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

A Likeness of Emily?
The Investigation of a Questioned Photograph

By Joe Nickell

Since 1961 a controversy has flared from time to time over the "other" photograph of Emily Dickinson. Whereas history had seemed to bequeath only a single photograph of the poet—a daguerreotype of her at about seventeen years of age[1]—a newly discovered portrait was now claimed to depict her at about age twenty-nine. Many were persuaded it was indeed she, and it was even reproduced as a frontispiece to volume two of Richard B. Sewall's *Life of Emily Dickinson*, although the caption left open the question of its authenticity.[2]

At left, the only acknowleged photograph of Emily Dickinson, taken in Amherst about 1847. At right, a carte de visite labeled "Emily Dickenson 1860." But is it of our Emily?

In contrast to the one-of-a-kind, mirror-imaged daguerreotype, the discovered photo was a paper print made from a glass negative and pasted onto a small mount. The size gave such photographs the name *cartes de visite*, but they were used less as visiting cards than as collectibles mounted in special albums.[3]

On the back of the carte de visite in question was written "Emily Dickenson [*sic*] 1860." It had been purchased by bibliophile Herman Abromson from the 1961 mimeographed catalog of a Greenwich Village bookseller named Samuel Loveman. Unfortunately, Loveman—who died in 1976—had a dubious reputation. Many scholars and book dealers who had known him called him "a fraud and a forger" and avowed "his word was not to be trusted."[4]

William Bond, director of the Houghton Library at Harvard, stated: "In addition to perfectly legitimate rare books and manuscripts, some of the things [Loveman sold] were certainly fraudulent. I remember in particular a number of books said to have come from Herman Melville's library with his annotations, in which the annotations were certainly forged."[5]

Charles Hamilton, in his *Great Forgers and Famous Fakes,* says that Loveman "dabbled in forgery,"obtaining a supply of bookplates from the late Hart Crane (who Loveman claimed had been his homosexual lover) and pasting them in books that Crane would have been likely to own. Hamilton adds that "nearly every catalogue that Loveman issued was filled with fabulous 'bargains'—books signed by Melville, Mark Twain or Hawthorne—a whole galaxy of great authors, all priced at ten to twenty-five dollars each. The signatures were in pencil and were not, of course, genuine; but it was exciting to study his catalogue and pretend that such bargains really existed."[6]

As it happens, the notation on the "Dickenson" carte de visite is in pencil; worse, it is in the distinctive, palsied, backhand script of Samuel Loveman.[7] It was recognized as such by several of Loveman's acquaintances who were queried by mystery writer Jane Langton. She conducted extensive research on the photo—which she generously shared with the present writer—as background for her suspense novel *Emily Dickinson Is Dead.*[8]

Loveman, however, had pretended the signature was genuine. His catalog list-

ing, alternately referring to the picture as a "daguerreotype" and as a "crad [*sic*] de Visite," describes the notation as if it had been on the carte when Loveman acquired it.[9] Observing that the last three digits of the 1860 date appear to have been erased from the mimeograph original, Langton wrote: "It looked very fishy. Why did Loveman seem to pretend that someone else had written the inscription on the back? Why had he scrubbed out three digits from the date?" Again she wondered, "Had Loveman changed his mind about the date?"[10]

According to some of Loveman's acquaintances, his only known basis for identifying the portrait as Dickinson's was that he thought it resembled her and that it "had such a sensitive quality."[11] A bookseller portrayed Loveman as one who eschewed reference books and used his own impressions as the basis for his catalog claims.[12]

Unlike a daguerreotype recently identified as the poet's mother, Emily Norcross Dickinson, which was discovered among Norcross family photos,[13] the questioned photograph has no provenance whatsoever. Cartes de visite were typically sold in batches of a dozen or more,[14] yet not one copy appeared in the poet's effects at her death. Neither did family members have a copy, and they had to resort to doctoring copies of the known daguerreotype in an attempt to produce a more suitable, mature likeness for publication purposes.[15]

Indeed, in 1862 when Thomas Wentworth Higginson wrote to Dickinson asking for a photograph, she replied: "Could you believe me—without? I had no portrait, now, but am small, like the Wren, and my Hair is bold, like the Chestnut Bur—and my eyes, like the Sherry in the Glass, that the Guest leaves—Would this do just as well?" She added, "It often alarms Father—He says Death might occur, and he has Molds of all the rest—but has no Mold of me...(L268).

Whether or not Emily's self-description is compatible with the carte de visite may be debated, as may other details. For example, as Richard Sewall stated in 1973, "So far no technical reasons have been raised against its authenticity—except perhaps the fact that she's wearing earrings....'It doesn't seem like Emily Dickinson to be wearing earrings,' say some. But others say, 'Why shouldn't she have worn earrings?'"[16] But, unlike the daguerreotype of her mother, which depicts her wearing a distinctive dove-and-flower brooch that was later found among the poet's effects,[17] the jewelry worn by the person in the carte has no known connection with Emily Dickinson. The matching earrings and brooch are not among the family possessions at the Houghton Library at Harvard.[18]

If Emily Dickinson had had a carte de visite picture taken in 1860, it probably would have been done by the local Amherst photographer, J.L. Lovell, who bought out an earlier photographer in 1856.[19] Apparently Lovell was the sole photographer in Amherst at the time. His cartes, however, invariably have his imprint on the verso, whereas the "Emily Dickenson" carte bears no photographer's identification. Besides, had Lovell taken such a photograph, Mabel Loomis Todd would surely have discovered the fact. She needed such a picture when she prepared Emily's letters for publication in 1893, and Lovell (who lived to 1903) was a close friend of hers.[20]

Although the lack of provenance and other historical evidence weigh heavily against the photograph's authenticity, ultimately the matter must be settled on the basis of the likeness itself. As one writer observed, "There really was a resemblance between the woman in the picture and the 17-year-old Emily Dickinson." That, however, simply invites the response that of course there is a resemblance or the equation would not have been made. Mere resemblances between people do not constitute proof of identity.

False photographic attributions are rife. As Michael J. Deas states in his scholarly book *The Portraits and Daguerreotypes of Edgar Allan Poe*: "Spurious portraits of historical figures are not uncommon, yet the number of such portraits said to represent Edgar Allan Poe is staggering. Scores of fictitious Poe portraits are scattered in public and private collections throughout the United States; Washington's National Portrait Gallery alone has in its files references to at least twenty-five such likenesses, and the number increases almost yearly. Approximately half of these works are posthumously produced, heavily altered derivatives based on established life portraits..., while others are merely paintings or photographs of anonymous subjects erroneously identified as Poe."[21]

Similarly, early in her research Jane Langton received this cautionary response from John Lancaster, curator of Special Collections at Amherst College Library: "You should know that we receive several inquiries every year asking us to pass judgment on pictures alleged to be of Emily Dickinson....I have never seen one with any sort of useful provenance (including Abromson's), and visual comparisons are notoriously uncertain."[22] Likewise, William F. Stapp, curator of photography of the Smithsonian's National Portrait Gallery, responded: "It is difficult to reconcile the rather sensuous beauty of the woman in Mr. Abromson's carte de visite to the young woman depicted in the one authentic daguerreotype of Emily Dickinson. The piece, moreover, not only has no provenance, but it appears to be unique and completely undocumented. I have learned to be very suspicious of pieces like this, which essentially cannot be authenticated, and since it passed through the hands of a questionable dealer, there is an even greater likelihood that it is spurious."[23]

Langton's research led her to query several doctors who "differed on whether or not these two women are the same person."[24] Also, superimposition of photographic transparencies by Tufts University medical photographer Kay Smathers showed some similarities in features but a marked difference in the breadth of the face.[25]

In my own investigation, I felt that the previous opinions offered in the case tended to be simply impressionistic responses to the carte portrait or represented well-meaning but inexperienced attempts at facial-feature analysis. Therefore, I resolved to enlist the services of a nationally recognized forensic anthropologist, Emily Craig, who readily agreed to assist in this important historical case.

Ms Craig is on the staff of the Forensic

Anthropology Center at the University of Tennessee, Knoxville. A medical illustrator as well as an anthropologist, she was featured on the CBS television series *48 Hours* in a May 13, 1992, program titled "Hard Evidence." There she demonstrated the technique of facial reconstruction on the skull of a murder victim whose body was discovered in an advanced state of decomposition. Most recently, she was on the forensic team that identified charred bodies in the wake of the Branch Davidian sect tragedy near Waco, Texas.

Using photographic slides prepared from the two photographs, Ms. Craig then used an established forensic procedure that involved projecting the "known" image (the daguerreotype) onto a sheet of white paper and tracing the outlines of the features, then using another projector to superimpose the "questioned" image (the carte de visite) onto the first, adjusting the latter to achieve a best fit, and then tracing its features. The projected images and the tracings were then compared and analyzed. The resulting file was designated "case 93-17."

While a few similarities were observed (e.g., the vertical distance between the irises and the root of the nose in the two photos, corresponding to the skull's eye orbits and the anterior nasal spine), there were significant differences. These included a cleft chin in the portrait of Emily Dickinson that is absent from the individual in the carte photograph. This is a genetically determined feature that does not disappear with maturity.[26]

Other differences were the midphiltrum distance (between the root of the nose and the upper lip) and the distance between the chin point and (a) the root of the nose, (b) the center of the right iris, and (c) the chin-lip fold. (In the latter case, explains Ms. Craig, "this distance variation can appear to be corrected with head tilt, but then the simultaneous superimposition of the eyes and the anterior nasal spine is eliminated.") In addition, the root of the nose and the corresponding anterior nasal spine fail to lie in the same vertical plane in the two portraits. There are additional differences in the soft-tissue contours, hair lines, and eyebrows, although they "may or may not be a direct result of anatomical variations in the underlying structure."[27]

Noting that bones of the face are fully developed between ages fourteen and sixteen, then (given the approximate age of Emily Dickinson when the daguerreotype was made) "there would not be any measurable modification in the bony structure of the face until advanced aging processes were evident." Therefore, the differences in the location of the features between the two photographs "cannot be the result of age changes," Ms Craig noted, stating in conclusion: "There is the possibility that a skull and face of one individual can fit all the facial features of another individual, and therefore superimposition is considered more of a value in exclusion. In case 93-17, all of the features cannot be simultaneously superimposed; therefore the evidence does NOT corroborate the hypothesis that the photographs are of the same individual."[28]

The forensic analysis confirms what had been suggested by the historical evidence as well as the fact that the name and date on the photograph were falsified. Apparently Samuel Loveman simply came across the carte de visite and, noting a passing resemblance to Emily Dickinson, decided to take pencil in hand and give the fantasy a semblance of reality. Like the picture itself, however, it was *only* a semblance.

Acknowledgments

In addition to Jane Langton—to whom I am indebted for her painstaking research and her generosity in sharing it—and to others mentioned in the text and notes, I am grateful to Georgiana Strickland for enlisting my services in this fascinating case, and to Emily Craig for her expert help in bringing it to what I believe is a correct conclusion, albeit one that will be disappointing for many Dickinson admirers.

Notes

1. Amherst College Library, reproduced by courtesy of the Trustees of Amherst College. Note that the photograph is printed here in reverse position from previous printings. This reversal is based in part on the fact that most daguerreotypes are printed in reverse. An additional factor is the recently discovered daguerreotype of Emily Norcross Dickinson (see Polly Longsworth, *The World of Emily Dickinson* [New York: W.W. Norton, 1990], p. 41), apparently taken at the same time and by the same photographer (same pose and props) and wearing a brooch now at Harvard's Houghton Library. Sylvia de Santis, head librarian at the Monson [Mass.] Free Library, which holds the daguerreotype of Mrs. Dickinson, reports in a letter to the author (March 3, 1993) that magnified examination of the brooch shows the daguerreotype to be printed in reverse. It seems likely, then, that the daughter's daguerreotype is also reversed.

2. Richard B. Sewall, *The Life of Emily Dickinson* (New York: Farrar, Straus and Giroux, 1974), 2: frontispiece.

3. William C. Darrah, *Cartes de Visite in Nineteenth Century Photography* (Gettysburg, Pa.: W.C. Darrah, 1981), 1-4.

4. Quoted in Jane Langton, "Emily Dickinson's Appearance and Likenesses with Special Consideration of the Abromson Photograph" (1984), 1:11. This is one of four manuscript notebooks generously loaned the author by Ms. Langton; another copy is on file at the Jones Library, Amherst, Mass.

5. William Bond, letter to Jane Langton, March 29, 1982, quoted in ibid., 18.

6. Charles Hamilton, *Great Forgers and Famous Fakes* (New York: Crown, 1980), 198-99.

7. The identifications include one by Loveman's former partner, David Mann; see his letter to Jane Langton, n.d., in Langton, "Emily Dickinson's Appearance," 1: 10. See also Dan DeNicola, "Is It Really You, Emily Dickinson?" *Yankee Magazine,* November 1983, 216-19.

8. Jane Langton, *Emily Dickinson Is Dead* (New York: St. Martin's Press, 1984).

9. The page from Loveman's 1961 catalog containing the entry is reproduced in Langton, "Emily Dickinson's Appearance," 1:82.

10. Ibid., 8.

11. Ibid., 10.

12. Ibid., 14.

13. Sylvia de Santis (Head Librarian, Monson [Mass.] Free Library) to Joe Nickell, March 3, 1993.

14. Darrah, *Cartes de Visite,* 5-6.

15. Millicent Todd Bingham, *Emily Dickinson's Home* (New York: Harper & Brothers, 1955), 519-20.

16. Sewall, quoted in DeNicola, "Is It Really You...?" 124.

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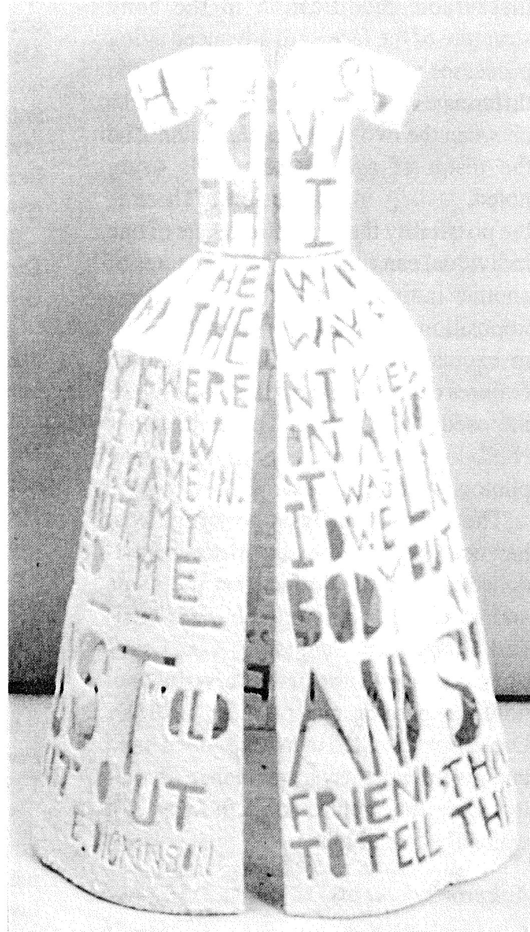
Skin of Words: Leslie Dill's Poem Sculptures

By Susanna Rich



Hinged Poem Dress **(closed). Metal, 64" x 40" x 38". Below right, open.**

I sit crosslegged, like a child, inside a cone of white metal lace, just big enough for me. The armature protects me in this blind, and lets light and air filter through. My fingers read, as if by braille, these words on the inner walls : "I dwelt, as if Myself were out,/My Body but within/Until a Might detected me/And set my kernel in" until I trace to "Eternity," last word of Emily Dickinson's poem 1039.

How much this experience feels like the wonder with which a reader comes to Dickinson's poetry—the feeling that "I heard, as if I had no Ear/Until a Vital Word/Came all the way from Life to me/And then I knew I heard."

Where I am is inside Lesley Dill's *Hinged Poem Dress*: a metal structure, stenciled with words, textured with plaster—that gypsum that is the substance of "Alabaster Chambers." Much as I feel when I read a Dickinson poem, I push against the fabric of her words to emerge, and close the double doors of the poem back as if into those two eternal hands that gathered Paradise.

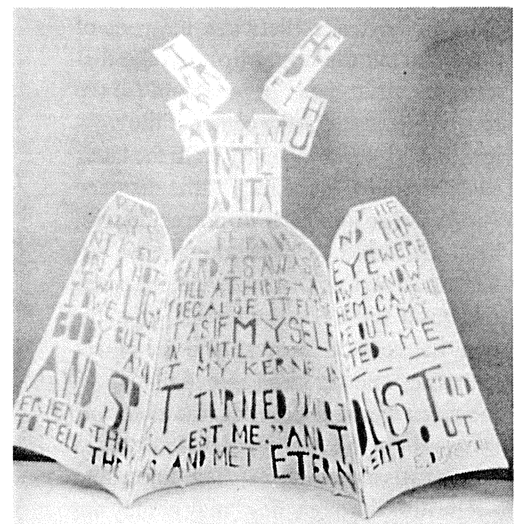
From the outside, this 64-inch-high structure shapes itself into that most quintessential of Dickinson icons: a white gown. Out here, the letters that can be deciphered from within the sculpture are reversed and I'm reminded of the "What?" that Dickinson once wrote all men said to her.

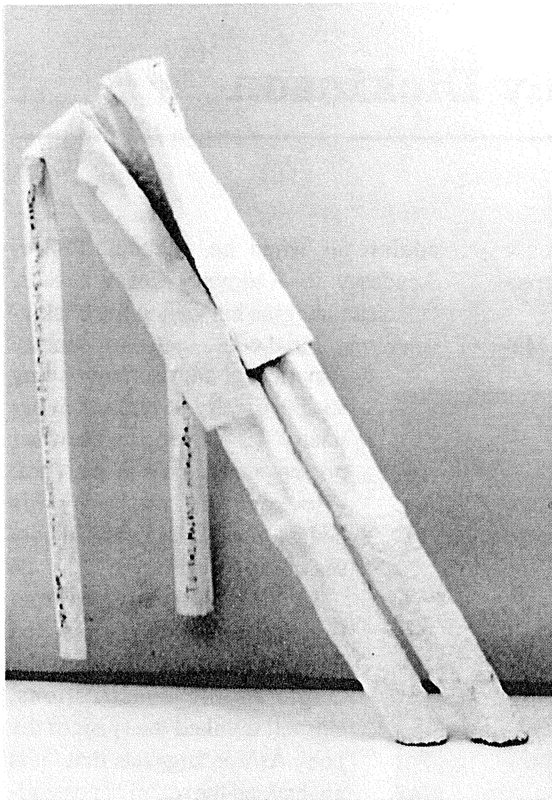
Now comes the joy of reopening the hinged skirt into its triptych, and the surprise of flipping up the two sides of the bodice into wings. The poem, so slant-obscure with hinges closed, now jubilantly jumbles forth in words of different sizes and shapes, sometimes no spaces to stem their flow, much as Dickinson's words tumbled forth like a spring brook barely stemmed by rocks of punctuation. "I heard" might be "The arD" (art) at first; "VITA" boldly centered over the solar plexus," L" lopped, reminds us that "vital" means LIFE. And how Dickinson would have loved the dash of the four dashes Dill introduces after "my kernel in," like runway stripes on an airstrip before the take-off of the final stanza.

This is just one of over twenty Poem Sculptures that Dill has created in what she calls "collaboration" with Emily Dickinson, embedding the actual poetic text into works, using as broad a palette of materials as Dickinson did language: metal armature, oil, silk, ink, paper, steel, plaster, glue, newsprint, copper, wood, wire, horsehair, tea. Each piece is more evocative than the next, yielding, as poetry does, layers and layers of meaning. For Dill, "words, and especially the poems of Emily Dickinson are a kind of spiritual armor, an intervening skin between ourselves and the world. How nice to slip inside words...and go out into life. To look inside your closet and find the right fit—in size, attitude, coherence—and coat your vulnerability with a shell of surrogacy."

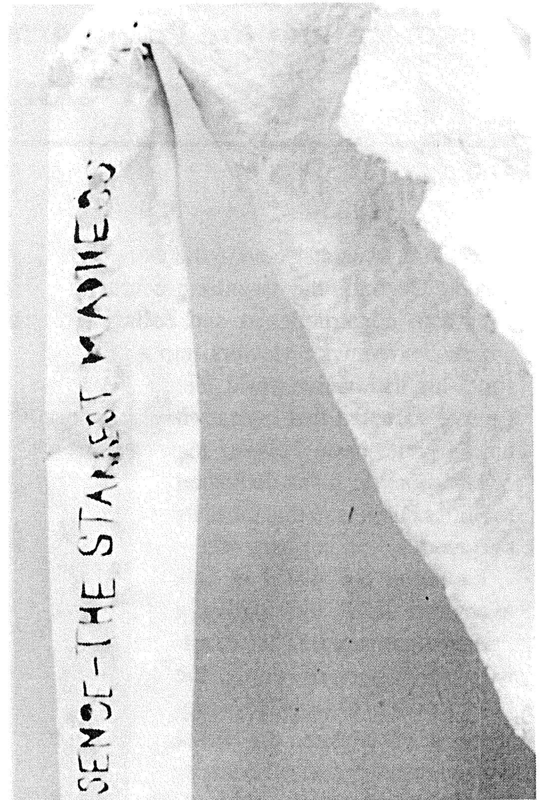
And what a magical closetful Dill creates for us to experience! "Much Madness is divinest Sense" in her humorous *Leaning Man with Poem Sleeves*—a suit leaning against the air at 45 degrees, happily dangling its straightjacket sleeves. Imagine putting on the spectacles suggested by the air surrounding *Eyepiece*—small black letters streaming like tears or blood from two bits of newsprint cut into the shape of eyes—spectacles hewn as if from Dickinson's physical and spiritual pains with vision.

Drip from your mouth *Sooth*, this necklace of words: "The Mind lives on the





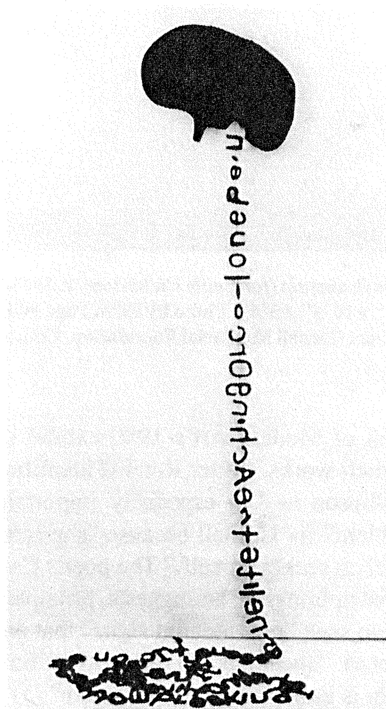
Leaning Man with Poem Sleeves. **Metal armature with paint, 74" x 56" x 11". At right, detail.**



Heart"; or slurp it back up like a strand of spaghetti for "The Aliment of it." And, for when you experience "The Loneliness One dare not sound," slip your arms onto wings with *Poem Airplane*, and soar into the "Loneliness—/TheMaker of the soul/It's Caverns and it's Corridors/Illuminate—or seal." *Hair Suit*, *Paper Poem Gloves*, the erotically titled *Yellow Silk*—the collection bubbles with surprises and depths.

Dill's epistemology in her works—"words are the permeable membrane between us and the world"—reflects the process by which she conceives of and realizes these sculptures, as she did her very first Poem Sculpture with Dickinson, in 1989-90: *Black Suit*. She had completed the sculpture but felt a need to "fetishize" it—as in African sculptures—with human emotion. Serendipitously, a friend sent her a volume of Dickinson, and Dill felt as if the words had been "injected into her bloodstream." She embedded "I many times thought Peace had come" into the texture of the suit.

But neither the suit nor any of the other sculptures is a mere billboard for Dickinson. Dill reads the poetry and uses, like material, the words "which have become like blood" to her. The artwork—the imagery from the unconscious—comes first. Each sculpture has a persona, and Dickinson's poem is the inner reading that Dill knits into the emotional metaphor of the piece.



Sooth. **Wood and string, 9' x 18".**

Now Dill is literally deepening her work by moving from the second skin of clothing through the normal body skin into subdermal sheaths with such sculptures as *Poem Dress of Circulation* (a golden gown made of rice paper), *Blood Sisters* (two diminutive red silk dresses keening "I am afraid to own a Body,/I am afraid to own a Soul"), and her work-in-progress, *Suit of Nerves* (a lithograph and letterpress collage). As she creates, Dill asks, "Which skin is it that is slinked, sloughed, or flayed off? How will the future slip into this form?" seeming to respond to the letter Dickinson wrote Jane Humphrey:

> What do you weave from all these threads, for I know you hav'nt been idle the while I've been speaking to you, bring it nearer the window, and I will see, it's all wrong unless it has one gold thread in it, a long, big shining fibre which hides the others—and which will fade away into Heaven while you hold it, and from there come back to me. [L35]

Lesley Dill, weaving copper, thread,

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Joseph Cornell Meets Emily Dickinson

By Maryanne Garbowsky

I have long been attracted to the work of Joseph Cornell, the twentieth-century American constructionist and collagist whose boxes invite viewers into a personal, highly allusive world. Yet I never accepted that invitation until I came upon *Toward the Blue Peninsula,* a box dedicated to Emily Dickinson that takes its title from a line in poem 405.

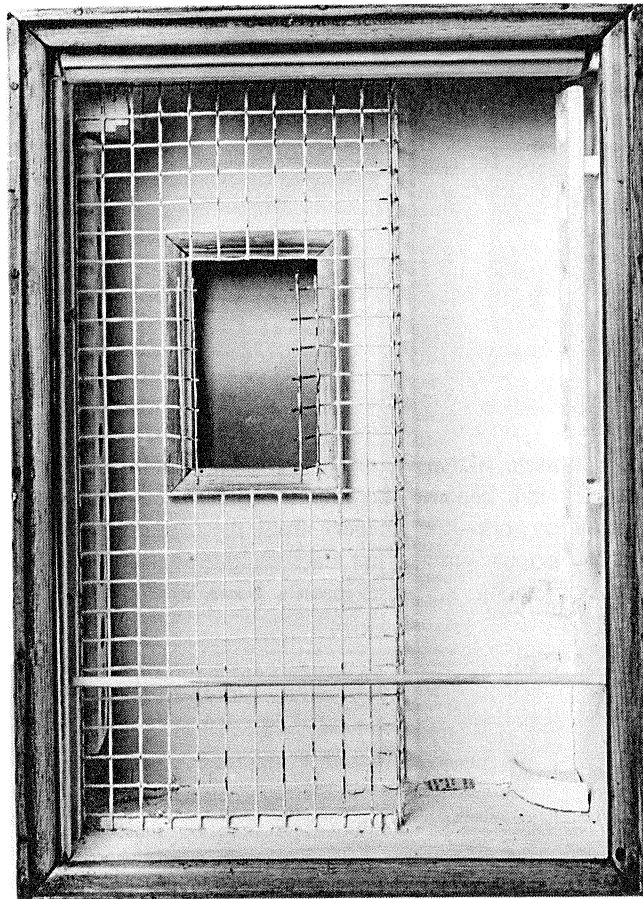
I entered the world of this evocative piece anticipating a greater understanding of two artists: one a poet of words, the other a poet of objects. This rapprochement between the verbal and the visual promised a deeper insight into how the arts are interrelated and how one art form triggers another.

I began with questions: Why did Cornell choose the poetry of Dickinson to build a work around? Why this particular poem? Were there any other works that used Dickinson or her poems as inspiration?

According to art historian Dore Ashton, Joseph Cornell identified with Dickinson as a kindred spirit early in life. There were "natural affinities between these two American souls" (37): their work habits, their cryptic and elliptical conversations, their extensive correspondence to others, their reclusive tendencies. But they were most alike in their devotion to the word, one invested with symbolic meaning. In "Object Poems," Harold Rosenberg writes that "by temperament...Cornell has more in common with New England sparseness" and with Dickinson than with the Surrealists with whom he is routinely aligned (114).

Each artist searched for the sign that would evoke experience. Ideas such as time, space, infinity were explored and addressed by both. Dickinson's understanding of Absence and Circumference resonated for Cornell, verbal abstractions he interpreted in his art.

In an essay written to mark the Museum of Modern Art's 1980 exhibit of Cornell works, Carter Ratcliff identifies Dickinson as "an especially important emblem" for Cornell because "she is an emblem seeker herself." The poet's Calvinist upbringing, he suggests, prompted her to seek "providential signs" that answered "questions of destiny." "'Emblem is immeasurable,' she wrote" (51).



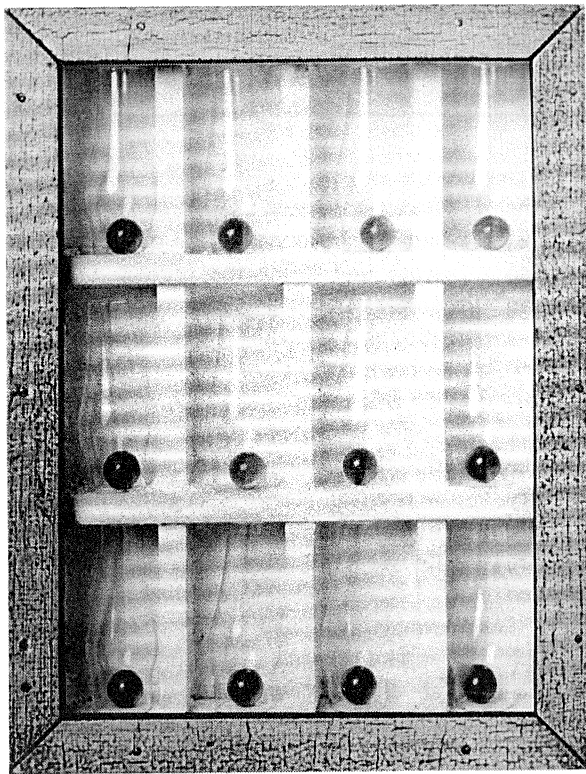
***Toward the Blue Peninsula (for Emily Dickinson),* c. 1953. Box construction, 14 ½" x 10 ¼" x 5 ½". Photo by Ellen Page Wilson. © The Joseph and Robert Cornell Memorial Foundation. Courtesy of The Pace Gallery.**

Ashton theorizes that Cornell first became acquainted with Dickinson as an adolescent when he attended Philips Academy in Andover, Massachusetts. "One can imagine his visit to the Dickinson home, filled with nineteenth-century Americana and corresponding so specifically to phrases in her poetry" (39). So too he knew her poems, making them his own: "He kept the works by his bedside....Her rhythms had possessed his psyche" (39).

Dickinson's poetry drew from Cornell an accord that resulted in several works. Through the magic of his constructions, Cornell invoked the spirit of the poet. Ashton suggests that "it is not beyond the realm of possibility that certain of his works were visual analogues to...Dickinson's poems" (43). Arranging the scene within the box as carefully as the poet selected her words, Cornell rendered a new Dickinson—one made concrete. Dickinson's poem becomes "a speaking picture," while Cornell's box becomes "a silent poem" (Hollander, 80).

Toward the Blue Peninsula, done in the early 1950s, has a crisp white painted interior. The box appears to have been home for a bird—the presence of perches and rungs, a glass water container, and wire mesh confirm this. But the viewer's eyes pass over these remnants to the back wall, which is broken by a rectangle of blue, a skyscape seen through a red-framed window.

This box, a cross between Cornell's earlier Aviary series and his Observatories, Night Skies, Hotel Theme, has "a clarity of image and a dreamstate of unreality" (Waldman, 27). This clarity of image becomes more apparent when we place Dickinson's poem side by side with the box it inspired: "It might be



An Image for 2 Emilies, c. 1954. Box construction, 13 ¾ " x 10 ½" x 2 ¾". © The Joseph and Robert Cornell Memorial Foundation. Courtesy of The Pace Gallery.

easier/To fail—with Land in Sight—/ Than gain—My Blue Peninsula—/To perish—of Delight—."

Although poem 405 is based on pain or renunciation, it involves an acceptance of one's "fate." It is safe knowing one's limits. There is an irony, however—the fear of fulfillment of what we most desire. What we fear is the "delight" of achieving our longed-for goal, for when that event comes it may be so overwhelming it will "kill" with joy.

In the poem Dickinson reveals an intimate knowledge of loneliness. It was a presence in her life, in her "little Room," that was familiar and safe. The unknown, "the Blue Peninsula" of fulfillment, was more frightening than accepting her fate of being without. Ratcliff suggests that for Cornell, to go "'beyond the blue peninsula' may be to arrive at the center of Dickinson's spirit. It was a destination that utterly enchanted him" (50).

Toward the Blue Peninsula is one of four works inspired by Dickinson. *An Image for 2 Emilies,* done about 1954, directly alludes to the poet by first name. Within each of twelve segments is a turquoise blue ball or marble enclosed within a chimney glass. The back of the box is covered with "French text papers" painted blue (McShine, 288). The suggestion is that the two Emilies are Emily Dickinson and Emily St. Aubert, the heroine of *The Mysteries of Udolpho* by Ann Radcliffe (288).

A common vocabulary recurs in this box. The color blue is reminiscent of *Toward the Blue Peninsula.* Blue is Cornell's favorite color, "celestial or night-blue for dreaming" (Ashton, 21). So, too, the allusion to Dickinson's poetry, while not directly stated, explains this otherwise cryptic arrangement. For this box, Cornell draws on Dickinson's poem 511: "If I could see you in a year,/I'd wind the months in balls—/And put them each in separate Drawers,/ Until their time befalls." (This last line is a variant that appeared in *Poems* [1890].)

This poem, like 405, anticipates delight, the prospect of the "Blue Peninsula,"as the passage of time will bring the lovers together. This is a poem of romantic longing, of unrequited love that looks to the promise of fulfillment. Here Cornell chooses to divide the box into twelve identical compartments (four by three rows), each containing the month wound into a ball, enumerating the time yet to pass before the two can be together. Cornell, a voluminous note taker, wrote on April 8, 1953: "Unexpected *Canary Box* from two unfinished ones extending Emily Dickinson preoccupation with promise and unfoldment" (McShine, 50). Though Cornell is specifically referring to another work, he could just as accurately be describing *Toward the Blue Peninsula* or *An Image for 2 Emilies,* since both deal with the same theme: "promise and unfoldment."

Toward the Blue Peninsula leads us back to two earlier works that also relate to Dickinson. The first, dated about 1950, is *Chocolat Menier,* after the candy wrapper that figures prominently in the box. Cornell loved secrets and found that this label linked him with the poet, for we learn from *Bolts of Melody,* by Mabel Loomis Todd, that Dickinson had written a poem on the back of such a label:"Many [poems] are written on the backs of brown paper bags, or on discarded bills, programs, and invitations....There are pink scraps, blue and yellow scraps, one of them a wrapper of Chocolat Menier" (quoted in Ashton, 40). When Cornell came across such a wrapper and decided to make it the focal point of the box, he must have felt this was to be "a sign of spiritual affinity" (McShine, 50).

This box, however, leads us to another, dated 1949, entitled *Deserted Perch.* The two works are similar in their emptiness, in their abandoned space that speaks eloquently of "absence" (Ashton, 94). *Deserted Perch* is related to a letter the poet wrote to her cousin John Graves (Ashton, 95): "Much that is gay—have I to show, if you were with me, John, upon

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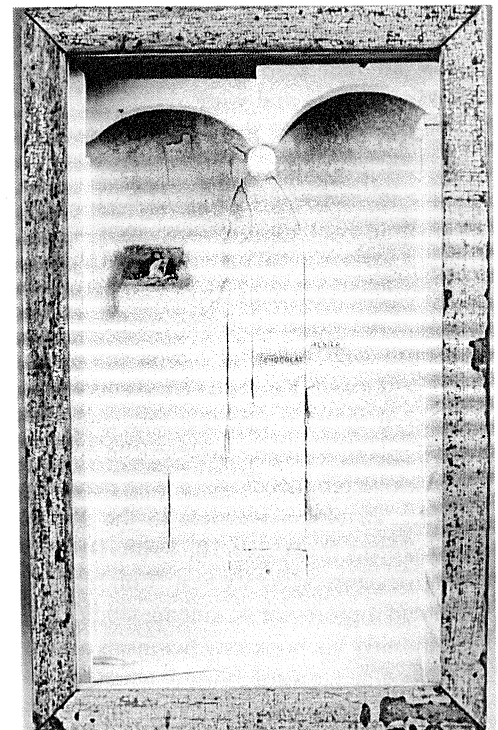


Untitled (Chocolat Menier), c. 1950. Box construction, 19" x 12" x 4 1/8". Photo by Ellen Page Wilson. © The Joseph and Robert Cornell Memorial Foundation. Courtesy of The Pace Gallery.

Dickinson Scholars

The Contributions of Jay Leyda

By Karen Dandurand

This article, the third in a series on leading Dickinson scholars, is by Karen Dandurand, associate professor of English at Indiana University of Pennsylvania and an editor of *Legacy: A Journal of American Women Writers*. She is the author of *Dickinson Scholarship: An Annotated Bibliography* and of articles on Dickinson. Her important discoveries have brought into question widely held assumptions about the poet's attitude toward the publication and nonpublication of her poems.

Benjamin Lease, Series Editor

"Don't stop looking! Don't stop searching! Don't shut the door!" Jay Leyda admonished us at the May 1986 Dickinson conference at the Folger Library in Washington, D.C. He was himself a tireless searcher after the lost documents, facts, and details, a scholar who refused to close the door on what might have seemed unimportant, irrelevant, or uninteresting to those who thought they already knew all that could be known about Dickinson's life and work.

Leyda is best known to Dickinson scholars and readers for *The Years and Hours of Emily Dickinson* (1960), the product of his own assiduous searching for and assembling of materials that might give readers a sense of Dickinson's daily life and the world in which she lived.

Those who know of Leyda only in connection with *Years and Hours* may be surprised to learn that this was only a small part of a diverse and prolific body of work he produced over a long career. In fact, an obituary article in the *New York Times* (February 18, 1988, B:10) identifies him primarily as a "film historian and a professor of cinema studies," mentioning his book on Dickinson only in a sentence toward the end, where it is grouped with references to his work on Melville and on two Russian composers.

As a student and scholar during three decades from the mid-1930s through the mid-1960s, Leyda studied cinema history and worked in film archives in the Soviet Union, France, England, China, and the United States, where he was also involved with the Hollywood industry in the 1940s.

Leyda later taught at Yale, York University (Toronto), and New York University, holding a named chair at NYU for the last fifteen years of his life. Had he done no work in nineteenth-century American literature, his output would still be impressive, with over a dozen books written, edited, and/or translated to his credit.

This eclectic context makes the breadth and depth of Leyda's knowledge of Dickinson, and his ability to reconstruct an intricate web of details about her, all the more impressive. It was not his purpose in *Years and Hours* to formulate biography or criticism but to provide the raw materials for biography and for understanding the background out of which the poems were created.

In the introduction to that book, Leyda reminds us that "to the scorner of the momentary, the transient, or the trivial, Emily Dickinson offers her own formulation: 'Forever is composed of Nows.'" He asserts, "The tiniest scrap of biographical fact might be the very detail needed to help grasp a cluster of associations, the missing piece in the puzzle that makes plain a series of relationships in the life that in turn reveals a major theme or continuity in the poems" (xix).

What Leyda says in introducing his earlier *Melville Log* (1950) explains more explicitly his purpose and method in both books: "I have tried...to give each reader the opportunity to be his own biographer of Melville....The only way I knew to do this was to put together everything that could be known about this life, to bring the reader close to Melville's progress through as many of his days as could be restored..." (xi).

What he does not tell us in either text, but what we can see if we consider how one would go about compiling such a book, is the vast amount of knowledge, intuition, resourcefulness, and plain hard work underlying the project. For example, Leyda's correspondence from 1952 to 1957 with Charles Greene of the Jones Library shows the care he took and the amount of time he spent to trace and verify information. When we consider all the other contacts Leyda had by letter and in personal meetings to gather information for *Years and Hours,* we begin to see the vast dimensions of his undertaking.

Marion Dodd, who had met Leyda when he visited Amherst and Northampton and had corresponded with him about his attempts to pin down pieces of information and locate missing documents, put it well when she wrote to him in 1957 about his book (then expected to be out the following spring): "No one could *know* what a meticulous job you have done without seeing you in the process." Having seen at least a part of the process as it is reflected in the correspondence and other documents he generated in his search, I can agree most heartily with Dodd's assessment.

Years and Hours is not Leyda's only contribution to the study of Dickinson. He also did a great deal of work behind the scenes checking on details for annotations and for the dating of manuscripts in connection with Thomas H. Johnson's editions of Dickinson's poems and letters. He catalogued the Todd-Bingham archive of Dickinson manuscripts and other related material before it was given by Millicent Todd Bingham to Amherst College.

In connection with the latter project, he left some fascinating records of attempts to recover manuscript poems and letters that Mabel Todd had given away to both acquaintances and strangers who were admirers of Dickinson. Along with copies of his correspondence with various people from whom he was hoping for leads as to the current location of the lost manuscripts, there is a typed sheet on which he added written notations to record

the progress of his search. One can imagine the satisfaction with which he indicated to the right of a listed manuscript, "located & photo"; and it was perhaps with resignation that he noted at the bottom of the sheet, "10 still missing—June '57."

I met Jay Leyda toward the end of his life. I had been invited by Katharine Zadravec to speak at the Dickinson conference she was organizing to be held at the Folger in May 1986. When she called with details of the schedule, I was delighted to learn that Jay Leyda would be following my talk as a "respondent"—he was not willing to give a formal presentation but had agreed to speak if he could simply make some remarks and respond to questions.

I was pleased to have this opportunity to meet him and to acknowledge the importance of his work to my discovery of and research on the previously unknown publication of five of Dickinson's poems during her lifetime. It had been his emphasis on the importance of Dickinson's daily reading of the *Springfield Republican* that had led me to read that newspaper, where I found not just what the poet had *read* but also what she had *written*. And as I pursued the search for clues to who had "surreptitiously communicated" her poem to the *Republican* in 1858, and how the 1864 publications in New York and Brooklyn might be related, *Years and Hours* not only gave me some hints in the materials Leyda had chosen but also, and perhaps more important, made me see the importance of the newspapers and other, nonliterary sources for establishing the background and context for the publications.

When I finally met him and expressed my indebtedness to his work, he responded in a way characteristic of his personal and scholarly generosity—by thanking me for what I had done in discovering and investigating the Dickinson publications.

Jay Leyda's participation in the 1986 conference was, as far as I know, his last public appearance. His active pursuit of the missing pieces of Dickinson's "years and hours" was ended, but his enthusiasm for the quest continued strong. As we waited together for our session to begin, he told me about some of the leads he had not been able to track down, about things he had been unable to find but that he hoped someone else might succeed in locating. A bit later, he took great delight in telling the audience about two long-missing Dickinson manuscript letters (for which he had years before searched in vain) that had turned up and that he had seen at the Library of Congress. And he urged his listeners to carry on the search for other "lost" documents and information: "Don't stop looking! Don't stop searching! Don't shut the door!"

Acknowledgments

I wish to thank Dan Lombardo of the Jones Library for checking files and answering questions, and for sharing with me his own notes from the 1986 conference. Thanks also for their assistance to the staffs of the Folger Shakespeare Library and Special Collections, Amherst College Library. Quotation of the letter from Marion Dodd to Jay Leyda and of Leyda's notes is with the permission of the Trustees of Amherst College.

In Memoriam: Frederick L. Morey

By Anna Mary Wells

On June 22 of this year, Dr. Frederick L. Morey, editor and publisher of the Dickinson-Higginson Press, died at Thomas House, a retirement home in Washington, D.C. His death was sudden; at the end of May he still had plans for continuing *Dickinson Studies* and the *Higginson Journal*, both one-man operations he had founded, edited, published, and publicized for twenty-six years. The press died with him inevitably, and the loss will be felt by Dickinson scholars throughout the world.

"The Soul selects her own Society," wrote Emily Dickinson in 1862. About a hundred years later Frederick Morey's soul selected hers. It was a mating as strange and apparently inappropriate as the richly rewarding friendship with Thomas Wentworth Higginson in Emily's own lifetime. Higginson was a nationally known abolitionist, advocate of women's rights, essayist, and orator when the shy little country girl wrote to ask him whether her poetry was "alive." Fred Morey was a retired high school teacher preparing in midlife to continue his education and expand his professional horizons when he discovered the work of a poet who was to change his life.

The experience of discovering Emily Dickinson is all but denied to a generation in which a college freshman can earn an A for a paper illustrating the superiority of Dickinson's prosody to Longfellow's without having read either. Discovery of Dickinson is a metaphysical experience that a few people in her own generation, a few more in mine, and quite a few in the following ones have shared. Frederick Morey was one of these.

When he went back to college to earn a master's degree in 1966 from the University of Maryland and a doctorate from Howard University in 1970, Dickinson criticism had reached a stable plateau. She was widely—perhaps universally—accepted as a major American poet. Johnson's edition of the complete poems had been published by Harvard University Press in 1955. The long feuds between the Dickinson women and Mabel Loomis Todd had been ended by death. Mrs. Todd's daughter, Millicent Todd Bingham, however, was still alive and publishing. Interest was shifting from biographical speculation to analysis of the poetry itself, but Mrs. Bingham's work gave the biographical interest a new direction and kept it alive.

Fred Morey did not join either of the diverging lines of criticism. He responded directly to the poetry. He was a poet himself and president of the Maryland State Poetry Society. He wrote both his master's thesis and his doctoral dissertation on Emily Dickinson. While still a student he published the first number of

Continued on page 19

"Let Emily Sing": The Plymouth Arts Centre's Emily Dickinson Celebration

By Bernard Samuels

Plymouth, England, was the setting for an extraordinary week-long event this past May, probably the first Emily Dickinson festival held in the British Isles. It took place at the Plymouth Arts Centre. Founded in 1947, the Centre traces its roots back to Virginia, for the central figure in its creation was Nancy Astor, one of the most unusual people ever to invade the shores of England. She made Plymouth her political base and, with her rather more self-effacing husband, did an enormous amount of good works.

Like most arts centres, Plymouth offers programmes in a wide range of art forms. We provide an opportunity for people who wish to come into contact with the work of present-day artists and those who want to take part themselves in creative activity.

Currently our main focus is on multidisciplinary projects, recently with a strong literary content. In 1991 we mounted a project to mark the centenary of the death of Rimbaud. The event proved a great success and gave tremendous impetus to carrying on with such adventurous schemes. It was the confidence that came from mounting the Rimbaud project that led to our Emily Dickinson event.

Why Emily Dickinson? The American poet is widely read and studied in England (though I gather that little sign of that interest in her is evident in the States). Whereas I came to Rimbaud in adolescence, I came to Dickinson just a few years ago by reading the selection of her poems made by Ted Hughes, an excellent selection of just over a hundred poems. Its brief introduction is certainly the best piece of writing on Dickinson I know of by a British writer.

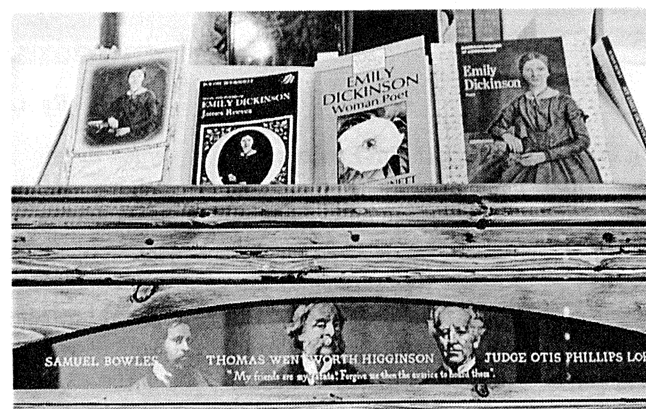
It was on the strength of this reading and the excitement generated by our Rimbaud project that I chose Dickinson as the central figure for our next project. (I note with interest the comment from Charles Wright in your May/June 1993 issue linking Dickinson and Rimbaud.)

So how did we go about developing our project? First, I suppose, it is important to point out that we have enormous latitude in our projects. We are not an academic institution with standards of scholarship to maintain, nor a specialist organization in any one artist or medium. We have no experts to answer to.

I go about these projects very much like a cultural busybody, spreading the word, quizzing this one and that one, "*Aimez-vous Emily Dickinson?*" style. It is quite extraordinary the coincidences that this form of inquiry throws. "I have heard of Emily Dickinson. I haven't read any of her poems but a relative of mine worked at the Homestead at one time" is a typical response.

The genesis of the project was an encounter with the Composers Ensemble, a group of British musicians specializing in the promotion of new song. They happened to be at our Centre in May 1992. They had heard good reports of our Rimbaud project, and I let drop that I was thinking of mounting a similar project about Emily Dickinson. They said they would love to become involved and suggested May 21, 1993, as a date that suited them. Twelve months seemed very short notice for a project with serious aspirations, but we decided to "go for it."

The Emily Dickinson Book Case at the Plymouth Arts Centre's Dickinson Celebration.



The Ensemble suggested a concert programme made up for the most part of settings of Dickinson poems that would include commissions for new settings by four composers: Judith Weir, a well known Scottish composer; Sally Beamish, a not quite so well know Scottish composer with a fair number of Dickinson settings in her portfolio; Howard Skempton, a very British kind of maverick composer who had written a magnificent setting of "How Slow the Wind" some years previously; and Stephen Montague, an American composer living in London who had never set any

Emily Dickinson before but had a vague idea that the Montagues and Dickinsons had settled in America at much the same time and had intermarried—which turned out to be true.

Having found a sheet anchor in the Composers Ensemble concert, it was then a matter of building around that by fishing about in the great lake of interest in Emily Dickinson, all the time getting closer myself to the poet, having graduated to the complete Johnson edition.

In the end we drew very much on resources close to hand. Certain underlying themes were at the forefront of the planning. Poetry in England is going through one of its stronger periods. A lot of poetry is being published, a great deal of it coming from women, so that poetry by women in Britain is very much on the agenda. An outstanding contribution came from the British writer Penelope Shuttle, who lives in Falmouth, across the river from us in Cornwall. We also moved into the general area of gender and genius, which meant a conference on this topic led by Christine Battersby, a philosopher working at Warwick University.

We seized on the many enthusiastic responses that came our way. Plymouth is blessed by the magnificent geographical formation in which it is set. As a consequence, many artists, mainly painters and writers, are attracted to live in the area. Plymouth Arts Centre provides a base for a poetry group who call themselves Poetry Exchange. There I found three fully committed Dickinsonians. The group agreed to take an active role in the project. It was particularly gratifying that one of the best talks of the week came from a member of the group who had had very little awareness of Emily Dickinson when the project began.

Two other important strands gave a unique dimension to the proceedings. Close to Plymouth is Dartington Hall, where an American lady and her English husband, Mr. and Mrs. Leonard Elmhirst, created in the 1920s a whole colony of cultural and agricultural projects that continue to this day. Their college has a department concerned with training people in arts administration combined with studies in performance. Out of this course came a group of young women students who, under the guidance of their tutor, Diana Theodores, an American dancer, created a collection of Dickinson visual performances that provided some unforgettable experiences.

An especially moving feature was a young woman rocking in a hammock slung from rafters at the top of our building, singing to herself from time to time and occasionally dropping sheets of paper on which were written fragments from "Good Morning—Midnight—."

Perhaps the most extraordinary element in our event was the contribution of Robert Lenkiewicz, a well known local artist who is also a scholar with an exceptionally fine collection of books. Especially for our event, and with the help of two book dealers, Mr. Gekowski and John Stevens, he put together a collection of early editions, memorabilia, and secondary material on Emily Dickinson. He then designed and commissioned a magnificent display case for his newly expanded collection. The sides of the case he decorated with paintings showing scenes and portraits of personages who featured in Dickinson's life.

Among the many generous contributions made for this event was a portrait painted by Graham Ovenden based on the famous daguerreotype. This became the front cover in colour of the printed brochure financed by an anonymous patron who had admired the book we brought out for our Rimbaud project.

Before bringing this report to a conclusion I must mention Carlton Lowenberg, who responded so positively to my approach and gave me the title for the introduction I wrote for our concert programme—"Let Emily Sing."

All in all, a rich occasion. Though I would rarely make such a claim, I think in our way, we did justice to Emily Dickinson, for she elicited from the participants a passionate spirit of generosity that pervaded the entire event.

__Bernard Samuels__ is director of the Plymouth Arts Centre.

Emily in Italy

Japan and Scandinavia may be the most active centers of Dickinson interest outside the United States today, but Willis Buckingham reports that after publication of the Johnson edition, "Italy led other nations in translation of Dickinson, with a substantial volume (45 poems based on Johnson) in 1956 and a two-volume edition (600 poems) in 1959."

That interest apparently continues, for now Dickinson lovers can obtain an attractive new tee-shirt from Parole di Cotone of Milan. The high-quality shirt depicts a languorous, reclining female (Dickinson?) over poem 347, "When the Night is almost done," in English and Italian.

The shirt comes in an attractive plastic box, complete with an "Introduzione ala tee-shirt." To obtain your own shirt, send a check for lire 23.01 to: Parole di Cotone srl, Via Bronzino, 20-20244 Milano, Italy.

Quando la notte è quasi compiuta
E l'alba così vicina
Che possiamo toccare gli spazi,
È tempo di ravviarsi i capelli

E preparare le fossette del riso,
E stupirsi d'aver dato peso
Alla vecchia messanotte svanita
Che c'impaurì solo un'ora.

Our thanks to **Willis Buckingham**, Arizona State University, for information in this article.

New Publications

Recent & Forthcoming

Loving, Jerome. ***Lost in the Customhouse: Authorship in the American Renaissance.*** Iowa City: University of Iowa Press, 1993. 268 pages. ISBN 0-87745-404-3, $36.95.

In a "challenge to trends now dominant in literary criticism," Loving "extends the traditional period of the American literary renaissance to the end of the nineteenth century." He finds this body of work "filled with narrators who keep waking up to the central scene of the author's real or imagined life." One chapter focuses on "Dickinson's Unpublished Canon." Other writers discussed are Irving, Hawthorne, Melville, Poe, Emerson, Thoreau, Whitman, Twain, James, Chopin, and Dreiser. [From catalog.]

Turco, Lewis. ***The Public Poet: Five Lectures on the Art and Craft of Poetry.*** Ashland, Ohio: Ashland Poetry Press, 1991. 96 pp. ISBN 0-912592-30-3, $5.95, paper.

In these lectures, delivered while he was writer-in-residence at Ashland University, Turco discusses the effect of his lifelong distaste for Whitman on his own work, his "'collaborations' with Robert Burton and Emily Dickinson, the advent of Neo-formalism..., the evolutions that take place in the writing of poetry, and the function of the poet in our society." The lecture on Dickinson deals with her letters. [From book cover.]

Reviews

Fuller, Jamie. ***The Diary of Emily Dickinson.*** San Francisco: Mercury House, 1993. 213 pages. ISBN 1-56279-048-X. $18.00 U.S., $23.50 Canada.

Reviewed by Diane Wakoski

Jamie Fuller's fey novel *The Diary of Emily Dickinson* purports to be exactly that—"a secret diary hidden in a crevice in the wall of the conservatory" of the Dickinson Homestead, found by a worker in 1916 during demolition of the room and kept a further secret until now. I don't think there is any Dickinson enthusiast who would not want to read such a book, no matter how fictional, but it does raise a number of problematic issues.

While some of the best textual critiques of Dickinson's poems read like good detective stories, the reason for their success is that you believe in the impeccable scholarly processes that have led to the unraveling of a mystery. While surely it is Jamie Fuller's intention to defuse the question of scholarship by offering her interpretations of Dickinson's life as fiction, her format begs the question by including much excellent, competent scholarly information. Unfortunately, this is usually more interesting than the invented text.

The weakest part of this book is clearly the made-up Emily Dickinson poems. A perfect example is the "poem" included in the March 19th entry:

An April day adheres—
As it were gem
Embroidered on the edge
Of Nature's hem—

And sparkles as she moves—
A subtil glow—
Reflecting memory
Of ones we knew [195]

The poem's conclusion is a letdown rather than a revelation, just not what we expect from Dickinson. Fuller's other poems, like this one, offer saccharine sentiments rather than that fresh sense of wonder that infuses every Dickinson poem about nature. For me, at least, these made-up poems just don't fly.

Although the illusion of authenticity conveyed by the diary is strong, rather than allowing me to be generous, this verisimilitude kept me on my guard. I kept expecting to be tricked, to find a footnote or textual entry saying that this was actually a Dickinson poem, one of her weaker poems, or one not much known. One would hate to say, "That *couldn't* be a Dickinson poem, it isn't good enough," only to find it really was a poem she wrote. After all, even Dickinson wrote some clinkers.

One of the pleasures of reading *Possession,* A.S. Byatt's engrossing novel about nineteenth-century poets, is that you know the poems are made up, using models of actual poets and poems but with clear assurance that, if you think the poem is strong, you can admire Byatt for having written it, and if you think it's weak you know that the fault lies with Byatt, a novelist trying to imitate Coleridge et al., or that the imitation may be a parody rather than a serious attempt. In *The Diary of Emily Dickinson* one longs for the actual quotation of Dickinson poems (of which there *is* a little when Fuller is making a scholarly point) and dreads the made-up efforts.

On the other hand, the diary entries, which are confined to the period from March 1867 to April 1868, have great verisimilitude and do fulfill the reader's expectation for good story telling. I suspect that the more you know about Dickinson, the more you will appreciate what Fuller is trying to do. But, alas, the more you know about Dickinson, the more probable that you have your own interpretations of everything from her relationship with her mother to who the mysterious "Master" in her letter drafts from c. 1858 may have been.

While Fuller's interpretations are not risky or unfounded, they made me long for a modest book of criticism offering reasons for her interpretations rather than this novel, which is not enough fictionalized to engross a reader in the way *Possession* does, nor inventive enough to carry off the writing of new poems by Emily Dickinson. In fact, if one is really interested in "new" poems by Dickinson, William Shurr's most recent book *[reviewed on the next page]* offers them.

Had this identical book been written and entitled *The Diary of Mary Smith* (make up any name) and none of the Dickinson family names used, it might have made better reading, simply because there would be no obligation to stop constantly and ask yourself if something might be true or how this contrasts with your own interpretation of Dickin-

son materials.

Metafiction seems to work best when, like *Flaubert's Parrot* by Barnes or Ryman's *Was*, the book offers the world of Flaubert and Madame Bovary or the world of Judy Garland, L. Frank Baum, and a totally invented character who may have been the model for Dorothy, with implied interpretations but nothing to contradict the facts as any scholar might know (and interpret) them.

In spite of my reservations, I don't believe that an Emily Dickinson reader or enthusiast can afford to be without Fuller's book. It offers many small pleasures in the reading, for it does invoke Dickinson's New England world very well. But if you love Dickinson the way most of us do, you will have your own interpretations of her life and work and will often feel encroached upon by Fuller's. You may not resent her invented Dickinson poems, as I did, but you may wish she had invented another nineteenth-century New England spinster poet, living with her family, keeping her secrets, and writing these poems, rather than attributing her own ideas and sense of language to Dickinson.

While I totally agree with Fuller's editors that the protagonist of this book "comes alive," I do not believe that protagonist is really Emily Dickinson, though she certainly is well modeled on that enigmatic poet.

The Diary of Emily Dickinson is the first full-length work by Fuller, a translator of Russian poetry based in Austin, Texas, and it makes me hope, despite my cavils with this book, that she will write others in which she genuinely makes the leap to fiction, inventing a character as interesting as Emily Dickinson without carrying along the burden of having to prove that Dickinson really may have done such-and-such, or sounded a certain way, or written Fuller's poems.

As well researched as this novel is, it would have been better if the name Emily Dickinson had been left out of it entirely.

***Diane Wakoski**, a widely published poet, is University Distinguished Professor at Michigan State University. Her most recent book of poems is* Jason the Sailor.

Shurr, William H., editor, with Anna Dunlap and Emily Grey Shurr. ***New Poems of Emily Dickinson.*** Chapel Hill: Univ. of North Carolina Press, 1993. 136 pp. ISBN 0-8078-2115-2 cloth, $19.95; ISBN 0-8078-4416-0 paper, $9.95.

Reviewed by Margaret Freeman

Five hundred new poems by Emily Dickinson? Not quite. The editors of this volume claim to have discovered—excavated is their term—498 new poems from Dickinson's letters.

Using the T.H. Johnson three-volume edition (1955), they have combed the letters for "prose-formatted" poems and have organized their findings into five categories based primarily on the metrical features of the passages in question: epigrams (metrical fourteeners with figurative language that can stand alone); new poems (complete, finished products that can stand on their own); tetrameters, trimeters, riddles (less frequently used forms); workshop materials (almost finished poems); and juvenilia (early poems that show the emergence of Dickinson's poetic craft).

In the accompanying commentary, Shurr justifies the editors' choices and, along the way, compares Dickinson to other poets and writers, raising many questions about the nature of poetry and the poetic art. His answers are suggestive rather than definitive and invite a provocative debate as to the relation between poetry and prose in Dickinson's writings.

The first chapter, which introduces the first ten poems, lays out the procedure adopted and the arguments for it. The final chapter, a bibliographic essay, discusses work by other scholars that bears on the questions Shurr raises.

Shurr's most salient arguments for his procedure rest on the claim that he is doing what both Dickinson herself and Johnson did in recognizing as poems certain lines that are "free-standing" in the sense that they are moved around, used in various contexts and formats. The other arguments are more complex, raising issues of text, poetic practice, and poetic design that are currently being hotly debated in Dickinson scholarship.

By far the largest group of poems is made up of the epigrams. Shurr identifies 196 "freestanding fourteener epigrams" (though not all of them are metrically fourteeners) and suggests they be considered as a new genre. Because he has chosen to sort the poetry by metrical forms, there are in fact an additional 55 trimeter epigrams in a subsequent chapter and about 20 more that can be considered epigrams (including "reversed fourteeners") listed under "other forms."

Here are examples of all three types (the first number identifies the poem's place in the list of 498; the citation in brackets is to the letter in which it occurs):

126: To the faithful Absence is condensed presence.
To others—but there *are* no others— [587]

354: To multiply the Harbors
does not reduce the Sea. [386]

449: I cannot tell how Eternity seems.
It sweeps around me like a sea. [785]

Length seems to determine the identification of a "new poem" in the second largest category, though inclusion of #246 ("Has All--/a codicil?" [366]) in this section, rather than in the dimeter couplets section, indicates that perhaps rhyme was also a factor. Readers will find themselves testing their own theories of poetry against the editors' judgments of whether a poem can be considered complete, unfinished, or too close to its specific context to "stand alone."

The editors provide an index of first lines to identify what has been excavated and where to find it, an especially helpful tool since there is so far no concordance to the *Letters*. Some readers will doubtless enjoy the opportunity to dwell on memorable lines as they browse through the volume.

The ultimate question they will ask, of course, is whether these should in fact be considered poems and entered into the Dickinson canon. Some will reject the entire enterprise as being off the mark, given recent work on Dickinson's texts, such as Sharon Cameron's *Choosing Not Choosing: Dickinson's Fascicles* (1992) or Martha Nell Smith's *Rowing in Eden: Rereading Emily Dickinson* (1992). Some will want to pick and choose, depending

on their own ideas of what constitutes a poem. And some will wonder why the editors stopped where they did.

To test their procedure, I opened volume 3 of the *Letters* to page 830. There I found that the editors had "excavated" two poems, one that was actually arranged by lines after the signature to the letter but which Johnson had not picked up as a poem (Shurr #10; L912), and a line from L913 that formed a trimeter epigram (Shurr #340). The entire letter from which the epigram is taken can, however, be put in poetic form as an additional "new poem":

> No Words ripple like Sister's—
> Their Silver genealogy
> is very sweet to trace—
> Amalgams are abundant,
> but the lone student of the Mines
> adores Alloyless things—

It is not clear from the editors' other examples of "new poems" what would prevent this one from being included.

The first letter on my test page also contains a possible poem:

> "Tasting the Honey and the Sting,"
> should have ceased with Eden—
> Choose Flowers that have no Fang, Dear—
> Pang is the Past of Peace—

These lines also appear without line 3 as a prose fragment in the Johnson edition (PF 13).

This latter point raises another problematic issue: determining how many poems there are in lines that are repeated in more than one letter. Shurr, for example, creates two poems (#6 and #7) out of the same lines because of differences of punctuation and capitalization. If we took this suggestion seriously, we would have to count every single variant and punctuation change in the Johnson edition as a separate poem, exponentially multiplying the current number!

Early reviewers of the first publication of Dickinson *Poems* in 1890 were fond of repeating T.W. Higginson's description of them as "poetry torn up by the roots." Although Shurr prefers the mineralogical metaphor in describing his practice—he speaks of excavation, mining, polishing—the effect is the same.

Shurr's volume of *New Poems* ironically challenges the assumptions and presuppositions that led to the establishment of the Dickinson canon of 1775 poems—ironically because it appears that he depended on Johnson's edited versions of the letters, rather than going to the manuscripts themselves, and follows Johnson's dubious practice of regularizing lines to conform to traditional hymn meters. For this very reason, his work makes an important contribution to Dickinson studies in raising crucial and significant questions about the problems of text in Dickinson's writings.

Whether the 498 "new poems" will find their way into the revised edition of the Johnson volumes will ultimately depend, I suppose, on Ralph Franklin's judgment as editor. Certainly some of them, as Shurr convincingly argues, have as much right to be there as others Johnson identified. More important are the problematic questions raised in this new book, and whether Dickinson readers in general accept these poems as a welcome addition to the Dickinson canon.

Margaret Freeman is professor of English at Los Angeles Valley College. She is currently working on the problems of text in Dickinson's poems.

Tashjian, Dickran. *Joseph Cornell: Gifts of Desire.* Miami Beach: Grassfield Press, 1992. 144 pp.; 47 illustrations. ISBN 0-9628514-3-4 (paper), $32.00.

Reviewed by George Monteiro

The justification for including in *EDISB* this note recognizing the recent publication of this elegantly made, informative, beautifully illustrated, and closely worked-out analysis of the art of Joseph Cornell (1902-1972) is that it includes, among its several subjects, the artist's remarkable "gifts" assembled in homage to Emily Dickinson.

The "gifts of desire" on which this book focuses were, as Bonnie and James Clearwater note in the Preface, "conceived as gifts to ballerinas, actresses, poets, and historic figures. Gifts had many meanings for Cornell....By creating collages and boxes as presents and personal homages, Cornell, who lived in Flushing, New York, connected his life with that of Marianne Moore, Hedy Lamarr, Lauren Bacall, and other glamorous and talented personalities. Most significantly, Cornell's gifts often required the participation of the recipient in an exchange that heightened the pleasure of creating" (9).

Cornell's attempt at "a retrieval of Dickinson's life for his own work through an act of homage and imaginary collaboration" (77) began in the 1950s. But his interest, dating from at least the early 1920s, when he read Marsden Hartley's chapter on Dickinson in his *Adventure in the Arts* (1921), was sustained by his reading of Genevieve Taggard's *The Life and Mind of Emily Dickinson* (1930) and renewed by his reading of Rebecca Patterson's *The Riddle of Emily Dickinson* (1952).

In 1952 as well, Cornell discovered in a Ninth Street book stall Millicent Todd Bingham's *Ancestors' Brocades*, with its Dickinson daguerreotype, a discovery that led him to remark in his diary on "The impact in these surroundings [in Manhattan] the scene of so many countless browsings and starting for home via subway—the crowd, the lighted cars in winter, the lighted skyscrapers across the water—unconsciously the background of all this for the E.D. photograph" (81 n 66).

Cornell's diligent, impassioned attention to his subject—working up the biographies, reading the criticism, searching for a picture, culling from the poet's letters and (above all) the poems—resulted in the two boxes made for Dickinson at this time: *Toward the 'Blue Peninsula' (for Emily Dickinson)* and *An Image for 2 Emilies*. One can only admire Dickran Tashjian's learned tracking back through and unraveling of the documentary and sensuously personal materials that Cornell fused into the works that embody and show forth his complex and sensuous relationship to Dickinson, who is, of course, the ideal if not the practical "recipient" of these gifts. It is good to have this evidence that Cornell made such sustained attempts to control as much of the resonance of his work as he did.

One final thought inspired by my read-

ing of Tashjian's fine book along with Brett C. Millier's *Elizabeth Bishop: Life and the Memory of It* (1993). I do not know if Cornell knew Elizabeth Bishop's poetry. But Bishop knew his work. She attended at least one Cornell exhibit, assembled—late in life—at least one collage of found things in homage to Cornell, and, in *Geography III*, in what might be seen as still another imitation, included her translation of Octavio Paz's poem on Cornell, "Objetos y apariciones," in a book otherwise made up entirely of her own poetry.

Like Cornell, Bishop admired Dickinson. Given this, one wonders what she would have made of the fact, had she known it, that Cornell was so taken with Patterson's *Riddle*—a book she found not inspiring but "infuriating." While Bishop balked at the identification of a lesbian lover for Dickinson, Cornell responded to Patterson's "new evaluation," as he put it, by rereading the poetry—to his profit, and ours.

George Monteiro is professor of English and Portuguese at Brown University. His books include Robert Frost and the New England Renaissance.

Likeness of Emily? continued from page 3

17. Longsworth, *The World of Emily Dickinson* , 41, 129.
18. W.H. Bond to Jane Langton, in Langton, "Emily Dickinson's Appearance," 2:10.
19. Daniel Lombardo, *Tales of Amherst* (Amherst, Mass.: Jones Library, 1986), 84.
20. Langton, "Emily Dickinson's Appearance," 1:20-22.
21. Michael J. Deas, *The Portraits and Daguerreotypes of Edgar Allan Poe* (Charlottesville: Univ. Press of Virginia, 1988), 7.
22. John Lancaster to Jane Langton, Dec. 15, 1981, in Langton, "Emily Dickinson's Appearance," 2:6.
23. William F. Stapp to Jane Langton, May 20, 1982, in ibid., 86-87.
24. Ibid., 1:vii.
25. Ibid.
26. D.H. Enlow, *Facial Growth* (Philadelphia: W.B. Saunders, 1990), cited in Emily A. Craig, report to Joe Nickell (Forensic Anthropology Case No. 93-17), July 26, 1993.
27. Craig, Report on Case 93-17.
28. Ibid.

Joe Nickell is a former investigator for an international detective agency who specializes in historical investigations. The author of ten books, he teaches English at the University of Kentucky.

Joseph Cornell, continued from page 7

this April grass—then there are *sadder* features—here and there, *wings* half gone to dust, that fluttered so, last year—a mouldering plume, an empty house, in which a bird resided" (L184). Cornell transformed Dickinson's evocative description into a box that speaks of loneliness, the spiral form implying the passage of time, while the bird's feather on the floor of the box crystallizes Dickinson's words. These objects capture the poet's awareness of the passage of time and the impermanence of life.

Much has been said of Cornell's attempt to transfix time, to seal it hermetically in his boxes, a tribute to the beauty and memory of the past. So too Dickinson, in recurring themes of loss, of renunciation, seals emotions against the passage of time. When we open her poems, the pages of her book, it is like the experience of poem 675. We discover "Summer—When the Lady lie / In Ceaseless Rosemary—." It is as she wrote to her cousin John Graves: "Then I lift the lid to my box of Phantoms, and lay another in, unto the Resurrection" (L186).

Thus we see that Cornell understood the words as well as the spirit of Dickinson. His art celebrates this confluence between himself and her, one that persists outside the chronological span of time. To be sure, Cornell's admiration for the poet resulted in more than these four examples. By interpreting Dickinson's poetry in his unique way, he translated her life and work into the visual. Given the opportunity to see his boxes and to know his art, Dickinson herself might have paid Cornell the same compliment as did poet Octavio Paz: "Joseph Cornell: inside your boxes my words become visible for a moment" (quoted in Ashton, 118).

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Maryanne Garbowsky is professor of English at the County College of Morris, New Jersey, and author of The House without the Door.

[For review of a book on Cornell, see page 14.]

Leslie Dill, continued from page 5

silk, paper—just as Emily wove her gold thread into poetry, into fascicles—might be Jane sending the gold back: Lesley and seven Indian Women in New Delhi meet each day to paint cloth, cut out armloads of letters to flurry together with plaster and glue. They hang them from clotheslines, curtains of words that wave and flutter in the hot breeze, "Speaking White," daring to see a "Soul at the White Heat," a poem repeating, repeating like a mantra, breathing in the wide high noon ephemeras of "Emily, Emily."

Susanna Rich is a poet, author of The Flexible Writer, *and associate professor of English at Kean College of New Jersey.*

Lesley Dill lives and works in New York City. She has exhibited extensively in the United States and is in the collections of the Museum of Modern Art, the Metropolitan Museum of Art, and the Library of Congress. Dill spent 1992 in New Delhi.

The House Where Time Stood Still

By Georgiana Strickland

Imagine a house where time stood still for half a century.

A house that had once been home, through two generations, to a busy family. A family of ambitious, civic minded men and proud, socially striving women. An acquisitive family with eclectic tastes and a passion for home and art and literature. A Victorian family that loved overstuffed rooms. A New England family that never threw anything away.

Imagine that the family died out after nearly a century of occupancy, leaving the house to a friend, a lady who lived on in it for more than forty years. A lady with a fierce devotion to the former owners and a determination that nothing in the house should be altered. A frail lady unable to battle the ravages of time—dust, decay, dry rot, the encroachment of weeds on lawns and gardens.

Imagine, finally, that the house stood vacant for four years after the lady's death while somber judges pondered the terms of a will and decided in the end that the house should *not* be razed (as the last family member had wished) but should become a monument to those for whom it had once been home.

If you can imagine such a family, can picture in your mind's eye the home they left behind, you have at least a dim notion of the tall yellow Italianate house next to the Dickinson Homestead on Amherst's Main Street, known since its 1855 construction as "The Evergreens"—home to Austin Dickinson, brother of poet Emily, his wife Susan, and their three children, Edward (Ned), Martha (Mattie), and Gilbert (Gib).

On an ordinary summer morning in 1993, without magic incantations or the touch of a wand, members of the EDIS Board of Directors stepped inside this frozen remnant of another century, entering in reality a place we had known till then only in our imaginations. The mood was one of hushed awe as we stepped through the tall front doors.

The Evergreens is a haunted—and haunting—house. Even as we moved through its rooms and lightly touched a few of the many objects strewn about, or its very solid walls and woodwork, there was a sense of moving through a dream —a place at once real and unreal.

We found ourselves walking through rooms where Emily Dickinson, having traversed the "path just wide enough for two who love," passed happy hours amid her chosen "Society," where Austin and Sue loved and hated one another, where the elite of nineteenth-century Amherst and such visiting dignitaries as Samuel Bowles and Ralph Waldo Emerson were once entertained, where Gib and Ned died too young and Mattie retreated after a disastrous marriage.

Courtesy of the Martha Dickinson Bianchi Trust

Like a faded but once beautiful old woman, the rooms have a sad elegance that the layers of dust, the peeling wallpaper and paint, the worn rugs and tattered upholstery, even the immense disorder, cannot hide.

To contribute to restoration of the Evergreens, send a check to the Martha Dickinson Bianchi Trust, George Monteiro, Treasurer, Department of English, Brown University, Providence, R.I. 02912.

If the house seemed less grand, less opulent than we had expected—a stage too small for the dramas played out on it—it nevertheless held some surprises: the dining room's magnificent paneled oak ceiling (a bit of payoff to Austin for favors rendered) and a closetful of delicate china and crystal (some of it brought over from the Homestead after Lavinia's death); the rustic "two-holer" behind the kitchen; upstairs, Gib's little back room, with toys and books and pictures, and clothing still in the drawers; the dim attic intriguingly piled with the castoffs of both households; at the top of a narrow, winding staircase, the crown jewel, the tall square cupola that once offered magnificent views in four directions (now obscured by Austin's hemlocks grown giant); everywhere, the paintings that cover walls to the ceiling, the multitudinous *objets d'art,* the (literally) thousands of books and magazines piled everywhere; and, incongruously, in the middle of what was once Austin and Sue's bedroom, a computer—a late twentieth-century icon of progress.

It will take many years and much labor and immense amounts of money to restore the Evergreens to anything resembling its former dignity. But the effort and expense will be repaid with a rare treasure, a house as important in its own way as the Homestead and far closer to its original essence, a house shaped by a family destined for fame (of a sort they might not have welcomed), a house epitomizing the middle-class virtues and failings of a century that was in many ways the high point of American culture.

The Evergreens is, in short, an almost unparalleled record of a time and a way of life nearly lost to us, and of a family who, through the intertwining of Emily Dickinson's life and poetry, form part of a legacy for American literature that is beyond measure.

Georgiana Strickland is editor of the EDIS Bulletin *and, in her spare time, managing editor at the University Press of Kentucky.*

Second International Conference Announced

EDIS is pleased to announce its second international conference, to be held August 4-6, 1995, in Innsbruck, Austria, with the joint sponsorship of the University of Innsbruck.

Conference Director Margaret Dickie and the planning committee have chosen "Emily Dickinson Abroad" as theme. Papers will be welcomed on four principal topics: "Editing Dickinson," "Gender Issues," "Dickinson in Historical and Cultural Context," and "Dickinson Abroad."Also welcome will be papers on intertextuality and teaching.

Those interested in presenting papers should send proposals by April 15, 1994, to Margaret Dickie, Department of English, University of Georgia, Athens, GA 30601 U.S.A.

Innsbruck, set high in the Austrian Alps, is capital of the province of Tirol and the gateway to the Brenner Pass. It is one of the loveliest cities in Europe and a favorite with skiers and Alpine tourists.

The University of Innsbruck, founded in 1677, has offered excellent accommodations for meetings, and we are assured of reasonable rates at nearby hotels. The planning committee hope that Dickinson admirers from throughout the world will be able to attend this exciting event.They particularly look forward to the participation of many non-American scholars.

1993 Annual Meeting

It was one of those blue and gold New England summer days that Emily Dickinson would have gloried in. Her garden was aflame with lilies and impatiens, and an immense, spreading oak tree offered welcome shade as about forty-five members of EDIS gathered on the lawn of the Dickinson Homestead on August 1 for the Society's annual meeting.

President Vivian Pollak opened the meeting by thanking Carol and Michael Birtwistle, our hosts for the gathering, Polly Longsworth, who had arranged the entire weekend of activities in Amherst, and others who had helped make it a success. Earlier events included tours of the new Dickinson exhibit at the Jones Library, thanks to curator Dan Lombardo; a slide presentation on restoration of the Evergreens by project director Gregory Farmer; a cocktail party at the Amherst College Library, hosted by Special Collections curator John Lancaster; and a concert by Amherst's Da Camera Singers offering both popular and sacred choral works Dickinson would have known.

Treasurer Martha Nell Smith reported that the Society is in good financial condition, with a balance of $10,729.53 after making donations of $250.00 each to the Homestead and the Evergreens, and $500.00 to the Jones Library.

Membership chairman Eleanor Heginbotham urged those present to help spread the word about the Society's work. *Bulletin* editor Georgiana Strickland, and *Emily Dickinson Journal* editor Suzanne Juhasz reported on their publications. Of particular interest was the forthcoming issue of the *Journal,* which will be more than double the usual length to include a sampler of papers from the 1992 EDIS conference.

Photo by Rowena Revis Jones

Walter Powell, chairman of the nominating committee, reported on the reelection of Board members Barbara Mossberg, Vivian Pollak, Martha Nell Smith, and Gary Lee Stonum. Also reelected were Pollak as president, Margaret Dickie as vice president, Smith as treasurer, and Jane Eberwein as secretary. (See the notice of a coming Board opening on the opposite page.)

Pollak than returned to the podium to share her excitement that the Society has been invited to hold its next conference in Innsbruck, Austria, in the summer of 1995. (See the report above on plans for that event.)

The formal business meeting was followed by a box lunch on the lawn. Afterward, Pollak introduced William Shurr and his co-authors, Anna Dunlap and Emily Grey Shurr, who read selections from their recent book *New Poems of Emily Dickinson* (reviewed on page 13). Shurr discussed the book's genesis and his criteria for resetting portions of Dickinson's letters in the form of 498 poems.

Martha Nell Smith and Ellen Louise Hart then spoke of their study of the Dickinson manuscripts. Working at present with the letters, poems, and letter-poems sent to Susan Dickinson, they hope their project will initiate editions of the individual correspondences, in which they see Dickinson as "publishing" her work. They are paying particular attention to punctuation, spacing, and line breaks as shown in the manuscripts, and are uncovering errors in the Johnson editions.

The EDIS Board, which had met the day before, voted to hold future annual meetings in Amherst with some regularity, thanks in part to the success of this year's annual meeting weekend.

American Literature Association

Two sessions will be devoted to Emily Dickinson at the 1994 annual meeting of the American Literature Association, to be held at the Bahia Resort Hotel on Mission Bay, San Diego, June 2-5. One session will focus on "Emily Dickinson's Letters," the other on "Emily Dickinson and Audience."

Those interested in participating should submit one-page abstracts by January 15 to Martha Nell Smith, Department of English, University of Maryland, College Park, MD 20742 U.S.A.

Bard College Workshop

On April 22, 1994, Bard College will offer a one-day workshop for secondary and college teachers on "Teaching Emily Dickinson." Participants will study some of the lesser known poems that reveal metaphysical and mystical sensibilities. Irene Papoulis will lead the session, which will be held at the Dickinson Homestead in Amherst.

The fee is $75.00. For further information, write Judi Smith, Institute for Writing and Thinking, Bard College, P.O. Box 5000, Annandale-on-Hudson, NY 12504-5000, or call 914-758-7484.

Election for Board Membership Seat

A new three-year term of office for the Membership Seat on the EDIS Board of Directors will begin at the 1994 annual meeting, to be held during the American Literature Association convention in San Diego, June 2-5 (see announcement at left). Society members are invited to present themselves or nominate another (with permission of the nominee) as candidates for this position. The person elected to this seat represents the general membership of the Society. All Society members will receive ballots for this election.

The Board of Directors meets at least once a year, with one meeting scheduled during the weekend of the annual meeting. Board members work during the year on Society projects, usually communicating by mail and telephone rather than trying to get together.

If you are interested in providing leadership for the Society and supporting its worldwide mission of promoting interest in Emily Dickinson, please consider running for this position. All members in good standing are eligible, without regard to geography, age, gender, or profession. The Nominating Committee hopes to offer a slate of candidates that represents the Society's diverse membership. Committee members are Margaret Freeman, chair; Ellie Heginbotham, membership chair; Margaret Dickie, Jonnie Guerra, and Cristanne Miller.

Polly Longsworth, who has held this seat since 1991, has informed us that she will not run for re-election. We would like to take this opportunity to commend Polly for her service to the Board and the Society. In particular, we are extremely grateful to her for organizing a most successful series of events during our annual meeting in Amherst this past summer and for initiating one of the Society's objectives, the difficult process of developing a Foundation.

Anyone wishing to become a candidate should write by January 31, 1994, to Margaret Freeman, 1300 Greenleaf Canyon Rd., Topanga, CA 90290, U.S.A. Be sure to include a return address and telephone number along with a brief biography and a statement of your goals and objectives in serving on the Board. If you wish to nominate a candidate, please be sure the person is willing to run. There will be a mail ballot in spring and the winner will be announced in the spring *Bulletin*.

Notes & Queries

Two recent concerts featured settings of Emily Dickinson poems. On September 16 and 18, at Synchronicity Space in New York, mezzo-soprano **Barbara Hess,** accompanied by pianist **Debra Tarok**, performed contemporary settings in performances billed as "Wild Nights."

In College Park, Maryland, the University of Maryland Music Department presented a lecture recital entitled "The Passionate Emily Dickinson" by **Sara Hopkins**, soprano, and **David Chapman**, piano. They performed settings of Dickinson poems by Ernst Bacon, Hunter Johnson, Lee Hoiby, Gloria Coates, Robert Baksa, Sylvia Glickman, and Lawrence Moss. The Moss works were heard in world premiere performances.

Six Seattle bus riders (and one driver) have found a novel way of making the commute more agreeable—poetry (and other) readings. Recent readings, according to the *Seattle Times*, include Shakespeare, Dave Barry, Sting lyrics, and an Emily Dickinson poem. Although most riders were perplexed by Dickinson, at least one seems to have caught on. He composed an original poem for the group—"Metro Gnome."

In New York City, **Public School 75**, at West End Ave. and 96th St., spent a weekend last year turning an empty lot into the **Emily Dickinson Reading Garden** with the help of volunteers from the Sterling Community Service Foundation, reports the *New York Times*. The 20'-X-40' garden, where students can read, watch birds, and contemplate nature, was decorated with donated azaleas and rhododendrons, and with American ash and Norway maple stumps for seats. Alas, the greenery and stumps were stolen shortly afterward. They have now been replaced and wildflowers were sown last spring.

Thanks to **Barbara Kelly** for sending along the two previous items.

Paulina Tananko, who inquired about a book on Dickinson and Judge Lord in a recent issue of the *Bulletin,* reports a successful quest. The book she sought, as identified by **Jonathan Morse** and **Rose Nelson**, was *The Hesitant Heart* by Anne Edwards.

Bill Arnold is publishing poems, in various periodicals, with the collective title

"Emily Dickinson's Secret Love: A Biographical Mystery Solved in Poems." To date, seven poems have been published, and two dozen are scheduled for publication by the end of 1994.

Dickinson enthusiasts may be interested in subscribing to a new periodical, *The Simple News,* edited and produced semi-annually by actress **Emma Palzere.** Palzere began producing and performing *The Belle of Amherst* in 1989. To thank family and friends who had helped her with production costs, she created *The Simple News,* which carries information about Palzere's performances and other items of interest to Dickinsonians.

Palzere is currently developing a project entitled "Me and Emily" in which "Emily comes 'live' to the classroom and discusses words and poetry."

To receive *The Simple News,* write Be Well Productions, P.O. Box 310079, Newington, CT 06131-0079 U.S.A.

Frederick L. Morey, continued from page 9

Emily Dickinson Bulletin, a single sheet of bibliographical information dredged up as part of his doctoral studies. He sent copies to everyone he knew to have published on Dickinson, and has recorded that letters from Mark Van Doren and Louis Untermeyer persuaded him to continue.

He edited, published, financed, and promoted the *Bulletin* entirely on his own for several years, drawing a steadily increasing response from scholars. Eventually he managed, I think, to make contact with every one of them. After a few years he changed the title and the format to the semi-annual *Dickinson Studies*.

It was a curiously idiosyncratic little journal, impossible to categorize. Morey mixed personal and autobiographical material with poetry (his own and that of contributors), painfully explicit material about homosexuality that alienated some subscribers, and philosophical musings on the works of Kant, Jung, Plato, and others.

Inevitably the Dickinson material was uneven. It included valuable bibliographies, book reviews, verbal and sociological analyses of the poems, announcements and reports of conferences, records of adaptations of Dickinson material in music and drama, articles on teaching Dickinson—probably almost everything that was offered. When not enough material was submitted, he wrote it himself. And he placed it in university libraries, from Oxford in England to Tokyo in Japan and Oslo in Norway.

He added the *Higginson Journal* to his press in 1972. The name is in itself an effort to correct the widespread misinformation about Higginson common among Dickinson scholars. The *Journal* published *Disciple of the Newness,* by Howard Meyer, a Higginson biographer, and some minor items, but was used on the whole as a spillover for material designed for *Dickinson Studies*.

Morey's choice of Howard University as the alma mater for his Ph.D. may have indicated his sympathy with Higginson's social ideals, but he did not choose to write on the subject.

Editing the journals required most of his energy, but from 1969 to 1981 he also taught English at the District of Columbia Teachers College.

It is easy to be maudlin about Emily Dickinson, as many admirers have shown. For myself, I like to think of her welcoming Fred Morey to heaven, "the self alone without corporeal form."

***Anna Mary Wells** wrote the first dissertation on Dickinson, in 1931 at NYU. She is author of* Dear Preceptor: The Life and Times of Thomas Wentworth Higginson, *and five murder mysteries. She retired from teaching at Douglass College in 1972.*

Emily Dickinson International Society Membership Form

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Editor's Note

This issue features articles dealing with visual images inspired by Emily Dickinson's work or, in the case of the lead article, of the poet herself. I hope to have more such articles in future issues.

I want especially to thank those, besides the authors of the articles, who made photographs available: Leslie Dill; Janice Vrana and Marisa Hill of the Pace Gallery, New York; Itzhak Pakin of Parole di Cotone, Milan; Gregory Farmer of the Martha Dickinson Bianchi Trust; and Rowena Jones.

It is with sadness that this issue announces the death of Fred Morey, longtime editor of *Dickinson Studies*, which inevitably died with him. His energetic publication of important Dickinson materials will be greatly missed. He had recently agreed to interview Anna Mary Wells for a future issue of the *Bulletin*. Now, she has written of him.

For the spring 1994 issue, I once again invite articles by or about contemporary poets for whom Dickinson is an important forebear. Please write me soon if you are interested in submitting an article.

GS

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