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

Dickinson Scholars

A Portrait of Roland Hagenbüchle

By Gudrun M. Grabher

Gudrun Grabher, admired by participants in the 1995 Innsbruck conference for her skillful handling of local arrangements and warmly remembered for her students' hospitality as well as her own, heads the Institut für Amerikanistik at the University of Innsbruck, Austria. Author of *Dickinson: Das transzendentale Ich* (Heidelberg, 1981), she is currently at work on two important collaborative projects. With Roland Hagenbüchle and Cristanne Miller she is preparing *The Emily Dickinson Handbook*, and with Margaret Freeman and Hagenbüchle she is coediting the translations that document achievements of the EDIS Washington conference. She serves on the EDIS Board.

Jane Eberwein, *Series Editor*

My portrait of Roland Hagenbüchle combines not fact and fiction but fact and vision. Both the factual curriculum vitae and my personal visionary encounters with him are inevitably and unfortunately incomplete. Roland Hagenbüchle, scholar and person, so firmly believes in human encounter as a major means of cultivating the self that I find the most adequate approach in picturing his "self" through our interactions.

Hagenbüchle, who has held the Chair in American Studies at the Catholic University of Eichstätt, Germany, since 1980, received his doctorate from the University of Zürich in 1967, with a thesis on Milton (translated as "The Fall of Man and Freedom of Choice in Milton's *Paradise Lost*"), published by Francke in Bern. Having also studied at Cambridge and Yale Universities, he finished his "Habilitation" at Zürich in 1975 with a thesis on Dickinson. *Emily Dickinson: Wagnis der Selbstbegegnung* ("The Risk of Self-Encounter") has been acclaimed as one of the most brilliant Dickinson studies published in Europe. A guest professor at several academic institutions (Göttingen, 1974; Berlin, 1975; Bern, 1976), he was professor at the University of Wuppertal until called to Eichstätt.

Not only has Hagenbüchle published numerous articles in German, Swiss, Austrian, Polish, and American periodicals and essay collections, he has himself edited numerous such collections. Among these are *Poetic Knowledge: Circumference and Centre* (1980, with J.T. Swann), *American Transcendentalism* (1983, with H. Friedl); *American Poetry between Tradition and Modernism, 1865-1914* (1984); *Poetry and Epistemology: Turning Points in the History of Poetic Knowledge* (1986, with L. Skandera); *Poetry and the Fine Arts* (1989, with J. S. Ollier); *Das Paradox: Eine Herausforderung des abendländischen Denkens* (1992, with P. Geyer); and *Geschichte und Vorgeschichte des modernen Selbst* (forthcoming, with R. Fetz).

When I returned to Europe from my research studies at Harvard in 1983, I spontaneously decided to attend one of my first academic conferences, a symposium on "Poetry and Epistemology," to be held in Eichstätt. I did not then know much about Roland Hagenbüchle except that he had reviewed my 1981 Dickinson book and evidently shared my interest in poetry and philosophy. To have one's book reviewed by Hagenbüchle was, I was told, a challenge and a risk. He was described as a very critical though well meaning reviewer. Should I pass this test, I would be fine. Needless to say, my picture was of a more than awe-inspiring scholar before I met him; when I reached Eichstätt, the awe intensified.

Hagenbüchle managed to orchestrate that symposium, as he did many others, in the original Greek sense, and I have observed that his way of organizing conferences reflects much about himself. He always comes up with fascinating topics: poetry in connection with epistemology, poetry and the fine arts, paradox, the self, America's national identity. Philosophical perspective always claims the foreground. With these topics he attracts internationally renowned scholars to Eichstätt and then gently coaxes them to engage in the dialogue that characterizes the intellectual mind. He always "conducts his orchestra" so that the papers themselves (written and circulated in advance) function merely as the rehearsal; the complete performance of the score

always consists in lively exchange among discussants.

At his latest conference, on "The Unfolding of America's National Identity," someone remarked that Hagenbüchle has always followed Weber's maxim that dialogue is meant to cultivate our knowledge. Thus participants in his symposia leave exhausted but happily satisfied with the experience of having explored, weighed, intensified, modified, and expanded their thought. One also leaves appreciative of his famous hospitality: he offers his guests free accommodations, meals, and travel expenses. Finally, he guarantees that the conference papers, revised and reviewed after intense discussions, appear in print. That Germany's most distinguished publishers agree to publish these conference proceedings speaks for itself.

In addition to several conference encounters, I have had ample opportunity to discuss various topics with Hagenbüchle by phone. It is simply impossible to call him and settle an organizational question without also exploring a philosophical, literary, or simply human issue. Most such discussions center on questions of the human self, the person, or the limits of understanding. Those probings into the authentic possibilities of human existence have always been most enriching to me, and their permeation of his scholarly works makes this intellectual all the more interesting and approachable.

Hagenbüchle has an excellent way of handling poetry and literary theory in that he exhausts both, not only in regard to literary techniques but also in respect to their human message. What he demonstrates in his brilliant analysis of Dickinson as poet and as human being, therefore, reflects his own personality—diving into center and circumference of human existence and surfacing with a knowledge of the knowable and a presentiment of the mysterious.

His insight into Dickinson mirrors Hagenbüchle's own understanding of life, the self, the beyond, and our means of dealing with these—language. The following statements thus paraphrase Hagenbüchle on Dickinson and on himself:

• Thrown into what we experience as an alien world, we dwell in homelessness. Hence, the poet withdraws into her consciousness, where she harbors experience forever lost as such and converts it into her own position against social, religious, and aesthetic conventions as a basis for her exploration of the incomprehensible. The epistemological process is dialectic, transforming loss into gain and approaching the limits of the comprehensible.

• The most challenging of these limits is the idea of death, which mirrors both the limits of human self-reflection and the limits of (poetic) language. Yet, as a strategy, death enables us to venture near the incomprehensible even as we counter its threatening nothingness with our determined denial. Thus, death's perspective intensifies meaning's potential. Provoking our consciousness with the idea of death, we enrich existence with "ecstatic quality" and reach an awareness of the authenticity of our being.

• The greatest venture and risk of the mind is the encounter with oneself, which is constantly enacted through the encounter with the other, both human and divine. In the mirror of the other we are both annihilated and transcended, reaching a sense of self that is ultimately dynamic, full of meaning, and yet semantically indeterminate. The dynamic entity of our "self" manifests itself in the "motion of language," the most essential means of self-reflection, communication, and self-transcendence.

The indeterminacy of meaning as contained in the affirmation of meaning as such is a complex, mind-opening thought that was first offered to me by Hagenbüchle. As a student, I had had to write a paper on Dickinson's "Because I could not stop for Death—" that initiated my professional commitment to American literature. Unable to make sense of the last two lines, I had adulterated them to squeeze them into my overall interpretation of the poem. Yet those lines must have remained unresolved in my subconscious until brought back into focus fifteen years later in Hagenbüchle's presentation to the 1992 EDIS conference in Washington. He explained those two lines as Dickinson's affirmation of meaning in regard to the incomprehensible, yet her decision to leave that meaning indeterminate. That explanation closed the circle of my grappling while it opened vast horizons of understanding.

Roland Hagenbüchle's capacity for using language in a way that makes indeterminacies graspable is a wonderful gift for his students. For them, as for his colleagues, he must be a shining example, for he combines scholarly excellence with humane sensitivity and considerateness in a way rarely met. Knowing him is thus one of the greatest incentives for us to pursue our quest—as scholars and as human beings.

Roland Hagenbüchle on Dickinson

Emily Dickinson: Wagnis der Selbstbegegnung. Tübingen: Stauffenburg, 1988.

"Precision and Indeterminacy in the Poetry of Emily Dickinson." *Emerson Society Quar-*

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The Unequal Conversation of Dickinson and Frost

By Ruth Owen Jones

The following commentary was heard originally during Morning Edition *on WFCR FM, the Five College Public Radio station in Amherst, on June 18, 1996, and is published here by permission of the station.*

Emily Dickinson and Robert Frost are *the* tourist magnets in Amherst, Massachusetts. Town and gown are in a constant debate about how best to present their rich literary and historic heritage in a tasteful way.

Recently the Amherst Arts Council, which spends state arts lottery funds and local tax money, awarded a grant to Michael Virzi, a young landscape architect, to install life-size black steel silhouettes of Frost and Dickinson sitting on boulders as if they were conversing in Sweetser Park extension [on Main Street, against the west side of the Evergreens property]. Virzi's design was executed by a local metalworker.

This imagined conversation of the poets is troublesome to me because the designer has rigged the conversation: Dickinson is at a distinct disadvantage. And there is a gender/power dynamic shown that is unfortunate.

When I walk by the park I see the silhouette of Robert Frost sitting on a wonderful basalt boulder dressed in a suit. He is a dignified adult, neither old and frail, as I remember him, nor young and green. He looks avuncular and professorial, and, indeed, he was poet-in-residence and Simpson Lecturer at Amherst College for several stints from 1917 on.

Dickinson's likeness is a diminishing and diminutive fourteen-year-old little girl figure sitting opposite Frost on a much larger stone on the south side of the flowered and ivied curved path. Her arm is raised as if in conversation, her feet dangle high off the ground.

As a viewer I am invited to interact with this tête-à-tête by walking on the path between the two, who are facing each other with open books containing readable poems. Frost's poem is his well known "The Road Not Taken." Dickinson sits beside a book with her poem "I Held a Jewel in My Fingers," thought to have been written when she was about thirty.

There is an artistic telescoping of time here, reminiscent of the "Flintstones" cartoons that have people and dinosaurs living at the same time. Perhaps Frost's and Dickinson's silhouettes are in some poets' afterlife having their talk? Emily Dickinson, born 1830, lived her life in Amherst and died in 1886 at age fifty-five. Their lives did overlap a tiny bit. Frost was born in California in 1874, graduated from high school in Lawrence, Massachusetts, his father's town, and lived in Amherst sporadically after 1917 until he died in 1963.

Emily Dickinson's work earned instant and intense popularity when first published in 1890. Frost was a teenager when Dickinson became well known, and the way she saw things "New Englandly" may well have influenced the young man.

There are dozens of photographs and busts of the mature Robert Frost for the designer to consult. Unfortunately, there are only three known images of Emily Dickinson, all done when she was very young. The first is a large oil painted by an itinerant artist when she was a child of nine. Her second likeness is the one copied here by the designer, a head and neck silhouette attributed to a tutor and done when she was fourteen, although she looks much younger. The third, and the only photograph, is a daguerreotype done when she was about sixteen.

The designer apparently wanted to be true to the known images of both Frost and Dickinson. Perhaps he should have found a picture of Frost at fourteen years old? Or imagine how it would look to viewers if Dickinson were a mature, dignified woman facing a fourteen-year-old Frost with *his* feet dangling? Given their dates of birth and creative years, that scene is actually more plausible.

It was the designer's right—and certainly easier—to use the known silhouette of Dickinson. But I am still dissatisfied with the gender imbalance. Perhaps a computer-generated morphing could have projected, as many printmakers such as Jack Coughlin and Barry Moser have imagined, what a grown-up Emily Dickinson must have looked like. The poets' imagined chat in the park might then be on a more equal footing.

***Ruth Owen Jones** is a historical writer and picture researcher who lives in Amherst. She has been a guide at the Emily Dickinson Homestead since 1979.*

The Dickinson Houses

By Cindy Dickinson and Gregory Farmer

The Bulletin *is delighted to welcome a new column devoted to the two Dickinson houses in Amherst, both central to Dickinson scholarship. Cindy Dickinson, newly appointed curator of the Homestead, will provide regular updates on activities at the poet's home, and Gregory Farmer, Project Manager for the Evergreens, will write about plans and accomplishments in restoration of the home of Austin and Susan Dickinson.*

The Homestead

If Emily Dickinson were alive today, she might be surprised to discover that 5,000 people annually visit her family's home at 280 Main Street in Amherst, Massachusetts. Owned by Amherst College since 1965, the Homestead, with its staff of twenty guides, regularly welcomes visitors from throughout the Pioneer Valley, across the United States, and around the world.

As interest in Dickinson and her world continues to grow, efforts are under way at the Homestead to enhance the visitor experience. This year, for the first time, visitors have the opportunity to tour two additional downstairs rooms—the dining room and the library. Although the two rooms are currently unfurnished, historic photographs are exhibited in the rooms to provide visual evidence of the house as Emily Dickinson and her family knew it.

While the change in the tour route has had an immediate impact on a visit to the Homestead, the long-term needs of the Homestead's local, national, and international audience are also under consideration. A newly formed Homestead Advisory Committee will help guide this process. Composed of seven representatives from Amherst College and the local community, the committee will develop a mission statement for the Homestead and shape a long-range institutional plan. Committee members have a broad range of experience in museum practice, historic preservation, community relations, and Emily Dickinson scholarship.

To assist the advisory committee and the Homestead staff with their work, the Homestead has received a federal Museum Assessment Program (MAP) grant from the Institute of Museum Services. Through guided self-study and on-site consultation with a museum professional,

Photo by Ann H. Kline

the grant enables the Homestead to examine its current practices, establish priorities to achieve professional museum standards, and plan how best to serve the community. The MAP program was developed and is managed by the American Association of Museums.

The Homestead will begin to expand its outreach to the local community as early as next spring with a pilot educational program, developed in conjunction with the Mead Art Museum at Amherst College and other community organizations. From March 28 through June 1, 1997, the Mead will sponsor an exhibition, "Language as Object: Emily Dickinson and Contemporary Art" (see page 22).

To develop school programs and teacher materials for the exhibit, the Mead was awarded a $1,500 grant from the Massachusetts Foundation for the Humanities. The exhibit's educational coordinator, Wendy Kohler (a former Homestead guide and the current acting principal of Amherst Junior High School), is working with the Homestead curator and other community representatives to create a program that will integrate the students' responses to the exhibition with an appreciation for Dickinson's own art and with an understanding of her life in nineteenth-century Amherst.

This year the Homestead will close for the season on December 14 with a community open house to honor Emily Dickinson's birthday. For more information about visiting her home, please write the Emily Dickinson Homestead, 280 Main Street, Amherst, MA 01002, or call 413-542-8161. The Homestead is closed to the public from December 15 through February 28. It will open for the 1997 season on Saturday, March 1.

The Evergreens

"If these walls could talk..." what stories they would tell! The restoration of the Evergreens (the "other Dickinson House" in Amherst) is starting to reveal the life of Emily's closest neighbors. With an occasional hint of melodrama, the investigation of the house brings to light the changes in Austin and Susan Dickinson's household during a span of more than half a century. As the restoration progresses, the dynamics of the family start to become visible.

Until last year, the most immediate threat to the integrity of the 1855 Italianate style house was the water penetration that resulted from rain, ice, and snow. The old roof had been repaired many times, but frequent failure had caused structural rot as well as damage to plaster, wallpaper, and painted finishes.

During 1996, the structural framing for the upper portion of the house has been reinforced and the entire roofing system has been replaced. The new standing seam metal roof replicates the ca. 1880 roof that was removed, but with an ice and water shield laid under the metal system

for additional protection. The veranda roofs, which had suffered heavy structural damage, have been rebuilt and covered with membrane roofing to simulate the older terne plate covering.

This year, with partial support from the National Trust for Historic Preservation, the Berkshire Design Group of Northampton has begun the first detailed study of the Evergreens landscape. The casual grouping of both native and exotic specimens on the 1.5 acre site is remarkable, according to landscape architect Peter Wells. "The arrangement reflects Austin's strong interest in the naturalistic style of landscaping championed by Frederick Law Olmsted in the second half of the nineteenth century," he says. The landscape study will identify the surviving features of Austin's gardens and make recommendations for maintenance and restoration.

With a grant of $20,000 from the Massachusetts Preservation Projects Fund, work will also begin on repairing the wooden sills and structural members in the lower half of the house this fall. According to architect Peter Zorzi of Studio One, Inc., the first floor framing, especially in the front bay and in the older rear section, is notoriously weak. "The eight-inch square timbers on which the building rests have been eaten away by rot and insect damage," Zorzi says. "The shifting load has caused the fieldstone and brick foundation walls to buckle and the granite facing blocks to tilt." The scope of repairs will stabilize the first-floor framing, replace deteriorated structural members, and strengthen the foundation walls.

The Martha Dickinson Bianchi Trust, established by the will of Mary Landis Hampson (the last occupant of the house), is dedicated to preserving the Evergreens and making it accessible to scholars and the general public. "The investigation and restoration of the house are being advanced gradually through the use of grants and private donations," says Trust chairman George Monteiro. "Next year, the Trust's main focus will be on repairing or replacing the building's outdated heating, plumbing, and electrical systems."

The Trust hopes to provide limited access to the site in 1997 and partial access to the Evergreens as a restoration-in-progress beginning in 1998. The full restoration is expected to take ten years to complete.

Inquiries and donations may be directed to: Gregory Farmer, Project Manager, The Martha Dickinson Bianchi Trust, P.O. Box 603, Amherst, MA 01004-0603 U.S.A.

SOUTH ELEVATION
As-built plans courtesy of Studio One Inc., Springfield, MA. 1993

EAST ELEVATION
As-built plans courtesy of Studio One Inc., Springfield, MA. 1993

Architectural renderings of the Evergreens, Amherst. Courtesy of the Martha Dickinson Bianchi Trust

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***Cindy Dickinson** assumed her duties as curator of the Homestead in early 1996. For more on her background, see the Spring 1996 issue of the* Bulletin.

*Since 1992, as Project Manager for the Evergreens, **Gregory Farmer** has been responsible for coordinating the investigation and restoration of the building. His background includes a B.A. in American Studies, an M.A. in History/Museum Studies, and more than twenty years' experience in museums and historic preservation. He lives in Springfield, Massachusetts.*

Priscilla Parke and a Magnetic House

By Mary Elizabeth Kromer Bernhard

Priscilla Parke is unique in Amherst, Massachusetts. She is the only resident for whom the most famous house in town, the Emily Dickinson Homestead, was "home" for virtually half a century. One of her earliest recollections is of clouds of dust penetrating everything as pale yellow paint was being sandblasted off the Federal-style house to expose the original red brick. When the Parke family moved into the Dickinson House in 1916, Priscilla thought its number, 50 Main Street (it was later changed to 280), was intended to match her age of "5" with the "0" assigned to a new brother who soon appeared.

Her parents had arrived from Athol with their three young children the year before, when Hervey C. Parke became rector of Grace Episcopal Church. He had initially been associated with the family's pharmaceutical firm in Detroit, but then turned to the ministry and to study at New York City's General Theological Seminary. While there, he met his future wife, Ethel Cushman, whose family "lived around the corner."

In Amherst the Parkes first rented a house on Amity Street, though they really wanted to buy. They soon learned that Martha Dickinson Bianchi, who lived in her late parents' Italian Villa style house on Main Street, had decided to sell the spacious Dickinson Homestead next door, which she had inherited. Crucial to her decision may have been the fact that her husband, Alexander Bianchi, had supposedly "gone through her money."

Madame Bianchi was the last surviving member of her family, Emily Dickinson's niece, and the great-granddaughter of Samuel Fowler Dickinson who had built the house in 1813. After her Aunt Lavinia's death in 1899, the house stood empty for a time before being rented to Dr. and Mrs. Nelson C. Haskell. The Haskells were not interested in buying the Homestead but wanted to remain renters and to exchange houses with the Parkes when they decided to buy. This they did.

Despite the publication of three volumes of her poetry and two of her letters in the 1890s, Emily Dickinson was not widely known then even in her native town. Priscilla Parke assesses the situation when she says, "Father bought the house because it was big and comfortable, not because it had anything to do

Photo by M.E.K. Bernhard

with Emily Dickinson." Much later her mother observed that she would not have made as many changes in the house "if she had known how famous Emily was to be." But as it turned out, the house became a symbol of permanence for the Parke family as Mary, Priscilla, and young Hervey joined in the 1916 move. Two younger brothers, John and David, were born in the Dickinson House.

Priscilla vividly recalls a whirlwind of renovation related to her family's acquisition of the house. Emily Dickinson's small conservatory, located on the front of the dining room, was a victim of dry rot and was removed. The dark woodwork all over the house was painted white. Hardwood floors replaced the worn matting that covered splintery wide boards. A porch over the exterior door at the north end of the central hall was added, as well as a second-floor porch and a terrace on the east side. A house that had had one bathroom now had five. New banisters replaced the old, with an additional stairway leading to rooms and a bath at the attic level.

Recollecting the original barn in the northeast corner of the Dickinson lot, Priscilla Parke feels certain that she was instrumental in its destruction. She recalls horse stalls, chicken coops, and a dusty, dilapidated Dickinson carriage. The place fascinated her, and on one occasion she pulled two-year-old Hervey up the ladder with missing rungs into a loft where there were gaping holes. Soon after her mother discovered them there, the barn came down, and a garage closer to the house was built with usable timbers from the barn.

Although there were still two wells in the courtyard outside the kitchen door, a cistern in the attic provided additional water which the children were forbidden to drink. Priscilla remembers the large copper tub in the laundry perpetually available for heating water, and the table notoriously used by Emily Dickinson attached to the west wall of the kitchen with hinges so that it could be dropped down.

The garden, stunning in Emily's day with fragrant and choice flowers, now consisted of a few disheveled beds and a tangled thicket of dissolute rambler roses. In restoring the area to cultivation, Mrs. Parke retained a vast sea of daffodils and jonquils that had been planted south of the extant garden and continued annually to produce myriads of blossoms.

On the arrival of the Parkes, Emily Dickinson's own bedroom on the southwest corner of the house, fronting on Main Street, became a nursery. The room behind was occupied by the children's nurse. The cupola, though excessively hot in summer and cold in winter, quickly became the favorite "club house" for the younger generation.

The Dickinson Homestead was bubbling with activity as the Parke children grew up. In returning from downtown Amherst on one occasion, Mrs. Parke looked up toward the cupola and glimpsed her two daughters and several friends perched on the ridge of the roof. She refrained from histrionic admonitions from the street, but rushed to the cupola with orders for the children to return

immediately through the window where they had just exited.

By 1924 the Parke family experienced radical changes when the Reverend Parke was stricken with tuberculosis and was told that he had only three months to live. He promptly left for California where he entered a sanitarium near San Diego. After a remarkable recovery, he accepted a position as rector of a church near Pasadena. Priscilla with others in her family made the dramatic move west, leaving the security of their handsome house. The Parkes did not give up the Homestead, though it was rented for two years to an Amherst College faculty member. Thereafter, Mrs. Parke's sister, Elisabeth Cushman Robinson, came to reside and rented rooms to college students. In summer the family made pilgrimages back to "camp out" at "home." Not until 1935 did Hervey Parke retire and return with his family to the Amherst house.

Meantime, Priscilla's own significant career was evolving. Her early education was in private Amherst schools, followed by attendance in the public schools from third through eighth grades before the move to California. Close ties with house and friends and town brought her back to New England to attend Smith College. After graduation she had a stint of nursery school training and teaching. For three years during the Second World War she was enrolled at Yale University in an intensive nursing program.

Completing her work in 1945, she spent a year in Manila as a United States Army nurse. Briefly in the Maternity Division at Cooley-Dickinson Hospital, she then joined the staff of Columbia-Presbyterian Hospital in New York City, where during the postwar baby boom and later she was in charge of the Premature Nursery in the Pediatrics Division. Upon her retirement after twenty-five years at the hospital, Priscilla spent a year traveling and then came back to Amherst. Her personal and professional contribution was best defined by the doctors with whom she worked, who sent her eighty red roses on her eightieth birthday.

Priscilla's older sister, Mary, who had a lifetime interest in Emily Dickinson, also attended Smith College, receiving a master's degree in music. After joining an Episcopal Mission in China, she established a day care center and met and married the Reverend Leslie Fairfield. The mother of five boys, she taught both in China and in the United States before retiring to Shutesbury, Massachusetts, and more recently to Fargo, North Dakota, where she died in April 1996.

The privacy the Parke family enjoyed in their early days at the Homestead was reduced in the 1930s by flourishing interest in Emily Dickinson. No doubt publication of additional poetry and letters during the 1920s and 1930s spurred visitors to seek admission to the house. As the Parke children matured and turned to college and professions, their parents, especially their mother, graciously admitted an increasing number of people.

Priscilla sees one of the privileges of her family's years at the Homestead as the friendship with their neighbor at the Evergreens, Martha Dickinson Bianchi. They often exchanged visits. She indicates that Martha was "regal" in appearance but did not act "stand-offish or superior," as some have contended. In Priscilla Parke's view, she was very talented as a writer and musician, and she drew gifted artists, musicians, and writers to her. From time to time Priscilla was invited to her soirees, which she enjoyed especially since Martha Bianchi had unusual skill in handling such social events. On occasion Priscilla was asked to show interested friends or scholars through the Evergreens in Madame Bianchi's place.

The question of whether Mrs. Parke discovered any of Emily Dickinson's poetry in the Homestead remains unanswered. Priscilla recalls that her mother had been asked by Martha to destroy any old papers she discovered. Mrs. Parke protested, "No, if anything is to be thrown away, I want you to do it." She did not find poems per se, though she did find papers in the attic that were apparently unexamined before she turned them over to her neighbor. In inscribing a copy of *The Life and Letters of Emily Dickinson* to Ethel Parke, Martha Bianchi wrote, "Dear Mrs. Parke, Aunt Emily would have loved you in her footsteps, as I have." Of Madame Bianchi, Priscilla says,"She was our link with Emily."

The Parke family did not know Mabel Loomis Todd, but they did get to know her daughter, Millicent Todd Bingham, well. They found her accomplished and appealing. Aware of continuous antipathy between Martha Bianchi and Millicent, Mrs. Parke asked them to tea on separate occasions. Commenting on Ethel Parke's intention to entertain Mrs. Bingham, Madame Bianchi remarked, "If you want to entertain a liar and a thief, you can have her!" Priscilla and her family remained aloof from, even mystified by, a controversy whose tangled components resulted in a mutual legacy of grief, a bequest from the previous generation. It had become a second-generation struggle between Martha Bianchi and Millicent Bingham over proprietary publishing rights to Emily Dickinson's oeuvre. The Parkes' dispassionate ability to regard both women as special friends was undoubtedly unusual in a town where people took sides on the issue.

By 1965 the family at the Homestead had scattered and diminished to such an extent that Ethel Parke found it necessary to put the house up for sale. Though a number of people wished to buy it, the Parkes decided to sell to Amherst College. They felt that the College, with its longstanding relationship to the Dickinsons, would have the best perspective about preserving and maintaining it.

Priscilla Parke is now back on Amity Street two doors from the house her family had first rented, surrounded by furnishings once at the Homestead, serving as gracious hostess at luncheons or teas. She is within walking distance of Grace Episcopal Church, Amherst College, and more especially the Emily Dickinson Homestead, where Mary also had guided and where Priscilla's own guided tours reveal the mystique of her association with the house for more than seventy years. She has been asked, "Isn't it hard to go back to your old home and see it changed?" Her answer is, "No, it always brings back happy memories."

***Mary Elizabeth Kromer Bernhard,** author of "Portrait of a Family: Emily Dickinson's Norcross Connection" and other articles, is at work on an analytical study of the poet and her mother.*

Pieces of the Dickinson Puzzle

A New Dickinson Letter

By Diana Marmaluk and Marcy Tanter

A letter found among the estate of New York bookseller Alan Weiner has been authenticated as one written by Emily Dickinson. The handwriting places it in the 1850s, and the content, we believe, indicates that it was sent to Edward Everett Hale, Benjamin Newton's pastor at the time of his death. It is well known that Ben Newton, a law student in Edward Dickinson's law office from 1847 to 1849, supplied Dickinson with reading materials and may have encouraged her to write poetry, making him a significant figure in her life.

Dickinson's letter 153, dated January 13, 1854, is her plea to Hale for information about Newton's recent death. As Richard Sewall has pointed out (*Life,* 402), such requests were common in Dickinson's day. In the 1880s she sought to know about the final moments of Charles Wadsworth and Helen Hunt Jackson. Hale was the recipient in this case because Dickinson was not acquainted with Newton's wife and wanted to know whether Newton had made his peace with God before his death. Hale's reply is not extant, as far as we know, and a later letter from Dickinson to him is with his papers at Indiana University.

This new letter is dated "Amherst February 14th," with no year indicated. Without a salutation, we don't know with certainty who the intended recipient was, but the letter thanks someone for information about the death of a male friend. We know it is not about Wadsworth because the correspondence with his friend Charles Clark was initiated by Clark, and Wadsworth died in 1882; handwriting definitely places the new letter somewhere after 1853 and before 1862.

Dickinson's first letter to Hale is dated January 13, 1854; this new letter thanks the recipient "for your kindness" and says, "That you delayed to reply was of no consequence." Hale was in Worcester in 1854 and would have received her first letter within a day or two; if he did not reply until the second week of February, he may well have apologized for a delay in responding.

Dickinson signed both letters "Emily E. Dickinson." The only persons other than Hale known to have received such a signature are three childhood friends: Jane Humphrey, Abiah Root, and Henry Emmons. In the later letter to Hale, published in Sewall's *Life* (403), Dickinson signs herself "Emilie E. Dickinson"; Emmons received the identical signatures in 1853 (LL 119, 121). We know of no other instances in which she used this signature.

When read against Letter 153, both the tone and the content of the new letter suggest it is Dickinson's response to the letter Hale sent in reply to her first. In L 153, she asks if Newton's "last hours were cheerful and if he was willing to die." Here, she is comforted to know that "he was brave and patient and...I thought he would not fear because his Soul was valiant."

Additionally, Dickinson repeats her reference to Newton as her brother: in L 153, "when he first went from us, it was as an elder brother"; in the new letter, "my Brother conquered. . . ." Dickinson's use of "gratitude" is also consistent. In L 153 she tells Hale that "a few lines, Sir, from you, at a convenient hour will be received with gratitude." In the new letter, she writes that her "full heart of gratitude seems slight indeed."

In both letters she makes reference to the deceased as being "Home": "If you think him at Home, I should love so much to know certainly, that he was today in Heaven" and "It is sweet when friends are absent, to know that they are at home....I think of my friend so frequently at a warmer fireside."

The respect with which Dickinson addressed Hale in her first letter is replicated here: in both letters she calls her recipient "Sir," she is relentless in thanking him for his information, and the closures are extremely formal and similar and are nothing like the closures to her friends and family.

Although this new letter is dated and fully signed, the lack of salutation suggests that it may be a draft. The clues we have uncovered lead us to Edward Everett Hale at every turn and do not suggest any other recipient. This discovery is significant, as are all discoveries of previously unknown Dickinson manuscripts, for it adds to the chronology of Emily Dickinson's preoccupations and concerns.

__Diana Marmaluk__ teaches composition and coordinates learning assistance at Beaver College. __Marcy Tanter__ recently completed her doctorate in English at the University of Massachusetts.

New Signatures

By Daria D'Arienzo

Amherst College Library recently discovered two deeds bearing Emily Dickinson's signature, found during processing of the Hitchcock Family Papers.

The first appears on a document dated November 22, 1862, when Dickinson's parents sold a one-acre piece of property south of the high school for $500 to Mary Hitchcock, wife of Edward Hitchcock Jr., professor of hygiene and physical culture at Amherst College. The poet signed the title transfer as a witness to her parents' signatures, signing herself "Emily E. Dickinson."

Nearly thirteen years later, on May 1, 1875, Emily Norcross Dickinson, now a widow, together with her children, again sold property to Mary Hitchcock, forty-six rods of land, again for $500. As partial owner, Emily Dickinson signed the document, this time as "E. E. Dickinson." Her mother, sister, brother, and sister-in-law Susan also signed the deed.

The two signatures clearly demonstrate the changes in Dickinson's handwriting over the intervening years.

__Daria D'Arienzo__ is Archivist of Amherst College.

An Old Postcard and an Unsolved Mystery

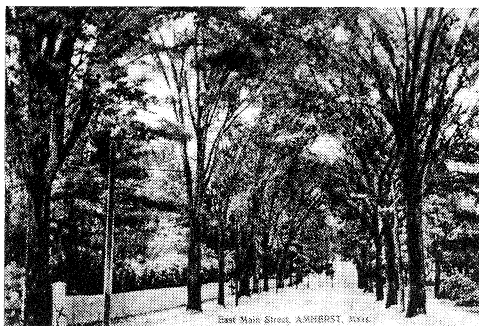
By Daniel Lombardo

A simple postcard marked with an "x" on a fence post can open up a world of mystery. In 1909, Susan Dickinson sent such a postcard from Main Street, Amherst, to Grasmere, England. But who was in Grasmere? Just how deep did that person's relationship with the Dickinsons go? And how did this postcard make its way, eighty-seven years later, back to Main Street, Amherst?

Early last spring, Amherst town planner Jonathan Tucker brought a picture postcard of Main Street into the Special Collections Department of the Jones Library. He had discovered it at Main Street Antiques and Books, across from the Dickinson Homestead. It was marked "East Main Street, Amherst, Mass.," and postmarked "Amherst, October 16, 1909." The text, in a very difficult hand, reads as follows:

> Is'nt this a charming look down our street over to the mansion & toward Pelham Hills? I have marked where my estate begins – the front gate – Ar'nt the trees beautiful – so much finer and taller than when you saw them last – Ever Sue.

Tucker saw the "x" marked on a fence post on the north side of Main Street and the dash made on the gate, and knew that the property was the Evergreens, the home of Emily Dickinson's brother, Austin, and his wife (in 1909, widow), Susan. Later I deciphered the address as White Bridge, Grasmere, Westmoreland, England, the town where William Wordsworth had lived. As for the addressee, all



I could read at first was "Mrs. J. H. —." With that information, I searched the Dickinson research collection and discovered that the correspondent was one of the most remarkable people in the lives of both Susan and Emily Dickinson.

"Mrs. J. H . — " was Catherine Scott Turner Anthon, who was born in 1831 in Cooperstown, N.Y., and died in 1917 in Grasmere. Kate had been a schoolmate of Susan Dickinson at Utica Female Seminary, and her first visit to Amherst was to see Sue in February-March 1859. She was immediately taken by the poetry Sue's sister-in-law Emily was writing, and thus began a deep and powerful friendship between Kate Anthon and the poet. According to scholar Jay Leyda, "Kate may have been partly responsible for Dickinson's determination to work in poetry."

But there is much more to the story. In 1951, Rebecca Patterson claimed in *The Riddle of Emily Dickinson* that the poet's erotically charged love poems were written for Kate Anthon: "In a seclusion that protected a vulnerable heart, she turned into poetry the one brief event of her life. But here a difficulty arose: she could not publish love poems to a woman." Jay Leyda considered Patterson's argument "a fictitious set of sexual circumstances."

In 1985, Martha Nell Smith of the University of Maryland wrote that the letters to Kate "are among Dickinson's most sensual and sexual." She concluded that the most logical correspondent for Emily's passionate but unaddressed letters, after Susan Dickinson, was Kate Anthon.

The "riddle" of Emily Dickinson's relationship with Kate Anthon may never be solved unless more postcards and letters are discovered. As it is, Emily's original letters to Kate were destroyed long ago, and only transcripts exist.

Daniel Lombardo is Curator of Special Collections at the Jones Library, Amherst. This article appeared first in the Amherst Bulletin *and is reprinted by permission.*

More New Dickinson Family Letters

By Ezra Greenspan

Several new Dickinson family letters have recently come to light in a collection of books given to the University of South Carolina's Thomas Cooper Library by the widow of William R. Bailey, the great grandson of Emily Dickinson's childhood friend Emily Fowler Ford.

The small collection of books had passed down through Mrs. Ford's sons, Worthington Chauncey Ford and Paul Leicester Ford, both writers. The collection is very heavy with works by the Ford family, especially by Noah Webster, Mrs. Ford's grandfather, by Mrs. Ford, a poet and essayist, and by her sons.

What distinguishes the collection is Mrs. Ford's personal copy of the 1890 *Poems* by Emily Dickinson. Pasted in that copy are four letters: an undated letter from Emily Dickinson to Mrs. Ford, presumably written late in her life, expressing social pleasantries; one from Edward Dickinson to Mrs. Ford, dated June 25, 1862, responding to her inquiry about finding boarding for her family for that summer; one from T.W. Higginson to a male correspondent, dated June 2, 1861, responding to unfounded wartime rumors that the wives of Jefferson Davis and Confederate general Pierre Beau-regard had recently been seen in Lynn; and an undated torn slip, presumably from Emily Norcross Dickinson to Emily Fowler, mentioning Vinnie and Austin.

Two unattached letters were apparently also found inside the volume. The more important—and by far the most interesting of this collection—is an undated letter from Austin to Emily Fowler, appar-

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Poet to Poet

Alice Fulton: "Wonder Stings Me More than the Bee"

By Cristanne Miller

EDIS members who attended the 1992 conference in Washington, D.C., will remember Alice Fulton. As a member of one of the language panels, she explored the foreignness of Dickinson's language. Fulton also participated as one of the five memorable voices through which we heard Dickinson translated at "The Dickinson Celebration" at Mount Vernon College. I am honored to recognize her contributions to the Society and to Dickinson studies in the "Poet to Poet" Series. Professor of English at the University of Michigan, Ann Arbor, Fulton describes herself as both "a devotee of Dickinson" and "a great fan of Cris Miller," the author of the piece that follows. As a fan of all three, I am pleased to present a view of their collaboration.

Jonnie Guerra, *Series Editor*

In her most recent book of poetry, *Sensual Math* (1995), Alice Fulton quotes from or alludes to Dickinson several times, but no quotation is more appropriate for her own work than the phrase from Dickinson's letter 248, "wonder stings me." Fulton's verse is wide-ranging in its topics and in its tones. The note of wonder in how laws of nature and the idiosyncracies of individual and cultural psychologies function is nearly constant, as is her own "passional," questioning, and challenging stance toward such phenomena ("Cascade Experiment").

Fulton says she probably began reading Dickinson when she was in the seventh grade and has been influenced by Dickinson from her earliest days of writing poetry. Appropriately, Fulton's first award was the Emily Dickinson Award, given by the Poetry Society of America in 1980.

Since then, she has gone on to publish four books of poems and to win several other awards, most recently the Elizabeth Matchett Stover Award from the *Southwest Review* and the prestigious MacArthur Fellowship. Preceding *Sensual Math,* Fulton published *Powers of Congress, Palladium,* and *Dance Script with Electric Ballerina.* Her first book won the Associated Writing Programs Award in Poetry in 1982, and her second volume was selected for the National Poetry Series in 1985.

Photo by Hank De Leo

In addition, Fulton has written short stories and critical essays, including two essays on Dickinson ("Outlandish Powers: Dickinson's Capsizals of Genre and Tone"—presented at the 1992 EDIS conference—and "Her Moment of Brocade: The Reconstruction of Emily Dickinson") as well as an experimental exegesis of her own poetics, "To Organize a Waterfall."

Like Dickinson, Fulton crosses the boundaries of popular and highly experimental genres of poetry writing—albeit in a different way. While Dickinson experiments with voice or persona, metaphor, metre, grammar, and rhyme in very short, tightly constructed verses, Fulton combines contrasting modes of diction with various experiments in vocal presence and structure in much longer poems—ranging from a double sonnet in *Powers of Congress* to a thirty-eight-page sequence of poems retelling the Daphne story, titled "Give," in *Sensual Math.* Even in long poems and sequences of poems, however, Fulton's verse has the tight constructedness and multiple layered qualities of Dickinson's poetry.

As the poem reprinted here also makes clear, Fulton shares Dickinson's outrageous sense of play with both cultural icons and aspects of English normally taken for granted. As she says, "The natural is what // poetry contests," or, as Dickinson writes, "Essential Oils – are wrung / The Attar from the Rose / Be not expressed by Suns – alone" (P 675).

Chief among those aspects of language normally taken for granted is punctuation. Where Dickinson makes the dash key to the rhythms and expression of her poetry, Fulton introduces a new sign of punctuation that she calls "a bride / after the recessive threads in lace": ==. This double-equal sign, which "might mean immersion," is "the unconsidered // mortar" between bricks; it makes "visible the acoustic signals / of things about to flame," "hinging / one phrase to the next," throwing the reader into the same kind of adventurous uncertainty as Dickinson's dash.

For both poets, this interest in hinges, in connections, in incongruities and contiguities reveals itself in verbal and syntactical structures as well as in themes. In short, while these are poets of big ideas, they also are very much poets of language.

I find the most riveting element of Fulton's poetry to be this controlled, complex exuberance of her play with language. Fulton's poems are dense, rich, often difficult, but with an immediacy of presence and spontaneity of wit that do not often occur in such textured verse.

Strikingly idiosyncratic and flexible in their diction, her poems—like Dickinson's—both reject autobiography and retain the immediacy of vocal presence. Similarly, while the diction of the poems

==

It might mean immersion, that sign
I've used as title, the sign I call a bride
after the recessive threads in lace ==
the stitches forming deferential
space around the firm design.
It's the unconsidered

mortar between the silo's bricks == never admired
when we admire
the holdfast of the tiles (their copper of a robin's
breast abstracted into flat).

It's a seam made to show,
the deckle edge == constructivist touch.
The double equal that's nowhere to be found
in math. The dash
to the second power == dash to the max.

It might make visible the acoustic signals
of things about to flame. It might

let thermal expansion be syntactical. Let it
add stretch

while staying reticent, unspoken
as a comma. Don't get angry == protest == but a

comma seems so natural, you don't see it
when you read: it's gone to pure
transparency. Yes but.
The natural is what

poetry contests. Why else the line == why stanza == why
meter and the rest. Like wheels on snow

that leave a wake == that tread in white
without dilapidating
mystery == hinging
one phrase to the next == the brides.

Thus wed == the sentence cannot tell
whether it will end or melt or give

way to the fabulous == the snow that is
the mortar between winter's bricks == the wick that is

the white between the ink

From *Sensual Math* (W.W. Norton, 1995) by Alice Fulton, reprinted by permission

makes great use of colloquialisms and slang, the topics are deeply serious.

The poems are epistemological in their concerns—what is it possible to know? how does scientific knowledge affect the perceptions of common sense? how do the powers of language relate to media culture, scientific discovery, imperialism, gender, and the petty inhumanity or graciousness of everyday feelings and events?

At the same time, the poems are generous, reminding us through the experimental complexity of their forms and language that (as Fulton writes in the Dickinsonianly titled "Art Thou the Thing I Wanted") we are not just "towers / of blood and ignorance." Like Dickinson, Fulton makes us see the pomposity, ridiculousness, and fragility of our beliefs, hopes, and attitudes as well as the sometimes terrible wonder of human interaction and the universe beyond ourselves.

Works by Alice Fulton

Dance Script with Electric Ballerina. Philadelphia: Univ. of Pennsylvania Press, 1983; reprint, Champaign: Univ. of Illinois Press, 1996.

Palladium. Champaign: Univ. of Illinois Press, 1986.

"Her Moment of Brocade: The Reconstruction of Emily Dickinson." *Parnassus* 15.1 (1989): 9-44.

Powers of Congress. Boston: David R. Godine, 1990.

"To Organize a Waterfall." *Parnassus* 16.2 (1991): 301-26.

"Outlandish Powers: Dickinson's Capsizals of Genre and Tone." *Emily Dickinson Journal* 2.2 (1993): 97-103.

Sensual Math. New York: W.W. Norton, 1995.

Cristanne Miller, *professor of English at Pomona College, has published several books on Dickinson, including* Emily Dickinson: A Poet's Grammar; Comic Power in Emily Dickinson *(coauthored with Suzanne Juhasz and Martha Nell Smith); and* Emily Dickinson: A Celebration for Readers *(edited with Suzanne Juhasz). She is now editing* The Emily Dickinson Handbook *with Roland Hagenbüchle and Gudrun Grabher.*

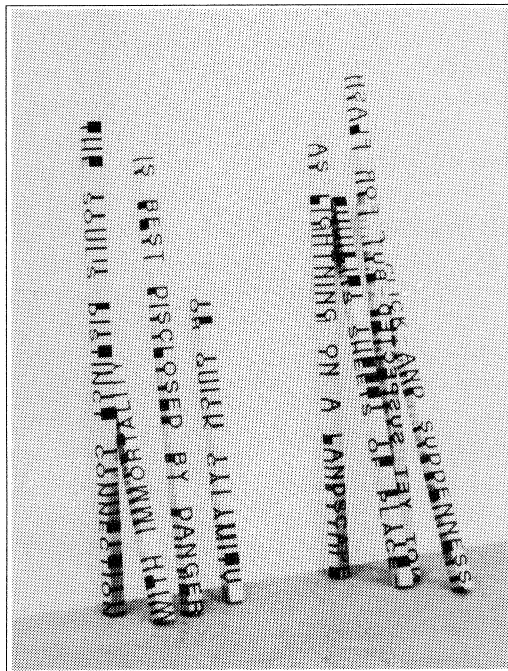
Roni Horn: To Amherst

By Maryanne Garbowsky

In 1975, artist/sculptor Roni Horn began taking trips to Iceland, a place that allowed her to be "in the moment," to be part of and one with nature. Today these trips number more than two dozen. Yet "I never really knew why I went to Iceland until I started reading Emily Dickinson."[1]

Horn parallels her trips to Iceland with Dickinson's retreat to her bedroom. There, Horn realizes, Dickinson could shut her eyes and taste freedom. It was "her place to be free."[2] There in her solitude she could write and create and explore the breadth of the world through imagination.

Similarly, Horn thinks of Iceland as "my studio." Away from the world with its social, cultural, and economic constructs that limit and bind one, Horn is free to "inhabit the world" as Dickinson did in "that upstairs bedroom in Amherst. . . . Iceland is a place where you can close your eyes and taste the landscape."[3]



When Dickinson Shut Her Eyes, No. 974, **1994. Solid aluminum and plastic. 8 units: 2″ x 2″ x variable lengths up to 72″. Courtesy of Matthew Marks Gallery, New York**

The daughter of a New York pawnbroker, Horn grew up surrounded by an eclectic mixture of used goods that would provide an important influence on her work. She studied at Brown University and Rhode Island School of Design, did graduate work in art at Yale, and went on to teach at Colgate.

After three years and a savings account that would allow her a year off, she returned to New York and immersed herself in her art. She began to show her work at New York galleries and had a show at the Los Angeles Museum of Contemporary Art in 1990. In October 1996 she had an exhibition of work based on Dickinson at the Davis Museum and Cultural Center at Wellesley.

In an article about Horn, Ken Johnson writes that her trips to Iceland provided her with not only "cognitive clarity but also spiritual fulfillment."[4] It would be valid to say the same about Horn's relationship with Dickinson. Although she is not the only writer Horn has turned to for inspiration, she is the one whose words have yielded the most results. To date, the number of Horn's word sculptures based on Dickinson poems and letters is twenty-four.

Before Dickinson, Horn read and enjoyed the writings of Yeats, Kafka, Wallace Stevens, Simone Weil, and William Blake.[5] Blake was used in a work of two aluminum blocks with the word "Tiger" on one end of each. Similarly, the words of Simone Weil were used in her first word sculpture, done in 1989.[6] The statement "To see a landscape as it is when I am not there" was incorporated into an aluminum block 64″ x 48″ x 2″ with purple letters built into two sides.

But Dickinson holds a special place. Horn took her complete works with her to Iceland: "It was the only book I took—I didn't want any options . . . . I was alone. It was Dickinson and me."[7]

How Dickinson Stayed Home, done in 1992, was the first and one of the most unusual of the series based on the poet. The installation involves the reader/viewer physically in the act of discovering Dickinson and her dialogue with Horn. You are within the words of the poet, perhaps in her mind as well, as you literally wander among the letters and assemble them for yourself.

The sculpture, which is made up of twenty-five 5″ aluminum cubes, each with a letter on one end, is spread across the gallery floor in what appears to be no order. But as you walk through and the letters begin to take on meaning in word groupings, you become aware that they are a line from one of Dickinson's letters: "My business is circumference." Dickinson's business was not the finite but the infinite in the finite. "Dickinson shut her eyes and went places this world never was."[8] The act of reconnecting becomes one of discovery as the viewer senses the physicality of the poet's ideas through meeting each letter individually and reconfiguring it.

Since the bulk of Dickinson's poetry was never published in her lifetime but left in its original handwritten state, the poems as Horn sees them were completed "within the boundaries of a rare self-sufficiency." Horn attempts to duplicate the experience of the poems in their raw state, so to speak, with all the quirks and oddities of the poet's handwriting and syntax—the dashes, spaces, other punctuation marks, etc. By "breaking down the text" in twenty-five distinct cubes, each with its own letter, Horn "incorporates the viewer" in the poem's "syntax." In a very real sense, readers/viewers "are forced" to "become active co-authors of her poetry, constructing sentences, deciphering their messages, and choosing preferred variants."[9]

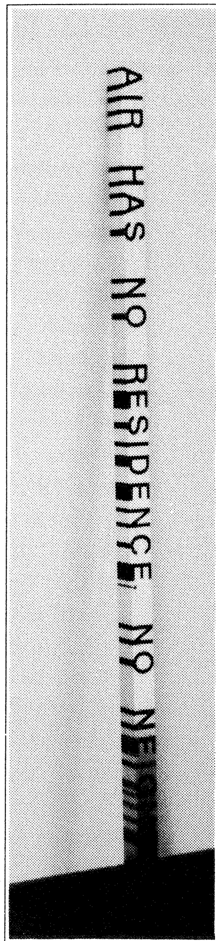
In her second work, *When Dickinson Shut Her Eyes,* done in 1993, Horn quoted "whole poems intact." The title refers to a letter in which Dickinson wrote, "to close my eyes is travel." The six poems in the series include "My Heart upon a little Plate," "These tested Our Horizon," "The Soul's distinct connection," "Perhaps I asked too large," "Size circumscribes – it has no room," and "Peace is a fiction of our Faith."

The poems have either four or eight lines. Each line is incorporated into a 2″ x 2″ aluminum bar that varies in length depending on the line. The complete poem—consisting of either four or eight bars—leans in groups against the wall. The poems become tangible, things that can be seen and felt and moved like pieces of furniture. Horn has transformed the words into a more "practical context: it is an essential domestic furnishing. Reading/occupation/enjoyment is no longer limited to the context of the book."

No wonder, then, that the effect on the viewer is one of a closer, more physical experience of the poet's words. According to Ken Johnson, "Dickinson's magical language and imagery became revelatory in a way it might not be in the normal print-on-page-in-book format that we take for granted."[10]

Horn, however, attempts to be faithful to the poet's marks on the page as well as Dickinson's own publishing attempts. On the bars, Horn "translated the syntax, spacing, and structure of each poem as literally as the text itself." So, too, the way Horn grouped the rods "recalls Dickinson's own bundling of her poems in handsewn booklets."[11]

Just as Horn's trips to Iceland are not about Iceland and not really about herself but rather about the intersection of place and person, so her series based on Dickinson are not about the poet and the artist but rather about the "pairing of the two."



***Key and Cue, No. 1060,* 1994. Solid aluminum and plastic, 2″ x 2″ x 69½″. Courtesy of Matthew Marks Gallery, New York**

In *When Dickinson Shut Her Eyes*, this is apparent. Horn writes that her quoting of Dickinson should be considered "in the context of doubling or pairing," a consistent theme in Horn's work. In this series, in which Horn quotes whole poems, she is exercising "a special form of repetition. Formally, it is a manner of appropriation, consumption, mirroring. It is also the transformation of one form into another, a shifting of the means of access."

In Horn's third series, she focuses on access, trying to give her audiences "a key—a way to open up the doors of memory so that a space exists where we travel in and through time." For *Keys and Cues,* done in 1994, Horn selected poems by reading Johnson's index of first lines to Dickinson's poems. Since the poems are not titled, the first lines functioned as "entrances, tools, maps, signs, and connections" for the artist. "I found myself thinking of alphabets, keys, and elemental things, thinking of things that were self-contained yet only beginnings."

From the index, Horn chose lines that were "complete statements" and "self-contained." Taking each first line intact from its poem, she envisioned it like "a fractal," allowing it to speak "as the part that contains the whole." The sixteen sculptures, each based on one line, are made up of solid aluminum and plastic bars 2″ x 2″, varying in length from 27″ to 103″ depending on the length of the poetic line.

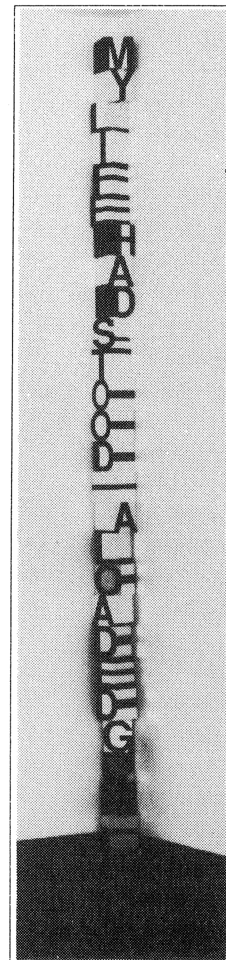
The lines include "Air has no Residence, no Neighbor," "To make a Prairie," "The Brain – is wider than the Sky," and "I heard a Fly buzz – when I died." Horn sees these lines as not only "an entrance" but also "a point of departure" taking the viewer "somewhere other than where the physical object is."

The last Dickinson-inspired work, *Untitled (Gun),* done in 1994, consists of twenty-six 5″ x 5″ blocks that are stacked up to create an imposing 10′ x 8″ tower, spelling out the first line of Dickinson's poem "My Life had stood – a Loaded Gun." The sculpture stands in the corner of the room, like the gun that waits until its owner picks it up and carries it away.

This poem, one of Dickinson's most riveting and provocative, expresses the force of creation that stirs within the poet, a woman who describes herself in masculine terms. The power she feels is potentially destructive to herself and to her role in society. But Dickinson, by cutting herself off from a world that consciously limited and delineated her, freely expressed the force and power of her female presence. To Adrienne Rich, this poem is "central" to "understanding Emily Dickinson, and ourselves, and the condition of the woman artist."[12] In *Pooling Waters,* Horn writes, "I want a language without pronouns. I want to come, direct and complete, without pronouns. Yes, I do. I want to come before gender. Yes, yes I do."[13] This statement demonstrates Horn's desire to find the freedom Dickinson discovered by "not leaving her room and by circumnavigating the world through poetry."[14]

In their work, both Dickinson and Horn journey inward to what Horn

Continued on page 23



Left, *Untitled (Gun),* 1994. Solid aluminum and plastic. 26 units: 5″ x 5″ each. Stacked height: 10′8″. Courtesy of Matthew Marks Gallery, New York

New Light on Manuscripts Addressed to "Sue"

By Ellen Louise Hart

Emily Dickinson's first editors removed "Sue," in Dickinson's hand, from the verso of several poems where it served as the address for a folded piece of writing to be delivered next door to Susan Dickinson, the recipient of more of Dickinson's writing than any other correspondent. Information about these erasures adds to the complex story of Dickinson's love for Susan, to ongoing debates concerning mutilation and censorship of writing to and about Susan, and, in one instance, to theories about the fascicles.

In my work with Martha Nell Smith on the forthcoming *Book of Susan and Emily Dickinson,* a single-volume edition of the letters and poems sent to Susan, I have associated a number of poems with Susan in instances where Thomas Johnson missed evidence of the connection. In the Dickinson collection at the Houghton Library at Harvard University, I have found poems addressed to Susan, her notes and markings on manuscripts, and markings and drawings made by her children, all overlooked by Johnson.

Most of the Susan correspondence was acquired by Harvard following the death of Susan's daughter, Martha Dickinson Bianchi; yet a number of Susan's poems found their way into the Amherst College Library collection, and with these poems, too, the association is not always noted by Johnson in his commentary.

At Amherst I searched through all unaddressed poems not known to be part of a particular correspondence and not in the fascicles, and poems described by Johnson as a "fair copy" on stationery, "sent to an unidentified recipient," or "folded as if enclosed in an envelope."

I found that "Pigmy Seraphs – gone astray" is addressed "Sue"in the center of the verso; "Ample make this Bed" has a child's scribblings on the top two-thirds of the verso that could have been made by Ned, born in 1861. I found three manuscripts with the address "Sue" erased from the verso but still partially visible: "A slash of Blue," "Besides the autumn poets sing," and "The soul unto itself." "As Watchers hang upon the East" has an erased address that could be "Sue," but the name is too faint to be certain. "These are the / Days when Birds / come back" has an erased address where the name is illegible.

Two erasures in the Amherst collection are of special interest when read as messages to Susan rather than simply as poems sent for her appreciation or evaluation. The first is a poem that has been associated with Mary Bowles. I have long felt that this was an error, that Dickinson is unlikely to have sent language this intimate to Mrs. Bowles:

> Her breast is fit for pearls,
> But I was not a "Diver" –
> Her brow is fit for thrones
> But I have not a crest –
> Her heart is fit for <u>home</u> –
> I – a Sparrow – build there
> Sweet of Twigs and twine
> My perennial nest –
> Emily –

In her 1894 edition of *Letters,* Mabel Loomis Todd placed this poem among the Bowles correspondence. But in working with a group of manuscripts to Maria Whitney, published in part by Todd and then in part by Johnson, I observed Todd's pattern of excerpting references to Dickinson's feelings for Samuel Bowles. It occurred to me that Todd—working closely with Austin, who was concerned with propriety and whose wishes were dictates concerning the way his sister was to be presented to the public—may have been attempting to make the correspondence to Mary look more extensive, since Dickinson wrote the Bowleses so few joint letters and wrote far more often to Samuel. This thought led me to examine "Her breast is fit for pearls," where I discovered that "Sue," in pencil on the verso, had been erased. Pencil impressions are visible when the sheet is held at an angle under a bright light.

Did Dickinson erase an address if she later decided not to send a manuscript to that person? Possibly, but her method was to cross out words and lines. I have never seen an erasure on any Dickinson manuscript except those made by an outside hand, such as the removal of Susan's name in early letters to Austin, erased probably by Todd and Austin as they prepared *Letters.*

It seems likely that Todd and Austin had several aims in erasing "Sue" from the verso of "Her breast is fit for pearls," among them, concealing the homoerotic sentiment of a poem whose portrayal of physical proximity and intimacy builds on, then departs from, conventional images of nesting and home.

Based on knowledge of Dickinson's writing to Susan, including having read and perhaps attempted to destroy the fascicle version of "One Sister have I in our house," Todd must have recognized that "Her breast is fit for pearls" would have a different impact when associated with Susan than it would in the Bowles correspondence. Furthermore, because of her jealousy and hatred of Susan, Todd would never have published Susan's name in any context, and she could be reasonably sure that when *Letters* was published, Susan would not draw attention to herself and announce publicly that "Her breast is fit for pearls" had been sent to her and not to Samuel and Mary Bowles.

How did "Her breast is fit for pearls," along with other poems, come into Todd's possession? There are a number of possibilities. Susan could have given the manuscript to Samuel Bowles, with whom she shared poems sent to her, then, when he failed to return the poem, it became a part of the manuscripts his sons loaned Todd for inclusion in *Letters.* Susan would never have allowed Todd access to her holdings after about 1884 because of Todd's affair with Austin, yet in the preceding year or so, when Todd and Susan were friends, Susan may have given, loaned, or shown Todd manuscripts, as Martha Nell Smith has suggested to me. Or Susan's manuscripts could have become mixed with those belonging to Lavinia, who may have

erased Susan's name and passed the manuscripts on to Todd. It is also possible that Todd received manuscripts from Austin that were mixed in with his papers, or that Austin gave Todd a few of Susan's manuscripts, or even that Todd took manuscripts belonging to Susan out of the Evergreens. In *Austin and Mabel,* Polly Longsworth mentions that Todd spent occasional nights with Austin at his home when Susan was away; Longsworth points out (373-74) that in her diary Todd notes one occasion when she rummaged in the attic and found letters from Dickinson to Austin.

Another poem of particular interest from which the address has been erased, perhaps by Todd and Austin, is in the *Manuscript Books* (431-32). Franklin, Smith, and Longsworth have all discussed an erasure on the verso of "The Face I carry with / me – last." In 1979 Franklin wrote that the sheet was "addressed on the verso to someone whose name has been heavily erased." The poem may have been meant "for sending, without envelope, to someone nearby, perhaps to Sue," Franklin writes. "If the name erased were Sue's, Mrs. Todd as well as Austin or Lavinia Dickinson . . . would have had reasons for suppressing it" ("Packet 27," 343, 345).

Longsworth includes a facsimile of the poem in *The World of Emily Dickinson* and writes that this is "a 'Master" poem" that Dickinson initially intended to send to someone (74). Smith, in *Rowing in Eden*, quoting Franklin, notes that the addressee's name was "heavily erased" (107); in her 1985 dissertation she links the poem with "the correspondence to Austin in which almost every mention of Sue by name is expunged" (35).

The inked address "Sue" on the verso of "The Face I carry with / me – last" was carefully scraped away; yet the impressions of the letters are visible when the paper is held at an angle directly in front of a bright light. After working for many years with the correspondence to Susan, I am familiar with the different ways in which Dickinson scripted "Sue" on the verso of manuscripts. I have seen widely varied formations of the "S" and the "e," varying amounts of space between the letters, and different lengths for a dash following the name. For example, "Sue" erased on the verso of "A slash of Blue" covers a space that measures two and three-quarters inches; the base of the "e," which looks more like an "E," extends one inch. "Sue" erased on the verso of "Her breast is fit for pearls" covers an area of one and one-quarter inches.

Where "Sue" has been removed from the verso of "The Face I carry with / me – last," the scraped area forms a shape somewhat like a trapezoid, narrowing from the height of the "S" to the dash following the "e"; the base of the area measures one and one-half inches, the left and top sides each one and one-quarter inches, and the right side three-quarters of an inch. The impression of the letters looks like this sketched approximation:

Considering all instances I have seen of "Sue" having been removed, I have concluded that those doing the erasing seemed to care about disguising the address of some manuscripts more than others. In certain cases, "Sue" is not completely erased, as if someone was in a hurry or was indifferent about keeping the erasure from being detected, or had the aim of removing the name mainly as a symbolic gesture, to get rid of the reminder. (The latter would be a likely motivation for Austin and Todd.) In most cases "Sue" is in pencil, much easier to remove than ink, and still the erasures are not always thorough.

The address on "The Soul unto itself" is in ink, and a small area of the sheet is wrinkled and creased as a result of the erasure. Yet with "The face I carry with / me – last," the elimination was so carefully done that only by holding the paper to light at a certain angle is there any sign of an alteration. Inked letters were delicately scraped from the surface of a piece of cream, laid paper with a knife blade, strop razor, or very sharp tool. (This kind of removal can also be done with a fingernail, but the strokes here are too fine for a fingernail's bluntness.)

Artists corrected ink drawings and lawyers corrected inked documents with scrapers and other razor-like implements. Either Todd, an artist, or Austin, a lawyer, would have known how to accomplish an erasure of this sort. Because of the care with which this concealment was undertaken, it seems unlikely that Dickinson herself erased the address, a possibility noted by Franklin; it would have been easier for her to write the poem on another sheet.

In "The Face I carry with / me – last – / When I go out of Time – / To take my Rank – by – in / the West – / That face – will just be thine –," the face is handed to an angel, who crowns the speaker, and she becomes "As One that bore her Master's Name – / Sufficient Royalty!" Is the face she carries her Master's face or someone else's beloved face that earns her the right to bear her Master's name? Is she speaking to "Master" or to someone about "Master"? Is she speaking to a master who is human or one who is divine? Is Susan "Master," as Martha Nell Smith first suggested? (For an innovative reading of "Master," see Judith Farr's new novel, *I Never Came to You in White* [reviewed on page 18].)

The knowledge that "The Face I carry with / me – last" is really addressed to "Sue," and the fact that it is a part of a group of poems from which Susan's name has been erased, extends possibilities for reading each of these poems, for reading all the writing to Susan, and for examining more thoroughly, in a new ray of light, two central areas of Dickinson studies: the writing to "Master" and the configuration of the manuscript books.

Acknowledgments

I would like to thank John Lancaster, Special Collections Librarian at Amherst College, and his staff; Leslie Morris, Curator of Manuscripts at the Houghton Library, and the Reading Room staff. I also want to express my appreciation to Brenda Bettinson and Cordula Mathias at Mathias Fine Art, Trevett, Maine, for information concerning art, ink, and erasure.

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Continued on page 23

Shatter Me with Dawn: A Postmodern Musical of Letters and Poetry from the Works of Emily Dickinson. **Music by James Sauceda.**

Reviewed by Daniel Lombardo

More than three hundred composers have set Emily Dickinson's words to music in nearly as many settings as there are poems. When James Sauceda arrived at the Jones Library one day and "wondered aloud," as he recalls, "whether the letters of Emily Dickinson could form 'lyrics' and thus tell her own story," my first thought was "What's for lunch?" But there was something in James's face that made me do something I had never done before: I offered him the immediate use of the library's Steinway grand.

Sauceda, an accomplished composer, playwright, and poet, hadn't come to Amherst to write a musical. His previous work included studies of James Joyce in London and Dublin and Dylan Thomas in Wales. He is currently a professor at California State University at Long Beach and the Director of their Multicultural Center.

It was April 1995, and he had been invited to Amherst to perform his program of Diversity Training at the University of Massachusetts. Sauceda had planned to saturate himself with Dickinson while here, but he hadn't planned on the effect studying her work in her town would have on him. This man clearly needed a piano.

In the following days, Sauceda returned to the Jones Library's Special Collections to study every existing letter between Dickinson and Thomas Wentworth Higginson, every poem she sent him, and everything Higginson wrote about Dickinson. In the best scholarly tradition, he examined lines that had gone through textual analysis numerous times and focused on lines and passages previously slighted but that, in Sauceda's sensitive reading, were charged with meaning.

Four months later, James Sauceda returned to Amherst having composed twenty-nine pieces—nineteen songs using the words of Dickinson, four using those of Higginson, and six with lyrics he himself wrote. *Shatter Me with Dawn,* the musical he hadn't intended to write, was taking shape. I was pleased that he was examining the relationship between Dickinson and Higginson, since Higginson has normally been portrayed as the tradition-bound editor who missed the chance (while Dickinson was alive) to publish the work of one of the world's great writers.

The cast and composer of **Shatter Me with Dawn,** *with host Dan Lombardo. Left to right: Andrew Kelsey, Joanne Juliet Lapointe, Christina Lynn Moorhead, Lombardo, James Sauceda, and Melinda Ann Manlowe.*

Among the general public, Higginson's reputation rests on his role in William Luce's *The Belle of Amherst,* in which he appears as hardly less than a buffoon. In scholarly sources, Higginson gets a fairer reading. Cynthia Griffin Wolff, for example, has said that though he "failed to see through Dickinson's demurs into the heart of her genius,"[1] he supported equal rights for women and did eventually see the power of her poetry.

To superficial readers of the Dickinson story, the following lines by Higginson would probably come as a surprise:

> When a thought takes one's breath away, who cares to count the syllables? ...Her verses are in most cases like poetry plucked up by the roots; we have them with earth, stones, and dew adhering, and must accept them as they are... defiant of form, measure, rhyme, and even grammar; she yet had an exacting standard of her own.[2]

Sauceda could have chosen to focus on Dickinson's relationship with Helen Hunt Jackson (who more immediately understood the poet's genius) or Susan Dickinson (to whom Dickinson confided her poetry and with whom she had a dramatic relationship). Both provide rich theatrical scenarios. Of the three, Higginson left far more prose about Dickinson, describing her physically and emotionally, detailing his meetings with her, giving personal impressions of what it was like to be with the poet, and so forth. Beyond this, however, I expect Sauceda, as a male, may have identified in some way with Higginson.

This identification led to a dilemma the composer had to overcome: the possibility that he might invest Higginson with a degree of passion that was certainly there on Sauceda's part but may not have been on Higginson's. In a beautiful duet (Act 1, Scene 2) titled "These Are My Introduction," he quotes Higginson's words to Dickinson:

> I have the greatest desire to see you, always feeling that perhaps if I could once take you by the hand I might be something to you; but till then you only

enshroud yourself in this fiery mist & I cannot reach you....if I could once see you & know that you are real...."[3]

Regardless of whether Higginson meant this in more than a literary way, these words become those of the composer. Moreover, through the power of music to transcend the written word, they become our words as we sit in the audience. This very personal feeling toward Dickinson, this wanting to see her, seeing only her "fiery mist" and sensing she is unreachable, is the way most of us feel.

Shatter Me with Dawn had its premiere on March 28, 1996, at the Carpenter Performing Arts Center of California State University, Long Beach. It was a fully staged production presented as part of the university's 1996 Women's Conference. In June 1996, the composer and his cast flew to Massachusetts at their own expense to perform before perhaps the most knowledgeable and critical of Dickinson audiences, the EDIS members present for the Society's annual meeting. To help bridge the scholarly and popular elements of his work, Sauceda offered to present an afternoon preview. Thus, we also enjoyed "To Stun Ourselves with Bolts of Melody," at which the composer discussed the creation and structure of *Shatter,* and performed pieces from a future version of this evolving work.

When Saturday night arrived, the combination of words, music, the human voice, and light cast an irresistible spell. The reason for the term "postmodern" in the piece's subtitle became clear when the composer noted that "three performers collectively conspire to create our central character." Soprano Joanne Juliet Lapointe, with her round, rich voice, portrayed Dickinson through music only. Melinda Ann Manlowe and Christina Lynn Moorhead, two fine actors, played different facets of Dickinson's personality. Manlowe was the almost childlike Dickinson who asked Higginson for guidance while never completely hiding the fact that her level of sophistication far surpassed his. Moorhead confidently played the more outwardly powerful and humorous sides of the poet.

Andrew Kelsey both sang and spoke the words of Higginson. He has a splendid tenor voice and great stage presence. The emotion, the humor, the hints of condescension and confusion on Higginson's part were immensely enjoyable to witness.

In the version of *Shatter Me with Dawn* that EDIS saw, it took four performers to create two characters. In reality, the third character on stage was the composer, whose music colored and supported every emotion. Sauceda created an aural world in which the words of Dickinson and Higginson—phrases split apart and reassembled—and his own words (footnoted in the program) transported us to unexpected places.

When I initially saw James Sauceda perform his first Dickinson pieces on the Jones Library's piano in 1995, I was reminded of Kate Scott Anthon's description of Emily Dickinson at the keys. Anthon wrote of nights at the Evergreens, nights that held "Rare hours, full of merriment, brilliant wit, and inexhaustible laughter." And she remembered Emily there "with her dog and lantern, often at the piano playing weird and beautiful melodies—all from her own inspiration."[4] If Anthon could have been at the June 1996 performance of *Shatter Me with Dawn,* she might well have said that here again in Amherst were "rare hours" of "weird and beautiful melodies."

Notes

1. *Emily Dickinson* (New York: Knopf, 1986), 257.
2. *Christian Union,* Sept. 25, 1890, 392-93.
3. Letter 330A.
4. Martha Dickinson Bianchi, *Emily Dickinson Face to Face* (Boston: Houghton Mifflin, 1932), 157.

***Daniel Lombardo** is a musician as well as the Curator of Special Collections at the Jones Library, Amherst.*

Fifty Poems of Emily Dickinson, Volume 2. Various readers. Beverly Hills, Calif.: Dove Audio, 1996. 1 cassette, ISBN 0-7871-0628-3, $10.95. 1 CD, ISBN 0-7871-0629-1, $12.98.

Emily Dickinson: Selected Poems. Connie Clark, reader. 1 cassette, 87 min. ISBN 0-9643510-2-1, $10.00 plus $1.95 shipping. Order from EMILY, P.O. Box 238, Lynn, N.C. 28750 U.S.A.

Reviewed by Judy Jo Small

Some of us remember when Caedmon Records released Julie Harris's readings of Dickinson's poems and letters. Surely part of the magic of the 1960s was hearing those precious written words transformed at 33 1/3 rpm into the vibrant breath of oral performance! Thirty-some years later, as market demand for the recorded word continues to accelerate, producers hasten to turn out more and more attractive packaged classics. Listeners meanwhile develop new sophistication. Heightened critical consciousness is superadded to the old delight. An appetite for the authentic poetic voice (or, failing that, for some ultimate performance) awakens.

The perfectionist's quest is not likely to be ended by two newly available selections of Dickinson's poetry. Yet each in its own way marks an advance over previous recordings.

The second volume of Dickinson's work offered by Dove Audio has much to recommend it. The performers—seven accomplished actresses with excellent articulation—deliver a splendid variety of interpretive readings; soft classical string music provides an unobtrusive background. Never less than competent, seldom overdone, these performances are frequently marvelous in capturing subtle complexities of feeling.

Jill Eikenberry reads consistently well, and Alfre Woodard gives a notable, straightforward reading of "I like a look of Agony." For my taste, still more luxuriant rewards lie in the beautiful contralto interpretations of Jean Smart and in the delicate enunciations of Meryl Streep, who manages "A something in a summer's Day" with such shimmering grace that it almost doesn't matter that she is reading a flawed version from Mabel Loomis Todd's 1890 *Poems.*

Reliance on early, inaccurate editions of the poems is the most regrettable fea-

Continued on page 19

NEW PUBLICATIONS

Barbara Kelly, Book Review Editor

Carruth, Hayden. ***Selected Essays and Reviews.*** Port Townsend, Wash.: Copper Canyon Press, 1996. 363 pp. Paper, ISBN 1-55659-107-1, $18.00.

A collection of fifty-two essays and reviews on poets and poetry written over a span of thirty years. In his 1991 essay on Dickinson, poet and critic Carruth examines Poems 410, 422, 443, and 1259, evaluating Dickinson as "the most significant woman in Western literature after Sappho." He says that Dickinson's poetry reduces the critical mind to stammering, but his prose is clear and jargon-free, reflecting his love of poetry. His wide range of subjects includes Spenser, Shakespeare, Pope, Thoreau, Frost, Stevens, Pound, Lowell, Jarrell, Ginsberg, and Auden.

Mieder, Wolfgang, ed. ***Wise Words: Essays on the Proverb.*** New York: Garland, 1994. Folklore Casebooks Series, Vol. 6. 582 pp. Cloth, ISBN 0-8153-0942-2, $75.00.

A collection of twenty essays previously published in various journals and books and designed for the serious student of proverbs. Daniel R. Barnes's essay from *Genre* 12 (1979) demonstrates how Dickinson moves from direct quotation of proverbs to substitution of terms and reversals showing playfulness and wit, then with more sophistication toward oblique "indirect allusion" and "elliptical expression."

Monteiro, George. ***The Presence of Camões: Influences on the Literature of England, America, and Southern Africa.*** Lexington: Univ. Press of Kentucky, 1996. 189 pp. Cloth, ISBN 0-8131-1952-9, $19.95.

Monteiro examines the influence of sixteenth-century Portuguese poet Luis Vaz de Camões on Barrett Browning, Poe, Melville, Longfellow, Bishop, Dickinson, and others. In his chapter on Higginson and Dickinson, he explains that Dickinson knew Camões's work from reading Barrett Browning's poetry, and cites Mariana Alcoforado's *Letters of a Portuguese Nun* as a possible model for Dickinson's "Master" letters.

Nelson, Nancy Owen, ed. ***Private Voices, Public Lives: Women Speak on the Literary Life.*** Denton: Univ. of North Texas Press, 1995. 319 pp. Paper, ISBN 0-929398-88-2, $16.95.

Nelson provides a forum for twenty-four women to write personal rather than strictly analytical responses to literature and argues for a less competitive, more cooperative approach to teaching, reading, and writing literature. Catherine E. Lamb studies Mary Rowlandson's captivity narrative and compares Rowlandson's voice, informed by a paternal God, with Dickinson's more mature voice having an authority of its own. Lamb identifies parallel development in her own writing voice.

Orzeck, Martin, and Robert Weisbuch, eds. ***Dickinson and Audience.*** Ann Arbor: Univ. of Michigan Press, 1996. 280 pp. Cloth, ISBN 0-472-10325-3, $49.50.

Twelve essays focus on Dickinson's ambivalent relationship with her audience, past and present. Representing a variety of critical approaches—from biographical and historical to deconstructionist, feminist, and reader-response analyses—contributors are Willis J. Buckingham, Karen Dandurand, Betsy Erkkila, Virginia Jackson, Charlotte Nekola, Martin Orzeck, David Porter, Robert Regan, Richard B. Sewall, Robert McClure Smith, Stephanie A. Tingley, and Robert Weisbuch.

Rogan, Barbara. ***Rowing in Eden.*** New York: Simon & Schuster, 1996. 298 pp. Cloth, ISBN 0-684-81414-5, $23.00.

Rogan acknowledges her debt to Dickinson for two poems that are elements in her novel of guilt and redemption. Sam Pollack participates in the mercy killing of his cancer-ravaged wife, then develops a complex relationship with the bookseller who delivers the thin leather-bound volume of Dickinson's poetry that his wife had ordered before her death. Pollack wonders if the poetry is his wife's way of speaking to him beyond her wordless death. Well drawn minor characters offer comic relief to Rogan's psychological probings in a carefully plotted novel.

Book Review

Farr, Judith. ***I Never Came to You in White.*** New York: Houghton Mifflin, 1996. 225 pp. Cloth, ISBN 0-395-78840-4, $21.95.

Reviewed by Eleanor Heginbotham

Carefully crafted to illuminate imaginatively—*Rashomon*-ly—ninety-five years in sixty-six short chapters, Judith Farr's epistolary novel re-visualizes mysteries surrounding the ten months Emily Dickinson spent at Mount Holyoke Female Seminary. Despite Martha Ackmann's recent scholarship on the period—that it was usual for all but future teachers to attend only one year—Dickinson's biographers have long speculated about why the outstanding student left after two terms as a "Junior" in the rigorous school founded ten years earlier by the powerful, devout Mary Lyon.

To explore that question and more, Farr weaves actual figures, letters, and poems into her gripping story. Her 1992 *Passion of Emily Dickinson* evoked praise that fits the novel ("one of the most intelligent and authoritative guides" and an "elegant tribute to a genius"). Used, centrally, twice, the title's revision of the conclusion to Letter 233 suggests that the heart of the mystery is the identity of "Master." Farr's answer is persuasive.

Letters compel attention by the force of their correspondents' interlaced conflicts and longings. In the first (written on the eve of Dickinson's departure for South Hadley) and the last (written on the day of her

Note: The *Bulletin* welcomes notices of all Dickinson-related books. We would be especially happy to learn of those published outside the U.S. Information should be sent to Barbara Kelly, 444 Washington Ave., Palo Alto, CA 94301, U.S.A., or faxed to her at 415-321-8146.

death), Dickinson addresses a "Mysterious Person." Within this frame Farr introduces us to a cast of complex characters who comment in rich, often funny detail on each other and, ironically, on themselves. Two timelines intersect: the 1847-48 school year when Dickinson and friends reveal her multiplicity of passions, and 1891, when, the first editions having appeared, Margaret Mann writes a letter to T. W. Higginson that begins in an eerie echo, "Are you too occupied to hear my voice?"

Farr's deft touches include datelines and revised points of view. Letters cross each other on a dismal Christmas day and flurry back and forth on an April Fool's Day. Most are from familiar characters: Emily Norcross tattles on her roommate/cousin; Abiah Root cautiously rebuffs her friend's ardor; future sister-in-law Sue also urges circumspection; and Colonel Higginson, still seduced by his version of Dickinson, rejects the tales of Miss Mann, the stupid, stolid, and sexually confused English teacher who becomes this novel's "Rosencrantz/Guildenstern" extra-moved-center-stage. Still others are fanciful: Farr's daguerreotypist contrasts Lyon's "young harpies...so tough-looking you could get bruises just from staring at them" to "homely-handsome, virginal voluptuous" restless Emily.

This densely literary gothic novel includes a theft, vicious jealousy, and, most interesting, parallel plots of rendezvous between women that seem animations of the remarkable illustration in Farr's *Passion* (102), "Two Girls Hand to Bosom." Readers will be less surprised by Dickinson's desperate letters to "subtle Sue" than by a similar episode Farr gives famous Mary Lyon, who forbade "exclusive friendships" among students. Farr's "Afterword" assures us that Lyon's Miss Temple is fiction; her name, however, reminiscent of Jane Eyre's most loved teacher, contributes its own subtext.

Tricky as it is, the novel moves the reader as it reaches its crescendo. Years ago George Whicher regretted that "we may not cross the threshold of the room where Mary Lyon and her brilliant pupil knelt side by side" (*This Was a Poet,* 75). In this novel Farr allows us such experiences and dwells on the possibilities of their ramifications.

***Eleanor Heginbotham** teaches English at Concordia College, St. Paul. She is completing a study of Dickinson's fascicles.*

Audio Tapes, continued from p. 17

ture of this production (as of Volume 1). Haphazard and clumsy, too, is the introduction of individual poems by a first line, then repeated, or by a "title" assigned by an early editor. Most offensive, though, is the crass closing pitch. After a contemplative, moving recitation of "To know just how He suffered," a voice intones: "If you would like to receive a Dove Audio or catalogue, call 1-800- . . . ." One recoils as trade suddenly encroaches upon a sacrament.

Emily Dickinson: Selected Poems is the work of a single performing artist and producer, Connie Clark. Clark has appeared in *The Belle of Amherst* and has written and starred in her own solo play, *Emily.* Clark reads 102 poems with robust, often majestic intelligence. Her selection encompasses an impressive array of experience and emotion, and her gifts range easily over tones of tenderness, worry, exhilaration, earnest solemnity, indignation, colloquial friendliness, and sternest grief. Great respect for poetic pauses and enjambments enhances her readings. Purists' ears will be pleased by the absence of musical accompaniment.

A most welcome feature of Clark's recording is its adherence to the now-standard Johnson text. The poems are organized in numerical order according to Johnson's arrangement, with the poem number read at the start of each. Scholars and teachers thus can easily follow along in the *Complete Poems* or locate a specific poem quickly by fast-forwarding. This organization also allows a listener to glean inferences about the evolution of Dickinson's attitudes and themes. Clark makes a few small but substantive errors in reading the text, and her tape's sound quality is less than ideal. Even so, this recording is superior for classroom use.

Clark's sequenced readings become a vivid portrait of Emily Dickinson. In contrast to the sense of sheer variety that characterizes Dove's many-voiced production, what emerges here is a coherent personality—Clark's Dickinson, say, and quite distinct from Harris's Dickinson. Without a trace of the breathless, neurasthenic, coy, or etherial, it is a compelling portrait. Here is a strong mind wielding a formidable vocabulary, a woman of such intense conviction that self-assurance penetrates even her expressions of wonder.

Clark's readings point up intriguing new interpretive possibilities. I particularly admire the cold, clear honesty that she discovers in "I measure every Grief I meet" and the abundant fulfillment that rings through her "I reckon – when I count at all."

Missing, however, are all the shades of irony. Nothing wry. Nothing mordant. No sass. Little whimsy. Clark's Dickinson knows her own mind so well that ambivalences tend to vanish. Fascinating and attractive as this is, the authentic Dickinsonian voice, I believe, requires an irony "inner than the bone."

Performance is interpretation, and it draws from latency fuller, richer meanings. Present recordings, one trusts, pave the way for still more reliable productions in ever-better sound technologies. But it would be a shame to miss these newly released performances, both of which are well worth hearing.

Judy Jo Small *is professor of English at North Carolina State University and the author of* Positive as Sound: Emily Dickinson's Rhyme.

Hagenbüchle, continued from page 2

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Ed., with Cristanne Miller and Gudrun M. Grabher. *The Emily Dickinson Handbook.* Amherst: Univ. of Massachusetts Press, 1997.

Ed., with Margaret Freeman and Gudrun M. Grabher. Proceedings of the First International Conference of the Emily Dickinson International Society on "Translating Emily Dickinson." Forthcoming.

MEMBERS' NEWS

1997 Meeting Will Return to Amherst

By Jonnie Guerra

EDIS invites you to return to Amherst, Massachusetts, from Friday, May 30, to Sunday, June 1, for the 1997 Annual Meeting. A focal point of the weekend activities will be the exhibition "Language as Object: Emily Dickinson and Contemporary Art" at Amherst College's Mead Art Museum (see page 22). On Saturday morning, curator Susan Danly will conduct a special tour of the show for EDIS members.

Thanks to Ms Danly, the Society is invited also to a performance of *Emily Unplugged* by Sleeveless Theatre on May 30 on the Amherst College campus. A discussion will follow. Margaret Taylor, who created *From Amherst to Cashmere*, an edition of ten Dickinson poems illustrated with Taylor's etchings, will be another featured speaker and will lead a walk around Amherst. As in the past, the annual business meeting will take place on Sunday morning, followed by lunch, with Cindy Dickinson as the speaker. A schedule of weekend activities and registration materials will be sent out in March and published in the spring issue of the *Bulletin*.

Since the Society's Annual Meeting coincides with Amherst College's Alumni Weekend, we encourage you to make hotel reservations well in advance. Those attending the American Literature Association meeting in Baltimore the previous weekend may wish to combine the two events in their travel plans.

Photo by Rowena Revis Jones

Nearly seventy-five persons took part in the 1996 EDIS Annual Meeting in Amherst the weekend of June 22-23. From a graduate student colloquium to a lecture at Mt. Holyoke College, a musical drama, a slide talk on the Evergreens landscaping, and a box lunch on the Homestead lawn with a talk by David Porter, Dickinson enthusiasts joined in celebrating the poet and her work. For more on the weekend, see the review of **Shatter Me with Dawn** *on page 16.*

Academic Meetings

EDIS will present two panels at this year's **Modern Language Association** meeting in Washington, D.C. The first (Sunday, December 29, at 3:30), moderated by Jane Eberwein, will focus on "Emily Dickinson's Influence." Speakers will be Vivian Pollak, Cynthia Hogue, and Karen Sánchez-Eppler. The second (Monday, December 30, at 1:45), with Paul Crumbley as moderator, will be on "Dickinson's Critical Reception." Panelists will be Marietta Messmer, Marianne Erickson, and Wendy Martin.

In addition, Margaret Freeman will give a paper on Dickinson in a session on "Teaching Cognitive Linguistics" (Friday, December 27, at 7:30 p.m.); Marta Werner will speak on "Dickinson's Paper Birds" in a session on "Material Text Matters" (Sunday, December 29, at 10:15); and Martha Nell Smith will present a paper on "The Book and the Screen of Susan and Emily Dickinson" in a session on "Gender and the Politics of Editing" (Monday, December 30, at 3:30). For more information, call the MLA convention office at 212-475-9500.

For **MLA 1997,** we are looking for interesting papers on any topic. Please submit abstracts, expressions of interest, or papers by February 1 to Vivian Pollak, English Department, Box 1122, Washington University, St. Louis, MO 63130; or phone 314-935-4406; fax 314-935-7461; or e-mail vrpollak@artsci.wustl.edu. Possible groupings include: the fascicles; editing; the homoerotic Dickinson; Dickinson, race, and ethnicity; the history of Dickinson's literary reception; Dickinson's letters; Dickinson and other writers or artists. Work on Dickinson and twentieth-century women poets will be especially appreciated.

There will be two Dickinson panels at this year's **American Literature Association** meeting, to be held in Baltimore, May 22-25. One will be on "Dickinson and Masochism," with Elizabeth Petrino, Marianne Noble, and Rob Smith as speakers. The other, tentatively titled "New Theoretical Approaches," will feature papers by Virginia Jackson, Beth Hewitt, and Sandra Runzo. Smith and Cristanne Miller will chair the panels.

For more information on the meeting, contact Gloria Cronin, Department of English, 3134 JKBH, Brigham Young University, Provo, UT 84602.

The second national conference of the **Association of Literary Scholars and Critics,** held in Boston, August 25-27, included a three-hour session on Dickinson. Heather McHugh spoke on "Fastenings in Dickinson: (Moving Means, Meaning Moves)"; William H. Pritchard's topic was "Talking Back to Dickinson"; Debra San spoke on "Dickinson in Recitation"; and Shira Wolosky's paper was on "Being in the Body." (The *Bulletin* thanks Phillip Stambovsky for this information.)

Chapter Notes

The **Utah chapter** celebrated Dickinson's love of nature with an outdoor meeting on August 6 in Salt Lake City's Memorial Park. About twenty members gathered for a traditional American picnic. Brent Ashworth spoke on Dickinson's love of plants and the significance of the wearing of white in her era. Members then read favorite selections from Dickinson's flower poems. The meeting concluded with a tour of the gardens surrounding the offices of the Mormon Church. (A thank you to Elizabeth McKenzie for this report.)

Membership and Chapter Policies Explained

By Mary Loeffelholz

When does my EDIS membership take effect? New members, or members renewing after a hiatus or late in the year, often wonder when to expect the *Bulletin* and a renewal notice from the Society.

According to EDIS by-laws, membership in the Society runs from January through the end of December. Renewal notices are sent to members in the fall, with dues payable at the first of January. New members who join the Society between January and September receive both copies of the *Bulletin* for that calendar year. Those who pay dues in October through December have their membership effective through the following calendar year, but as a courtesy the Society also provides them the fall *Bulletin*.

EDIS welcomes not only new members but also local organizations wishing to be formally recognized as affiliates. Currently we have local chapters in Massachusetts, California, Minnesota, Utah, and Saskatchewan, and are affiliated with organizations in Denmark and Japan. These local chapters have sponsored many kinds of events, including poetry readings and contests, discussions of Dickinson's work, book signings, concerts, guest speakers, and Dickinson birthday teas with the poet's black cake. They send representatives to the Society's annual meeting and other EDIS-sponsored events. Chapter reports are covered in the *Bulletin* when possible.

In response to the growing number of chapters, the EDIS board of directors recently formulated the following policies governing affiliation. In exchange for a membership fee of $25 annually, the Society will provide the following items and services to the chapter:

- one chapter subscription to the *Bulletin*
- one copy of the minutes of the annual business meeting of the Society
- assistance in locating possible new members in the area of the chapter
- the right to use the Emily Dickinson International Society name and logo in local chapter publications
- announcements of chapter activities in the *Bulletin.*

Individual members of local chapters are encouraged, but not required, to become members of EDIS, either as full members ($40.00/year, including a subscription to the *Emily Dickinson Journal* and the *Bulletin*) or as special members ($15.00/year, including the *Bulletin*). Note that the subscription price for the *Journal* has been increased by $5.00.

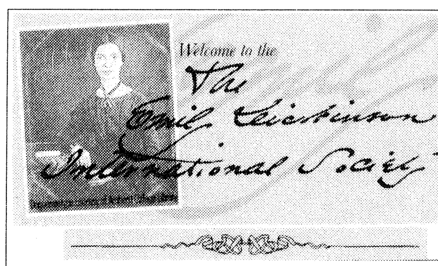
For further information on membership or on forming a local chapter affiliate, please contact me at the Department of English, 406 Holmes Hall, Northeastern University, Boston, MA 02115 U.S.A.; by phone: 617-373-3687; or by e-mail: mary=loeffelholz% faculty%eng@nunet. neu.edu.

Mary Loeffelholz is the author of *Dickinson and the Boundaries of Feminist Theory.*

EDIS Web Site Up and Running

By Lynne Spear

http://www.colorado.edu/EDIS/—the EDIS Web site—is now a reality. Sponsored primarily by the University of Colorado at Boulder, its long-term goal is to create a comprehensive research site for Dickinson scholarship as well as a place for the general Web audience to access work by and about Dickinson.



Our immediate goal is to make the *Emily Dickinson Journal* available via the Internet. We now have all the tables of contents and the most recent issue (5.1) available at the site. All published issues of *EDJ* should be available by December 1996. If an essay contains photographs, these are included in our photo gallery and linked to the essay. At present we have a keyword search for accessing the tables of contents and articles. Once all issues are on-line, we plan to employ a more elaborate search engine that can perform contextual searches.

At the site you can find both snail and e-mail addresses for members of the EDIS Board and the *EDJ* editorial board. In addition there is a file with membership information and a form you can print out and mail to EDIS with your dues. We also have a file for EDIS announcements. If you want to post an announcement for EDIS in general or for your local chapter, send it to: spear@ucsub.Colorado.edu.

Other possibilities for the site include mounting the Johnson texts of the poems and letters (only the Todd/Higginson versions and 100 of Johnson's are currently available on the Web), holographs of the poems, relevant issues of the *Springfield Republican* and other nineteenth-century publications, foreign language translations of the poems, video and audio recordings of readings of the poems and letters, a video tour of the Evergreens and the Homestead, and the articles contained in the International Bibliography project. We will, of course, not proceed with any particular project until all interested parties have given their permission.

The EDIS site provides links to other Dickinson-related sites and on-line projects, such as the Editing Collective's hypermedia archive (cf. *EDJ* 4.1), the *Emily Dickinson Lexicon* (Greenwood Press), the Bartleby Project at Columbia, and the Brigham Young University Emily Dickinson Page (see the *Bulletin* for May/June 1995).

Because sites for academic research are just being developed on the Internet, we hope to participate in defining Internet ethics and protocols for professional scholars. Our ultimate hope is that this site will help expand the possibilities for academic research via the Internet and will become an important piece of the Virtual Web Library.

***Lynne Spear** is a doctoral candidate in English at the University of Colorado and assistant to the editor of* The Emily Dickinson Journal.

Amherst Museum Sponsors Dickinson Art Exhibit

Amherst College's Mead Art Museum will host an exhibition, the first of its kind, focusing on the influence of Dickinson's persona and poetry on contemporary art and artists. The exhibition, titled "Language as Object: Emily Dickinson and Contemporary Art," will be open March 28 through June 1, 1997.

Supported by a grant from the National Endowment for the Arts, the exhibition will feature works by artists as diverse as Joseph Cornell, Judy Chicago, Roni Horn (see page 12), Robert Cumming, and Lesley Dill. As curator Susan Danly notes, "Dickinson's abstract poems have long resisted interpretation by visual artists. However, with a renewed interest in her poetry, spurred by feminist and new critical writing, an increasing number of artists have turned to Dickinson's imagery for inspiration and made her oblique poetic language tangible in their visual objects."

One part of the exhibition will explore the impact of the poet as a historical figure. The Dickinson daguerreotype will be used to demonstrate the changing visual representations of the poet, including works by photographers Jerry Liebling and Nancy Burson and painter Will Barnet. Also included will be popular culture depictions ranging from postage stamps to T-shirts.

The exhibition catalog, to be published in conjunction with the University of Massachusetts Press, will include essays by Karen Sánchez-Eppler, Polly Longsworth, and Christopher Benfey. Susan Danly and David Porter will provide background on the artists represented.

Public programming events coinciding with the exhibition will explore the poet's influence in the arts for school, academic, and general audiences. This fall's lecture series, already under way, includes talks by Daniel Lombardo, Polly Longsworth, Deborah Cadman, and Susan Danly. Drama and music events and related writing programs will complete the overall program and will demonstrate, says Danly, "how broadly Dickinson's terse and cryptic poetry has filtered into modern culture."

For further information, contact Susan Danly, Curator of American Art, Mead Art Museum, Box 2241, Amherst, MA 01002-5000 U.S.A.; call 413-542-2335; or fax 413-542-2117.

News from the Dickinson Society of Japan

By Masako Takeda

The Emily Dickinson Society of Japan includes in its membership many of the world's most active Dickinson scholars. Recent annual meetings have offered papers touching on many areas of scholarship on the poet. It would be impossible to summarize them here, but the following list of papers from the past four years indicates the range of interests in these stimulating sessions.

1992: "Fame of Myself: The Quest for Expression," by Masami Kajimoto; "Emily Dickinson and the Meaning of 'suspense,'" by Junko Hiraiwa; "Emily Dickinson's Fascicles: Forbidden Pleasure," by Junya Iida; and a symposium "Looking Back on the First EDIS International Conference," by Yoko Shimazaki, Takao Furukawa, Michiko Iwata, Midori Asahina, and Masako Takeda.

1993: "'Time and Eternity' in the Poetry of Emily Dickinson," by Miyako Okumura; "Feminist Criticism and Emily Dickinson Studies," by Katsuhiko Inada; and a special lecture by Masayuki Sakamoto on "Emily Dickinson and the 'American Renaissance.'"

1994: "'The Inner and the Outer': Emily Dickinson's Poetics," by Sahoko Hamada; "A Brief Introduction to Emily Dickinson's Letters," by D.W. Wright; and "The Landscape of Maternal Absence in Emily Dickinson's Texts," by Yumiko Sakata Koizumi.

1995: "Emily Dickinson and Edward Hitchcock," by Shino Kurosaki; "Humor in Emily Dickinson," by Maureen Lamarche; "Emily Dickinson's 'Humor,'" by Takashi Sigesako; and a symposium on Dickinson and modern poets: "Emily Dickinson and Sylvia Plath," by Akiko Inoue; "Emily Dickinson and Roger White," by Takao Furukawa; and "Emily Dickinson and Adrienne Rich," by Katsuhiko Inada.

Despite the recent death of its president, Yoko Shimazaki, the Society's annual meetings will continue to promote interest in Dickinson throughout Japan.

***Masako Takeda** teaches at Osaka Shoin Women's College. Her book on Dickinson was recently published in Japan.*

Notes & Queries

The Jeffery Amherst Bookshop, which specializes in Dickinson books, now has a Web site at http:www.jacs.com, where their "Letter to the World" can be seen. The shop has discontinued its newsletter, but books can be ordered by e-mail at jeffamhbk @aol.com or by calling 1-800-253-2962.

Jane Eberwein writes that, after reviewing Martha O'Keefe's paper from the Folger Dickinson Conference (which she discussed in the last issue of the *Bulletin*), she believes she blurred her recollection of that paper with other O'Keefe presentations. She suggests that it would be more accurate to say that O'Keefe's Folger talk called attention to a multifaceted method of studying the structure of Dickinson's fascicles.

Martha Nell Smith is working to develop a program entitled "Emily Dickinson Writing a Poem," which she hopes to offer as an open Web site in the near future. It will be published as a research and teaching site by the Institute for Advanced Technologies in the Humanities (IATH) at the University of Virginia, with the address http://jefferson.village.virginia.edu/dickinson.

The Hands Across the Valley Quilters Guild of Amherst invites entries for a quilted wallhanging competition inspired by the first two lines of Dickinson's poem 1619: "Not knowing when the dawn will come, / I open every door." Total perimeter of the piece should not exceed 120". The deadline

Continued on page 24

Frances Hodgson Burnett and the Dickinsons

By Marcy Tanter

In March 1881, Emily Dickinson wrote to Elizabeth Holland: "The neighborhood are much amused by the 'Fair Barbarian' and Emily's Scribner is perused by all the Boys and Girls. Even the cynic Austin confessed himself amused" (Letter 689).

Frances Hodgson Burnett's satirical novel about the visit to a small town in England by a wealthy and spirited young woman from Bloody Gulch, Nevada, and the resulting cultural clash, had just been published in *Scribner's Monthly.* Readers of Sewall's biography will recall the photograph (opposite page 178) of the 1883 dramatization of the novel with Mabel and David Todd in the cast, Mabel apparently as the heroine.

In her introduction to a reissue of the novel (Univ. of Idaho Press, 1996), the editor, Lisa Tyler, casually remarks that Burnett "visited Emily Dickinson," citing Ann Thwaite's 1974 biography of Burnett—a remark that piqued my curiosity.

Unfortunately the editor's interpretation is almost certainly inaccurate. Thwaite quotes (70) Dickinson's Letter 689, then adds, "Frances had visited the Dickinsons in Amherst the previous May. 'In the midst of luncheon,' Frances recalled, 'there was brought to me from Miss Emily Dickenson [*sic*] a strange wonderful little poem lying on a bed of exquisite heartsease in a bow.' Unfortunately, we don't know which poem Emily sent her."

Confirmation of the occasion (a luncheon at the Austin Dickinsons' on May 5, 1880) comes from the Amherst College newspaper, *The Student,* which remarked on May 8 that "the novelist Mrs. Burnett, Mr. Bowles and Mr. Griffin of the Springfield Republican were in town last Wednesday" (quoted in Leyda, *Years and Hours,* 2:322).

There is, however, no reason to infer from this, as Thwaite and Tyler do, that Burnett and Emily Dickinson ever met. By 1880 Dickinson saw very few people; meeting a total stranger just would not have happened.

Correcting this error brings to light another occasion on which Dickinson could have met a celebrated author but chose not to. It reminds us how near she was to the famous and how far she herself was from fame.

Marcy Tanter *recently completed her doctorate in English at the University of Massachusetts.*

New Family Letters, from page 9

ently written in response to her letter to him (see Sewall, 2:376) inquiring about the state of his soul. His response is as skeptical as one would expect of his sister. The second loose letter is a signed slip from Vinnie to "Emilie" (Fowler) containing little of substance.

The volume also contains newspaper clippings collected by Mrs. Ford, mostly in 1890-91, about the first and second editions of Dickinson's poems and gossip about their author.

I expect to provide a fuller discussion of these interesting documents in a forthcoming article.

Ezra Greenspan *is professor of English at the University of South Carolina, author of* Walt Whitman and the American Reader, *and editor of* Book History.

New Light, continued from page 15

Hart, Ellen Louise. "The Elizabeth Whitney Putnam Manuscripts and New Strategies for Editing Emily Dickinson's Letters." *Emily Dickinson Journal, Special Issue on Editing and the Letters,* 4.1 (1995): 44-74.

Longsworth, Polly. *Austin and Mabel: The Amherst Affair and Love Letters of Austin Dickinson and Mabel Loomis Todd.* New York: Farrar, Straus, and Giroux, 1984.

———. *The World of Emily Dickinson.* New York: W.W. Norton, 1990.

Smith, Martha Nell. "'Rowing in Eden': Gender and the Poetics of Emily Dickinson." Ph.D. diss., Rutgers University, 1985.

———. *Rowing in Eden: Rereading Emily Dickinson.* Austin: Univ. of Texas Press, 1992.

Ellen Louise Hart *recently completed her Ph.D in Literature with a dissertation on "New Approaches to Editing Emily Dickinson." She teaches at the University of California, Santa Cruz.*

Roni Horn, continued from page 13

calls "Inner geography . . . a plain knowledge of oneself."[15] Both are concerned with form and space, carving out their own place, Dickinson on the written page and Horn in a gallery. Both invite us to travel with them. Whether it be to Amherst—to the poet's room where "she invented another form of travel"[16]—or to Iceland, in each instance we are given the opportunity to savor the joy of "Being Here."[17]

Notes

1. Quoted in Dodie Kazanjian, "Poetry in Place," *Vogue,* Sept. 1993, 338.
2. Ibid.
3. Ibid.
4. Ken Johnson, "Material Metaphors," *Art in America,* Feb. 1994, 70-79.
5. Kazanjian, 342.
6. Johnson, 77.
7. Roni Horn, "Among Essential Furnishings," in *Earths Grow Thick* (Ohio State University, Columbus: Wexner Center for the Arts, 1996), 77-83. Unless otherwise noted, statements by Horn are quoted from this article.
8. Roni Horn, *To Place: Pooling Waters,* 2 vols. (Cologne: Verlag der Buchhandlung Walther Konig, 1994).
9. Amanda Cruz, "Similar Things in Different Forms," in *Earths Grow Thick,* 86.
10. Johnson, 77.
11. Sarah J. Rogers, "Places between Words," in *Earths Grow Thick,* 97.
12. Adrienne Rich, "Vesuvius at Home: The Power of Emily Dickinson," in *On Lies, Secrets, and Silence* (New York: W.W. Norton, 1979), 174.
13. *Pooling,* quoted in Rogers, 98.
14. Rogers, 99.
15. *Pooling,* quoted in bell hooks, "between us: traces of love—Dickinson, Horn, Hooks," in *Earths Grow Thick,* 61.
16. Horn, *Pooling,* excerpt provided by Roni Horn.
17. Horn, "Among Essential Furnishings," 83.

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

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Ursula Ulrich

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for applications is December 1, and the hangings must arrive in Amherst by March 13, 1997. The exhibit will be held March 15 and 16, with ribbons awarded. Exhibitors will be asked to describe how the Dickinson lines inspired them. For application forms, contact Debbie Averill, 151 Pelham Rd., Amherst, MA 01002, or call 413-256-0845. For other information, call 413-256-4783.

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