Hitch. and Ornithichnites Ingens. Hitch.*, c. 1836–1840  
Classroom chart of fossil tracks of the Connecticut River valley, discovered by E. Hitchcock, in ink, ink wash, pencil and watercolor on cloth.  
Archives and Special Collections, Amherst College

There are few known instances of Orra illustrating scientific works by others. But from 1825 to 1826, Orra made a series of watercolors for Chester Dewey's articles on sedge grasses in *The American Journal of Science*. Dewey (1784–1867) was so pleased that he named one grass *Carex hitchcockiana* for the Hitchcocks, identifying Orra as the "lady, to whom I am so greatly indebted for the figures which accompany this Caricography."<sup>12</sup>

Though none of it survives, Orra entered decorative and fine art works in the 1853 and 1854 Annual Exhibitions of the Hampshire County Agricultural Society. These are listed for 1853 as "several oil paintings ... a picture frame, and a box in the new style of carving and ornamental leaf work." And, they are noted for 1854 as three "Grecian paintings" and a waiter (i.e., a tray). She won prizes both years.<sup>13</sup>

What was Orra's connection, if any, to other local artists? She did know the work of her younger contemporary Erastus Salisbury Field (1805–

Article continued on page 12.

*This article is distilled from recent publications including "The 'Union of the Beautiful with the Useful': Through the Eyes of Orra White Hitchcock," by Daria D'Arienzo in The Massachusetts Review 51:2 (Summer 2010); and "Orra White Hitchcock: An Amherst Woman of Art and Science," exhibition catalogue by Robert L. Herbert and Daria D'Arienzo, Mead Art Museum, 2011. Much more detail and fuller references can be found in them. These publications are an indication of a current revival of interest in Orra, marked by the Mead exhibition of the same name, Robert L. Herbert and Daria D'Arienzo, curators, (January-May 2011) and a smaller one at Smith College Library (January-May 2011) of her daughter Emily's work, From a Botanical Family: Emily Hitchcock Terry (1838-1921), Daria D'Arienzo, curator. With thanks to Robert L. Herbert for our work together on the Mead exhibition and catalogue.*



*The Triumphal Arch of Summer as seen in Amherst in 1848.*, c. 1848  
Pencil and ink wash study of Amherst College buildings and a rainbow, for a lithograph in E. Hitchcock's *Religious Lectures on Peculiar Phenomena in the Four Seasons*, 1850.  
Archives and Special Collections, Amherst College

## Orra White Hitchcock

### An Exhibition at the Mead Art Museum

“Orra White Hitchcock (1796–1863): An Amherst Woman of Art and Science,” at the Mead Art Museum of Amherst College (January – May 2011) is part of the rediscovery of the Connecticut River Valley’s first published artist who was quietly the principal female scientific illustrator of the early and mid 19th century.

Orra White Hitchcock is most often recognized for illustrating the scientific work of her husband, geologist and Amherst College professor Edward Hitchcock (1793–1864). But she was also a scientist in her own right, truly a partner in her husband’s scientific endeavors, as well as a teacher of science and art and the mother of six children.

Exhibition curators Robert L. Herbert and Daria D'Arienzo bring together 100 works that illustrate the unique and striking achievement of this extraordinary self-taught artist and place them in the context of her rich life. Beautiful watercolors of native flowers and grasses, delicate watercolors of small local mushrooms, Connecticut River Valley landscapes, and large, bold, almost Constructivist geologic and zoological illustrations

on cloth showcase the range of Orra’s work. New discoveries including Orra’s only surviving botanical field drawing with manuscript notes; watercolors of striking autumnal maple leaves and a pencil sketch of the Amherst College buildings under a rainbow are seen for the first time.

For more information: <https://www.amherst.edu/museums/mead/programs/2011exhib/owh>

From a Botanical Family: Emily Hitchcock Terry (1838-1921), a complementary exhibition curated by Daria D'Arienzo, at the Smith College Libraries (January–May 2011), is the initial display of the work of Orra’s youngest child, also a groundbreaking botanical illustrator, who created the first portrayal from nature of Minnesota’s flora. The exhibition features Emily’s own painted herbarium, *American Flowers*, of 142 watercolor flowers and grasses made between 1850 and 1910, of plants in, among other places, Minnesota, Vermont, and Massachusetts. The newly discovered small scroll and garland vignette, a token of friendship made by Emily’s mother, Orra White, when she taught at Deerfield Academy, c. 1814, is also featured.

For more information: <http://www.smith.edu/libraries/info/news/728.htm>

Jonnie Guerra, *Series Editor*

*This issue's featured poet, Richard Robbins, came to my attention as the 2009 winner of the Poetry Society of America's The Writer Magazine/Emily Dickinson Award "for a poem inspired by Dickinson though not necessarily in her style." A prolific writer, Robbins has published five collections of poems, many works of fiction and creative non-fiction, and musical lyrics. From 1984 to 2004, he co-edited the Mankato Poetry Review. His poetry has been widely anthologized and has earned him numerous awards and prestigious fellowships, including those from The Loft and the McKnight Foundation (1997 and 2000), The Minnesota State Arts Board (1999), The Hawthornden Castle International Retreat for Writers (1998), and The National Endowment for the Arts (1992). I know Bulletin readers will enjoy Robbins' reflections on Dickinson, Whitman, and his own poetry in the essay that follows.*

## More Room for Revery

by Richard Robbins

It's hopeless trying to remember my first encounter with Emily Dickinson. Probably as an elementary school student, I read one golden anthology of great poems or another. Later, we would have studied her in high school, the more gothic material – what seemed gothic at the time, at least, what with the flies and carriages and the dark-garbed gentlemen. It wouldn't be until my twenties, trying to write poems myself, that I could begin to appreciate the breadth of her material, the compressed and multi-layered language, the control of tone.

\*\*\*

Many lyrical poems, mine included, strive to create the impression that personal discovery or change coincides with the composition of the poem. Fundamental to the romantic tradition is that the poet may enter the poem with some deficiency or problem the poem itself – even when the experience is recollected in tranquility – confronts and moves through. The tradition has trained us as readers to expect the poet's breakthrough to happen on the page, and our co-discovery to occur simultaneously with the poet's.

Many of the poems of Dickinson I'm drawn to over and over, however, are those whose speaker stands on the



Photo Credit: Candace Black

other side of trouble. That is to say, the poem is not a dramatization of the problem or challenge that leads to change – some present-tense struggle the poet may or may not win – but is rather a survivor's tale. In "After great pain, a formal feeling comes" [Fr372], for instance, the speaker is from the very beginning beyond the violence of the painful experience and speaks instead from inside the "hour of lead," the new world she has entered: the

new world of bewilderment, of numbness, of whatever follows letting go.

Even if it were part of their own experience, it would not occur to many poets to write a poem such as this: To do so would place the poet on a different plane than the reader and thus turn the poem, their instincts might tell them, into an unwanted teaching moment. One of contemporary poetry's many reactions to Modernism has been, in some quarters, to avoid the appearance of sharing with a reader knowledge that was gained before the occasion of the poem.

\*\*\*

I don't know of a single American poet who does not find Whitman or Dickinson in his or her personal family tree. From Whitman we learn, among other things, the experience of excess, those long catalogues that fill us to overflowing, that bring us into contact with the great variety of the 10,000 things. From Dickinson we learn, among other things, the experience of spareness, the world reduced to an hour, a single slant of light, from which an entire life is conditioned before it moves forward.

If Whitman teaches us about the world by filling us with its rich-



ness, Dickinson teaches us about the world by magnifying its smallest moments, its barely realized impulses or thoughts. While Whitman achieves many of his effects by the accretion of material, Dickinson achieves many of her effects by her brief, wild leaping – a kind of electrical arcing inside to outside and back again, from one isolated image to another. “The mob within the heart” [Fr1763], for instance, weds an aggregate public phenomenon to solitary internal experience, and thus travels miles in the briefest of steps. Later in the poem, the welling emotion is wed to a still larger phenomenon, a hurricane finding “a congenial ground” inside the speaker. The amplitude and breadth that can be contained in one of her images is stunning. In Whitman we have the first who would breathe in the entire North American continent, containing multitudes, then breathe it out in his poems. And in Dickinson we have a contrary method, more of a distillation, no less ambitious: “The Soul that hath a Guest, / Doth seldom go abroad –” [Fr592].

American poetry is blessed to have them both.

\*\*\*

As a poet, I want my language to be compressed, to be direct but full of implication, and I want the poem itself to make the kind of swift, confident leaps I find in Dickinson. In talking about my poem “The Missing Man” – which won the Poetry Society of America’s *The Writer Magazine*/Emily Dickinson Award – judge Graham Foust wrote:

I’m quite sure that Emily Dickinson’s athleticism is the main reason I regularly return to her work. At poem after poem, I marvel – “How did she do that? How did she get from here to there so quickly?” – as if in the presence of someone who is particularly gifted

at a demanding sport. Of all the poems I read for this contest, “The Missing Man” seems the one most in possession of this quality, as it manages – somehow – to give us a thorough poetic tour of Plato’s cave and its surrounding area in only forty-six syllables. Its lovely second sentence, which points to both the opening of the cave and a human orifice – the source, as some philosopher once said, of both philosophy and spit – is both light years away from and a perfect partner for its first.

(<http://www.poetrysociety.org/psa/awards/annual/winners/2009/award/>)

The judge’s comments are flattering, and perhaps a paraphrase would have made the point, but I include the passage to honor Foust’s insight about Dickinson. What he sees in the poet, that “athleticism,” that ability to “get from here to there so quickly,” is exactly what continues to amaze me about her work, and what encourages me in my own efforts. There’s no doubt my poem owes a debt to her for its belief that such leaps can happen in poetry.

\*\*\*

At some point with loved ones, one grows confident enough to tease, knowing the relationship will not be jeopardized. And so we sing some of Dickinson’s poems to the “Gilligan’s Island” theme or the tune of “Yellow Rose of Texas.” We still love the poet, and the humanity of her work is not diminished at all by the fun we have with it. In some cases, such teasing may even help a student understand a bit more about prosody.

The poet Madeline DeFrees, who taught in Amherst for a while, has a series of “Imaginary Ancestors” poems. As an adopted child, she was never certain of who her birth parents were, and some of the poems

address this issue, but some also create opportunities to establish her origins as an artist. Thus the poem about Emily Dickinson and Gerard Manley Hopkins meeting on a transatlantic cruise, and what ensues.

In that spirit, perhaps, and because I knew it wouldn’t ruin the relationship, I also wrote about a meeting between Dickinson and a contemporary singer in “Emily Dickinson and Van Morrison Meet at an Artists’ Café.” One of the things about great writers is that they give and give, on every new reading, and often enough lend themselves to creative collaborations such as these.

\*\*\*

On page A2 of my local newspaper every morning, there is a Celebrity Tweet of the Day, up to 140 characters announcing the doings of someone hungry to stay on our radar. Next December 10, I wonder what would happen if the passage ran, “To make a prairie it takes a clover and one bee, / One clover, and a bee, / And revery. / The revery alone will do, / If bees are few” [Fr1779]. Some would cry foul, no doubt. Some would welcome such a message at the early deepening of winter. The tweet would have characters to spare. More room for revery.

---

#### POEMS REFERRED TO IN ESSAY

##### The Missing Man

Chained in his cave, he knew to speak to each hallucination, to every father, flower, bell.

Even later, the angel found him at his daylight address, asking directions to the mouth.

*Appeared in Radioactive City, Bellday Books, 2009*

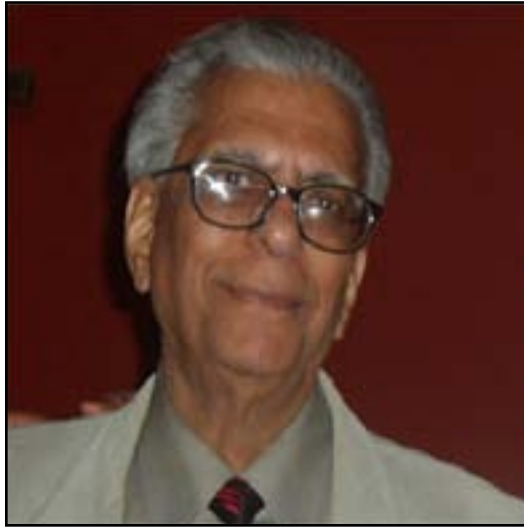
continued on page 13

Cindy MacKenzie, *Series Editor*

## Inder Nath Kher: An Appreciation by Fred D. White

Inder Nath Kher's *The Landscape of Absence: Emily Dickinson's Poetry* (Yale University Press, 1974) has had a significant influence on Dickinson studies. Before I elaborate on that point, let me say a few things about the man – with emphasis, alas, on the word few. Despite my efforts to contact Dr. Kher, now Professor Emeritus from the University of Calgary where he had taught from 1969 to his retirement in 1998, I was not successful in reaching him. It is as if, through his silence, Dr. Kher were reminding me – and perhaps all of us Dickinsonians – that the details of his personal life are irrelevant to his scholarly work.<sup>1</sup> I respect that, just as I respect the “First Law” of formalist scholarship, of which *Landscape of Absence* is a stellar example: that textual explication does not draw from sources, whether biographical, historical or otherwise, outside the texts under interpretation.

However, it is only human nature to be curious about the person behind the scholarship, so I will share the information that is available, mostly via a 400-word biographical entry in *Contemporary Authors*, 2004. Born in 1933 in Gujrat, Punjab, India, Dr. Kher is a Canadian citizen with degrees from Punjab University (B.A., 1954); McMaster University (M.A., 1966); and the University of Alberta (Ph.D., 1969). In the 1970s, he served as Associate Editor of the *Emily Dickinson Bulletin*, the *Higginson Journal of Poetry*, and the *Journal of South Asian Literature*. In 1978-79, he served as a Fellow of the Calgary Institute for the Humanities. A Web search also reveals that Dr. Kher has been active in the Hindu Society in Calgary and in 1991, he moderated a multi-faith conference organized by the Society.



In his own statement for the *Contemporary Authors* entry, Dr. Kher notes that he “treat[s] literary criticism as a creative act” and “that a work of criticism should be able to recreate the writer’s consciousness and enact the imaginative perceptions contained in the language of the art work.” I find this quotation illuminating. Kher is not using the word “creative” in the sense of conjuring up imaginative fictions or innovative modes of expression, but in the sense of fleshing out the artist’s consciousness as it is gleaned from the literary work under scrutiny, a precarious undertaking if one wishes to work within formalist parameters. Kher’s approach is most keenly evidenced in his commentary on Dickinson poems that express her experience of writing poetry, such as the first stanza of Fr110, “So from the mould / Scarlet and Gold / Many a Bulb will rise – / Hidden away, cunningly, / From sagacious eyes” (Fr110). Kher makes the following points of interpretation:

The act of creation has taken place. The poet has given birth to a poetic form from the scarlet mold of her being. Many a bulb or many a poem is

just waiting to be born of the creative womb of the poet, though they are as yet hidden even from her own sagacious view. The poem is to the poet as the worm is to the cocoon. . . . poetry, like creation itself, cannot be rationalized; no definite meaning can be deduced from it. The voice of the poet in the poem is that of both the creator and the creation. In terms of the poem’s symbolism, the poet is both the mold and the bulb, the cocoon and the worm. (113)

Clearly, Kher is not only explicating this poem, he is also unfolding the conceptual processes that Dickinson has undergone in producing the poem. To paraphrase Emerson, it takes a creative reader to capture the creative processes of the writer and Kher has demonstrated that power of creativity.

In another example from *Landscape of Absence*, Kher’s commentary on “When Bells stop ringing – Church – begins –” (Fr601) reveals a similar creative style:

In Emily Dickinson’s poetic vocabulary, church is interchangeable with the human heart. It is the temple where bells ring eternally. It is the center and circumference of reality. It represents the wheel in which the external cogs do not function. It is the tree on which the bird-bard perches to sing. (52)

Notice how Kher draws from Dickinson’s own poetic lexicon to capture her conscious moment. His use of words like “center,” “circumference,” “wheel” and perching birds helps to recreate her manner of thinking about the essential church.

Kher’s literary criticism is creative in another sense; that is, in the way

he has virtually shifted the paradigm with which we perceive all of Dickinson's poems as a whole: not as divisible into neat thematic categories of Love, Nature, Death, and Immortality, as her first editors organized her work. Those categories, Kher sees as invariably overlapping and therefore, it is as "one long poem of multidimensional reality" upon which "the perennial themes of life, love, despair, ecstasy, death, immortality, and self" are played out (2). Dickinson's poems, in other words, are not "about" a particular subject – not about, for example, an experience that causes pain, but the experience of the pain itself, or the psychic disruption that follows a painful experience, as we see in "After great pain" (Fr372). Robert Weisbuch, building on Kher's premise in his own highly influential study, *Emily Dickinson's Poetry* (University of Chicago Press, 1975), referred to this technique as "analogical," a crucial designation that enabled scholars to pay closer attention to Dickinson's exploration of cognitive complexity and of the life of the mind in the process of living, for example, through pleasure, anguish, suffering, and loss. Such an existential poetics led David Porter to conclude, in his seminal study, *Dickinson: The Modern Idiom* (Harvard University Press, 1981), that Emily Dickinson was "a poet without a project," that is to say, without a conventional project such as Whitman's poetic celebration of freedom

of expression as both a human and a national impulse.

Despite the fact that by 1974 formalism was slipping out of fashion, Kher's book has nevertheless influenced, directly or indirectly, several Dickinson scholars such as Greg Johnson in *Emily Dickinson: Perception and the Poet's Quest* (1985), and E. Miller Budick in *Emily Dickinson and the Life of Language* (1985). For example, building from Kher's landscape of absence metaphor, Greg Johnson notes that "Dickinson found it necessary to remake the universe through the medium of her own seeing" (1); that "her poems are tentative, delicately exploratory, the argument of a particular poem to be inferred from the experience it depicts. Understanding of the relationship often produces terror, and the argument to be inferred is usually a dark one" (34). Similarly E. Miller Budick writes that "the universe Dickinson's poems describe is characterized by gaps and not by bridges, by disruption and not by harmony" (36).

Not only is our indebtedness to Kher's valuable insights into Dickinson's poetry evident, but we can continue to derive insights from his foundational work. To cite just one possibility: in his third chapter, "Perception: The Billows of Circumference," Kher examines Dickinson's

poetic consciousness through what he calls "a fourfold structure of imagination": (1) poetic perception as existential reality shaped by an aesthetic consciousness; (2) the nature of her poetic genesis; (3) her poetic processes; and (4) the transformation of her poetic self through her poems. This theory of poetic consciousness alone has great potential for future Dickinson scholarship.

*Fred D. White, author of Approaching Emily Dickinson: Critical Currents and Crosscurrents since 1960 (Camden House, 2008), which recently appeared in paperback, is Professor of English at Santa Clara University, Santa Clara, California. A member of EDIS, he has frequently presented papers on Dickinson at the American Literature Association Conference. His essays on the poet have appeared in College Literature; The Cambridge Companion to Emily Dickinson, and Emily Dickinson: Critical Insights.*

<sup>1</sup> Editor's Note: Prior to submitting this article, I reached Inder Nath Kher by phone from Calgary. Having written his master's thesis on Walt Whitman, he decided to work on Dickinson because of "the intricacies of her language and complex use of imagery" in her poetry. He taught both poets to senior undergraduate as well as graduate classes for many years. Having retired in 1998, he continues to enjoy reading Dickinson and other American writers, and occasionally attends literary conferences.

---

## Inder Nath Kher on Emily Dickinson

"'An Abyss's Face': The Structure of Emily Dickinson's Poem." *Pluck* (University of Alberta), 2 (Fall, 1968): 12-14. Reprinted in *Emily Dickinson Bulletin*, 9 (June, 1969): 52-55.

"Emily Dickinson Scholarship: Some Fugitive References, 1969-1970." *Higginson Journal of Poetry*, 8 (June, 1974): 11-12.

*The Landscape of Absence: Emily Dickinson's Poetry*. New Haven and London: Yale University Press, 1974.

"The Poet and Existential Reality." *Higginson Journal of Poetry*, 8 (June, 1974): 5-10.

**“Orra”**  
**Continued from page 7**

1900)<sup>14</sup> because she served with Emily Dickinson’s mother on the 1853 Exhibition committee that awarded Field the highest fine arts prize of \$2.50, for his 26 oil paintings.<sup>15</sup> Would he have known her work?

A serious fall at the American House Hotel in spring 1855 seems to have marked the end of Orra’s prolific artistic activity, perhaps already slowing because of failing eyesight. Orra died at age 67, surrounded by her family, on May 26th, 1863, after a three-month battle with the dreaded consumption.

Upon her death, Orra was deeply mourned by her family, her friends and the entire community. Her funeral strained the capacity of the church, which was crowded with townsfolk. Emily Dickinson captured Orra’s appeal to all creatures when she wrote to her Norcross cousins: “Jennie Hitchcock’s mother was buried yesterday, so there is one orphan more, and her father is very sick besides. My father and mother went to the service, and mother said while the minister prayed, a hen with her chickens came up, and tried to fly into the window. I suppose the dead lady used to feed them, and they wanted to bid her good-by.”<sup>16</sup>

Orra saw the hand of God in the beauty of nature. Edward paid tribute to it with his seminal scientific reports; Orra with her delicate and exquisite flowers and fungi, her detailed landscapes and her powerful geological and zoological illustrations, rendered with equal confidence. She was a gifted observer with a scientific intellect and the ability to visually transcribe key scientific principles with a decorative flair. Though not a trained professional, Orra is an artist in her own realm, and her work shines. As Tyler said, “She made the most of herself and hers, of all that God gave her ... she was more precious than rubies.”

Orra White Hitchcock was a woman of her time, yet one who transcended her time. Art and science nourished Orra and she in turn used her passion to inspire others and create a legacy that can be read in her illustrated life.

---

**Footnotes**

1 Eugene C. Worman Jr., “The Watercolors and Prints of Orra White Hitchcock,” *AB Bookman’s Weekly* 83:7 (February 13, 1989), p. 646.

2 William S. Tyler, “A Biographical Sketch of Mrs. Orra White Hitchcock, Given at Her Funeral, May 28, 1863” (Springfield: Samuel

Bowles & Company Printers, 1863). Also available online through Google Books and at <http://clio.fivecolleges.edu/amherst/hitchcock/death-owh/bio-sketch/>. Unattributed quotations throughout this article are from Tyler.

3 [William S. Tyler], “A Virtuous Woman,” *The Congregationalist*, June 12, 1863, p. 1, signed W. S. T.; clipping in EOWH (Box 25, Folder 3). Also available online at: <http://clio.fivecolleges.edu/amherst/hitchcock/death-owh/18630612-obit/>.

4 Orra White Hitchcock [OWH] to Deborah Vinal Fiske, May 9, 1834, Edward and Orra White Hitchcock Papers [EOWH] (Box 25, Folder 12).

5 Edward Hitchcock [EH] to Orra White, May 21, [1815? or 1820?], EOWH (Box 5, Folder 31).

6 Emily Dickinson to Mabel Loomis Todd, late September 1882, *The Letters of Emily Dickinson*, edited by Thomas H. Johnson and Theodora Ward (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1958) v. 3, p. 740. In 1882, Mabel Loomis Todd sent Emily Dickinson a panel of Indian Pipes she had painted. Dickinson thanked her: “That without suspecting it you should send me the preferred flower of life, seems almost supernatural, and the sweet glee that I felt at meeting it, I could confide to none.”

In early 1877, Dickinson wrote to Thomas W. Higginson: “When Flowers annually died and I was a child, I used to read Dr Hitchcock’s Book on the Flowers of North America. This comforted their Absence—assuring me they lived.” (Letters, v. 2, p. 573.) The editors postulate (p. 574) that Dickinson meant Edward Hitchcock’s *Catalogue of Plants Growing Without Cultivation in the Vicinity of Amherst College* (Amherst, Mass.: J.S. and C. Adams, 1829), “published by the junior class in [Amherst College].” It could also have been *Catalogues of the Animals and Plants of Massachusetts: with a Copious Index* (Amherst, Mass.: J.S. and C. Adams, 1835), a work specifically for children, which was “[c]opied from the second edition of ‘Report on the geology [etc.] of Massachusetts’ ... greatly enlarged and corrected.”

7 OWH. *Fungi selecti picti, 1821: Watercolors*. With an introduction by Robert L. Herbert. Northampton [Mass.]: Smith College Libraries, 2011.

8 For a vivid and thorough account of the Hitchcocks’ 1847 trip see *A Woman of Amherst: The Travel Diaries of Orra White Hitchcock, 1847 and 1850*, transcribed, edited, and annotated by Robert L. Herbert (Bloomington, Ind.: iUniverse, Inc., 2008

9 OWH and EH to “Dear Children,” August [18], 1848, EOWH (Box 25, Folder 16).

10 OWH to Deborah Vinal Fiske, July 18, 1843. Helen Hunt Jackson Papers, Part 1, Ms 0020, Box 1, Folder 27, Letters to Deborah Waterman Vinal Fiske (HHJ’s mother) from various people, 1828–1845 and not dated. Special Collections, Tutt Library, Colorado College. Tran-

---

**Footnotes, Cont.**

---

scription: <http://www.coloradocollege.edu/library/SpecialCollections/Manuscript/HHJ1-1-27.html> Accessed September 21, 2009.

11 Edward Hitchcock, *Reminiscences of Amherst College* (Northampton, Mass.: Bridgman and Childs, 1863), p. 294.

12 Chester Dewey, "Caricography" *American Journal of Science and Arts*, vol. 10 (1826), p. 275. OWH provided the first 23 watercolors of sedge grasses (Figs. 1–23 in vols. 9 and 10) for the years 1825–26.

13 OWH and EH, p. 74 under "Life Members. Amherst," bound with Marshall P. Wilder, "Address Delivered Before the Hampshire Agricultural Society, at Its Second Annual Exhibition in Amherst," October

22, 1851 (Amherst: Press of J.S & C. Adams, 1851). Listed as life members for 1853–1856. No account was published for 1852; Joseph Haven, "Report on Fine Arts," *Transactions of the Hampshire Co. Agricultural Society, During the Year 1853*, p. 116; "Grecian Paintings" are imitation oil paintings in which specially prepared prints are fixed to glass plates by multiple layers of varnish.

14 For exploration of Field's work see: Mary Black, *Erastus Salisbury Field: 1805–1900*, exhibition catalogue (Springfield, Mass.: Museum of Fine Arts, 1984).

15 Haven, p. 115.

16 Emily Dickinson to Louise and Frances Norcross, [May 29, 1863], *Letters*, v. 2, p. 425.

---

**More Room for Revery  
Continued from page 9**

---

Emily Dickinson and Van Morrison Meet at an Artists' Café

Wild Nights—Wild Nights! – E.D.  
The wild night is calling. – V.M.

She never had a thing for eating out  
but comes here just the same for coffee  
and the corner window's view, two flights up,  
of ghosts and angels crossing dirty snow.  
She writes quatrains on the coaster  
and has room to spare.

The cowboy sits behind her scattin' Bach  
and Lightning Hopkins at the same time.  
His body rocks, his eyes and fingers roll  
in opposite directions. Then he sees  
her writing, bent into small word,  
and hears the sacred

hum of hymns coming his way, electric  
and slow as steam. Faint hairs on her neck  
sing only to him. She looks at the words,  
looks out at the angel dark. He wants to

pull her to her feet, dance mad steps  
throughout the quiet room.

She knows he's watching her and feels the chair  
and table float, the oak floor suddenly  
black water, the spirits growing their fins.  
He pulls her like tide, pushes with his eyes  
like wind until she turns around,  
abandoning port,

sashaying toward his arms and slow twirling  
moves made of grief and joy – skin and soul  
one again in this impossible place  
among the outer islands, too distant  
to care about who stares at them  
or how they'll get home.

*Appeared in Many Mountains Moving, #12, Boulder, CO, 2002*

*Richard Robbins was raised in California and Montana. His most recent poetry collections include Radioactive City (Bellday Books, 2009) and Other Americas (Blueroad Press, 2010). He currently directs the creative writing program and Good Thunder Reading Series at Minnesota State University, Mankato. Additional information is available at <http://english2.mnsu.edu/robbins/>*

## Benjamin Lease: 1917-2010

By Jane Donahue Eberwein

The community of Dickinson lovers lost a gracious friend with the death of Benjamin Lease on September 6, 2010, at the age of 93. He was a discerning scholar-teacher whose wide interests focused in his later decades increasingly on Emily Dickinson. Lease's wife, Mariam, reports that he had been working during his last two years on a study of Dickinson and Edgar Allan Poe, both of whom sounded depths of consciousness while exploring the "delusive borderlines between life and death."

We remember Benjamin Lease especially for *Emily Dickinson's Readings of Men and Books: Sacred Soundings*, an illuminating study of the friendships and literary interests that helped the poet grapple with the question, "Is immortality true?" He explored her responses to the Bible, English devotional verse, Christian hymns, and publications of two special friends – particularly Charles Wadsworth's sermons and Thomas Wentworth Higginson's nature essays. When studying those friendships, Lease (always a believer in historical perspective as a key to literary interpretation) placed both in the context of the Civil War and its disruptive effects on Wadsworth's ministry and Higginson's literary work. His painstaking research into details of Wadsworth's gradual alienation from the Arch Street Presbyterian Church in Philadelphia and move to Calvary Church in San Francisco resulted in fresh readings of the three "Master" letters that had only lately been re-dated by R. W. Franklin. Rather than stressing

erotic aspects of that correspondence, however, Lease focused on the poet's concern about the crisis besetting her Master; he took seriously Dickinson's characterization of Wadsworth as her "Shepherd" and as a model of Christian suffering. A remarkable final chapter explores the possible influences on the poet of Higginson's advocacy for Christian Spiritualism, a widespread system of belief that found expression in some of her poems even though Lease concluded that "she could not accept this new doctrine (or any doctrine)." The subtitle of his book, often omitted when the title gets reprinted, identifies Dickinson's troubled spiritual quest as Lease's central theme.

St. Martin's Press published this book in 1990, six years after Lease retired from Northeastern Illinois University, where he had taught since 1956. It had been preceded by a distinguished body of scholarly writing that reflected Lease's diverse interests in Anglo-American literary connections and in the American authors whose works he loved to teach. He had already completed *That Wild Fellow John Neal* (Chicago, 1972), a biographical and critical study of an American fiction writer whom Lease was able to confirm as an influence on Hawthorne), and *Anglo-American Literary Encounters: England and the Rise of the American Literary Revolution* (Cambridge, 1981). Having discovered a mutual interest in Neal while teaching in Germany with Hans-Joachim Lang, Lease co-edited with Lang a col-

lection of Neal's writings (Peter Lang, 1978). In addition to these ambitious projects, he published articles on Melville, Hawthorne, Cooper, Irving, Lanier, and other American authors – often introducing letters or other documents he had unearthed through archival research. If Emily Dickinson seems like a late-life discovery for Lease, that impression is faulty. *Emily Dickinson's Readings of Men and Books* begins with remembrance of his 1956 visit to the Homestead and his attempt to guess the context for the poem manuscript beginning "Immured in Heaven!" that Priscilla Parke gave him to read in hopes he could explain its meaning to her. That inquiry led to many library visits, to consultation with major Dickinson scholars, and to a long process of diligent research.

Lease's scholarly efforts found additional stimulus from interactions with students. His wife recalls that he especially loved offering seminars for high school teachers. He used to schedule these classes for Saturdays and evenings for their convenience, and he featured a wide range of authors including Melville, Thoreau, Hawthorne, Poe, and Dickinson – often in combination. Mariam Lease reports that Ben fell in love with Dickinson in 1955, when the Thomas Johnson edition of her poems first awakened him to her power.

Benjamin Lease took an active role in Emily Dickinson International Society programs. He and Mariam attended the Washington

## WHAT'S YOUR STORY?

conference in 1991, and he wrote “Scholar” tributes for this *Bulletin* on Charles Anderson and Ralph Franklin. He was one of the first scholars I approached for contributions to *An Emily Dickinson Encyclopedia*, writing entries on Higginson and Wadsworth as well as on spiritualism and Dickinson’s colloquial style.

Lease’s personal background differed sharply from his favorite

poet’s. Born in Brooklyn, he grew up on Coney Island and always recalled with special affection images of that resort area in its winter emptiness and quiet. For college, he headed to Indiana University, where emerging literary passions deflected plans for medical school. Both his M.A. and Ph.D. degrees were from the University of Chicago, and he spent his career in Illinois. Until his death, he continued to live in Evanston.

His wife recalls him still sociable, witty, and fascinated by literature to the end. Joseph Lease, a poet, has dedicated his upcoming third book, *Testify* (Coffee House Press, 2011), to his father.

*Jane Donahue Eberwein’s latest book, Reading Emily Dickinson’s Letters (co-edited with Cindy MacKenzie), is being released in a paperbound edition this spring by the University of Massachusetts Press.*

Georgiana Strickland, *Series Editor*

### Meet the New Editor: An Interview with Dan Manheim

By Georgiana Strickland



From early in his life, it seemed fairly certain that Dan Manheim would end up as an English professor. “My parents were both English professors – my father at the University of Toledo, my mother at a small college in southern Michigan – and my grandfather was an English professor at various schools, from City College to the University of Hartford. I always

tell people that until I was seven or eight, I thought everybody grew up to be an English professor.”

That Dan would also end up as a Dickinson scholar and editor of the *EDIS Bulletin* was less certain. As a boy growing up in Toledo, he was, he says, “an ordinary kid. I was interested in baseball and other sports. My first favorite book was *The Baseball Life of Willie Mays*, which gave me a sense of the shape of a hero’s life.” Dan also studied music – several instruments, including the sousaphone, which he played in the school band – but he “never got good at any of them.”

Even as an English major at Amherst College, living two blocks from the Homestead, Dan “never read a word of Dickinson.” He always assumed he would, but during his junior and senior years he found himself drawn to other courses. “I kept my English major but I focused

more on what would probably have been a minor in religious studies.” Dan contemplated taking a Ph.D. in religious studies at Harvard Divinity School (“because I loved Emerson”), but an odd twist of fate took him instead to Texas for a year. He and a college friend were hired as investigators in the Texas prison system, which was under a decree to reform its outmoded methods. Among their duties was interviewing prisoners. “We heard a lot of interesting stories and thought we should write about them sometime, but neither of us did,” says Dan. “My friend ended up as a lawyer and I ended up as far from the law as I could get.”

Where Dan did end up was winning a Mellon Fellowship in English at Columbia. Why Columbia? “My father and grandfather went to Columbia. But also I was reading a lot of Hart Crane and I wanted to see the Brooklyn Bridge” – and he did, often crossing it to visit friends in Brook-

## WHAT'S YOUR STORY?

lyn. Even at Columbia, Dan studied little Dickinson. “I’d read an article about her and get interested, and then I’d turn to the poems and feel as if I’d run into a telephone pole.”

After earning his doctorate at Columbia with a dissertation on Henry Adams, Dan taught for a year at Bard College, then in 1991 joined the English faculty at Centre College in Danville, Kentucky, where he has been ever since. “I always knew I would like to teach in a small college,” he says. “Centre was founded in 1819, right around the same time as Amherst College, and with something of the same motives: to furnish the wilderness with ministers. Kentucky also wanted a school for the young squires, but from the beginning there were some Enlightenment visionaries who wanted a college with a strong academic strain.” Centre today is a highly regarded small private college with a reputation for excellent teaching.

So when did Dickinson finally come into the picture for Dan? “Back at Bard I taught a course in Dickinson and Whitman. I had just read a very interesting article about them by Sandra Gilbert. I had never put those two together before in my mind, but I thought they would make a good seminar. I knew a fair amount about Whitman but not a lot about Dickinson, so I spent the winter getting up on her. I read Cynthia Griffin Wolff’s biography, Robert Weisbuch’s *Emily Dickinson’s Poetry*, and Cris Miller’s *A Poet’s Grammar*, and Dickinson ended up being the more interesting part of the course for me. I also taught that course once at Centre.” Dan’s dean at Centre was John Ward, another Amherst College graduate. Ward was from Hadley,

Massachusetts and his grandfather was descended from Daniel Bliss, who married Dickinson’s friend Abby Wood and founded the American University of Beirut. “Ward had been brought in to boost Centre’s academic standing and ask a little more of the professors. He didn’t push me to write on Dickinson, though. He thought I might work on another kinsman of his, Vachel Lindsey.”

The idea to write about Dickinson came the first time he taught a senior seminar devoted to the poet. “Around the year 2000 I designed a course just on Dickinson and did a presentation for the faculty that ultimately became an article in *ESQ* in the 2005 issue. It was titled ‘The Signifying Spinster’ – about what I thought Dickinson was doing taking antecedent voices and revising them and remaking them her own. My real taking off point was the discussion of ‘Dare you see a Soul at the White Heat?’ (Fr401). I realized she must have Longfellow in mind, and what was she doing with Longfellow? And why that poem?”

“A few years after that, I had a sabbatical and wrote an article about Dickinson and revivalism, focusing specifically on the hymns in Asahel Nettleton’s *Village Hymns*. I thought, ‘She’s drawing on the language of conversion,’ which was a huge topic for her. And I realized that what I’m interested in is how Dickinson became Dickinson, how she forged that voice that became so recognizable, and where those elements came from.”

The early interest in Whitman also influenced Dan’s interest in Dickinson. “Paul Zweig has a critical biography of Whitman that shows

how the Whitmanian voice of the 1855 edition of *Leaves of Grass* came out of various kinds of writing that he was experimenting with as a journalist and political writer in the ‘40s,” Dan continues. “I thought I’d like to do something like that with Dickinson – look at all of the different discourses that were interesting and captivating and influential for her, and see what happens when she puts them all together. It’s potentially much too big a topic for me, but I think I can do pieces of it.” Dan has a third article in the works, on Dickinson and gift culture. “All of my articles are on these early poems: the first 350-400 in Franklin.”

Dan joined EDIS in 2001. An important influence on his increasing involvement with Dickinson has been Marianne Noble, a friend from graduate school days and now an EDIS Board member. “When I’ve drifted off over the years, I’d have a conversation with her and that would get me interested again.” Cris Miller asked Marianne to guest edit the Spring 2010 issue of the Journal, a special issue on Dickinson’s reading, and Marianne invited Dan to serve as co-editor. She and Cris then urged Dan to come to the Oxford conference, where he presented a paper on “Dickinson and the Enigma of Gift and Sacrifice.”

When asked what he enjoys most about EDIS and also about his plans for the *Bulletin*, Dan responds, “I find EDIS a very active single-author society, and people are really interested in and engaged with one another’s work. Several people said to me, in the context of my having edited the Journal, ‘I read every issue of the Journal and I read the



*Bulletin* every time it comes out.’ The *Bulletin* in particular seems to be a very good thing for keeping the Society together, but I was surprised at how small the readership is. There are plenty of people out there who would be interested in it if they knew about it. One thing that keeps amazing me is how Dickinson finds ways of establishing a kind of intimate contact with readers who don’t know her. We feel close to her without knowing the first thing about her. I would love to find ways of increasing the readership and bringing in other kinds of contributors.

“The *Bulletin* is always going to belong primarily to the academic part of the Society,” notes Dan, “but occasionally there’s been a story such as one from a lawyer who talked about what Dickinson means to him, and the Poet-to-Poet

series is just great. *Poetry Magazine* has a series called ‘The View from Here,’ in which poetry readers who are not poets themselves talk about their experience with poetry, and I’d like to get some feature in the *Bulletin* like that – different ways in which she’s read.”

Dan is also interested in the many artistic spinoffs of Dickinson. “So much happens with Dickinson and the arts, so many strange experiments, performance art pieces. I’d like to find out why it is that people find her available for that kind of work. Why she is so particularly stimulating.” He continues, “I’m especially curious about all the ballets. She said she can’t dance upon her toes, so why does someone think that a ballet can express Dickinson poems? And in music, there’s such an odd anti-lyrical lyricism in her poetry that

contemporary composers increasingly have liked. It’s still lyrical in ways you don’t expect it to be.”

Dan’s wife, Marie-France, is a French teacher at Centre and a nurse. Their son, Marc, seventeen, is now a junior in high school, interested in engineering, design, and drawing – “all the things I was never good at” says his father. The family often travels to Europe in the summer to visit relatives in France and to hike in the Alps.

Given his broad interests and his enthusiasm for Dickinson’s many facets, Dan Manheim seems set to move the *Bulletin* forward in exciting and unexpected ways. EDIS extends to him a warm welcome.

*Georgiana Strickland is a former editor of the Bulletin. To submit your story for this column, please contact me at georgiestr@aol.com.*

## New Scandinavian Adaptations of Emily Dickinson

By Niels Kjaer

During the last three decades there have been several adaptations of Emily Dickinson’s life and poetry in the theatre and the visual arts in Scandinavia. Some of the Danish adaptations are mentioned by Jonnie Guerra in her article about Dickinson adaptations, published in *The Emily Dickinson Handbook* (1998, pp. 385-407).

Here I will mention three new Scandinavian Dickinson adaptations in music, theater and the visual arts. The first is a song cycle by Swedish composer Rolf Martinsson (born 1956), titled *Orchestral Songs*, based on Dickinson’s

poetry. The song cycle was performed for the first time in March 2009 in Copenhagen, Denmark, by the Malmö Symphony Orchestra conducted by Vassili Sinaisky, with Anne Sofie von Otter as soloist. Later the same month, *Orchestral Songs* was also performed in Malmö, Sweden and in Manchester, U.K.

Rolf Martinsson, one of Sweden’s most

internationally celebrated contemporary composers, says this about his *Orchestral Songs*:

Emily Dickinson’s short, subtle and precise descriptions of brief moments fascinate me; the dawn that gradually covers the lawn with darkness, the carefree flight of the bumble bee in the summer breeze, the imperceptible



The Copland Quartet performing their theatre version of "12 Poems by Emily Dickinson"

change from summer to late summer or an intense meeting symbolized by the sparks of a cloven flint. The fact that the short poems often focus on one specific feeling or mood has inspired me to compose *Orchestral Songs* as a suite of short movements, one for each character. The movements are divided into three larger parts: Songs of Love, Songs of Nature and Songs of Life. In spite of the large number of instruments I've used a transparent instrumentation, focusing on details rather than tutti sections. Vibraphone, celesta and glockenspiel have got prominent roles and I have used a broad instrumental palette of colours in order to reflect all the poetical tints and shades of the lyrics. The aphoristic poems have clearly set their marks on musical form and instrumentation. I have tried to reflect the "music" of the poems, as I perceive it. My aim has been to uncover their inherent music rather than forcing on them a specific musical style. This intuitive approach to creating music has characterized my works for some years now. *Orchestral Songs* celebrates the lyric and intimate musical expression, and Anne Sofie von Otter's wonderful singing art has inspired me immensely during my work.

The second work is a new Danish performance of Aaron Copland's famous song cycle, *12 Poems of Emily Dickinson*. Copland's work, composed for voice and piano in 1950, includes twelve Dickinson poems which in some respects are very different. Nevertheless, thanks to Dickinson's outstanding language and Copland's brilliant music, the poems form a synthesis.

In 2009 three Danish classical singers (Sine Algren Moller, mezzo soprano, Marie Keller Sorensen, mezzo soprano, and Helene Poulsen, soprano) and one classical pianist (Sara Cristoffanini) formed The Copland Quartet and decided to create a performance of *12 Poems of Emily Dickinson* as a theatrical concert. The concert premiered in Aalborg, Denmark in September 2009.

Jorgen W. Larsen from Aalborg Theater produced the performance, which was framed by electronic music composed by Ivan Olsen. With Ulrik Staerk as their musical coach, The Copland Quartet succeeded in expressing Dickinson's different moods through the three characters who all performed and sang in every song. They performed in black clothes (with red as a contrasting colour), and except for a few properties the scenography was very simple and pure. The achievement was a new, dynamic, and convincing interpretation of Copland's music and Dickinson's poetry.

The Copland Quartet plans to revive *12 Poems of Emily Dickinson* at the Operafestival in Aalborg in the spring of 2011.

Finally I will mention an installation, "Fragile Emily," created and displayed this summer (2010) in Holbaek, Denmark, by the Danish ceramist artist Karin Sauer as part of her exhibition, *Lines for Poems II*. Karin Sauer sees Emily Dickinson as a kindred spirit. In her ceramics Sauer tries to create a dialogue between the raw material and the delicate expression, and she feels that Dickinson's poetry in a similar way is sensitive and discreet, but also dark and brutal. Most often Sauer works with raku clay, but for "Fragile Emily" she

decided to use the fragile, hard, and transparent porcelain as her material.

From College Archivist Peter Nelson (Amherst College Archives & Special Collections) Karin Sauer received copies of some of Dickinson's manuscripts, whereupon she by means of serigraphy transferred them to lengths of white, transparent cloth. These large,



A section of Karin Sauer's installation, "Fragile Emily"

mobile texts divided the gallery into smaller sections and established room for the exhibits. Karin Sauer then recreated Emily Dickinson's manuscripts, one by one, in white porcelain, not as close copies, but rather as her own constructions of the sheets. Sauer also made bindings for the fascicles, and thus presented her own interpretation of the sensitive and strong poet.

In the future Karin Sauer plans to create more porcelain fascicles and gradually extend her installation "Fragile Emily."

---

Niels Kjaer serves as a minister in the Danish Lutheran Church. He is also a poet. Since 1976 he has published eight collections of his own poetry plus Danish translations of selections of Emily Dickinson's and Gerard Manley Hopkins' poems. He has been a member of EDIS since the start in 1988, and has contributed articles and reviews to *Dickinson Studies* in the 1980s and later to the EDIS Bulletin.

# NEW PUBLICATIONS

By Barbara Kelly, Book Review Editor

**Agodon, Kelli Russell.**

*Letters from the Emily Dickinson Room.* Buffalo, NY: White Pine Press, 2010. 99 pp. Paper, ISBN 1-935210-15-3, \$16.00.

Agodon's title poem "Letters from the Emily Dickinson Room" refers to the Sylvia Beach Hotel, an Oregon coastal inn, where various authors inspire the name and decor of each room. She organizes her 48 meditative and playful poems into three sections: "Until You Have A Letter," "How Shall I Pull Through?" and "The Fog Is Rising," the latter quoted from Dickinson. In "The Vanishing Poems of Emily Dickinson" Agodon imagines Dickinson drunk on dew, falling into a rabbit hole, singing "I'm nobody. Who are you?" Other poems echo Dickinson in lines and phrases like "Deep down hope perches in my ribcage," "I'm not ready to be called back," and "Years ago / or yesterday." Agodon says, "I celebrate small things / apples, beetles, faith." Her "cluttered cosmos" contains "stale crumb cake / and bitter tea," bacon grease popping in a skillet – "a celebration of heat," and "the white picket fence / I like to call my ribcage." She meditates on poetry, love, loss, doubt, depression, and death. A master of clever anagrams (italicized), she says, "*depression* belongs / to someone else. I mix up / the letters and say, / I'm just taking care of *Red's ponies*, / instead of having to say / I'm falling apart"; "*depression* / – I read it inside out: *persons die / a ripened SOS*"; and "when I write about *death and poetry*, / it's *donated therapy* / where I converse with / *Emily Dickinson*, *my inky misled icon*." Agodon's po-

ems offer much to ponder and enjoy.

**Allen, RC.**

*Shatter Me with Dawn: The Transcendental Experience of Emily Dickinson.* Bloomington, IN: Trafford Publishing, 2009. 360 pp. Paper, ISBN 1-4251-7294-7, \$25.45.

Allen's third study of Emily Dickinson and her work presents and examines from a Buddhist point of view nearly 100 poems, demonstrating Dickinson's traumatic struggles between an ego-dominant "Emily Dickinson," formed by the social and cultural values of her family and community, and an ego-transcendent "ED," made aware of a higher reality through personal experience and an "active critical faculty." He says, Dickinson experienced *satori* (defined as a "sudden flash of enlightenment, when one awakens from the ego-illusion") and becomes a poet whose "career consists in being the witness who explains." According to Allen, "to be transcendent is to be an alien to traditional culture"; thus, Dickinson lived a dual life, creating her transcendental poems in private. He likens her attitude to Zen Buddhism, "which eschews scripture and doctrine, demanding verification by personal experience," and likens her "transcendentalist temperament" to that of Mahatma Gandhi who also transcended doctrine. Allen respects Dickinson's ability to think and speak for herself and considers her "heroic." Although he views past Dickinson studies as "a cottage industry" appealing to "hobbyists," he provides insightful close readings of the poems (including

linguistic notes and references to companion poems) in a clear, intelligent, conversational, and persuasive voice, accessible to anyone interested in this singular approach to Dickinson. Johnson numbers, a bibliography, and indexes are included. Readers can find reviews of Allen's earlier works (*Solitary Prowess and Accidental Buddhist*) in the fall 2005 and spring 2008 *EDIS Bulletins*.

**Bayley, Sally.**

*Home on the Horizon: America's Search for Space, from Emily Dickinson to Bob Dylan.* Oxford, England: Peter Lang, 2010. xii + 226 pp. Cloth, ISBN 1-906165-15-4, \$51.95.

Bayley's exploration of public and private spaces from the nineteenth-century to the present encompasses outdoor and indoor spaces and the ways that they are portrayed in a broad sampling of poetry, novels, short stories, journals, plays, art, and films. Thematically and chronologically arranged, this well researched and accessible book contains passages on how architecture nourishes the imagination; the meaning of home (its thresholds, hearths, doors, windows, bathrooms, basements, porches, lawns, and backyards), hotels, motels, modern suburban and retirement communities; and the significance of American frontiers and horizons. Beginning and ending with Emily Dickinson, referencing her life and work throughout the book, and occasionally juxtaposing her with unexpected others, Bayley draws from the works of Bradstreet, Thoreau, Hawthorne, Frederick Law Olmstead, Twain, James, Wharton, Cather, Frank Lloyd Wright, Ed-

The *Bulletin* welcomes notices of all Dickinson-related books, including those published outside the U.S.  
Send information to Barbara Kelly, 444 Washington Ave., Palo Alto, CA 94301, U.S.A.  
Email: [barbarakelly@psualum.com](mailto:barbarakelly@psualum.com)

## NEW PUBLICATIONS

ward Hopper, Zora Neale Hurston, Dorothy Parker, F. Scott Fitzgerald, Vladimir Nobokov, W. H. Auden, Tennessee Williams, Arthur Miller, Carson McCullers, Andrew Wyeth, J. D. Salinger, Ray Bradbury, William Gass, Sylvia Plath, John Updike, Cormac McCarthy, Bob Dylan, Marilyn Robinson, Joni Mitchell, Annie Dillard, and Jonathan Franzen among others. Yale professor, Langdon Hammer, says, “this richly suggestive lyric meditation on American space” is “not only about architecture and landscape, but about daydream and desire.” Produced with high quality paper, the book includes 19 color plates illustrating art, architecture, and film. Included are Johnson poem and letter numbers, notes, a bibliography, and an index.

**Elbert, Monica, and Marie Drews, eds. and introd.**

*Culinary Aesthetics and Practices in Nineteenth-Century American Literature.* New York: Palgrave Macmillan, 2009. viii + 267 pp. Cloth, ISBN 0-230-61628-8, \$80.00.

Fourteen contributors explore culinary aesthetics and practices presented in nineteenth-century American novels, short stories, poetry, advice manuals, letters, and journal writings, investigating how these culinary aesthetics and practices fit into a developing national identity. In an era of excess and abundance, cautionary voices urged frugality, moderation, vegetarianism, even fasting. Authors and topics discussed include Louisa May Alcott, Catherine Beecher, Kate Chopin, Emily Dickinson, Nathaniel Hawthorne, William Dean Howells, Henry James, Herman Melville, Catherine Owens, Gilded Age restaurants, food in nineteenth-century periodicals for children, and citi-

zenship and the national cuisine. In “‘This Foreshadowed Food’: Representations of Food and Hunger in Emily Dickinson’s American Gothic” (205-20), Elizabeth Andrews defines American Gothic as “a writing of excess where cultural limits and boundaries are transgressed.” She says, “Dickinson’s poetics of food – her descriptions of wild ingredients or abstinence – only emphasizes her transgressive and Gothic relationship to food.” Discussing J 439, 510, 546, 579, 773, 1036, 1292, 1377, and 1430, she suggests that Dickinson “engages with the cultural limits and boundaries of appetite because, rather than satisfaction, what Dickinson’s poetic persona craves is hunger itself.” Contributor information, works cited, and an index are included.

**Peel, Robin.**

*Emily Dickinson and the Hill of Science.* Madison, NJ: Fairleigh Dickinson UP, 2010. 435 pp. Cloth, ISBN 0-8386-4221-4, \$92.50.

In this well written substantive study, Peel argues, “Dickinson sedulously appropriated methodology and imagery from a range of scientific disciplines as part of a lifelong epistemological campaign. . . .” Science, whether from textbooks or the popular press, offered the poet ideas, metaphors, and a model of study (incorporating observation, logic, reason, analysis, and experimentation) that she “absorbed, assimilated, and adapted” to her “ceaseless questioning process so important and fundamental to her work.” Peel says, the fascicles are “condensed, concentrated notebooks of observation structured like a series of developing axioms” where the poet combines “the prosody of hymns with the strategies she had encountered in her science text books.” Dickinson’s

“Sic transit gloria mundi” (Fr2; J3) provides the title phrase “Hill of Science,” a well-known phrase used earlier by Abigail May Alcott and Anna Laetitia Barbauld, possibly derived from John Bunyan’s “hill of difficulty” in *The Pilgrim’s Progress*. Discussing or referencing more than 250 Dickinson poems, Peel organizes his book into eight chapters: “Poetry, Paleontology, and Geology”; “Climbing the Hill of Science”; “Women, Books, Schooling, and Science”; “Emily Dickinson and Geography”; “Seeing Differently: Astronomy, Optics, and the Slanted Lens”; “Dickinson and Darwin”; “Psychology and Pseudoscience”; and “Disruptive Science and Disruptive Poetry.” He concludes, “The sciences saturated Emily Dickinson’s world, and her writing absorbs and uses them to astonishing effect.” As Dickinson says, “Not ‘Revelation’ – ‘tis – that waits / But our unfinished eyes” (Fr500). Included are notes, works cited, and an index.

**VanZanten, Susan.**

*Mending a Tattered Faith: Devotions with Dickinson.* Eugene, OR: Wipf and Stock Publishers: Cascade Books, 2011. xxxi + 85 pp. Paper, ISBN 1-60899-510-3, \$15.00.

Part of a series entitled Art for Faith’s Sake, this handsome collection of 29 Dickinson poems, each accompanied by a meditative response, is intended not only to help readers enjoy the poems but also to encourage reflection on spiritual issues and facilitate “spiritual mending.” The book’s title is adapted from Dickinson’s “To mend each tattered Faith.” In her preface, VanZanten discusses Dickinson’s writing techniques, her biography, the nature of her “intense, but often troubled, relationship with God” in the context of nineteenth-century

# New Publications

religious thought, and the publication history of her poems. Writing from a Christian point of view, VanZanten is an intelligent and engaging guide, often explaining a poem's literary devices and its historical, biographical, and biblical influences. She encourages readers "to sit with a Dickinson poem for a while in silence, reflecting on the images and issues it raises, the memories or experiences it prompts, and the glimpses of truth that it unveils." Each meditation begins with a question the poem elicits; for example, "Have you ever prayed and not received an answer? How did you feel?"; "Have you ever lost your faith? Did you find it again?"; "What do you think a 'Scientist of Faith' is? Are you one? Was Dickinson?"; "How do you think about God now as opposed to how you thought about God when you were young?" VanZanten advises reflecting upon only one poem at each sitting. Franklin and Johnson numbers are included.

**Wolosky, Shira.**

*Poetry and Public Discourse in Nineteenth-Century America.* New York: Palgrave Macmillan, 2010. xii + 254 pp. Cloth, ISBN 0-230-10431-0, \$80.00.

Wolosky explores nineteenth-century American poetry's interplay with both traditional values and the challenging, often radical changes occurring within religion, culture, and the American economy during a dynamic century. She focuses on Emerson, Poe, Longfellow, Whitman, Melville, Dickinson, Lazarus, Santayana, Crane, and Dunbar among others, discussing also the American Revolution, the Bible, Puritanism, hymns, gender identity, rhetoric, modesty, sentimentalism, slavery, the Civil War, education, individualism, pluralism, Liberalism, Republicanism,

and the economy. In "Emily Dickinson and American Identity" (15-30), Wolosky says, "Dickinson's work reflects and enacts the cultural concerns and challenges of the world in which she lived." Her "texts are scenes of cultural crossroad, situated within and acting as an arena for the many profound transitions taking place around her." She defines Dickinson's central engagements as gender identity; religious concerns; her identity as a poet; and "an American identity consisting of economic, political, and cultural references and images." Discussing Dickinson poems on gender, love, self, and the Civil War, Wolosky says, "Dickinson's peculiar genius" is "to assemble but then open fissures and inconsistencies between elements, rather than reveal sudden or harmonious links between them." She writes "a poetry of disputation." Concluding her book, Wolosky states, "Whitman's thus remains the grandest and most daring attempt to at once negotiate and encompass, yet respect and retain the possibilities of diverse commitments and identities within a liberal and pluralist America." Johnson and Franklin numbers, notes, sources, and an index are provided.

## Book Notes

Now available in paperback editions:

Adams, Maureen B.  
*Shaggy Muses: The Dogs Who Inspired Virginia Woolf, Emily Dickinson, Elizabeth Barrett Browning, Edith Wharton, and Emily Brontë.* University of Chicago Press, \$16.00.

Charyn, Jerome.  
*The Secret Life of Emily Dickinson.* W. W. Norton, \$14.95.

Eberwein, Jane, ed.  
*Reading Emily Dickinson's Letters:*

*Critical Essays.* University of Massachusetts Press, \$26.95.

Gordon, Lyndall.  
*Lives Like Loaded Guns: Emily Dickinson and Her Family's Feuds.* Penguin, \$18.00.

Loving, Jerome.  
*Emily Dickinson: The Poet on the Second Story.* Cambridge University Press, \$31.99.

White, Fred. D.  
*Approaching Emily Dickinson: Critical Currents and Crosscurrents since 1960.* Camden House, \$24.95

## Journal Articles

Articles published in the *Emily Dickinson Journal* are available online at Project Muse.

Cody, David.  
"When one's soul's at a white heat": Dickinson and the 'Azarian School.'" *Emily Dickinson Journal* 19.1 (2010): 30-59.

Kirkby, Joan.  
"[W]e thought Darwin had thrown 'the Redeemer' away": Darwinizing with Emily Dickinson." *Emily Dickinson Journal* 19.1 (2010): 1-29.

Kohler, Michelle.  
"Dickinson and the Poetics of Revolution." *Emily Dickinson Journal* 19.2 (2010): 20-46.

Kreider, Kristen.  
"Scrap,' 'Flap,' 'Strip,' 'Stain,' 'Cut': The Material Poetics of Emily Dickinson's Later Manuscript Pages." *Emily Dickinson Journal* 19.2 (2010): 67-103.

Petrino, Elizabeth.  
"Allusion, Echo, and Literary Influence

# New Publications

in Emily Dickinson." *Emily Dickinson Journal* 19.1 (2010): 80-102.

Shackelford, Aaron.

"Dickinson's Animals and Anthropomorphism." *Emily Dickinson Journal* 19.2 (2010): 47-66.

Thomas, Shannon L.

"What News must think when pondering': Emily Dickinson, the *Springfield Daily Republican*, and the Poetics of Mass Communication." *Emily Dickinson Journal* 19.1 (2010): 60-79.

Shoptaw, John.

"Dickinson's Civil War Poetics: From the Enrollment Act to the Lincoln Assassination." *Emily Dickinson Journal* 19.2 (2010): 1-19.

---

## Book Reviews

**Morgan, Victoria.**

*Emily Dickinson and Hymn Culture: Tradition and Experience.* Burlington, VT: Ashgate, 2010. x + 236 pp. Cloth, ISBN 978-0-7546-6942-5, \$99.95.

*Reviewed by Emily Seelbinder*

That Emily Dickinson's work was in some way informed by her relation to hymn culture has been an axiom of Dickinson studies since the 1930s. Just how her work was so informed and to what extent, however, has been a matter of considerable disagreement. Much of the debate to date has focused on the influence, if any, of the work of Isaac Watts, whose hymns the Dickinson family certainly knew (three collections of Watts' hymns reside in the family library) and to whom Dickinson herself refers on several occasions. Victoria Morgan joins the discussion with a strong refutation of Martha Winburn England's declaration in the final chapter of *Hymns Unbid-*

*den* that Dickinson "learned from the Father of English hymnody how she would never write" (120).

"There is much in Watts that Dickinson could have taken seriously" (94), Morgan insists, including a number of hymns that express "the speaker's frustration at not being able to view God completely" or convey "the general feeling of resentment by Puritan Dissenters toward the Anglican Church and rituals that intervene between God and man and interrupt direct communication" (95). Morgan also posits a connection between Dickinson's lyrics and the hymns of Phoebe Hinsdale Brown and Eliza Lee Follen, "two women who represent the antebellum era of Dickinson's childhood, and whose publications were widely known during Dickinson's lifetime" (120). These hymnists, Morgan argues, "present an alternative to the dominant discourses that obfuscate female subjectivity and position a woman's relation to the divine in an inextricably hierarchical way" and thus "provide context for the mystical and the heterologous, non-linear and anti-hierarchical writing on spirituality evident in Dickinson's exaggeratedly hymnic poems from the Civil War era" (121).

Morgan's approach combines hymn theory, new historicism, dialogic analysis, feminist criticism, theology, and aspects of feminist spirituality. It is a heady mix that results at times in unnecessarily dense prose (such as the example above) and an unbalanced argument. One hundred fifty pages of the 218-page discussion are devoted to providing context for what the author promises will be a "detailed analysis of a selection of Dickinson's hymnic poems, focusing on her use of bee imagery, the image which most closely aligns itself with hymn culture in Dickinson's poetics" (vi-vii). Many of the poems

considered in the final chapters, however, are not demonstrably "hymnic," including "Fame is a bee –" and "These are the days when Birds come back –," and they resist connection to the contexts Morgan has so carefully provided.

Had Morgan devoted more attention to the work of other Dickinson scholars, she might have made a more convincing argument. Her research clearly included extensive use of both *An Emily Dickinson Encyclopedia*, edited by Jane Donahue Eberwein, and *The Emily Dickinson Handbook*, edited by Gudrun Grabher, Roland Hagenbüchle and Cristanne Miller. These excellent reference texts ought to have led Morgan to works that might have helped her frame her study more clearly. Yet Eberwein's *Strategies of Limitation* is never mentioned, even though Eberwein is quoted several times in the book – in one case wrongly, when she is given credit for part of an entry in the *Encyclopedia* that she certainly edited, but did not write (192). Elizabeth A. Petrino also shows up several times, mostly in citations from short articles. Her book, *Emily Dickinson and Her Contemporaries: Women's Verse in America, 1820-1885*, which might have provided a model for considering the hymns of Brown and Follen, is mentioned only once in a note (119) and does not appear in the bibliography.

It is especially unfortunate that Morgan did not come across Judy Jo Small's *Positive as Sound: Emily Dickinson's Rhyme* and Beth Maclay Doriani's *Emily Dickinson, Daughter of Prophecy*. These might have provided a broader understanding of Dickinson's use of meter and sound (essential in a consideration of hymns) and methods for applying feminist criticism and historical context in considering the poet's spirituality. Finally, by relying on R.

## New Publications

W. Franklin's Reading Edition, because "Franklin used the final fair copy of Dickinson's manuscript and also retains all original spelling and punctuation" (13n), and apparently not consulting either of the variorum editions of the poems, Morgan misses numerous opportunities to explore more deeply how Dickinson redefined and inhabited "hymnic space."

*Emily Seelbinder* is professor of English and chair of the Department of English, Drama, and Creative Writing at Queens University of Charlotte. Among the courses she teaches is one entitled, "Dickinson and her Descendants," which includes a study of Dickinson song settings.

**Murray, Aífe.**

*Maid as Muse: How Servants Changed Emily Dickinson's Life and Language.* Hanover and London: University Press of New England, 2010. 236 pp. Cloth, ISBN 978-158465-674-6. \$35.00.

*Reviewed by Connie Kirk*

Most writers work at home. The secret to working at home is the knowledge that it is not only a comfortable place to work, but it is also not as solitary or lonely a place as many people think. There is a rhythm, a pulse, and a swing to each home and its occupants. The comings and goings of people; the building's own sounds, sights, and smells; the action in the neighborhood; even the birds in nearby trees run in familiar and comforting cycles day to night, season to season. Writers who spend hours working quietly in the domestic sphere know this intimate world and depend on it to serve them and their work well. Writers know they are not so much alone as they are buoyed by the warmth and familiarity of home that help the words come

into being and play on the page. Emily Dickinson knew this, too.

Aífe Murray's long-awaited book addresses an important aspect of Emily Dickinson's home life and place of work. It asserts that the domestic workers taking care of the Homestead, the Evergreens, and the Dickinson property not only contributed to the poet's ability to write as much and as comfortably as she did, but they also affected her worldview, the content of her poems, and the language she used in those poems. Murray also argues that Irish domestic workers influenced her funeral more than by serving as pall bearers of her coffin – as many know – but also that the service itself in its details actually bore much in common in its details with an Irish wake.

Seven chapters in the volume are bookended by an introduction and afterword titled "Walking Backward to Something You Know Is There" and "The Broadest Words Are So Narrow," respectively. Chapters include, "Warm and Wild and Mighty"; "The 1850 Housework Compromise"; "Turning with Ferocity to a Place She Loved"; "Of Pictures, the Discloser –"; "Emily Dickinson's Irish Wake"; "She Kept Them in my Trunk"; and "There are Things / We Live Among 'and to see them / Is to know ourselves.'" Back matter includes acknowledgments; two appendices – "Emily Dickinson Loaf Giver" by Josephine Pollitt Pohl and "Family Charts"; a chronology; notes; bibliography; illustration credits; and index.

Murray is a poet and a scholar, and sometimes scholarly assertions in this book are flavored with the imagination of a poet. Some readers may enjoy this about the book since it makes it an enjoyable read, but others may

find some assumptions distracting to the important scholarly information the volume offers. For example, Murray describes the physical state of Dickinson's room when maid-of-all-work, Margaret Maher, cleaned it each morning – books, papers, pens strewn about in disarray. Unless that is documented by an eyewitness account, while not too far-fetched to imagine, it ought not be accepted as fact. Did Maher actually clean the room every day, and if so, was it in the morning? Might Dickinson have hidden away her writing materials when she finished using them, or might she have had them organized in a distinct way all her own that did not require tidying? Might she have had an agreement with Maher that the maid was not to touch her writing supplies at all?

This is a small matter, however, compared to the amount of scholarship the book contains. Years of careful research have gone into uncovering more about not only Irish workers such as Margaret Maher and Thomas Kelley but also African Americans, Native Americans, and others employed in and around the Homestead and living and working in Amherst. Family trees, journals, and public documents bring those people previously unwritten about, or barely written about, alive in these pages. This is an important book, not just for Dickinson studies but also for understanding nineteenth-century American life and culture as well as the dynamic and multifaceted stories of a nation's immigrants and native peoples. The book is also valuable in the way it examines some of the less obvious or tangible factors that shape a writer's creative process.

*Connie Ann Kirk* is the author of *Emily Dickinson: A Biography* (Greenwood, 2004).

## EDIS Annual Meeting

### GREAT DEBATES July 29-31, 2011

Great Debates is the theme for the Emily Dickinson International Society Annual Meeting to be held July 28-31, 2011 on the campus of Amherst College. The meeting will feature panel discussions on some of the most intriguing questions about Dickinson's life and work. The Emily Dickinson Museum is teaming up with EDIS to organize and co-sponsor the Annual Meeting.

Four panels of Dickinson scholars, readers and critics will debate "What Makes a Dickinson Poem Dickinsonian," "What Do Dickinson's Dashes Signify," "Who is 'The Master' in Dickinson's letters or is that the Best Question?" and "Why Didn't Dickinson Publish?" The debates promise EDIS members and Dickinson enthusiasts a lively exchange on timeless questions.

Holland Cotter, winner of the 2009 Pulitzer Prize for criticism and art critic for *The New York Times*, will present the meeting's keynote address on Friday evening. A longtime reader of the poet's work, Cotter recently wrote that Emily Dickinson is enjoying "a star turn in culture." Cotter's address will be entitled, "Taking Emily Dickinson Personally."



New York Times Art Critic, Holland Cotter, will present the keynote address.

The Annual Meeting offers EDIS members, Friends of the Dickinson Museum and Dickinson readers from around the world three days in the poet's home town to immerse themselves in conversation about the poet. In addition to the four panel discussions, the Annual Meeting features the following highlights:

#### FRIDAY:

• **View From the Statehouse:** Massachusetts State Senator Stanley Rosenberg calls the meeting to order and reflects on debate and politics in Emily Dickinson's Amherst.

Rosenberg holds the legislative seat once occupied by the poet's father, Edward Dickinson.

• **Emily Dickinson and Controversy:** EDIS Vice-President Jed Depman (Oberlin College) opens the meeting with his talk, "Her Character a Tonic, Her Future a Dispute: Emily Dickinson and Controversy."

• **Affinity Sessions:** K-12 teachers, graduate students, young scholars, artists & musicians, and EDIS members interested in starting local chapters share ideas in special interest sessions

• **Cocktail Party & Banquet:** EDIS members and Friends of

the Dickinson Museum gather for conversation and community.

#### SATURDAY:

• **"Master Classes":** Provocative and celebrated teachers of Dickinson's work take Annual Meeting participants back to class for engaging discussions of selected Dickinson poems.

• **EDIS Members Meeting:** The EDIS Board announces details of the Society's upcoming gatherings in Cleveland and Washington, D.C. and solicits ideas from the membership.

• **Film & Talk-back:** Screenwriter Susan Snively presents and discusses the new documentary *Seeing New Englandly* – a film about Dickinson's unique New England perspective.

#### SUNDAY:

• **Research Circle:** EDIS members gather in an informal exchange of works-in-progress and future Dickinson projects.

• **What Did We Learn?:** Daniel Manheim, editor of the *EDIS Bulletin*, talks with a panel of EDIS members about what new ideas emerged from the Annual Meeting.

#### All Weekend:

• Tours of the Emily Dickinson Museum

• Displays at the Jones Library

• Exhibits at Amherst College Archives and Special Collections

• Bookstore special events and author signings



# MEMBERS' NEWS

**Registration:** Registration for the Annual Meeting is \$110 for current EDIS members and Friends of the Emily Dickinson Museum, \$150 for non-members, and \$60 for students (proof current of college or university status is required). Deadline for registration is July 15, 2011.

**Meals:** The conference fee covers morning coffee, afternoon refreshments, one box lunch and a cocktail reception. The Friday evening banquet is an additional \$30 per person.

**Lodging:** Participants may choose from among three hotels located two-miles from Amherst College: the Marriott Hotel [(413) 256-5454]; Holiday Inn Express [(413) 582-0002]; and Howard Johnson [(413) 586-0114]. A shuttle bus will transport participants to and from the meeting. Rates are \$109-\$124 per night for the Howard Johnson, \$119-\$154 for the Marriott Courtyard and \$170 for the Holiday Inn. A block of rooms at the Howard Johnson and Marriott Courtyard will be held until June 28, 2011. Please note, rooms at the Holiday Inn are available on a first come-first served basis. A limited number of single and double rooms are available in Garman House, an Amherst College dormitory, for a daily rate of \$30 per

person, on a first come-first served basis. Linens provided. Not air-conditioned. E-mail [info@emilydickinsonmuseum.org](mailto:info@emilydickinsonmuseum.org) for reservations.

For a list of other area accommodations, including bed and breakfasts, consult the Amherst Chamber of Commerce website at <http://www.amherstarea.com/index.cfm> or call the chamber at (413) 253-0700.

## Upon Arrival at the Annual Meeting

EDIS Annual Meeting participants may pick up registration materials at the Amherst College Alumni House 99 Churchill Street, Amherst, Massachusetts. Early Bird registration will begin Thursday, July 28 from 4-6 p.m. Registration will re-open Friday, July 29 at 8:00 a.m. The meeting will begin at 9:30. Free parking is available at the Alumni House parking lot.

## Directions and Transportation to Amherst

Directions to Amherst College are available at <https://www.amherst.edu/aboutamherst/visiting>.

Bradley International (BDL) in Hartford, Connecticut is the near-

est airport. Amtrak has stops in Amherst and Springfield, Massachusetts. Buses from any direction that stop in Springfield provide connections to Amherst. Shuttle service to Amherst from the airport, train and bus station is available through Valley Transporter at (800) 872-8752.

## Information & Updates

For updates on the EDIS 2011 Annual Meeting including the meeting schedule, speakers and special events and changes to the program, please include your email on the registration form.

For questions about the conference, contact EDIS President Martha Ackmann, conference co-director at (413) 538-2564 or [mackmann@mtholyoke.edu](mailto:mackmann@mtholyoke.edu)

## Join EDIS

For information about joining the Emily Dickinson International Society, contact the Johns Hopkins University Press at (800) 548-1784 or check out the EDIS website at <http://www.emilydickinsoninternational-society.org>

Follow us on Twitter and Facebook.

A registration form for the Annual Meeting, as well as a membership form for the Emily Dickinson International Society, can be found on page 29 of the *Bulletin*.

More information about membership in the Emily Dickinson International Society, including an on-line membership form, can be found on the Johns Hopkins University Press website, at [https://associations.press.jhu.edu/cgi-bin/edis/edis\\_membership.cgi](https://associations.press.jhu.edu/cgi-bin/edis/edis_membership.cgi)

## Meet the New Members of the EDIS Board

The Nominations Committee is pleased to announce that Barbara Mossberg was elected as Member-at-Large for the term 2010-2013. Mossberg joins three other new members chosen by the Board of Directors in elections conducted last fall: Antoine Cazé, Alexandra Socarides, and Hiroko Uno.



**BARBARA MOSSBERG:** A longtime Dickinson scholar and founding member of the EDIS board, Mossberg is pleased to rejoin the board in the role of Member-at-Large. She is well-known to the international Dickinson community as the author of *Emily Dickinson: When a Writer is a Daughter* (1982) and a Senior Fulbright Distinguished Lecturer.

Currently, Mossberg is Director and Professor of Integrated Studies at California State University, Monterey Bay as well as Poet in Residence for the city of Pacific Grove, CA, and the host of a commercial radio program promoting poetry in civic culture ([www.krxa540.com](http://www.krxa540.com)). Mossberg has brought Dickinson to the public through lectures, dramatic readings, and productions of her own scholarly plays on Dickinson and has done so around the world.

She is at work on a new book on the power of “nobody” to change the world in civil and human rights, war and peace, and the environment. Mossberg looks forward to representing the diverse community of EDIS members and to using the

momentum of the public arts movement not only to increase EDIS membership, but also to promote appreciation of Dickinson’s literary achievement and relevance to major contemporary issues.



**ANTOINE CAZÉ:** An American poetry specialist, Cazé is Professor of American Literature in the Department of English and American Studies at the Université Paris Diderot – Paris 7, after fifteen years of teaching at the Université d’Orléans.

In addition to his Ph.D. dissertation on Dickinson – entitled *Passages of the Divine in Emily Dickinson’s Poetry* – Cazé has published eight articles on her poetry in various journals. In 1996, he edited a monographic volume on Dickinson for the annual magazine *Profils Américains*: the first collection of critical articles on Dickinson published in France.

Currently, he is editing a second volume of articles in French, *Tombeau pour Emily Dickinson*. To promote the study of Dickinson in France, Cazé also has set up a French chapter of EDIS, which he hopes will encourage Ph.D. candidates and younger scholars to write on Dickinson and her poetry.

## New Board Members, cont.



**ALEXANDRA SOCARIDES:** Socarides is Assistant Professor of English at the University of Missouri.

Her book manuscript, entitled *Dickinson Unbound: Poetic Practice and Material Culture* and currently under review, follows Dickinson through the five main stages of her career, immersing its reader in the details of the poet's specific compositional practices and the literal material context of each practice: copying poems onto folded sheets of stationery; inserting and embedding poems into correspondence; sewing sheets together to make fascicles; scattering loose sheets; and copying lines on often torn and discarded pieces of household paper.

Socarides has been EDIS's liaison to the MLA for the last two years. As a member of the board, she hopes to represent the critical interests of new and

emerging Dickinson scholars and to contribute to the Society's work to forge connections between literary and other scholars and between academic and nonacademic readers of and writers on the poet.



**HIROKO UNO:** The author of *Emily Dickinson Visits Boston* (1990) and *Emily Dickinson's Marble Disc: A Poetics of Renunciation and Science* (2002) as well as many articles, Uno is Professor of American Literature at Kobe College in Japan.

Her translating work includes *Thomas H. Johnson's Emily Dickinson: An Interpretive Biography* (with Toshikazu Niikura), *Emily Dickinson: Profile of the Poet and Cook* (with Masako Takeda), and Jane D. Eberwein's edited volume, *An Emily Dickinson Encyclopedia*.

Uno has been active in both EDIS and the Emily Dickinson Society of Japan for 25 years. She completed a five-year term as President of Japan's Dickinson Society in March. EDIS members will especially remember Uno's excellent organization of the Society's Sixth International Conference, "Emily Dickinson in Japan: Like Fabrics of the East," held in Kyoto

in 2007.

Since the fall of 2007 she has served on the EDIS Membership Committee. As an EDIS board member, Uno will continue to work to encourage other Asian scholars to join the Society.

Nancy L. Pridgen, *Series Editor*

## Chapter News

Interest in beginning local Emily Dickinson International Society chapter groups continues to grow. I have been in touch with EDIS members in France, China, and New Delhi who have expressed an interest in starting local chapter groups. Fans of Dickinson's poetry literally cover the globe, and they are hungry for a venue in which to pursue their interest in this intriguing poet.

I have received reports from two highly active EDIS chapter groups. Ellen Beinhorn reports from Beaufort County, South Carolina,

The Beaufort County Chapter is thriving. At the February meeting the theme was "Emily and Music." We each chose a poem by Dickinson, read it, and then created a tune for it. We were amazed at the musicality of the poems and our ability to transfer them to our own simple melodies. In April we plan to meet with garden club members and local nursery experts to discuss "Emily's Flowers."

Lois Kackley sends the following report about her Amherst, Massachusetts, group:

The Amherst chapter of EDIS is growing. The new regular dues-paying members for 2011 that I know about (in Amherst) – assuming some people have not quietly joined or renewed without my knowing about it – are four. Renewing members are five. As EDIS Amherst Poetry Conversations approaches our two-year anniversary in May,

I am most encouraged by the fact that there are consistent strong numbers in attendance: between seven and twelve. Since we meet bi-monthly to accommodate daytime and evening schedules, I consider this a positive turnout. I am grateful to Martha Nell Smith for including Poetry Conversations in the EDIS Facebook events listings.

Also, we are honored that EDIS President Martha Ackmann has requested EDIS in Amherst play a significant part in the hospitality activities for the Annual Meeting in the poet's hometown, July 29-31. As a matter of ongoing self-improvement as facilitator, I am currently developing a stated "guidelines" for roundtable-discussion leadership. If anyone would like to meet with me for an hour or so during the Annual Meeting to polish this off, please contact me.

Finally, I (Nancy Pridgen) am reporting on my upcoming annual "Emily Dickinson in the Hill Country" weekend.

I am preparing for the "Third Annual Emily Dickinson in the Hill Country: 'A Small Italic Seed: A Blossom in the Brain': Thinking with Emily Dickinson," which will take place April 15-17 at U Bar U Ranch outside of Kerrville, Texas. We will examine the thinking behind her "definition poems." We will also explore her biography, focusing on her education, which

shaped her thought processes. We will consider what part her knowledge of philosophy played in her writing. Finally, we will look at how her vast reading – from periodicals to Shakespeare – influenced her poems.

Saturday afternoon will be devoted to a series of activities, which I call "Do Your Own Emily." Participants can choose to write poems, illustrate poems – either Dickinson's or their own – decorate and collect autographs of other participants on tee shirts, paint a rock to put in the center of the U Bar U labyrinth, or browse books and articles about Dickinson. The weekend will close with walking the labyrinth and reading some of Dickinson's spiritual poems.

If you are thinking of starting a chapter group in your area, I have prepared a list of steps to follow in beginning a group and a list of activities for chapter group meetings. These will soon be available on the EDIS website.

Meanwhile, I will be glad to send the documents to you and/or answer any questions you may have. Email Nancy Pridgen possibility@satx.rr.com. Remember, too, that the EDIS Board has voted to provide the opportunity to apply for a stipend of up to \$250 to defray expenses for putting on a local Dickinson event. They will also donate to local chapter groups a copy of the *Emily Dickinson Journal* and the *EDIS Bulletin*. Let this be the year you start your own Emily Dickinson chapter or annual event!

## Great Debates: Emily Dickinson International Society Annual Meeting, July 29-31, 2011, Registration Form

Name, title & affiliation \_\_\_\_\_  
Mailing Address \_\_\_\_\_  
Telephone (home) \_\_\_\_\_ (office) \_\_\_\_\_ (fax) \_\_\_\_\_  
E-mail \_\_\_\_\_

Registration Fee (Deadline June 15)    Current EDIS Member or Friend of the Emily Dickinson Museum    \$110  
Non-Member Registration Fee    \$150  
Student (Proof of college ID required)    \$60  
Friday Banquet \$30 per person    \_\_\_\_\_ Number of Banquet Tickets

Payment: Registration Fee \_\_\_\_\_    Total for Banquet Tickets \_\_\_\_\_    Total Enclosed \_\_\_\_\_

Checks (payable to EDIS) must be made in U.S. dollars and drawn in a U.S. bank. Do not send cash. Please indicate credit card information below.

Credit Card:    Master Card    VISA  
Account Number \_\_\_\_\_    Expiration Month \_\_\_\_\_    Expiration Year \_\_\_\_\_

Mail to: EDIS, c/o Johns Hopkins University Press, P.O. Box 19966, Baltimore, MD 21211-0966. Payment must be made by July 15, 2011. No refunds will be made after July 15, 2011.

### EDIS Membership Form

Membership in the Emily Dickinson International Society (EDIS) enables you to participate in the Society's meetings and conferences, to receive both of the Society's publications (the *Bulletin* and the *Emily Dickinson Journal*), and to help foster the goals of the Society.

Name, title & affiliation \_\_\_\_\_  
Mailing address \_\_\_\_\_  
Telephone (home) \_\_\_\_\_ (office) \_\_\_\_\_ (fax) \_\_\_\_\_  
Email \_\_\_\_\_

Please check if this is:     new address    membership renewal

#### Annual Membership Category:

Sustaining Member     \$200.00    Institutional Member     \$115.00  
Contributing Member     \$100.00    NEW: Joint EDIS/Dickinson Museum     \$100.00  
Regular Member  \$50.00    Student Member     \$30.00

(All of the above Members receive both the *Emily Dickinson Journal* and the *Bulletin*)

Associate Member     \$20.00 (*Bulletin* only)

I have included an additional tax-deductible contribution of \$ \_\_\_\_\_ to support the Society's programs.

#### Gift Memberships

Name, title & affiliation \_\_\_\_\_  
Mailing address \_\_\_\_\_  
Telephone (home) \_\_\_\_\_ (office) \_\_\_\_\_ (fax) \_\_\_\_\_  
Email \_\_\_\_\_

Use additional page for further gift memberships.

Please make check or money order payable, in U.S. dollars, to EDIS, Inc., and send to:  
EDIS; c/o Johns Hopkins University Press; P.O. Box 19966; Baltimore, MD 21211-0966

[www.emilydickinsoninternationalsociety.org](http://www.emilydickinsoninternationalsociety.org)

# Puzzle

"The Riddle we can guess / We speedily despise"

by George Mamunes

1	X2	I3	S4	D	5	N	6	T7	K8	N9	H10	L11	V	12	R13	S14	C15	X	16	U	17	F18	W19	S
	20	P	21	X22	N23	S24	Y25	A26	R	27	D28	W29	A	30	Q31	J32	T33	A34	H35	D	36	P37	B	
38	L39	K40	F41	C42	W43	B44	R45	J46	E47	I48	G	49	D50	F51	E	52	E53	V54	K55	F56	G57	T58	W59	U
60	A	61	S62	Y63	D	64	K65	J66	C67	R	68	G69	S70	I71	K72	U73	C74	Q	75	A76	S	77	R78	P
79	S80	D81	M	82	R83	E84	G85	T86	J87	B88	X89	M	90	A91	F92	G93	D	94	X95	M96	U97	D98	I	
99	L100	V	101	A102	G103	S104	E105	Q	106	H107	A108	R109	U	110	H111	A112	X	113	X114	O115	O	116	Y117	O
118	U119	L120	F121	I122	S	123	T124	H125	O126	N127	Q	128	O129	L	130	E131	R132	B133	U134	C135	G136	S	137	A
138	K139	B	140	N141	O	142	K143	T144	Y145	N	146	G147	M148	O149	J150	I151	D152	A153	B154	F				

Enter your answers on the dashes. Transfer the letters to the grid's correspondingly numbered squares. The completed pattern will show a passage from one of Emily Dickinson's letters. (NOTE: This isn't an acrostic – the first letters of answers DO NOT spell out author & title.)

A. Recipient of a letter containing the above quote. (3 wds.)

101    137    75    107    33    60    152    111    90    29    25

B. "Our little \_\_\_\_\_ sings."

139    37    132    43    153    87

C. ED's "best friend," perhaps.

134    66    14    73    41

D. A person featured in the quote above. (2 wds.)

49    97    4    151    80    27    35    63    93

E. "She doth Her Purple Work."

52    46    104    130    83    51

F. \_\_\_\_\_ Holyoke.

40    91    50    154    55

G. "Is it too late to \_\_\_\_\_, Dear?" (2 wds.)

84    92    56    146    68    48    135    102

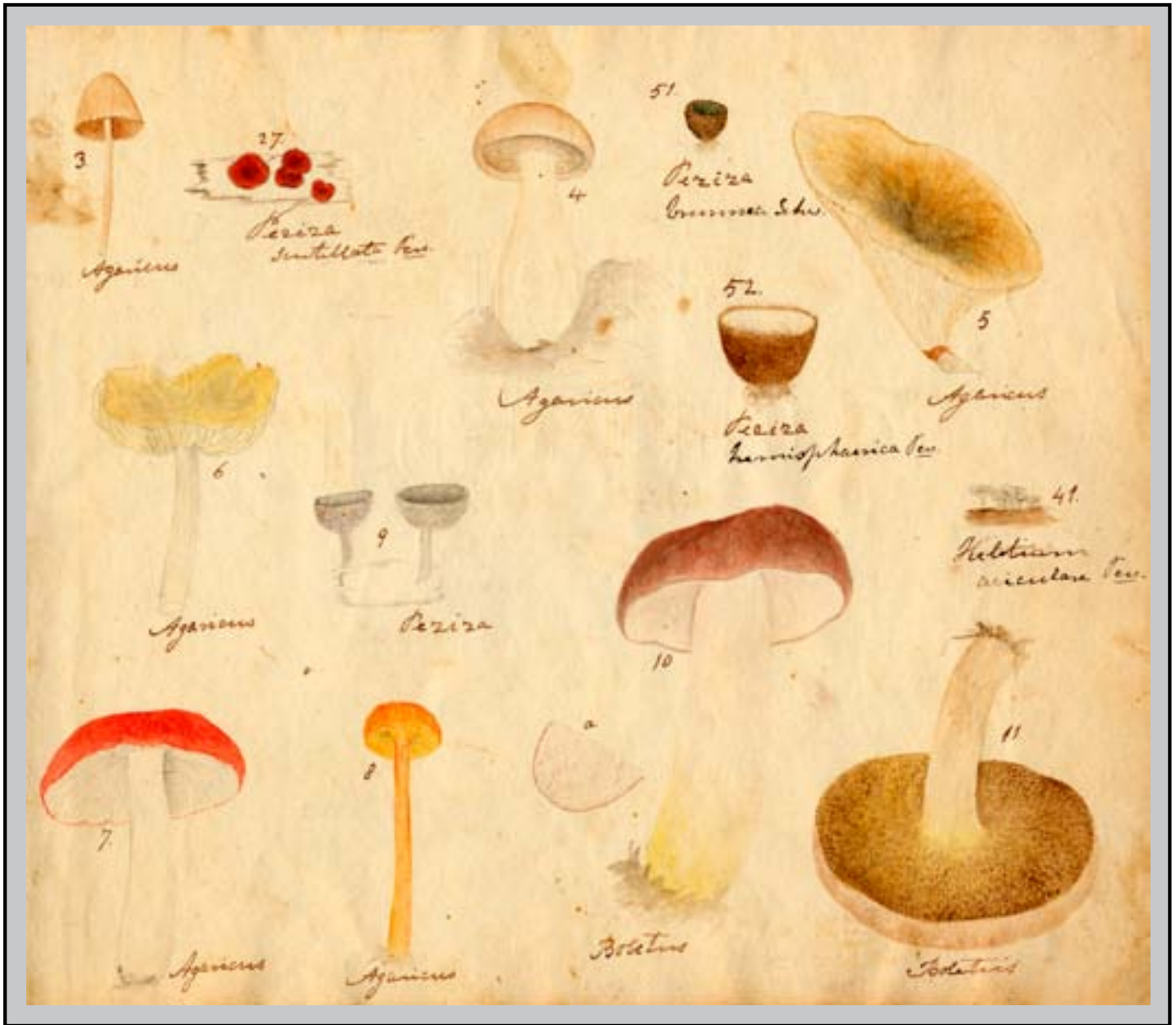
H. ED's "supple Suitor."

106    124    110    9    34

I. ED's niece.

70    121    98    47    2    150

- J. "One \_\_\_\_\_ to me - so signal."  
 149    65    31    86    45
- K. "His \_\_\_\_\_ in the Pool."  
 39    138    64    71    7    142    54
- L. Branwell's sister.  
 119    99    38    10    129
- M. Emily Fowler ditched Francis March for this fellow.  
 95    147    81    89
- N. "The \_\_\_\_\_ Poets did not tell."  
 140    5    22    8    145    126
- O. ED seemed to hide from the \_\_\_\_\_ of the outside world.  
 141    125    148    128    117    115
- P. Margaret \_\_\_\_\_.  
 36    20    17    78    120
- Q. ED's "blonde Assassin."  
 74    105    114    127    30
- R. Emily Dickinson, poet and \_\_\_\_\_.  
 12    44    82    26    108    77    131    67
- S. ED claimed this in a letter to Samuel Bowles. (2 wds.)  
 61    13    103    122    3    19    69    79    23    136    76
- T. Higginson found ED's poems to be quite \_\_\_\_\_.  
 85    143    57    32    6    123
- U. Winter is "\_\_\_\_\_ with asperity but welcome when it goes."  
 133    59    118    16    96    72    109
- V. ED's \_\_\_\_\_ treatment in Boston.  
 11    100    53
- W. At age fourteen ED boasted of her "golden" \_\_\_\_\_.  
 28    18    58    42
- X. Under ongoing urging to profess Christ, ED almost \_\_\_\_\_.  
 1    94    21    113    15    88    112
- Y. ED: "To be worthy of what we \_\_\_\_\_ is the supreme Aim."  
 144    62    116    24



Follow us on [facebook](#).

"Emily Dickinson International Society (EDIS)"

[www.emilydickinsoninternationalsociety.org](http://www.emilydickinsoninternationalsociety.org)