

Bulletin

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

EDIS CELEBRATES FIFTEENTH ANNIVERSARY IN PHILADELPHIA

By Connie Ann Kirk

Approximately fifty participants gathered on the Cabrini College campus near Philadelphia, June 27-29, 2003, to celebrate the fifteenth anniversary of the founding of the Emily Dickinson International Society and to hold the society's annual meeting. Taking advantage of the location's prominence in the life of a twentieth-century American poet whose work was influenced by Dickinson's, the theme of the weekend was "Emily Dickinson and Marianne Moore."

Festivities began Friday evening with an opening address by Moore biographer Linda Leavell. In her talk, "Marianne Moore's Emily Dickinson," Leavell traced the intersections of Moore's association with the poet, from Moore's third birthday occurring just three days after the 1890 publication of Dickinson's poems, to her editorial work at *The Dial* in the mid-twenties when she edited two essays about Dickinson, one by Conrad Aiken and another by Charles Trueblood, to Moore's 1931 review of *Letters of Emily Dickinson* edited by Mabel Loomis Todd. Leavell offered biographical comparisons as well such as Moore's fascination with the concept of adjoining family households resulting from the early death of her father and her brother living overseas; her homesickness when she attended Bryn Mawr; her family's enjoyment of child and nature imagery in literature; and her careful attention to her written correspondence.

When asked whether Moore would

be remembered as a poet as many years after her death as Dickinson, Leavell conceded her bias but stated that she believed Moore would continue to be regarded as an important American poet. When asked about a 1915 notebook entry of Moore's in which she copied out "A little Madness in the Spring," Leavell stated that Moore copied many poems out of magazines during that period (many from now unknown poets, but one also from Willa Cather); however, there is no indication

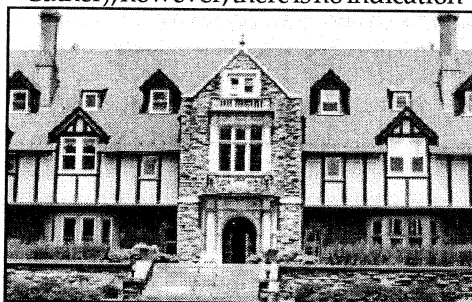


Photo by Amanda Gardner

Cabrini College Mansion

of Moore's preference for Dickinson at that time. Leavell dates Moore's interest in Dickinson from the mid-1920s onward.

A reception and book signing at the Mansion on campus followed Leavell's talk. Eleanor Elson Heginbotham autographed advance copies of her *Reading the Fascicles of Emily Dickinson: Dwelling in Possibilities*, which quickly sold out. As participants sat down to dinner, EDIS President and host of this year's meeting, Jonnie Guerra, announced the names of founding members of the society 15 years ago who were in attendance that evening. In addition to Guerra herself, these mem-

bers were Jane Eberwein, Suzanne Juhasz, Cristanne Miller, Martha Nell Smith, and Gary Stonum.

The first day of the celebration closed with a choral reading of over 50 Dickinson poems presented by Jim Fraser, Gudrun Grabher, Suzanne Juhasz, Mary Loeffelholz, and Cristanne Miller. Participants settled into their own thoughts while enjoying the varied oral interpretations of both better known and lesser known poems accompanied by the occasional summer breeze drifting in through the open doors.

Three of four Saturday morning workshops picked up on the Dickinson and Moore theme in smaller groups, giving participants the opportunity to discuss interconnections by looking at specific poems. Cristanne Miller led the discussion of Moore's "Silence" and Dickinson's "The Soul selects her own Society—" and "Silence is all we dread"; Mary Loeffelholz focused on Moore's "The Paper Nautilus" and Dickinson's "Publication—is the Auction" and "Color—Cast—Denomination—"; Eleanor Heginbotham led the discussion of Moore's "Poetry" and Dickinson's "They shut me up in Prose—" and "This was a Poet—." A fourth workshop, "Dickinson's Correspondence with Jane Humphrey," facilitated by Ellen Louise Hart, introduced all of the Dickinson letters that are housed at the Rosenbach Museum and then focused on the Dickinson-Humphrey correspondence as preparation for



Photo by Amanda Gardner

On the steps of the Rosenbach

the exhibit participants would see in their tour that afternoon.

Following lunch at the Mansion on Cabrini campus, meeting attendees boarded a bus and spent the rest of the day exploring Dickinson and Moore sites in downtown Philadelphia. These included the Mariam Coffin Canaday Library at Bryn Mawr College, the Rosenbach Museum and Library, and the Arch Street Presbyterian Church. At Bryn Mawr, Society members and visitors viewed a special exhibit of Moore manuscripts, some of her written responses to student work, and photographs of Moore's days as a student and later days as a poet. Among the artifacts in the exhibit were a monogrammed "M.M." briefcase and one of the poet's famous tri-cornered hats (velvet, and deep burgundy in color, though Moore scholars Cris Miller and Linda Leavell suggested the color may have faded from navy blue or black).

At the renowned Rosenbach Museum and Library, participants were treated to a special exhibit of Dickinson letters to Jane Humphrey (including a very early letter from 1842, L 3 in the Johnson edition) as well as Moore manuscripts, a photograph of Moore posing at Dickinson's gravesite, and a

transcription of the Dickinson poem "A little Madness in the Spring" in Moore's hand in her reading notebook.

Participants were also introduced to the famous "Marianne Moore Room," a permanent installation which duplicates the dimensions of the poet's Greenwich Village living room at the time of her death and contains all of the original furniture, furnishings, and belongings that were in the room at the time. Among the many interesting features in the room are the poet's writing desk and collector baseballs, representing Moore's love of the American pastime; one ball was autographed by Joe DiMaggio and Mickey Mantle.

At the Arch Street Presbyterian



Photo by Jim Fraser

After the choral reading

Church, meeting goers were notified that the elaborate building they were sitting in was not the church Dickinson may have attended to hear Charles Wadsworth preach in 1855, but was instead a descendant church building of the same congregation that had moved several blocks down Arch Street. The old church was demolished in the early 1900s. In the never ending quest to "find" Emily Dickinson, the poet eluded meeting participants yet again. Participants assuaged their collective disappointment through a dine-

around and shopping in the University City area near the University of Pennsylvania before heading back to the Cabrini campus.

The last day of the weekend brought the research circle where participants informally discussed their current projects, the business meeting, and the closing address. Work on the poet continues at an enthusiastic pace, from creative interpretations such as comic books and first-person novels to a study of Dickinson's early education in composition and her later use of rhetorical devices in the poems. In the research sharing session as well, Martha Nell Smith announced the Dickinson Electronic Archives' interest in enlisting co-editors for the DEA's critical edition of Dickinson's correspondence.

At the business meeting, Ellen Louise Hart announced the election of Cindy MacKenzie as the new member-at-large on the board as well as the new slate of officers: Jonnie Guerra, President; Gudrun Grabher, Vice-President; Barbara Kelly, Secretary; Jim Fraser, Treasurer. Erika Scheurer was announced as having accepted the board appointment of Membership Chair. After board member reports on items such as finances and membership,

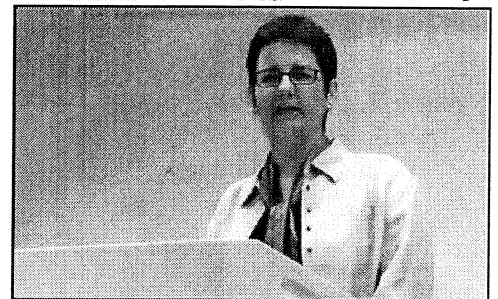


Photo by Jim Fraser

Linda Leavell

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Banqueting in style

Photo by Jim Fraser



Touring Philadelphia

Photo by Jim Fraser

Suzanne Juhasz and Jonathan Morse presented information about the 2004 EDIS conference in Hilo, Hawaii. One of the special events planned is a bus tour led by a geophysicist to see an active volcano at Volcano National Park, 30 miles from the meeting site. Planners hope to provide a luau following the tour. Juhasz asked that paper and panel proposals for the conference be sent to her by September 15, 2003. The EDIS website contains the call for papers and will provide further information about the conference as it develops.

Georgiana Strickland gave the meeting's closing address, "Emily Dickinson's Philadelphia," illustrating once again the elusiveness of the poet to historical and biographical study. Strickland's account provided a detailed and informative context of

the Coleman family and their relationship to the poet as well as the development of Philadelphia as a city and particularly as it existed in 1855 during the poet's "second" visit. (The "first" visit, Strickland noted, was the one in her imagination when she sailed down the Susquehanna in her 1852 letter to Abiah Root.) Though it was not her goal to do so, through her research Strickland reported that she was not able to provide any further insights into the poet's relationship



Erland and Eleanor Heginbotham

Photo by Jim Fraser

with Charles Wadsworth or answer the question about whether or not Dickinson actually heard him preach while she was there. Even so, she did acknowledge that it was Dickinson herself who called Wadsworth "my Philadelphia."

Following the address, the good-byes closing the swift weekend forced

Dickinson aficionados once again to be content with not only leaving each other's company for what may be as long as a year or more in some cases but also leaving yet again another hunt for information about the "real" Emily Dickinson with many more questions than answers.

The traditional gift for a 15th anniversary is crystal. For those who gathered in Philadelphia to celebrate EDIS at 15 and search for more knowledge about the woman who eludes, perhaps the poet who is present offers this clue to those who still hope to find her: "He—must pass the Crystal Angle / That obscure Her face —/ He—must have achieved in person / Equal Paradise—."

Connie Ann Kirk has been a member of EDIS since 1999.

HOWE DELIVERS DICKINSON LECTURE

By Barbara Kelly

Susan Howe, Professor of English at the State University of New York at Buffalo, delivered the Emily Dickinson Lecture in American Poetry at The Pennsylvania State University on April 24, 2003.

The author of several books of poems, Howe spoke with passionate, nervous energy about her approach to textual and manuscript studies of Dickinson's work and its publication history—from Mabel Loomis Todd's pioneering editorial work to the most current work being done. She packed her lecture with engaging personal asides and nuggets of literary and historical information, revealing her rich store of reading and research.

Using two screens, Howe supple-

mented her talk with slides to illustrate the manuscripts of Dickinson's later work (fragments, drafts, and poems) archived at Amherst College. She said that the slides did not transmit the manuscripts' "sense of precision and privacy" and that seeing the original manuscripts allowed one to "experience the visual layerings and immediacies of this poet's multifaceted visual and philosophical verbal productions."

Howe is especially interested in the manuscripts as material objects demonstrating the relationship between writing and drawing. She regards a manuscript as an artist's canvas, noticing the texture of the paper, the spacing of words and lines, and the place-

ment of a poem on the page. Whether looking at a Dickinson manuscript or looking at a page from her Webster's *American Dictionary of the English Language* (1852), Howe likes to think of the page as a field, noticing how words on a page relate to one another.

Millicent Todd Bingham, in her introduction to *Bolts of Melody*, describes the nature of the various papers on which Dickinson wrote and her unique pen strokes, what Howe calls "the physicality of the surface of writing." She wonders if Dickinson's early editors, considered misguided by modern critics, weren't more attuned to "the original moment of synthesis of hand, thought, ear, and vision—when some-

Howe, continued on page 32

DOWN ON MAIN STREET

By Thom Tamaro

When Thom Tamaro and Sheila Coghill published their anthology, *Visiting Emily: Poems Inspired by the Life and Work of Emily Dickinson (U of Iowa P)*, I was delighted to discover kindred spirits as interested as myself in the exploration of Dickinson's legacy to modern and contemporary poets. Subsequently, I met Thom and Sheila at an EDIS annual meeting and learned that Thom was himself the author of a poem in homage to Dickinson. Unable to resist, I invited Thom to tell the story of his personal connection to Dickinson as part of the "Poet to Poet" series. I am pleased that he accepted.

Jonnie Guerra,
Series Editor

Unlike all the other ladies, she
looked so young and sweet
As she made her way alone
down that empty street
Down on Main Street
—Bob Seger, "Main Street"

I have been invited to the University of Lowell to give a talk on John Steinbeck's *Travels with Charley* and William Least Heat Moon's *Blue Highways* at the "Rediscovering Steinbeck Conference." Gripped by "road fever" from reading and rereading both books, I decide to sandwich the conference between two days of road tripping through Massachusetts and New Hampshire. In homage to Least Heat Moon, I decide I want to travel the "blue highways," the state roads and U.S. highways, rather than the Interstates.

My plan is to fly to Boston on Wednesday, meet up with my friends, stay overnight, rent a car on Thursday and drive to Amherst where we will spend the afternoon, then drive to Lowell that evening, where I will meet my hosts for a late dinner. On Saturday afternoon, an old graduate school friend now living in New Hampshire will drive to Lowell to meet me. We will visit Kerouac's grave in Lowell, drive the twenty or so miles south to Concord and Walden Pond, then head north to

New Hampshire to spend the night. On Sunday afternoon, I plan to take a bus back to Boston and spend the night at my friends' apartment. On Monday, I will catch an early morning plane—and if all goes according to plan, I will be back in Minnesota in time to meet my 2:00 p.m. writing class.

Within a forty-eight hour time span, I will make pilgrimages to the graves of Jack Kerouac in Lowell and to the graves of Emerson, Thoreau, Hawthorne, and Bronson and Louisa May Alcott in Sleepy Hollow Cemetery in Concord. Planes, cars, trains,



Photo by Anne Lennox Photography

Thom Tamaro

buses, taxis—at the end of my five day trip, I will have logged more miles, most likely, than Dickinson traveled in her lifetime.

Thursday morning. We are speeding west (at the limits allowed!) out of Boston on U.S. Highway 20, the old Boston Post Road, little Massachusetts towns blowing by us like last autumn's leaves on this early spring morning: Wayland, Sudbury, Marlborough, then looping up and around Worcester to find St. Rt. 9, through Cherry Valley, Leicester, Spencer, Brookfield and on toward Ware, Dwight, then bumping against the south tip of Quabbin Reservoir, and finally into Amherst. It is almost noon, on a sunny but chilly

spring day in April 1986. My two-hour estimated journey has stretched into nearly three because of sporadic road construction and two lane roads.

I have a mental map of where Main Street is in relationship to the Amherst Commons, so we make our way to the Dickinson Homestead. From photographs, I recognize the steeple of The First Congregational Church on our right and know that the Homestead is near. I tell my friend to slow down. Moments later, the house on our left at 280 Main Street looms quiet behind the tall pines leaning into a spring breeze.

The visitors' marquee tells us we are here on the wrong day and during the wrong hours for guided tours. We look for signs of life. No cars in the driveway. The front door is locked. So are the side and back doors. A handwritten paper sign taped to the back door says that the caretaker is gone for the afternoon. I press my forehead against the glass pane and scan the entryway: a lamp glows in the narrow hallway, the stair well leads to the landing and the second floor. I turn the cold metal door knob again. No one is home. While my friends stroll the gardens and backyard, I photograph the house from various angles then find the path between the houses to the then dilapidated Evergreens.

After lunch, we find the West Cemetery, park the car at the gate, and walk the quiet footpaths between graves. I spot the black wrought iron railings surrounding the Dickinson family plot. The headstones stand stiff against the New England spring chill, the black wrought iron spokes "delicate as wine stems," as Robert Bly has described them. I shoot a roll of black and white film and share the story of Emily's funeral day with my friends.

Late afternoon. We point the rental car east on State Highway 2 toward Lowell. On the radio, Bob Seger sings "Main Street." I think of Emily making her way alone down the empty street.

A few months later, I find my journal

notes for my Amherst visit. In early July of 1986, I draft two pages of prose, and by late autumn I shape a prose poem tentatively titled "Visiting Emily Dickinson's Grave." My poem is eventually published in 1989 in the literary journal *Great River Review*. During this time, it occurs to me that others must have written about their visits to the Dickinson Homestead and grave. I was familiar with other Dickinson-related poems—Hart Crane's "To Emily Dickinson" from the mid-1920s, Adrienne Rich's "I Am in Danger—Sir—" (1964), and Marvin Bell's "The Mystery of Emily Dickinson" (1977). Out of curiosity, I start tracking down

poems to see how other writers have registered their visits to Amherst. By the mid-1990s, I have an inch-thick file of poems inspired by the life and work of Emily Dickinson tucked inside a manila folder—and no idea why I am collecting them.

It would be eleven years before I would return to Amherst, this time accompanying my wife, Sheila Coghill, who was working on a Dickinson-related sabbatical project. While she camped in the basement manuscript room at the Robert Frost Library at Amherst College, I roamed Amherst. At the Jones Library, I met curator Dan Lombardo who was kind and gener-

ous with his time and knowledge to guide me through the Dickinson holdings—and to allow me to hold in my hands and to turn the pages of a first edition of Dickinson's 1890 *Poems*. Somehow, our conversation turned to poetic responses to Dickinson, and I told him of my file of Dickinson-inspired poems. Dan excused himself and disappeared into a room. A few minutes later he returned with an overstuffed file folder of faded newspaper clippings of poems, photocopies of poems, and other print and poetry ephemera gathered willy-nilly over the years. By the time I left the Jones Library that afternoon, I knew that the folder

Visiting Emily Dickinson's Grave

for Patrice and John

Arriving at her home, I find the front door locked. I walk around to the back door where a note tells me the caretaker is gone for the afternoon. Traveling all these miles only to be locked out! I place my hands to the back door window to shield my eyes from light and dark and hope to see the hall of her father's house, where once she lay inside in a white casket, a wreath of blue violets around her delicate neck, folded in a little white wrap—a Christmas gift from Mrs. Turner, who never dreamed it would be the death shroud.

Through this door they carried her, as she willed "to be carried out the back door, around through the garden, through the open barn from front to back, and then through the grassy fields to the family plot, always in sight of the house," as she wanted it to be. A solemn parade to the other mansion, toward "those great countries in the blue sky of what we don't know anything." Leaving the empty house, I follow the granite walk through the garden out to Main Street and toward the cemetery. I think of the six Irish pallbearers who carried her that May afternoon and imagine the "old, odd tunes" she improvised on piano.

I pass through the gates of West Cemetery and wind my way along the tiny footpaths searching for her family plot. Then I see the wrought iron fence that surrounds the tombstones, just as the tall hedge surrounded her other house. I notice someone has left a small basket of dried flowers tied to the black spokes, a knot of cornflowers and violets, like the ones she wore at her throat the afternoon she arrived here. And someone has tied a bow of white ribbon to the black iron rail. At the foot of her tombstone, an envelope, brown and brittle, is addressed to her—a letter inside, faded and blurred beyond understanding. And there are shells, dozens of them, white ones, so far away from any sea. I stay for a long time in the mild April afternoon and think of her words: that "the grave is a wilderness of size," that there is "no chatter here." I remember that she once wrote "I often passed the village when going home from school—and wondered what they did here—And why it was so still." I think the grave is a wilderness we are destined to roam.

As I leave, I notice school children cutting through the cemetery, shouting and swinging their canvas bags. I do not think they see me or else ignore me in all their joy. I think the grave is a house where we do not have to knock before we enter. No. I think it is a mansion, and when we knock someone is always home.

Reprinted by permission of the poet

sitting atop a cluttered shelf in my study in Minnesota had found its destiny. On the flight home, Sheila and I drew up the outline for a proposal for an anthology of Dickinson-inspired poems.

During the poem-gathering stage for the anthology, we discovered the "Titanic Operas" link of Dickinson-inspired poems at Martha Nell Smith's *Dickinson Electronic Archives*. We contacted her and told her of our project. We all agreed that the world was large enough for both of our projects. That is the short history of what eventually became *Visiting Emily: Poems Inspired by the Life and Work of Emily Dickinson*.

Ed Folsom, the "dean" of Whitman studies, has characterized poems about other poets as conversations, a kind of "talking back," sometimes in homage, sometimes in quarrelsome debate. His essay "Talking Back to Whitman: An Introduction" (*Walt Whitman: The Measure of His Song*, 1981. Rpt. 1998) traces the fascinating arc of poetic responses to Whitman's life and work. As we have been discovering, American poets have had lively and vigorous conversations—even shouting matches, at times—with Dickinson and Frost, too.

What we hoped to capture in *Visiting Emily* and *Visiting Walt*—and hope to capture in *Visiting Frost* now in the early stages of editing—is the multitude of voices, the variety of tones, and

the decibel levels of these poetic conversations between poets and three monoliths of American poetry.

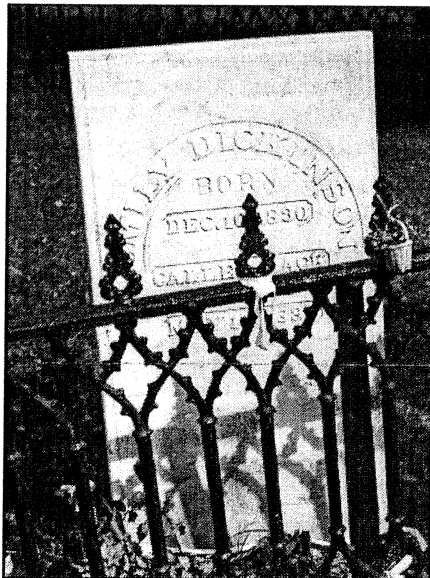


Photo by Thom Tamaro

Emily Dickinson's headstone

But why had I turned an ordinary trip to an academic conference into a literary pilgrimage? What draws us to sacred places—to stand at the center of the labyrinth on the floor at Chartres Cathedral; or to gaze heavenward from the nave of Notre Dame, bathed in the rose light of stained glass; or to pause in the simplicity of a poet's room with a writing table and chair, a sleigh bed, a lamp, a red geranium?

Perhaps because something intensely human happened there, in those spots, at some crucial moment in human history; perhaps because something very human and very profound wrought itself into existence and found its way into the world in those spaces; perhaps because a beauty that sustains and nourishes the human spirit was born there. So we travel the pilgrim's blue highway that leads to our own center. And like the pilgrim, we arrive exhausted and thirsty. Come to drink from the spirit well.

Thom Tamaro teaches writing and humanities at Minnesota State University Moorhead, where he is Professor of Multidisciplinary Studies. He is the author of two collections of poems, When the Italians Came to My Home Town and Minnesota Suite, and has co-edited three award-winning anthologies: Inheriting the Land: Contemporary Voices from the Midwest, Imagining Home: Writing from the Midwest (both published by the U of Minnesota P), and with Sheila Coghill, the anthology of Dickinson-inspired poems already cited. A new anthology, Visiting Walt: Poems Inspired by the Life and Work of Walt Whitman (U of Iowa P), appeared in October 2003 to be followed by Visiting Frost: Poems Inspired by the Life and Work of Robert Frost (U of Iowa Press) in fall 2004.

POETRY CENTER SAN JOSÉ CELEBRATES EMILY DICKINSON

By Molly Schwartzburg

On a cool spring evening this past April, more than 100 people gathered to think about Emily Dickinson and music in the Performing Arts Center at Santa Clara University. Poetry Center San José presented this warm and thought-provoking event, an apt celebration of National Poetry Month. The event centered on selections from composer Brian Holmes's *Amherst Requiem*, a work that beautifully intersperses Dickinson's poems amidst the language and traditions of the Requiem Mass. But it was the combination of

these pieces with spoken contributions that made the evening a true pleasure.

Ellen Louise Hart opened the event by pointing out the need for a "liberatory voice" like Dickinson's in difficult times. Weaving Dickinson's concerns with freedom and democracy together with the musicality of her poetic line, Hart brought into focus the importance of reading poets such as Dickinson today, and reading them well. Offering Barbara Kingsolver's statement, "Americans who think and read are patriots of the first order,"

Hart set the tone for what followed: careful interpretations of Dickinson combined with joyous musicality.

Next, Aife Murray stunned us into the past with a reading from her powerful rendering of Dickinson's sonic environment, revealing the forgotten musicality of the village of Amherst. It was a tour through Dickinson's daily life: in and out of the conservatory, parlor, and library, and among family, neighbors, servants, farm workers, and itinerant peddlers. Here is a passage

Poetry Center, continued on page 33

RITA DOVE DELIVERS 2003 DICKINSON LECTURE IN AMERICAN POETRY

By Barbara Kelly

An audience of more than 400 gathered for the fifth annual Emily Dickinson Lecture in American Poetry at The Pennsylvania State University on October 3, to hear Rita Dove introduce and read seventeen of her poems, including seven new poems from her forthcoming book, *American Smooth*.

Dove, a Pulitzer Prize-winning Poet Laureate of the United States (1993-95), is Commonwealth Professor of English at the University of Virginia in Charlottesville and the author of seven books of poetry. She has written essays, short stories, a novel, a play, and a song cycle for soprano and orchestra. The recipient of many literary and academic awards, she was the editor of *Best American Poetry 2000*, and from 2000 to 2002, she wrote a weekly column, "Poet's Choice," for *The Washington Post*.

She opened her reading with "Maple Valley Branch Library, 1967," a poem she described as a love poem for librarians. A voracious reader as a child, she pestered the librarians with an array of questions on everything from "bareback rodeo or binary codes" to "pre-Columbian pottery or Chinese foot-binding," but in essence she was saying, "Tell me what you've read." One day with her "six volumes of bliss" in hand, Dove noticed graffiti on a garage: "I can eat an elephant if I take small bites," and wanting to read everything on the library shelves, she responded to the graffiti message with a joyful, "Yes!"

She next read poems celebrating her grandparents (her grandmother Beulah, dusting "patient among knickknacks"; her grandfather Thomas, working in an Ohio steel town where "work is a narrow grief"). A gifted storyteller, she recalled her scientist father taking her outside to observe the stars where "outer space is

inconceivably intimate," and her mother quoting Shakespeare ("Is this a dagger which I see before me, / The Handle toward my hand?") as she carved the Sunday roast. Later, her 89-year-old mother, feeling "on bad days a few degrees from rancid," took up serious aerobic walking at the shopping mall and "wear[s] cosmetics maliciously now."

Dove and her husband have taken up ballroom dancing, described in "Fox Trot Fridays" as "one man, one woman, rib to rib, no heartache inside." In the title poem of *American Smooth*, she says that in dancing they "achieved flight before the earth remembered and brought us down."

Dove's poems move deftly between personal experience and public historical events. In "Parsley," she tells the horrific story of how General Rafael Leonidas Trujillo Molina of the Dominican Republic ordered the murder of 20,000 blacks. His brutish scheme involved using the word *parsley* to test who could roll their "r"s. Those who could, lived; those who couldn't, died: "He will / order many, this time, to be killed / for a single, beautiful word." In "Rosa," from *On the Bus with Rosa Parks*, "Doing nothing was the doing." In "The Seven Veils of Salome," from *American Smooth*, Salome is "slim-hipped, two knots for breasts, just a girl, what every man wants, the world's desire." She says, "I have a head on my shoulders, but no one sees it."

After her reading, Dove took questions from the audience. She was asked which contemporary writers she found inspiring and why. She credited Toni Morrison for "giving her permission to write about the Midwest," but was less interested in naming contemporary writers than those from the past. She identified Emily Dickinson, "not because the lecture is named for her,

but because Dickinson is like Aretha [Franklin]—she does everything." Dove added, "It is such a shame that the Dickinson anthologized poems do not give the range of her—she's amazing!" She advised the audience to buy *The Complete Poems of Emily Dickinson*. Dove also noted Shakespeare, Langston Hughes, and Federico García Lorca as inspirational.

In answer to a question about how experimentation fits into the center of poetry, Dove said she doesn't think there is a center. She noted the exciting influx of oral poetry—slams, for example, both the horrible and the interesting—and compared this experimentation to Allen Tate's time when poetry was exclusive, adding, "That is not the way Emily Dickinson thought of it."

Dove was asked if she had a sense that the work of poetry was worth it. She responded, "Some poems are worth it, but you always feel that you haven't got it right, which keeps you writing," and she feels "the work is important enough to keep working at it."

Dove's natural warmth and humor delighted and engaged the audience, stimulating other questions and a spirited discussion. She received a standing ovation after a student in the audience thanked Dove for the reading "because your poems, like Emily Dickinson's poems, at some deep level communicate and touch people."

Barbara Kelly is book review editor for the *Bulletin* and the current secretary of EDIS.

POETS AGAINST THE WAR

By Ellen Louise Hart

"Is it Intellect that the Patriot means when he speaks of his 'Native Land?'" Dickinson asked Thomas Higginson in an 1874 letter. "Peace is Patriotic," read signs and bumper stickers everywhere this spring as the United States prepared to attack Iraq, and writers and readers turned to poetry to reimagine and redefine "patriotism," trying to wrestle the title "Patriot" away from those who saw it as justifying war. Dickinson's question resonates with a bumper sticker quoting Barbara Kingsolver: "Americans who think and read are patriots of the first order." (These bumper stickers are distributed by Friends of the Santa Cruz Public Libraries, the nation's first public library system to defy the USA Patriot Act by refusing to disclose to the federal government the titles of books checked out by its patrons.)

Last January, Laura Bush, literacy advocate, former librarian, invited a group of poets and literary scholars, including several EDIS Board members, to participate in a White House Symposium on "Poetry and the American Voice." Dickinson, Langston Hughes, and Walt Whitman were selected for discussion. Among those invited was Sam Hamill, poet, editor, co-founder of Copper Canyon Press, former Marine who became a "conscientious objector." The day after receiving the invitation Hamill wrote fifty friends and poets that the "only legitimate response to such a morally bankrupt and unconscionable idea" as the proposed "Shock and Awe" attack on Baghdad was "to reconstitute a Poets Against the War movement," similar to artists' protest of the war in Vietnam. Each poet was asked to send a poem to a web site where the writings would be organized, then presented to Mrs. Bush at the symposium on February 12. Hamill also asked his friends to pass the message on to others.

Within four days 1,500 poems had been submitted. Immediately the White House "postponed" the event,

declaring that "it would be inappropriate to turn a literary event into a political forum." Hamill's volunteer editors built a web site and compiled an "anthology of protest." On March 5, 2003, Hamill and others gathered in Washington to present copies of 13,000 poems by 11,000 poets to the White House and Congress. Newspapers across the country covered the story of the cancelled symposium, the e-mailed poems, the national days of poetry and protest scheduled on or around February 12 in more than two hundred cities and towns. At many of these gatherings, writers read poems by Hughes, Whitman, and Dickinson.

Manchester, Vermont's "Poetry Reading in Honor of the Right to Protest as a Patriotic and Historical Tradition," attended by more than 700 people, began with Ruth Stone reading, "I'm Nobody. Who are you?" The proceedings of this event, poems and prefatory remarks by the eleven poets and the organizers, are presented in *Cry Out: Poets Protest the War* (New York: George Braziller, Inc., 2003). Galway Kinnell read a "perception and warning":

Much Madness is divinest Sense—
To a discerning Eye—
Much Sense—the starkest
Madness—

"To participate in a poetry symposium that speaks of 'the' American voice, in the house of authority I mistrust, on the verge of a questionable war, is impossible—the more so when I remember the candid, rebellious, individualistic voices of Dickinson, Whitman, and Hughes," writes Robert Pinsky, U.S. Poet Laureate from 1997 to 2000 and director of the Favorite Poem Project. His "Statement of Conscience," an open letter to Laura Bush, is among the selections from www.poetsagainsthewar.org, published this spring as the paperback anthology *Poets Against*

the War (edited by Sam Hamill with Sally Anderson and others, New York: Thunder's Mouth Press/Nation Books, 2003). The "house of authority" Pinsky mistrusts is also the house of madness for other poets in the anthology. From Carol Muske-Dukes:

This is the house of madness.
... This is the time of the man named
Bush who sits in the house of
madness.
... These are the years and the cries
of loss, the starving poor,
the reeling stocks, the chanting
young, the face of the child
strapped to the bomb ticking away
the time of the man
named Bush
who sits in the house of madness.

In "Refusing," Gregory Orr points out that "it's madness to ask poets to celebrate when people can't even breathe deeply for fear of war's imminence." "The White House Has Disinvited the Poets," and Julia Alvarez reasons: "Were they afraid the poets might persuade/a sensitive girl who always loved to read,/a librarian who stocked the shelves with Poe /and Dickinson?" and wonders: "Why be afraid of us, Mrs. Bush? ... We bring you tidings of great joy—/not only peace but poetry on earth."

Not just the White House contested Dickinson's designation as a "political" poet. Some reporters covering the cancelled symposium commented on the political nature of Hughes's and Whitman's writings, and simply skipped over Dickinson. But Hamill argues in the anthology's introduction that Laura Bush's subjects were "three of the most original and anti-establishmentarian poets in our literature." Interviewed after his reading in Amherst, Hamill remarked: "Dickinson questioned all values, all the time" (*Daily Hampshire Gazette*, April 21, 2003). He is joined in his

views by columnist Katha Pollitt who explains that while Hughes “wrote constantly and indelibly about racism, injustice, power,” and Whitman’s *Leaves of Grass* is an “epic of radical democracy... Dickinson might seem the least political.” However, “in some ways she was the most lastingly so — every line she wrote is an attack on complacency and conformity of manners, mores, religion, language, gender, thought” (*The Nation*, February 24, 2003).

Morality, humility, and a sense of purpose characterize *Poets Against the War*, which is economically priced, light weight, well designed. Poems are arranged in alphabetical order by the poet’s last name. The volume’s first poem, by Virginia Adair, is “Casualty”:

Fear arrived at my door
with the evening paper
Headlines of winter and war
It will be a long time to peace
And the green rains

Repeatedly these poems emphasize that our evenings, our seasons, the calm of our days have become casualties to the relentless drive toward invasion and attack, and now to the long term occupation of Iraq. The final poem in the anthology, from Nina Israel Zucker, “Shopping List,” sets out a vision of our most horrific losses:

Ayat al-Akhras, 18, walked up to
this supermarket last
Friday with a bomb;
Rachel Levy, 17, was carrying a
shopping list

I would show her . . .
those stoic daffodils
. . . the spiny
headed pineapple,
or the strawberries nestled together
like overgrown
pomegranate seeds . . .

Zucker ends her poem: “Maybe in a season like this I would show her / what can be good.”

Poets Against the War emphasizes

what each poet can contribute to understanding a tragedy. Readers will recognize prominent writers, including Robert Bly, Lucille Clifton, Robert Creeley, Rita Dove, Lawrence Ferlinghetti, Marilyn Hacker, Joy Harjo, Carolyn Kizer, Maxine Kumin, Ursula LeGuin, W.S. Merwin, Marilyn Nelson, Alicia Ostriker, Marge Piercy, Adrienne Rich, Anne Waldman, Terry Tempest Williams. There is also work by poets less well known, some publishing here for the first time.

While it is not always the case that anthologies present writing by an equal number of women and men, that is true here. A number of the writers have served in other wars—the Gulf War, the war in Vietnam, the Korean war, the second World War—and they relate what they saw there to the current violence. Ages range from 90 to an eight year old girl, sick at home during a heavy snow storm, the day after her second grade class had written letters to the White House:

Snow so fluffy and soft.
I like to run and jump into it.
It leads to peace and love.
Snow stops war
and fights
that lead to killing.
So snow come today.

Another volume released this spring, of 500 twentieth-century poems, also takes the post-September-11 perspective that poetry is a “source of nourishment” as we “try to make sense of a new age of information and double-speak, technology and terrorism, of war and world poverty” (“Introduction”). *Staying Alive: Poems for Unreal Times* (edited by Neil Astley, New York, Hyperion, Miramax Books, 2003) opens with Franz Kafka, “a book must be the axe which smashes the frozen sea within us,” followed by Dickinson, as quoted by Higginson: “If I read a book and it makes my whole body so cold no fire can warm me I know *that* is poetry. If I feel physically as if the top of my head were taken off, I know *that* is poetry.” *Staying Alive* presents a series of themati-

cally linked poems, with section titles such as “Body and soul,” “War and peace,” and “My people.” The volumes set out to reawaken readers to the urgent need for poetry in these “unreal times,” and Dickinson sets the standard for recognizing poetry’s force and the physical and intellectual demands a poem makes on a reader.

Poetsagainstthewar.org is still growing. It continues to accept submissions, is well maintained, features highlighted poems daily, provides links to groups working for peace and news of readings and political actions. Individual on-line anthologies are being created by poets from other countries (including France, Germany, Norway, Sweden, Switzerland, Portugal, Spain, and Vietnam) and in their national languages. The site is currently seeking volunteer translators. “More than ever,” writes Hamill on the opening page, “we need to speak out against the war, share our poetry, and take action to end the war, which is not over... Poetry, and the truth telling it demands, is a powerful resource in this struggle for a peaceful, healthy, and sustainable world community.”

Dickinson writes to Susan Dickinson:

A Counterfeit—
a Plated Person—
I would not be—
Whatever Strata
of Iniquity
My Nature underlie—
Truth is good
Health—and
Safety, and the
Sky

Now—maybe once again, since she influenced the Beat poets as they protested the war in Vietnam—Dickinson is inspiring a peace movement. Although not a pacifist, she is the model of a radical intellectual whose process of questioning and exploring “truth” lead her to despise sham.

The First Lady’s sad and foolish cancellation of a potentially rich exchange—the kind of public debate that

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A TRIBUTE TO RICHARD SEWALL

By Judith Farr

The *New York Times's* notice (April 21, 2003) of the death of Richard B. Sewall at ninety-five made me both sorrowful and proud: proud to have known him, sorrowful to realize that henceforth we will "meet" only in eternity or in my warm recollection. Much homage will surely be paid to Yale University's well-loved "Mr. Sewall" as, when a graduate student, I addressed him until with kindly asperity he commanded me to call him "Richard." He was a most humane spirit, a critic of wit, breadth, humility and perception, famous for nurturing young and mature scholars alike and for patiently and generously interesting himself in their ideas, even when they differed strikingly from his own.

My first impulse on reading of Richard's death was to write about the living vigor of his work. Although we corresponded and conversed intermittently for over forty years, I had never been technically his student. Indeed, we did not always share precisely the same vision of Emily Dickinson's life and writing (as he would occasionally point out!). I venture to say, however, that like everyone else I shall always be indebted to Richard's scholarship. He was not teaching in the Yale graduate school when I studied there for my doctorate from 1958 to 1962. Those who wished to hear his lectures joined scores of enthusiastic undergrads in Linsley-Chittenden Hall.

It was known that, already an authority on the tragic genre, he was devoting all his energies to a magisterial *Life of Emily Dickinson*. The Dickinson-Todd files at Yale—files left to Yale, I understand, because of Millicent Bingham's belief in Richard's integrity and his extraordinary devotion to the poet—preserve long handwritten notes that bear vivid witness to painstaking industry. When the *Life* was published in 1974, it won the National Book Award, and those of us who knew of his self-sacrificing love for the poet rejoiced. Sadly, his

beloved "Til," the wife to whom Richard dedicated his great effort, had died before she could enjoy the rewards of his accomplishment. About this, he grieved deeply.

I was introduced to Richard Sewall by my Old English professor, the distinguished John Collins Pope, author of *The Rhythm of Beowulf*, who discovered that I was doing research at the Houghton Library on the Dickinson family's books and the markings—possibly Emily's—in some metaphysical poems they contained. "You must

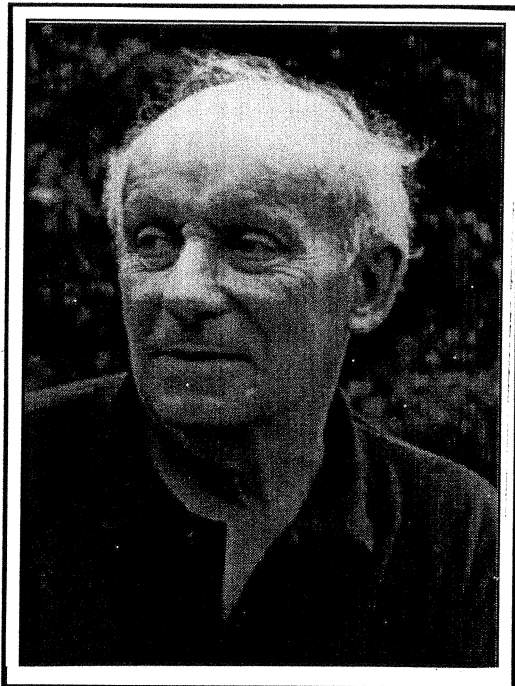


Photo courtesy of the Office of Public Affairs, Yale University
Richard Sewall

meet Sewall," he exclaimed suddenly, spying a future acolyte for his dear friend. Because Mory's was then closed to women and equally closed to Richard (a Williams College alum, not a Yale undergraduate; only the latter entered Mory's in those days), John invited us to have lunch at the Freshman Commons. In her *Annals of the Evergreens*, Susan Dickinson praises Samuel Bowles as "a true knight, with the fine flower of courtesy on his invisible shield." Richard was Emily Dickinson's true knight and so he im-

mediately appeared during our first interview in March 1959.

Women writers were not given much attention at the Yale of the New Criticism; indeed, excepting Jane Austen, Emily (not Charlotte) Brontë, Fanny Burney and George Eliot, the writing of "the ladies" sometimes went unstudied. Emily Dickinson claimed her moment for a mere two hours in a graduate seminar on American Literature wherein the professor apologized for the fact that her work did not really interest him.

Thus, my delight was deep on that day long ago when I found myself speaking with two Yale professors who cared as much as I did for the art of Emily Dickinson. As we chatted, a burly young man in a football jersey shyly saluted Richard, whose undergraduate Dickinson seminar was a favorite, even among athletes. "She's tough, you see, and wise," he would tell his classes in that strong voice inherited from a long line of New England divines. "She's not some little timid spinster, she's not some misanthropic recluse, she's not what John Crowe Ransome foolishly calls her: 'a little home-keeping person,' she's a remarkable genius who led an interesting life among fascinating people and her poetry shows it." (Richard's use of the present tense in speaking of "Emily" was, of course, famous in New Haven.)

A knight needs a crusade. Richard had his. He had turned to Dickinson studies in the 1940's—before Thomas H. Johnson's rectified versions of the poems and therefore during a period when some imagined Dickinson as a minor poet. Amy Lowell's scornful view of her as "cracked" also prevailed in a few otherwise sound scholarly circles. (Indeed, as an instructor at Vassar College in the '60's, I was asked by the female department chairman, "How do you justify teaching the work of a madwoman?")

One of Richard's primary ambitions—several are described in the *Life's*

sensitively written first chapter, "The Problem of the Biographer"—was to remove all suggestion of mental disorder from this poet whose lyrics and letters alike reveal such wit, logic and understanding. I must admit that I am not displeased to realize that Richard will never read Alfred Habegger's comment in *My Wars Are Laid Away in Books* (2001): "Her great genius is not to be distinguished from her madness." The word *madness* would have wounded and probably even angered him.

While the *Life* declares the author's desire to provide a heightened clarity and breadth of detail in engaging the "facts" of Emily Dickinson's life, it also proposes that there was *mystery* at the heart of it; that "the mist enshrouding her" — T.W.Higginson spoke of a "fiery mist" — "was partly of her own making." The chief mistake Richard always counseled avoiding is easily made by partisan theorizers: being too sure about the poet's circumstances or acts. His proviso: "We must walk warily," for "One hesitates to formulate lives as complicated as Emily Dickinson's."

A great virtue of his biography—apart from its seminal virtue: a sane and comprehensive understanding of the character of Dickinson herself—is its willingness to use the conditional: *might, may, could have been*. (When one reviewer of the *Life* mocked such prudence as cowardice, Richard bore the insult philosophically, with good humor.) Considering the multiple possibilities he is able to envision for a single action, event, or utterance—Emily's allusion in 1862 to the "terror" she felt "since September," for example, or what might have been the "crisis" afflicting her in 1861—a Sewall reader perceives the delicacy of his approach.

Yet he was far from being unwilling to make judgments. Very early in the *Life*, he announces that Dickinson's "life represented a conscious choice." Her celibate reclusion, her selection of a very few close friends, the intense focus on her art ("Emily Dickinson's life...was her work"): to Richard, these biographical elements suggested not madness or even eccentricity but the

rapt determination of one who could create in no other way. Those who read his words and are familiar with current Dickinson scholarship may realize how many critics have adapted this central Sewall thesis in developing their own special arguments.¹

Indeed, Richard Sewall's biography may be seen to contain the seeds of many Dickinson studies, not excluding my own. Recently finishing a book about Dickinson's gardens, real and poetic, I wondered whether Richard's decided interest in the writings of Edward Hitchcock and in Emily's fascination with botany had not kindled my own.

What the *Life* presumably contributed most freshly and astonishingly to Dickinson studies was new archival material about the dramatic story of "War between the Houses," of Austin's affair with Mabel Loomis Todd, of its terrible effects upon the principals and the village of Amherst and Emily herself, of the continuation of enmities among the Dickinsons and Todds into the second generation, of Martha and Millicent and the division of Emily's manuscripts that followed upon *their* divided hearts. But Sewall's *Life* established many other now-accepted elements of Dickinson lore and learning.

Aspects of the tale of Austin's flawed marriage had already appeared in George Whicher's *This Was a Poet* (1938), together with a strong portrait of Susan as an "alien and dazzling personality" who enchanted the young Emily and served her for a time as literary mentor. But it was Richard Sewall who underscored Susan's crucial importance as Emily's beloved friend, as early critic/reader of the poems, as one who for better or worse exercised "power" over the poet: "her relationship with Sue was one of the controlling influences of [Emily Dickinson's] life." Despite its legacy from the Todd faction, the *Life* seeks to preserve impartiality in its view of Susan's temperament while it accords her character and behavior the lengthy attention her forty-year friendship with Emily Dickinson warrants. Other

family members receive close scrutiny, often with rich and/or novel results.

A major Sewall premise is that Emily Dickinson's love for "my *own* DEAR HOME" (L 20) was both natural and justified by the many nurturing advantages—emotional, intellectual, financial—it afforded her. Faithfully relating stories of repression and deprivation that had been part of early Dickinson legend, Richard Sewall declares, "I cannot look upon the Dickinson household as fear-ridden." He argues that Edward Dickinson—no ogre or jailer—had a certain sober charm which Emily met again, and loved, in Judge Otis Lord; that her father understood and championed her quest for solitude.

He finds that Emily Norcross Dickinson, a decidedly reluctant bride, was "not quite the nonentity...she has been pictured" while her very real ill health, beginning after Lavinia's birth, caused the poet's impatience with her mother's timid querulousness to be displaced by affectionate anxiety and deepened her human sympathy. Under his careful hand, Lavinia Dickinson becomes not merely the dotty lady of the lawsuit with Mabel Todd and the keeper of many cats that both amused and irritated her fastidious sister but a woman of passionate heart, bravery, unselfish devotion and not inconsiderable wit.

Some critics complain of the *Life's* arrangement into separate chapters that regard Emily Dickinson in the context of this or that relationship or situation. But Sewall's kaleidoscopic method makes it possible — as in the case of Lavinia's poignant history: the early jilting, the dignified acceptance, the ardent mission of publishing the poems — to illumine the poet's connection to a person or event profoundly, at the same time providing each with a specific richness that might otherwise have been sacrificed. Each of Emily Dickinson's relationships was unique. In the Sewall chapters on the Norcross cousins, the Hollands, T.W.Higginson, Helen Hunt Jackson and the rest, the reader observes the

Sewall, continued on page 33

"TO STAY BEHIND-WITH JUST THE TOYS" GILBERT DICKINSON'S LIVING TREASURES IN THE EVERGREENS

By *Connie Ann Kirk*

During the course of my ongoing research on Dickinson and children, I have had the pleasure of working with the artifacts once belonging to Thomas Gilbert "Gib" Dickinson that have been left behind in the Evergreens.¹ Perhaps surprising to some readers, Gib's belongings take up several boxes, from clothing to toys, from pictures that once hung on the wall over his bed to fancy woven paper baskets and necklaces of string and bamboo he made in kindergarten. This family collection of artifacts was put away by Susan Dickinson after the boy's untimely death in 1883 and was later preserved by his sister Martha Dickinson Bianchi and still later by Alfred Leete Hampson and Mary Landis Hampson and then the Bianchi Trust. The staff at the Evergreens, now officially part of the Emily Dickinson Museum, has continued taking good care of these valuable objects.

Remarkably, most of these items have never left the house where Gilbert last wore them, played with them, made them, or brought them home from school to show "Mamma,"² as any young son in his time or ours would do. The objects have that feel about them, too. As though caught somehow in suspended animation, Gib's belongings leave a "living" material trace of a vibrant, young life that left a family, a poet, and all of us behind too soon.

In addition to the poetic mystery these objects will likely engender in visitors when made available for viewing they are also a treasury for historians and scholars. They are specimens for study of material culture not only of the family of one of America's foremost poets but also of childhood and family life in late nineteenth-century New England. This article is the

first in a series of two that will give an overview of what this portion of the valuable Evergreens collection contains.

Toys

Much has been made of the boy's velocipede that sits in the upstairs nursery and has been photographed by Jerome Liebling for *The Dickinsons of Amherst* and painted by Nancy Ekholm Burkert for *Acts of Light*, an edition of Dickinson's poems. These depictions were placed side by side at a recent exhibit in Amherst at the Eric Carle Museum of Picture Book Art. Indeed, the old-fashioned tricycle is noteworthy, not only because it is one of Gilbert's largest surviving toys and an object which many relate to childhood, but also because it is alluded to in a letter-poem by the poet as well as mentioned in Gilbert's obituary in the *Amherst Record*.

The poet's letter-poem, the first one recorded by editors after the boy's death, was sent to Susan and includes these words about the boy so recently gone: "I see him / in the Star, / and meet his sweet velocity in every- / thing that flies—" (c. early October, 1883; OMC 234; L868). The poet's word play on *velocity*, *velocipede*, and *flight* depicts the whirling non-stop energy of childhood; the lines are reminiscent of the wheel imagery in her poems evoking hummingbirds.³

Gilbert's moving obituary in the *Amherst Record* includes this passage: "...when he stopped an older person in the street to see him ride his velocipede, it was not because he thought he rode better than the other boys but because of a common interest he supposed people had in each other..." ("Death"). Apparently, Gilbert and his velocipede were a common and

charming sight in Amherst. Unlike his shy aunt, Gib was a "man about town," who seemed to enjoy meeting people and talking with them. The references to meeting the boy in both the poet's letter-poem and the obituary suggest a pleasure unexpected by both writers among encounters with children of his age.



Photo from Todd-Bingham Picture Collection, Manuscripts and Archives, Yale University. Used by Permission.
Gilbert Dickinson

Probably the next best known toy future visitors at the Emily Dickinson Museum may see is Gilbert's rocking horse. The horse is well-ridden, possibly by Ned or other children before Gilbert, as evidenced by the wear on the stirrups and not just by the deterioration of the saddle which has no doubt worsened through years of the horse resting idle in its nursery-stable. These toys of movement, stilled for 120 years this year, beg our imaginations to see them active with a young boy astride them, galloping or pedaling along once again, lost in the world of his imagination.

A wooden, vertical “marble run” or “chase” standing on the floor may interest future child visitors, since similar toys made of wood still exist today. A speckled marble still sits in the well at the bottom, waiting to be dropped through the maze again. A small wooden toy gun, carrying strap dangling as it leans in the corner of the nursery, brings to mind a miniaturized, more innocent, perhaps, version of “My Life had stood—a Loaded Gun—.” Perhaps this gun, too, has the “power to kill, / Without—the power to die—” (H 131; Fr 764).

A tin locomotive generates much interest when it is occasionally taken downstairs to sit on a shelf in the library for a special event at the house.



Photo reprinted courtesy Electronic Text Center, University of Virginia Library, <http://etext.lib.virginia.edu>

Lord Fauntleroy writes a letter

Andrea Ponte, a student in Professor Marla Miller’s “Mining the Museum,” a Community Service Learning course at the University of Massachusetts-Amherst, dated the antique toy from the late 1870s to early 1880s. Ponte’s dating suggests that the locomotive belonged to Gilbert as opposed to being a hand-me-down from Ned. Further support for this suggestion was discovered by Dickinson scholar and biographer Polly Longworth, who came across an 1879 letter by Howard Sweetser Bliss to his parents. The Evergreens

reproduced an excerpt from the letter and displayed it with the toy at last year’s Dickinson Birthday/Christmas Open House. In the letter, Bliss describes his visit to the Evergreens at Christmas, 1879, when gifts were distributed. Among a listing of other gifts given and received by the Dickinsons of the household, Bliss relates, “Gibbie was equipped with a violin, train of cars, blocks, menagerie, small piano, etc.” (Bliss). If Gilbert has impressed today’s readers as the indulged last child of middle-aged parents (his mother turned 45 the year he was born; Austin was 46), the Bliss letter appears to corroborate that impression.⁴

Among the other toys in the collection, surviving wooden alphabet blocks may be the ones mentioned in Bliss’s letter. Wooden hoops belonging to any or all of the children tip in silent circumference against the nursery wall. A small metal sword and sheath that looks homemade carries the initials “T.G. D.” engraved on it, confirming ownership by the youngest of the Dickinson children. The sword and sheath are bent and “battle-worn” from fighting foes unknown.

The Dickinson toys, not only little Gilbert’s mentioned here but also a doll with clothes, furniture and doll-sized tin dishes probably owned by Martha Dickinson Bianchi, as well as Ned’s belongings and others, are among the most charming of all of the Evergreens’ holdings. They promise to entrance and delight even as they educate us on family life within the poet’s inner circle. The image of a poet bending over her work writing seriously and quietly in solitude quickens a bit when one envisions the giggles, whoops, and running feet of children at play around her on the family’s grounds.

A Special Suit

In addition to toys, several articles of clothing that may have belonged to Gilbert remain in the house. These include shoes, undergarments, ties, jackets, and other items. Many readers are familiar with the well-known photo-

graph of Gilbert sporting a “Little Lord Fauntleroy” look, his hair long and golden. He wears a velvet suitcoat, short velvet pants, lace collar, silk tie, and leggings in this photograph, said to be taken around the time he was six years old, which would place it around 1881.

According to Susan’s “Annals of the Evergreens” and Martha Bianchi’s frontispiece to it, Frances Hodgson Burnett, the author of *Little Lord Fauntleroy*, visited the Evergreens in May of 1880 (Dickinson “Annals”).⁵ Susan records that the author talked of her two sons, Lionel and Vivian, quite openly and warmly during her visit. Martha tells us that it was her task during the luncheon to keep young



Courtesy of the Emily Dickinson Museum. Photo by Frank Ward.

Gilbert’s velocipede

Gilbert busy outside while her mother entertained the famous author inside the house (Bianchi). Vivian, who would go on to become the model for Burnett’s 1886 novel (first serialized in *Scribner’s Monthly Magazine* in 1885), was approximately the same age as Gilbert, and Lionel was not that much older.

By the time Burnett visited Susan Dickinson, Vivian and his brother had already been wearing the velvet suits designed and sewn by their mother. The Burnetts were family friends of

To Stay Behind, continued on page 34

IN TRIBUTE TO EVERETT EMERSON

By Judy Jo Small and Paul Crumbley

When Everett Emerson died at his summerhome in Lenox, Massachusetts on July 9, 2002, the Emily Dickinson community lost a dear friend and supporter. Professor Emerson, Alumni Distinguished Professor of English and American Studies, Emeritus, at the University of North Carolina–Chapel Hill, was renowned primarily for his scholarly work on Early American Literature and on Mark Twain. He wrote and edited nine books and numerous articles on American literature before 1800, and he wrote two biographical and critical books on Twain. As editor of *Early American Literature* for twenty years, Everett almost single-handedly made American literature before 1800 a separate and respected field of study and helped to create a sense of community and mutuality among the scholars in that field. Later in his career, he founded the Mark Twain Circle of America, which he affectionately referred to as “his grandchild.” His contributions to Dickinson studies have also been substantial. As Jane Eberwein has said, “It is hard to think of another person who has had a comparably beneficial effect on so many scholarly communities.” Indeed, in addition to being a leader in early American literature and in Twain studies, he has been a guiding light for those interested in Emily Dickinson, in America and abroad.

Born and raised in the town that shares his name—Everett, Massachusetts—Everett Emerson went on to serve in the Marine Corps during World War II and to earn degrees from Harvard College (B.A.) and Duke University (M.A.) before completing his formal education at Louisiana State University (Ph.D.). His early teaching assignments included a stint as a founding faculty member of Florida Presbyterian College (now Eckerd College). But it was after he came to Amherst, during his years as a member of the English Department at the

University of Massachusetts (1965–83), that his love for Emily Dickinson deepened and his legacy of important contributions to Dickinson studies began.

Notably, Everett became the first male guide at Emily Dickinson’s house. After Amherst College purchased the Dickinson Homestead in 1965, a group of volunteer guides was formed to make what had previously been a private



Photo by permission of Katherine Emerson
Everett Emerson

residence into a significant literary site available to the public. Many of them were Amherst College faculty wives, and all the recruits were women. Everett’s request that he be allowed to share in the work was thoroughly characteristic. Throughout his career, he was dedicated to breaking down gender barriers and to promoting the status of women, whom he never treated as “auxiliaries” to men’s intellectual endeavors. He respected his fellow guides enormously for their care in distinguishing known facts from rumor, legend, and speculation, and he continued as a guide until he

left Amherst in 1983. The friendships that he had developed with his colleagues in the Dickinson Homestead endured through the years that followed.

All admirers of Dickinson are especially indebted to Everett for his instrumental role in presenting Dickinson’s only surviving dress to the Dickinson Homestead. This was accomplished in the late 1960s after he was elected President of the Amherst Historical Society, which had been founded in 1899 by Mabel Loomis Todd. Polly Longworth, President of the Society immediately before Everett, had very gently washed the old gray fabric that was identified as Dickinson’s dress, restoring its original whiteness. Everett secured authorization from the Society to lend this dress for display part of each year at the poet’s home, in a special glass case. (He died without knowing about the two replicas recently made for display in order to preserve the original dress.)

At about the same time, Everett began to participate in the annual walk from Dickinson’s house to her grave—an event that is now a central feature of the Amherst cultural calendar. The first walk took place in the latter 1960s, when a doctoral candidate at the University of Massachusetts, Linda Helgeson, placed a notice in the *Amherst Record* stating that she would lead a walk from the Dickinson Homestead to the cemetery on the Saturday nearest the anniversary of the poet’s death on May 15, 1886. The walk continued annually, but when Linda left Amherst in the early 1970s, she asked Everett to assume the leadership, and he did so until he moved to North Carolina in 1983. It was with great pleasure that he participated in this annual homage to Dickinson, a time of solemn celebration, poetry, and fellowship.

Past students of Everett’s easily recall his abiding attachment to

Dickinson's home. Paul Crumbley, whose dissertation on Dickinson Everett directed, remembers "walking the grounds of the Homestead and the Evergreens with Everett and being infected with Everett's delight that such a remarkable life and work could have taken place there." Cynthia Dickinson, once Everett's student in a graduate seminar and now Curator of the Homestead, recalls: "During the course, Professor Emerson spoke fondly of his days in Amherst, especially his time guiding at the Dickinson Homestead and leading the Walk to the Grave each May. Little did I know at the time that just a few years later I would end up doing the same thing! Professor Emerson's course was wonderful preparation for my current work, and I was glad we were able to honor him this year at the Emily Dickinson Poetry Walk."

Illustrative of Everett's kindness and generosity to other scholars is the following story, related by Suzanne Juhasz, who first met him in 1982 at a party at the Dickinson Homestead. It was her first visit to the house, and she told him so. "He asked me how I liked it, and I said fine, it was impressive—the desk and the white dress—and yet I didn't exactly feel that I was in her *home*. 'Would you like to see the attics?' he asked. 'The tour doesn't usually go there.' 'Yes,' I answered, and we climbed the narrow staircase to the third floor. Up there little had changed. The wallpaper was faded and peeling, the air was musty. He opened the doors to the servants' rooms, and I saw, not her bedroom, true, but rooms that lingered in their own century. With this spirit in the atmosphere, I was able to imagine Emily Dickinson herself in this house. It was a great treat, and a gift: for he understood what I wanted and he found a way to give it to me. He was always finding a way."

Shortly after he became Professor of English at the University of North Carolina at Chapel Hill, Everett proceeded to bring the world of Dickinson scholarship to the Southeast. As Director of "Emily Dickinson: A Centennial Conference," which was

held in Chapel Hill in the spring of 1986, Everett organized a grand celebration that drew visitors from across the United States and around the world. Artist Eleanor Young of Amherst loaned her large painting of Dickinson's home for display. The Department of Music at UNC presented a program of Dickinson poems set to music by various composers and sung by soprano Judith Klinger and tenor Stafford Wing.

Speakers and discussion groups during the weekend stimulated an exhilarating exchange of ideas. Joyce Carol Oates delivered an address, and other illustrious speakers included Dickinson scholars David Porter, Cynthia Griffin Wolff, Suzanne Juhasz, Barton St. Armand, Jane Eberwein, Agnieszka Salska, and William Shurr. The conference closed with a picnic and poetry reading by the lake at Bolin Brook Farm. The experience of the conference was a highlight of more than one participant's life. "This conference offered scholarship and comradeship in equal measure," Suzanne Juhasz has said, "and we have him to thank for showing us how it's done." The Japanese contingent was so impressed that subsequently they made Everett an Honorary Member of the Emily Dickinson Society of Japan. In the spirit of the conference, Everett's colleagues, Professors Joy Kasson and George Lensing, who had helped him plan the conference, gave Everett a sweatshirt proclaiming "E. E. LOVES EMILY DICKINSON." He wore it valiantly on festive occasions in the years that followed.

Everett's sole regret pertaining to Dickinson studies was that, at the time Margaret Freeman invited him to join in the formation of an Emily Dickinson Society and to act as its first president, he had just made a commitment to establish the Mark Twain Circle and simply did not have the time to do both. So it was that Margaret Freeman herself became the Society's first president. Like many others before and since, she had begun as Professor

Emerson's student and had later become his friend. She has observed that beneath his rather stately demeanor, there was a fine bright streak of "the rebel." Along with his professional diligence, orderly precision, and gracious manners, he maintained a pure delight in honest independent thinking and a wry, caustic wit. His students and associates benefitted from both aspects of his personality. The authors he loved most, Twain and Dickinson, were for him kindred spirits.

Everett Emerson's most enduring contribution to Dickinson studies has come through the continuing influence of his teaching. Students he taught remember absorbing his reverence for her poetry along with his sturdy, extensive learning. He was quick to say that he found the teaching of undergraduates to be "a great privilege and a great pleasure," and he plainly enjoyed working closely with doctoral candidates writing dissertations under his direction as well. He found the life he led as an academic to be, as he put it, "wonderfully fulfilling."

He taught foremost by his own example, for he was a model scholar: rigorously disciplined, productive, principled, and at the same time joyfully generous and magnanimous. He was a deeply serious man, yet he took obvious delight in books and in people. Busy as he was with his own scholarship, Everett unselfishly went out of his way to support students, colleagues, and a remarkably extensive circle of friends. Everett and his wife Katherine, with whom he collaborated on many scholarly projects and who shared his deep love of literature and music, regularly welcomed students and faculty to their home. Personal warmth melded seamlessly with Everett's intellectual solidity, inspiring students to produce their best work; he gladly promoted the careers of scholars past and present, whose contributions continue to shape Dickinson studies. It is little wonder that he was not merely

Emerson, continued on page 35

OUT OF THE CLOSET

EMILY DICKINSON'S WHITE DRESS

By Maryanne Garbowsky

The white dress is ceremonial, iconic, symbolic. In our western society, we dress in white for particular occasions. For instance, Christians baptize and celebrate First Communion in it; they are also confirmed and married in it. There is an unspoken sanctity about it that speaks of purity, virginity, and innocence. Jews bury in it, the white "kittel," which they wear on the holiday of Yom Kippur. In the Chinese culture, white is the color of mourning, unlike the western preference for black.

Advertisers, too, use the color white as a signature of sorts. Take, for instance, Ralph Lauren or Laura Bigotti, whose clothing designs shown in Manhattan store windows are all white. The ubiquitous white dress is almost as *de rigueur* as the all important black dress.

Then there's the literary value of white. Wilkie Collins' classic murder mystery is memorably titled *A Woman in White*. Herman Melville's white whale, *Moby Dick*, represents evil, yet his malevolence seems masked in his whiteness. Or Robert Frost's poem "Design" where the multiple white images suggest elements of darkness: the white spider, the white moth, and the white flower.

In 1994, author Jane Langton used Emily's white dress in a mystery entitled *Emily Dickinson is Dead*. In the story, the victim—Alison Grove, a lovely young coed—wears "the dress" for a Dickinson conference only to be killed and her body dumped in Quabbin Reservoir still wearing the precious dress. In one scene, a character sees a vision of someone walking underwater: "It was a woman!...A woman in an old fashioned dress, a white old fashioned dress,...it was Emily Dickinson" (176).

In the world of art, nineteenth century painter James McNeill Whistler

used fashion to suggest a woman's ascent through society. But in two striking examples, he painted Joanna Heffernan, his "mistress and main model of the period" (Galassi 97) in a dress of white muslin. In *The White Girl: Symphony in White, No. 1*, done in 1862 (used incidentally as the cover illustration of a paperback edition of Wilkie Collins' *A Woman in White*), and *Symphony in White, No. 2: The Little White Girl*, done in 1864, Whistler contrasted the natural beauty and contours of a woman's body beneath this simple dress with the formal, more decorative fashion of the times. In each case, the effect is distinctive and beautiful.

In the late 1990s, the dress that Marilyn Monroe had worn to sing happy birthday to then President John F. Kennedy sold for a record \$1.15 million at auction, the highest priced dress ever. The dress, designed by Jean Louis for a cost of \$12,000, has a history—an infamous one at that—since it was skin tight and Monroe had to be sewn into it. Taking mincing steps, she walked to the podium wrapped in white ermine. Once there bathed in the white spotlight, she unwrapped herself before the stunned eyes of the audience, a vision in white—transparent white with shimmering sequins, what Monroe herself described as a dress made of "skin and beads." However, Adlai Stevenson, who was in the audience that May evening in 1962, quipped, "I didn't see the beads" (*New York Times* 10/28/99). Breathtakingly beautiful, the dress pulsed with life, alive with the presence of one of the world's sexiest women. Making matters more shocking was the fact that beneath the dress, Monroe wore no undergarments.

Unlike the star's diaphanous dress, which offered Monroe little or no protection, Emily Dickinson's dress re-

lates to a different mystique, yet it too vibrates with the life of its wearer. How many visitors to the Homestead have wanted to try it on, to perhaps sense the power of its wearer's presence?

Why did the poet only dress in white after a certain time in her life? The mystery will always remain to fuel our imaginations. Bearing all the meanings mentioned already—purity, innocence—the dress perhaps carried for the poet the symbolism of matrimony—"Title Divine Without the Sign." Married neither legally nor in the eyes of the church, Dickinson may have considered herself bound just the same to another, whose identity has slipped out of time, an unknown, faceless, and nameless someone who perhaps was unaware of the poet's ardor and commitment and did not share her devotion and loyalty. We will never know for sure, although there have been many guesses about the identity of this person. But the dress remains to claim our attention.

In December of 1999, a reception was held at the Homestead to welcome "a new \$5,000.00 reproduction of the poet's famous white dress" (Mark Clayton, *Christian Science Monitor*, Dec. 21, 1999, p. 18). The "hand-sewn" dress was made with "custom-made cloth" and will be displayed in lieu of the original, which the light has already begun to damage. According to Cindy Dickinson, the curator at the Homestead, the dress has been an attraction, luring people to the house to see it. "There's just something about that white artifact." Some visitors admit the desire to touch it, while one woman, according to Ruth Jones, a former guide at the house, actually wanted to put it on.

This is certainly one way to get close to the poet, less intimidating perhaps

than entering by way of her words. When I first saw the dress at the Folger Library in Washington, D.C., I stood next to it to measure the size of the poet and compare it to my height. Somehow this made the poet more real to me: she was no taller than I, yet I could not help but marvel at the intellect packed in that medium frame.

But certainly I am not the only one to speculate about the dress. Several contemporary visual artists have done the same thing, even attempting to replicate the dress in their own personal and unique way. Perhaps the one who has done the most with Dickinson's white dress is the mixed media artist Lesley Dill, who has taken the white dress into her creative unconscious and fashioned it in different materials, in one sculpture transforming it into a metal cage-like structure that opens up. Called *Hinged Poem Dress*, it allows the viewer to actually sit inside it and feel the presence of Dickinson from inside out. The poet's words, from Fr 996, are stenciled on the sculpture: "I dwelt, as if Myself were out/My Body but within." For Dill, the iconic white dress becomes a kind of protective armor the poet wore to keep her safe. Like a primitive fetish, it provided an extra layer of meaning while also covering the poet's vulnerability like a shell.

Another dress was fashioned for the Dada Ball in New York City. The dress, done in the fall of 1994, was related to the disease of AIDS. The artist explains that she chose "a virginal white dress as a reminder of the many women who are HIV positive and as a symbol of the incredible loss of innocence that early mortality has brought us." The dress was made of paper that was painted white and stamped with words from Fr 360: "The Soul has Bandaged moments." As the words were recited by four women dressed in black, two others ripped the dress apart word by word. "The dress no longer represented an aloof beauty, protected by this skin/dress/bandage of words. It was ripped to shreds, paralleling our fragile mortality as well as the unending violence

against women" (*Art Journal*, Spring 1995, Vol. 54, #1. 84-85).

The performance, however, does not end because what remains is the wearer of the dress with the words of the same poem painted on her naked body. At the final moment, she pulls "a red ribbon from her mouth, mutely testifying to the survival and strength of her spirit" (*Art Journal*).

Artist Barbara Penn, in her exhibition *Revisioning Emily Dickinson*, uses the dress as a "strong feminist symbol." Aligning it with Fr 740, "On a Columnar Self," Penn placed the dress in a niche designed to replicate a renovated mission style church. The dress suggests a statue and thus demonstrates the strength of the female through history. It refers to Greek mythology and the figures of Artemis and Athena, tracing the female experience through time.

In another work based on Dickinson, Penn uses Fr 293, "A single Screw of Flesh," to suggest a woman's development from childhood to adulthood. The white dress here is a child's dress and is "hung with diaper pins." The artist parallels this work with a Spanish *Milagros*, which "signifies offerings and prayers...made for someone who is ill or sick" (Letter from Penn to the author 9/27/99).

For folk artist Sally Cook, the dress signifies aspects of Dickinson's life. In "White Garden, Emily Dickinson," an acrylic painting measuring 28 inches by 32 inches, there are four figures of Dickinson, three of whom wear white. These multiple versions of the poet represent different facets of her persona. In one she wears a crown, a reference perhaps to Fr 353, "And I choose, just a Crown."

In another she holds a rainbow, referring to Dickinson's love of nature as seen in Fr 317, and in the third, we see the poet's back as she looks out to the horizon and beyond, suggesting her orientation to a future world, an otherworldly vista that is not apparent to most. The central figure does not wear white, but a dress of shades of blue. She shells peas—a domestic act but one which the artist says is "symbolic of the ideas she takes from the

rough pods of exterior things."

Speculating on Emily's white dress, Cook theorizes that the poet may have chosen white for "one of several reasons, one being that...she thought it the most lovely of colors." Another reason may have been that the color white was "simply evidence of the comparative luxury in which she lived (never having to tramp the muddy village streets)" (Letter from Cook to the author, 2000).

What we see in each of these three artists is that Dickinson's powerful presence as mentor and guide is synonymous with her white dress. The dress stands for many aspects of Dickinson—strength, feminine identity, independence, renunciation, innocence—in a world that was at times alien and antagonistic to her. Despite the fact that the real dress still exists, its corporeal being always ready "to tease us out of thought," these artists follow their own interpretations and rationale for their recreations. Thus, the dress speaks to us, not only in a language that evokes the mythic power of the original, but also with a contemporary vocabulary that Dickinson herself might not have foreseen.

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Maryanne M. Garbowsky has served as the Arts Editor of the Bulletin. Her book Double Vision (Putnam Hill Press, 2002) was reviewed in the May/June 2003 Bulletin.

SOME NOTES ON THE EMILY DICKINSON COLLECTION AT SOPHIA UNIVERSITY IN TOKYO

By Alfred Habegger

In 1985 Sophia University in Tokyo was presented by Barton L. St. Armand with a large collection of books, photographs, and papers relating to Emily Dickinson. Included were a number of items originally housed in The Evergreens and even in the Dickinson Homestead itself. Since few Dickinson scholars seem to be aware of the existence and availability of these materials, I wish to draw attention to those I was able to examine during a brief visit to Sophia's excellent Central Library in November 2002.

Soon after the university received the Emily Dickinson Collection, a working list of its contents appeared in the *Newsletter* of the Emily Dickinson Society of Japan ("ED Collection").¹ This list is divided into two categories, books and "Ephemera." The books, numbering about 150, consist chiefly of editions and later twentieth-century works of scholarship and criticism, but here and there are several entries whose brief annotations indicate a Dickinson family provenance. The ephemera, ranging from modern course syllabi to Dickinson family possessions, include such things as "R. Patterson ED book (typescript)," "Professor St. Armand, correspondence re Emily Dickinson," "photo of Edward Dickinson c1870," and a packet of "Dickinson family calling cards."

Considering the books first, I would judge that the many editions and scholarly monographs published before 1985 make this collection a valuable resource for Japanese students of Dickinson. But it is the books originally owned by the poet's family that will chiefly engage my attention here. These are the volumes that give the collection its special interest for historically-oriented readers.

The copy of *Church Psalmody*, the standard hymnal formerly known as Watts and Select, was evidently acquired by St. Armand from The Ever-

greens. It did not, however, originally belong to Susan and Austin Dickinson or their children. Stamped in gold on the front and back covers is the name NEWMAN, and in the front pages is an inscription in what looks like a nineteenth-century hand:

Newman Family
1853.

Acquired one year after the five Newman children were orphaned, the hymnal appears to have been

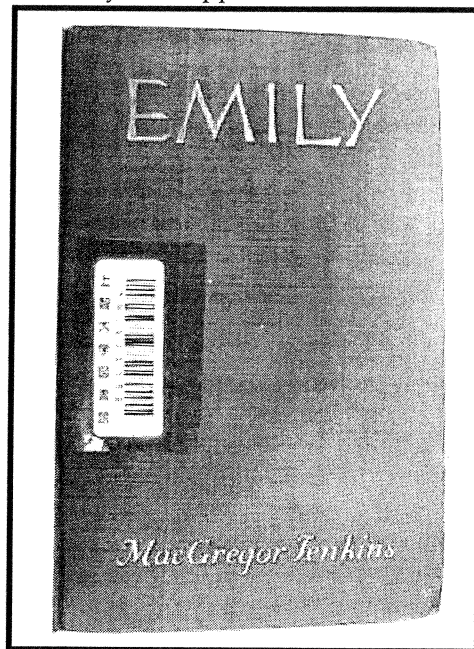


Photo Courtesy of Sophia University Library
Cover of *Emily*

heavily used. It may have come to The Evergreens in 1858, when young Clara and Anna Newman moved there. Perhaps they left the volume behind when they married and moved away a decade or so later. A loose card inside says, "Gift of Mary Hampson July 6, 83." On the inside back board is the bookplate of Barton L. St. Armand. Opposite is a penciled note by a modern hand: "owned by Dickinson family."²

The other hymnal, also apparently given by Hampson to St. Armand on 6 July 1983, is a copy of *The Sabbath Hymn Book* bearing a name stamped in gold on the front cover: "E. Dickinson." Inside appears the characteristic signature of the original owner:

Edward Dickinson
1860.

In fine condition, tight and clean, this hymnal seems to have had little or no use. Again, the St. Armand bookplate has been glued to the inside back board. A penciled note says, "Edward Dickinson's hymnal (signed)."

Equally tight, unmarked, and apparently unread is Lavinia Dickinson's copy of Ina Coolbrith's *Songs from the Golden Gate*, published in 1895. The first Poet Laureate of California, Coolbrith has recently resurfaced in *The New Anthology of American Poetry* (Axelrod; Rhodehamel). The owner's unmistakable sprawling handwriting says:

Lavinia
Dickinson
"Xmas"
'96

Who was the giver? The previous year Mary J. Reid had interviewed Lavinia for an important early article on Dickinson, Coolbrith, and a few other American women poets (Reid; Habegger). It may be that Reid gave Coolbrith's latest publication to Lavinia in appreciation for the information she had provided about her now famous deceased sister. When Lavinia died, the book was evidently carted next door to The Evergreens.

Another book with an obvious provenance is the 1930 edition of Dickinson's poems that was edited by Martha Dickinson Bianchi and Alfred Leete Hampson. The inscription in Bianchi's difficult handwriting reads:

[illegible]
Without Benefit of [illegible]
Martha Dickinson Bianchi
November 1/30—

To
Alfred Leete Hampson—

Whatever the second unreadable word is, it is not “clergy.”

Also coming from The Evergreens is MacGregor Jenkins’s novel, *Emily*, published in Indianapolis in 1930. Chances are, the book was given to Bianchi by the author, a friend from childhood. It is unmarked except for St. Armand’s bookplate and a penciled notation that he was given the book by Mary Hampson on 6 July 1977. Although Jenkins conceded in an “Author’s Foreword” that his narrative was “only a story,” he also insisted he had tried to present “what the writer feels to have been the controlling influences in [Dickinson’s] life and experience.” The focus is on her romance with Charles Wadsworth, who, though married, returns her love and actively pursues her. Presented as a liberated social thinker, Wadsworth is given the fictional name of Robert Hayward.

The story is meticulously worked out, earnestly told, and often quite unreal. But it is still of great biographical interest, being the one novelization of Dickinson by someone who had known her and was close to her niece. This is the only fictionalized treatment of the poet that incorporates the Dickinson family’s private views of themselves and of her. When Emily’s father makes a “deep rumbling chuckle” at one of her sallies, we are assured that “she knew that beneath her father’s sober exterior lurked a keen delight in her impertinences” (Jenkins 52).

The one book in the collection that may have belonged to Dickinson herself is Charles Wadsworth’s *Sermons*, published in late 1882 several months after his death. She is known to have been sent a copy by his friend James Dickson Clark, whom she had previ-

ously met. Is that the copy now at Sophia University? Regrettably, we cannot be certain. In spite of the annotated claim in the *Newsletter’s* published list (“From Emily Dickinson’s library, provenance—Mrs. Mary L. Hampson”), there are no inscriptions or markings in the book, nothing to indicate who owned it or where it came from. There is only the usual bookplate:

Ex Libris
B.
L.
St.-Armand

The volume, very tight, does not seem to have been read. Perhaps it

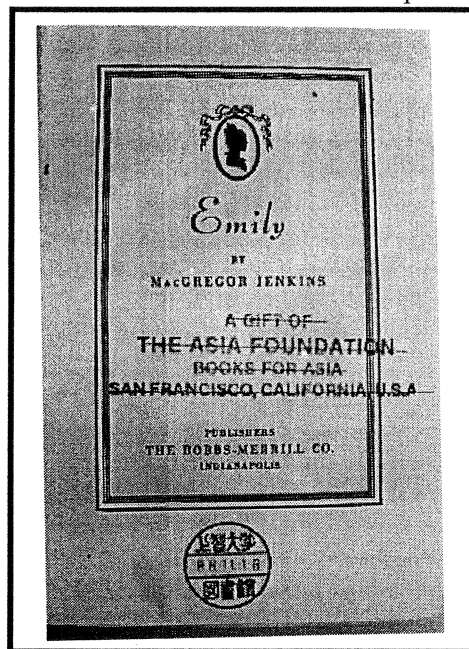


Photo Courtesy of Sophia University Library

Title page of *Emily*

would have been out of character for Dickinson to scrutinize *any* gathering of sermons, even those composed by the man she honored as “My Philadelphia,” “my dearest earthly friend,” “my Shepherd from ‘Little Girl’hood” (*Letters* [1958] 727, 764, 737). It may be she considered the book a kind of memorial, best left unread.³ But was this in fact her copy? Even if Hampson believed that to be the case (we lack her firsthand testimony), we must ask what grounds she had for her belief and whether they were solid. On the other hand, we may also wonder where

a book as rare as this could have come from if not the Homestead.

Another volume whose provenance remains frustratingly unclear is Edward Hitchcock’s *Religious Lectures on Peculiar Phenomena in the Four Seasons*. In *The Life of Emily Dickinson*, Richard B. Sewall made some large claims for the influence of these four lectures on the poet’s younger mind (Sewall 344-48). Regrettably, there is nothing in Sophia University’s copy to suggest that it belonged to the Dickinson family.

It is obvious that several other older books in the Emily Dickinson Collection were not found in The Evergreens. The copy of Elizabeth Stuart Phelps’s pious and bestselling novel, *The Gates Ajar*, which rendered the same services for its time that *The Lovely Bones* is performing in ours, was a discarded duplicate from the Brown University Library (Phelps). The 1894 edition of Dickinson’s letters was originally owned and signed by Zoe Oliver [Sherman?], who, incidentally, found the fourth-to-last paragraph of L293 “pathetically unselfish!” (*Letters* [1894] 152). *Mercy Philbrick’s Choice* by Helen Hunt Jackson was a discard of Northampton’s Forbes Library (Jackson). *Adjutant Stearns*, a biography of Frazar Stearns that had been anonymously authored by his father, William A. Stearns, was presented to Henry Littlefield by his “Cousin Carrie” (Stearns).

Originally, the books in the Emily Dickinson Collection were shelved with other volumes in the stacks of Sophia University’s Central Library. Recently, those volumes that belonged to the Dickinson family have been moved to a more secure location.

Turning to the ephemera, which have been placed in standard boxes and stored with rare books, I should say that I examined only the first and sixth boxes. Sadly, I did not see the Dickinson family’s calling cards.⁴

Box 1 consists of a large number of letters concerning Dickinson that were sent to St. Armand from 1973 to 1984. The writers include Jerome Loving, Everett Emerson, Jean Mudge, Regina

Siegfried, Richard B. Sewall, Frederick J. Pohl, Ellen Louise Hart, Ralph Franklin, and Inder Nath Kher. The most extensive and informative series are by Rebecca Patterson and William H. Shurr. St. Armand's letters are absent from the collection. Anyone interested in the history of Dickinson scholarship may wish to consult these papers, along with the more extensive correspondences of Mabel Loomis Todd, Millicent Todd Bingham, and Jay Leyda at Yale's Manuscripts and Archives Library, Genevieve Taggard at the New York Public Library, Josephine Pollitt Pohl at Brown University Library, and Theodora Van Wagenen Ward at Harvard's Houghton Library.

Box 6 contains a number of framed or encased materials, chiefly photographs or prints. There is a photographic reproduction of the familiar daguerreotype in a largish frame, an encased photo of the poet's gravestone, an unframed lithograph of Higginson, and so forth. Were these items on display in The Evergreens? The single most intriguing item is a note written in Austin Dickinson's hand and framed behind glass:

Emily E.
and
Lavinia N Dickinson
Key
to trunk
in
Office Safe

One would like to know who deemed this private memento worthy of framing, and where exactly it was found following Austin's death in 1895. Did he draft it before or after the poet died? Assuming the securely locked trunk was stored at home, what do we make of the fact that the key was kept in Austin's downtown office safe, where Susan would not have been able to find and use it?

If the ephemera contains a statement regarding St. Armand's reasons for offering the Emily Dickinson Collection to Sophia University, I did not

find it. In his reminiscence, "Keeper of the Keys: Mary Hampson, the Evergreens, and the Art Within," he appears to suggest that Hampson understood and approved of his plan to transfer certain materials overseas: "Japan was to remain one of our conversational codes, since I was to teach there in 1984 and Mary had happy memories of entertaining a number of surprised and grateful scholar-visitors." Another sentence in the essay, confiding that St. Armand "even received a phone call from a high Amherst College official warning me not to take anything from the house" (St. Armand, "Keeper," 118, 161), hints at the reasons for this circumspection but does not explain them. Many questions present themselves, among them these: Why were some items taken to Japan while others remained within St. Armand's private collection? Why has a list of the latter not been made available to the community of Dickinson scholars?

Inevitably, the obscure aspects of St. Armand's removal of numerous items from The Evergreens must remind Dickinson scholars of the disposition of those Dickinson manuscripts that were apparently given to Mabel Loomis Todd by Austin Dickinson, though without a signed written statement to that effect. In the present case, one would like to know if there is a written statement by Hampson.

What is not obscure is that Sophia University did well to accept the materials from The Evergreens and thus to make them freely available to Dickinson scholars. Thanks to this transaction, the university's library has become a significant destination for primary research on Emily Dickinson.

Notes

1. It is not clear whether this list was meant to be published. It was typed on five sheets of paper showing the letterhead of Rulon-Miller Books, located at 51 Thayer Street in Providence and specializing in "Fine Books/Autographs/Manuscripts/Prints & Maps." The *Newsletter* bibliography looks like a photocopy of these five pages.

2. Like most of the books examined, this one shows on its title page a stamped inscription that was later crossed out:

A gift of
The Asia Foundation
Books for Asia
San Francisco, California, U.S.A.

3. In Dickinson's only known comment on Wadsworth's sermons, she advised Elizabeth Holland that reading "God's Culture" could not convey the magic ("Legerdemain") of the preacher's oral delivery (*Letters* [1958] 572-73).

4. The poet's calling card can be seen at the Jones Library.

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Some Notes, continued on page 35

EDIS POLLAK SCHOLAR-IN-AMHERST REPORT

SUMMER 2003

By Angela Sorby

My research trip to Amherst spanned two weeks, and I tacked a few days on to the end to travel down to Cambridge, for reasons that this report will make clear. Overall, the visit was productive on many fronts: it helped me see developmental patterns in Amherst's educational institutions; it gave me a sense of how poetry was used in daily life in the last part of the nineteenth century; it allowed me access to original copies of the *Youth's Companion* and to Mabel Loomis Todd's correspondence with that magazine; and it ultimately turned my project decisively towards the issue of Dickinson's appearances in turn-of-the-century primers and readers.

The Jones library's local-history resources show how Amherst's educational institutions changed during the century. Amherst Academy was relatively progressive when Dickinson attended, in the sense that it avoided—by policy—the authoritarianism prevalent in many schools. Tuckerman's *Amherst Academy: A New England School of the Past, 1814-1861* quotes the school's policy: "The government will be of a mild, paternal character and no member of the school will be allowed to remain, who refuses to yield a cheerful obedience to its reasonable regulations." Ultimately, however, in early-to-mid nineteenth century Amherst, it seems there were competing discourses of control and dissent; Dickinson's version of Watts's *Improvement of the Mind* stresses that readers should both "subordinate all to the service of God" and "subject every power, thought, and pursuit to the empire of reason." By the end of the century, though, the schools were much more child-centered and less interested in "cheerful obedience." The 1902 Annual Report of the School Committee for the Town of Amherst

notes, "It is a loss of time and energy to fit square pegs into round holes. It is the business of the school to reach all pupils." Dickinson was at the fore of the (romantic, transcendental) pedagogical revolution that eventually led to the more individualistic approach found in the 1902 Annual Report.

The Jones library is also rich in poetry scrapbooks. While none that I saw contained poems by Dickinson, I take this fact in itself as significant. The poems included (for instance, in Clinton Albee's 1880s-1890s scrapbook) range from Longfellow's "Psalm of Life" to Elizabeth Akers Allen's "Rock Me to Sleep" and Eugene Field's "Little Boy Blue." These are all accessible and mnemonic—good for reciting—and contrast sharply with Dickinson's more difficult, less "social" work. Indeed, these poems are interspersed with birth, marriage, and death notices, suggesting that they were used as social glue, as a resource (like the newspaper) that everyone in the town could understand and share. By the 1890s, most literate residents of Amherst would have been aware that Dickinson wrote poetry, but her poetry was not easily integrated into the scrapbook format.

My interest in pedagogical contexts led me to the Jones Library's comprehensive folder of *Youth's Companions*. I had seen these on microfilm, but working with the original yellow-covered issues gave me a better feel for how the magazine was organized. Dickinson's poems appear very conventional in this format—they are almost candidates for Edward Albee's scrapbook (which in fact contains some *Youth's Companion* materials). What was the editorial principle at work here? How did the editors make Dickinson "fit in" so well? To find out, I went to the Robert Frost library at Amherst College and looked at the Todd correspondence. Todd had to

fight to publish Dickinson's work; in a rejection letter, the *Youth's Companion* editors wrote, "In returning these ten poems we are exceedingly sorry to lose so much that is characteristic and delightful . . . It is a pity that we cannot think the majority of readers—ignorant of Miss Dickinson's work and unique charm—fully prepared and fit to enjoy the poems we reluctantly return." Here it becomes evident that Dickinson's "strengths" as a pedagogical poet were not the strengths that modern readers see; instead, the *Companion* was looking for poems that would reinforce social lessons that its readers had in essence already learned.

One item in the Jones Library caught my attention and formed the foundation of my most fruitful line of inquiry. This was an 1897 primary-school textbook, edited by Mary Lovejoy, titled *Nature in Verse: A Poetry Reader for Children*. Lovejoy's preface echoes the individualistic philosophy expressed in the 1902 Amherst school report. This philosophy lends itself to the study of Dickinson—and sure enough, two Dickinson poems are included in Lovejoy's collection. This led me to ask: did Dickinson's work appear in other elementary-school textbooks as well? To answer this question, I had to travel over to Harvard's Gutman Library and comb through their historical textbook collection. I discovered that Dickinson's work does indeed appear in a number of later nineteenth and earlier twentieth-century textbooks—and this was exciting because it is a context that has not, to my knowledge, been previously explored. I am currently working with these materials to figure out how early textbook editors (and students) "read" Dickinson.

My time in Amherst was useful on a scholarly level and it was also personally inspiring. I even saw "Bobolinks—begin" to sing in an open field. A

EDIS, continued on page 35

NEW PUBLICATIONS

Barbara Kelly, Book Review Editor

Foster, Thomas. *Transformations of Domesticity in Modern Women's Writing: Homelessness at Home*. Houndsmills, Basingstoke, Hampshire, U.K.: Palgrave Macmillan, 2002. 213 pp. Cloth, ISBN 0-333-77347-0, \$62.00.

In his study of eight women writers (Emily Dickinson, H.D., Marianne Moore, Emily Holmes Coleman, Virginia Woolf, Sylvia Townsend Warner, Gertrude Stein, and Zora Neale Hurston), Foster analyzes the ways that they re-imagine domesticity and reject its place in "the framework of the ideology of separate spheres"—public/masculine and private/feminine. His purpose is "to reveal connections between nineteenth-century domestic and sentimental writing, feminist versions of modernism, and postmodern theories of social space." In "Homelessness at Home: Placing Emily Dickinson in (Women's) History" (26-44), Foster examines the poet's letter to Susan Gilbert Dickinson (11 June 1852) and a dozen Dickinson poems to "understand the relevance of nineteenth-century representations of domestic space to Dickinson's poetry and finally see how the poems themselves resist those dominant discourses." He says, "It is the cultural work of simultaneous destruction and transformation of the conventional meanings of space that aligns Dickinson with the modernist movement." Drawing from the work of Foucault, Kristeva, Lefebvre, and others, this academic work may interest sophisticated readers familiar with contemporary feminist theory and the deconstruction of gender boundaries.

Garlick, Barbara, ed. *Tradition and the Poetics of Self in Nineteenth-Century Women's Poetry*. Amsterdam, Netherlands: Rodopi, 2002. 199 pp. Paper, ISBN 90-420-1300-1, \$40.00.

Ten essays focus on Elizabeth Barrett Browning, Caroline Bowles Southey, Emily Dickinson, and Christina Rossetti. Garlick says, "Adventurousness marks the work of each of these poets and is a central focus of these essays." In Debra Fried's "In Daisy's Lane: Variants and Personification in Emily Dickinson" (57-75), the author "recognizes the deliberation of Dickinson's linguistic games in which acoustics and rhythm structure a language which bypasses the patriarchal belief and com[es] to terms with the ravellings and unravellings of faith." In "Emily Dickinson's Epistolary Poetics: Text, Lies, and Autobiography" (77-95), Lori Lebow concentrates on how Dickinson creates "her various personas of child and sage" by using "poems and poetic figures" in her "letters and hybrid forms." The essays are scholarly, clear, and accessible to the general reader.

Phillips, Kate. *Helen Hunt Jackson: A Literary Life*. Berkeley, Calif.: Univ. of California Press, 2003. 370 pp. Cloth, ISBN 0-520-21804-3, \$34.95.

Phillips's well researched biography of Helen Hunt Jackson is perhaps the much needed biography that Vivian R. Pollak calls for in her essay "American Women Poets Reading Dickinson: The Example of Helen Hunt Jackson," in *The Emily Dickinson Handbook* (1998). The last reliable biography of Jackson

was written in 1939 by Ruth Odell, who researched 314 letters. Phillips, working with more than 1,300 letters scattered among 55 libraries, argues convincingly that Jackson and her largely neglected work deserve critical re-evaluation. Despite years of stunning losses, sorrows, and chronic illnesses, Jackson remained optimistic and impressively productive. Phillips gives a rich, full portrait of this poet, novelist, travel writer, essayist, and social reformer, best known for *Ramona*, a sentimental novel about the plight of Native American Indians. Born in Amherst, Jackson was a childhood acquaintance of Emily Dickinson and years later rekindled their friendship. She was "the only person of letters to offer unstinting praise for Dickinson's poetry as she wrote it" and urged her to publish. She was remarkably prescient when she wrote to Dickinson in 1884, "What portfolios full of verses you must have." Phillips does not reveal anything new about the relationship between the two writers, and a general chronology of events would have been a useful addition to the book; nonetheless, Phillips has blended scholarship and clear writing to create an excellent biography. Twenty-two center pages of archival photographs add to the appeal of this handsome volume.

Pinsky, Robert, and Maggie Dietz, eds. *Poems to Read: A New Favorite Poem Project Anthology*. New York: Norton, 2002. 352 pp. Cloth, ISBN 0-393-01074-0, \$27.95.

This second anthology from the Favorite Poem Project collects more than 200

The *Bulletin* welcomes notices of all Dickinson-related books, including those published outside the U.S. Send information to Barbara Kelly, 444 Washington Ave., Palo Alto, CA 94301, U.S.A.

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poems, many chosen and commented upon by Favorite Poem Project participants of all ages from across the United States; other poems are selected and annotated by the editors. Arranged thematically, each of the poems represents something of value to the person choosing the poem. Of the 136 poets from more than 20 countries (ranging from Sappho and Horace to Rita Dove and Robert Hass), Emily Dickinson is represented most often with eight poems (J249, 320, 341, 465, 511, 536, 1212, 1263). Dietz says "We play at Paste" (J320) is "a poem about becoming better-than-amateur at something." She cites "Gem-Tactics," a Dickinson term for expertise, as "an example of [the poet's] uncanny gift for invention." She is "like a gymnast doing some trick never before seen—flawlessly." The personal commentaries lend freshness to familiar poems and introduce some less familiar poems, contributing much to the anthology's appeal. [See *Bulletin* 12.2: 19 for more on FPP's first volume.]

Smith, Robert McClure, and Ellen Weinauer, eds. *American Culture, Canons, and the Case of Elizabeth Stoddard*. Tuscaloosa, Ala.: Univ. of Alabama Press, 2003. 295 pp. Cloth, ISBN 0-8173-1313-3, \$40.00.

A marginal literary figure, Elizabeth Stoddard (1823-1902) was a poet, novelist, and journalist, writing during the ante- and postbellum period. In this well-organized, first book-length study of her life and work, the primary concern of the eleven contributors is to establish Stoddard's literary significance, addressing also the history of her critical reception and problems of canon readjustment and formation. Because Stoddard and Emily Dickinson share biographical similarities and literary concerns, Dickinson is mentioned throughout several essays. Robert McClure Smith analyzes selected Stoddard poems, including "Above the Tree," which he considers one of her best and "one of the saddest poems in nineteenth-

century literature"—"the dark sister poem of Dickinson's 'The Poets light but Lamps.'" Paul Crumbley examines two short stories that investigate "gift-based distribution as an alternative to consumer-based print publication" and refers to the Dickinson-Helen Hunt Jackson correspondence to illuminate these methods of circulation. He describes how nineteenth-century print culture rejected unruly female texts, denied cultural support, and often had a debilitating effect on female health. He warns that the "erasure of Native American culture portends a similar future for women's culture if steps are not taken to secure stories giving an accurate account of life within that culture." Susanna Ryan discusses Dickinson's hunger poems (J383, 579, 773, 1430) as they relate to Stoddard's best-known novel, *The Morgesons*, portraying "self-denial and the enjoyment of the senses." Hoping to inspire other scholars to study Stoddard's literary career, the contributors succeed in whetting the appetite regarding the "balked originality" of this "profane and pugnacious" writer.

Sweeting, Adam. *Beneath the Second Sun: A Cultural History of Indian Summer*. Lebanon, N.H.: Univ. Press of New England, 2003. 191 pp. Cloth, ISBN 1-58465-314-0, \$40.00.

Taking his title from the second line of one of Dickinson's "more chilling" poems, "A—Field of Stubble, lying sere," Sweeting focuses on the ways that literary naturalists, artists, and poets in nineteenth-century New England imagined and described Indian summer. Devoting a chapter each to Thoreau (97-125) and Dickinson (126-155), the author says both writers "saw meteorological and emotional complexities in the season to which most of their contemporaries remained blind." He says that Dickinson was "Thoreau's sole rival for Indian summer daring" and that "no poet...thought more seriously about the implications of Indian summer." Sweeting discusses 16 Dickinson

poems [Fr 21, 122, 123, 265, 408, 520, 811, 895, 1042, 1142, 1313, 1412, 1419, 1457, 1458, 1670], calling them "the most consistently complex statements ever uttered about Indian summer." Included are Dickinson's gentian and cricket poems and "the most theologically challenging Indian summer poem...yet encountered" (Fr122), read in light of the Civil War, memorializing the wounded and the dead. Unlike most of her contemporaries, she was "sharply unsentimental" about Indian summer, reworking and transforming conventional seasonal imagery to present the season's deceptive promises and darker possibilities. Both academic and general readers will find Sweeting's focused, well-researched, and gracefully written study a pleasure to read.

Valone, David A., and Christine Kinealy, eds. *Ireland's Great Hunger: Silence, Memory, and Commemoration*. Lanham, Maryland: University Press of America, 2002. 396 pp. Paper, ISBN 0-7618-2345-X, \$63.00.

This volume features 18 papers from Quinnipiac University's first Great Hunger Conference held in September 2000, at Hamden, Connecticut, in conjunction with the dedication of the Great Hunger Room holding 175 volumes on the Irish famine period. In "I will sone be home": Margaret Maher, Emily Dickinson, and an Irish Trunk Full of Poems" (257-68), Connie Kirk recounts the story of Maher, the Dickinson's maid-of-all-work, who survived the Irish famine, emigrated to the United States, worked 30 years at the Dickinson Homestead, and played an important role in saving Dickinson's poems. Kirk says that Aife Murray's foundational article, "Miss Margaret's Emily Dickinson" (*Signs* 24.3, 1999), drew largely upon Maher's correspondence with her former employers, the Boltwoods. Kirk culls Dickinson's correspondence for her more than 50 references to Maher and comments on what the poet's choice of words tells us about

Maher and her relationship with Dickinson. Gracefully written and informative, this essay builds on Murray's research. [See *Bulletin* 12.2 (2000) for review of Murray's article.]

Wheeler, Lesley. *The Poetics of Enclosure: American Women Poets from Dickinson to Dove.* Knoxville, Tenn.: Univ. of Tennessee Press, 2002. 201 pp. Cloth, ISBN 1-57233-197-6, \$27.00.

Asserting that the lyric tradition has continuing relevance, Wheeler traces the idiom of enclosure in the poems of Emily Dickinson, Marianne Moore, H.D., Gwendolyn Brooks, Elizabeth Bishop, and Rita Dove. These poets challenge and work within the lyric tradition, employing the lyric doubly as a shelter and as a confinement with "felicitous restrictions." In the chapter on Dickinson (18-40), Wheeler, finding no consensus among critics, claims "enclosure more aptly describes the persistent interiority of [Dickinson's] focus than openness." Wheeler shows how the poet "critiques prevailing definitions of femininity... through her treatment of the lyric as enclosure," both in individual poems and in Fascicle 21, where she discovers "a persistent interest in enclosure."

Book Reviews

Clarke, Graham, ed. *Emily Dickinson: Critical Assessments.* Mountfield, East Essex, U. K. Helm Information Ltd., 2002. 4 vols. in slipcase (1: xviii + 791; 2: vii + 421; 3: ix + 861; 4: viii + 882). Cloth, ISBN 1-873403-38-0, \$600.00.

Reviewed by Daniel Lombardo

Landmark publishing events in the Dickinson field are rare and becoming rarer. It has been five years since Ralph W. Franklin published *The Poems of Emily Dickinson* (Cambridge, MA: The Belknap Press of Harvard University Press, 1998). Now, out of England, we have an impressive four-volume set compiling critical writings about

Dickinson, from Thomas Wentworth Higginson's "An Open Portfolio" (*Christian Union* 42, September 25, 1890: 392-93), through Daniel Hoffman's "Emily Dickinson: The Heft of Cathedral Tunes" (*The Hudson Review* 1.2, Jan. 1997: 206-25.)

The Helm Information *Critical Assessments of Writers in English* series has thus far encompassed sets on T.S. Eliot, Edgar Allan Poe, Henry James, F. Scott Fitzgerald, Joseph Conrad, D.H. Lawrence, Mark Twain, Thomas Hardy, Virginia Woolf, Walt Whitman, George Eliot, the Brontë sisters, W.B. Yeats, and Jane Austen, among others. The aim is to offer students and researchers authoritative overviews of the often discouraging mass of critical material on significant writers, and to make that material, often difficult to locate and out-of-print, relatively easy to access.

For Dickinson, the task of narrowing selections, even within the spacious four-volume format, is daunting. MLA listings have consistently had more than fifty entries per year since the 1980s, often many more. Full-length book studies frequently exceed ten per year. Has editor Graham Clarke met the challenge? Are the essentials included? Are there previously overlooked gems here? What is missing?

Our confidence in the care with which the volumes were compiled is slightly shaken by the obvious typographical error in the first sentence of the General Editor's Preface (1: 1). It should be noted, as well, that the Dickinson signature which was assembled for the logo of the Emily Dickinson International Society is used on the spine and half-title pages of all volumes, without attribution. Confidence is shaken further even before one makes it out of the Introduction. Of the poems, the editor says, "Hand-written, they were shown to no one... Dickinson contacted only one person directly regarding her poems... the Reverend Thomas Wentworth Higginson" (1: 5). The editor need only have read Higginson's own words, "she sent her poems with gifts of flowers or—as in my own case—to corre-

spondents whom she had never seen" (2: 41). Clarke further confuses the reader in his Introduction by identifying Mabel Loomis Todd as Emily Dickinson's "cousin" (1: 5).

Graham Clarke, a Professor of Photography and Visual Arts at the University of Kent, has edited other sets in this series. This one is marred by a lack of basic editorial tools. Without an author or subject index, a specific article can be found only through the table of contents or the chronology of essays. There are no editorial notes placing articles in context or correcting outdated information. The chronology of the poet's life attempts to include her publishing history, but it concludes in 1958. The bibliography has fewer than half the entries of that in Jane Donahue Eberwein's *An Emily Dickinson Encyclopedia* (Greenwood Press, 1998).

The first of the four volumes is devoted to Biography and Early Studies published in book and pamphlet format. Several out-of-print sources are reprinted in their entirety—Genevieve Taggard's *The Life and Mind of Emily Dickinson* (New York, 1930), Josephine Pollitts's *Emily Dickinson: The Human Background to Her Poetry* (New York, 1930), and two by Millicent Todd Bingham, *Ancestors' Brocades: The Literary Discovery of Emily Dickinson* (New York, 1945), and *Emily Dickinson: A Revelation* (New York, 1954). Missing from this volume is the voice of Martha Dickinson Bianchi. Her *Life and Letters of Emily Dickinson* (Boston, 1924) was the first full-length study of the poet. For years it has been considered unsound and biased, largely because in it Bianchi champions her mother Susan Dickinson's role in Emily's life and work. The book should perhaps have been excerpted here, with footnotes where needed.

Inexplicably lacking from this selection is anything from George F. Whicher's *This Was a Poet: A Critical Biography of Emily Dickinson* (New York, 1938). Martha Ackmann notes it as "the first biographical study to examine in reliable detail the intellectual and social culture that influenced

Dickinson's life."¹ Moreover, it is Whicher who, presciently, suggested that Dickinson's correspondence should be published as it appears on the page that we may study the mutable borderline between her prose and poetry. This, more than forty years before the work of Ralph W. Franklin.

The second volume offers a great many delights. In the section titled "Early Responses" are influential reactions from the 1890s by Thomas Wentworth Higginson and Theodora Van Wagenen Ward. From the early twentieth century are pieces from Martha Dickinson Bianchi and Martha Hale Shackford. In the "Early Reviews" section we see the spectrum of responses, from William Dean Howells ("the work of Emily Dickinson...had made a distinctive addition to the literature of the world, and could not be left out of any record of it,"²) to an anonymous English critic who called the poet's work a "farrago of illiterate and uneducated sentiment."³

Dickinson captured the imaginations of other poets from early on. Here, in "Poets on the Poetry," is an array of responses, including Hart Crane's sonnet of 1927, "To Emily Dickinson,"⁴ and Richard Wilbur's take on Dickinson's theology and poetics, in which he says, "At some point Emily Dickinson sent her whole Calvinist vocabulary into exile, telling it not to come back until it would subserve her own sense of things."⁵ This is followed by Louise Bogan's assessment of Dickinson as a mystical poet,⁶ and Adrienne Rich's essential essay, "Vesuvius at Home: The Power of Emily Dickinson."⁷

The last two volumes are devoted to a rich survey of criticism, decade-by-decade, throughout much of the twentieth century. It is possible, if the selections are truly representative, to trace critical reaction to each of the major turning points in the poet's publication history, and examine the reappraisals that accompanied the centennial of the poet's birth and the centennial of her death. One notices, first of all, that each generation has felt it has

discovered the real Dickinson, only to see her slip away again.

After the publication of Thomas H. Johnson's three-volume edition, *The Poems of Emily Dickinson* (Cambridge: Harvard University Press, 1955), Arlin Turner wrote that the lamentable, garbled editing of the past has been subsumed by a "complete and dependable...definitive edition."⁸ Serious study of the "multiplicity, freedom, [and] spontaneity"⁹ of her hitherto deprecated notation began in earnest. It was after the Johnson edition that Dickinson rose far above being a popular poet to full critical and scholarly acceptance and a firm place alongside Poe and Whitman.

In the 1960s, Dickinson's reputation transcended the bounds of common criticism. Hyatt H. Waggoner wrote, "There are very few important American poets either before or after her whose work is not suggested somewhere in hers, whose images she did not try out, whose insights she did not...anticipate. She not only bridged the gap between Edward Taylor and Emerson, she bridged the one between Emerson and Frost—and, even...between Emerson and Eliot and Stevens."¹⁰

With the approach of the centennial of Dickinson's 1886 death, the 1980s brought a rich burst of critical energy. In 1981, David Porter changed the discussion by stating that the poet wrote not *about* love and death, but *how the mind perceives* love and death.¹¹ Barbara Mossberg's discussion of Dickinson's "split, fragmented, or plural sense of self" and her "sexual inconsistency"¹² led to Vivian Pollack's 1984 book *Dickinson: The Anxiety of Gender*¹³, and, in the 1990s, to Betsy Erkkila's "Homoeroticism and Audience: Emily Dickinson's Female 'Master'."¹⁴

The 1970s and 80s saw a shift to a deeper psychological approach and a more sophisticated analysis of language. Excerpts from John Cody's *After Great Pain: The Inner Life of Emily Dickinson*¹⁵ are inexplicably missing, but fortunately we do find Suzanne Juhasz's "The Landscape of the Spirit,"

from *The Undiscovered Continent: Emily Dickinson and the Space of the Mind*¹⁶ and Cristanne Miller's "How 'Low Feet' Stagger: Disruptions of Language in Dickinson's Poetry."¹⁷

Until the 1980s, the set does a fine job of reflecting shifts in critical judgment that came at the crucial turning points in Dickinson's publishing history (the 1890s, 1924, 1930, and 1955). Clarke somehow misses the era of close manuscript analysis that burgeoned after the publication of Ralph W. Franklin's *The Manuscript Books of Emily Dickinson* (Belknap Press, 1981). Clarke's ending date of 1997 unfortunately precludes reference to recent critical changes since the publication of Franklin's variorum *The Poems of Emily Dickinson* (Belknap Press, 1998).

There are two major gaps in this survey of Dickinson's critical assessment. The poet's first critical reception was by her astute correspondents. The pre-1886 letters and diaries of Thomas Wentworth Higginson, Helen Hunt Jackson, Susan Dickinson, and Mabel Loomis Todd reveal a great deal, yet no excerpts appear here. Also lacking is any indication of the international assessment of Dickinson. The latter could have been easily remedied with essays published in *After One Hundred Years: Essays on Emily Dickinson* (Kyoto: Apollon-sha, 1988), or with essays from *Dickinson Studies* or *The Emily Dickinson Journal*.¹⁸

Notwithstanding its flaws, this set is essential for Dickinson scholars. *Critical Assessments* covers the spectrum of opinion and analysis, from Thomas Bailey Aldrich's declaration that "an eccentric, dreamy, half-educated recluse in an out-of-the-way New England village...cannot with impunity set at defiance the laws of gravitation and grammar....Oblivion lingers in the immediate neighborhood" (*Atlantic Monthly* 69, January 1892: 143-44), to Denis Donoghue's line, which can be used to sum up the efforts of all the critics contained in these volumes: "These are desperate suggestions, but they are all I have."¹⁹

continued next page

Notes

1. Martha Ackmann, "Biographical Studies of Dickinson," *The Emily Dickinson Handbook*, Amherst: The University of Massachusetts Press, 1998, 14.
2. "The Poems of Emily Dickinson," *Harpers Magazine*, January, 1891, 318-321.
3. "The Newest Poet," *London Daily News*, January 2, 1891.
4. *The Complete Poems and Selected Letters and Prose of Hart Crane*, ed. Brom Weber, Garden City, NY: Anchor Books, 1966, 170.
5. *Emily Dickinson: Three Views*, by Richard Wilbur, Louise Bogan, and Archibald MacLeish, Amherst: Amherst College Press, 1960, 127.
6. *Ibid.*, 137-143.
7. *Parnassus: Poetry in Review* 5 (1976): 49-74.
8. "Emily Dickinson Complete," *South Atlantic Quarterly* 55 (1956): 501-04.
9. R.P. Blackmur, "Emily Dickinson's Notation," *The Kenyon Review* 18 (1956): 235.
10. "Emily Dickinson: The Transcendent Self," *Criticism* 7 (1965): 297-334.
11. David Porter, "How Dickinson Wrote," *Dickinson: The Modern Idiom*, Cambridge, Mass.: Harvard University Press, 1981, 81-104.
12. Barbara Clarke Mossberg, "The Self-Seeking Persons," *Emily Dickinson: When a Writer is a Daughter*, Bloomington: Indiana University Press, 1982, 17-31.
13. Ithaca and London: Cornell University Press, 1984.
14. *Dickinson and Audience*, eds. Martin Orzeck and Robert Weisbuch, Ann Arbor: University of Michigan Press, 1996, 161-78.
15. Cambridge: Harvard University Press, Belknap Press, 1971.
16. Bloomington: Indiana University Press, 1983, 1-28.
17. *Feminist Critics Read Emily Dickinson*, ed. Suzanne Juhasz, Bloomington: Indiana University Press, 1982, 134-55.
18. See, for example, Anand Rao Thota, "Play in Dickinson," *Dickinson Studies* 1 46, bonus issue, (1983) in which Dickinson's work and Indian classics such as *Rig Veda* are compared.
19. "Emily Dickinson," *Connoisseurs of Chaos: Ideas of Order in Modern American Poetry*, London: Faber & Faber, 1965, 100-128.

Daniel Lombardo was curator of *Special Collections at the Jones Library, Amherst*, for seventeen years. He is the author of *A Hedge Away: The Other Side of Emily Dickinson's Amherst and Windmills of New England: Their Genius, Madness, and Future* (On Cape Publishing, South Yarmouth, MA, 2003).

Heginbotham, Eleanor Elson. *Reading the Fascicles of Emily Dickinson: Dwelling in Possibilities*. Columbus: Ohio State Univ. Press, 2003. xiv + 185 pp. Cloth, ISBN 0-8142-0922-X, \$47.95.

Reviewed by Dorothy Huff Oberhaus

This book begins with a summary of the present state of fascicle scholarship. As Heginbotham points out, the fascicles have been "remarkably understudied." In the twenty-two years between the publication of Ralph W. Franklin's 1981 *Manuscript Books of Emily Dickinson* and the publication of her book, there have been only three books about the fascicles published by university presses; one book privately published by the author and therefore available to "only a handful of readers"; and a few dissertations and articles. Dickinson scholars have "ignored," "belittled," and "scorned" these early studies, but I must qualify this: judging from the response to my 1995 book about the fascicles, many Dickinson scholars and many other literary scholars are keenly interested in the forty fascicles and therefore warmly welcome studies of the aesthetic principles underlying them.

Heginbotham quite rightly posits that each of the forty books has a particular character, a "thumbprint." To demonstrate this, she discusses four "pairs" of poems, beginning with F21's sixth and seventh poems, "They shut me up in Prose" and "This was a Poet." She argues they are Dickinson's declaration of her "aesthetic principles," and then discusses how the two fit into their fascicle. In the following chapters, she analyzes three of the eleven poems Dickinson copied twice, showing how each of these "duplicates" looks different in different settings. These "duplicates" include "Safe in their Alabaster Chambers," which appears in Fs 6 and 10; "The feet of people walking Home," which appears in Fs 1 and 14; and "I hide myself within my flower," a quatrain that appears in Fs 3 and 40. According to her, each of these four paired poems is the "central poem," the "focus," and

"touchstone" of the fascicle in which it appears

Heginbotham is particularly interested in the appearance of poems in their manuscript form. She finds that poems on facing pages often "mirror" or "dialogue" with one another, and that when a poem's final lines "spill over" onto the next page, these lines often become the title of the following poem. Her print versions of the poems follow the lineation of Dickinson's handwritten manuscripts, which to her is highly significant. In her discussions of "Safe in their Alabaster Chambers," for example, she writes that the F6 version's "neat calligraphy" and conventional lineation, along with the "traditional imagery" of its second stanza's breezes, birds, and bees, suit F6; but that the F10 version's broken or "chopped" lines give the poem a "jagged, fierce look" suited to this version's very different second stanza, as well as F10.

The author asked twelve contemporary poets, among them Richard Wilbur and Sandra Gilbert, how they ordered "previously written" poems in their collections, and most replied that they take great care in their poems' order. Heginbotham assumes that Dickinson, like these poets, wrote and copied a number of individual poems, and then, acting as "editor," selected poems that complemented one another for each fascicle. She thus discounts the possibility that when Dickinson created the fascicles she thought of them as poetic sequences, and therefore wrote at least some of the poems to fit a particular fascicle's motifs, tropes, and words. She also rejects my theory that together the forty fascicles form a long single work. Rather, she sees each book as a self-contained unit, with a "design" provided by the poet, "Whether consciously or serendipitously."

Some of Heginbotham's readings are more convincing than others. Few would doubt that F21's "They shut me up in Prose" and "This was a Poet" are among poems expressing Dickinson's "aesthetic principles"—here (as elsewhere) to free readers from "the stulti-

fyng house of prose." Other readings are less persuasive; some will find it hard to accept, for example, that the speaker is "fiercely skeptical" when she declares in the F3 quatrain, "I hide myself within my flower / That wearing on your breast - / You - unsuspecting, wear me too - / And angels know the rest!"

The author repeatedly expresses her pleasure in studying the fascicles, as well as the wish that her book will "entice" or "spur" readers to study them. Many others will also welcome further exploration of this complex, fascinating subject.

Dorothy Huff Oberhaus, *Mercy College*, is the author of *Emily Dickinson's Fascicles: Method and Meaning* (Penn State Press, 1995; second printing and paperback, 1996) and is working on a second book about the fascicles.

Cooley, Carolyn Lindley. *The Music of Emily Dickinson's Poems and Letters: A Study of Imagery and Form*. Jefferson, North Carolina: McFarland, 2003. 186 pp. Paper, ISBN 0-7864-1491-X, \$32.00. Order line: 1-800-253-2187.

Reviewed by Emily Seelbinder

Something there is in Emily Dickinson that draws musicians moth-like to her flame: a tantalizing, yet indecipherable rhythm, a weird and wonderful melody floating within the lines, a sense that she had music in her blood. Whatever it is, it has resulted, to date, in over 3,000 settings of Dickinson by a wide variety of composers, in concerts of Dickinson songs by such artists as Renee Fleming and Virginia DuPuy, and in meetings devoted entirely to Dickinson song settings, including the 2002 meeting of the Emily Dickinson International Society. Could there be a better time, then, for a book on the music of Dickinson's poems and letters?

Author Carolyn Cooley is well positioned to write such a book. In addition to having taught English and American literature at the middle

school, high school, and university levels, she is a pianist, organist, and contralto soloist. The "magnetic connection" she feels for Dickinson and describes in the opening pages of this book is very strong indeed, and it has led her to undertake an ambitious examination of the importance of music in Dickinson's life and work.

One of the most interesting and useful chapters here explores musical settings of the poems. Using Carlton Lowenberg's *Musicians Wrestle Everywhere: Emily Dickinson and Music*, Cooley developed a list of "American composers who had selected Dickinson poems which contain musical terminology" and wrote to eighty-two composers and arrangers asking for comments on "the creative interpretation of Dickinson's verse into the musical medium," including their reasons for selecting certain poems, "their interpretation of them, and their attitude toward the texts of the poems as a whole." Fully half of the composers to whom Cooley wrote returned "cordial and thoughtful replies."

These replies are testimony to Dickinson's musical power. "Emily Dickinson's poems have so much music in them," says Richard Hoyt, "that it's hard to refrain from adding a few notes by way of a frame. I am continually drawn back to her poetry." Kenneth Haxton describes Dickinson as "a poet whose work is perfect for musical treatment." Her meters, he says, are "very modern and elastic, avoiding the sing-song monotony of much of the poetry of [the nineteenth-century]." Emma Lou Diemer explains that she looks for poems to set that have "an intriguing, colorful, imagist first line" and calls Dickinson "unsurpassed for this 'catchiness' of beginning." Gerald Ginsburg finds in Dickinson "the richest possible in imagery to spur the imagination of a composer and singer. She has written on every topic and her lines are pure music."

Cooley organizes this chapter around settings of particular poems, allowing the composers to speak for themselves. Her purpose, she explains, "is to elucidate the transmission of

Dickinson's poetical expression of mood and emotion into musical expressions of infinite depth and variety." At every turn, readers will find fascinating insights into what happens when composers collaborate with Dickinson. I found myself wishing Cooley had included more of this material and that she had devoted at least another chapter to analyzing these collaborations.

Instead, Cooley's other chapters explore Dickinson's musical background, survey the musical imagery in the poems and letters, and outline nineteenth-century views and contemporary perspectives on musical qualities and form in Dickinson's verse. Though the subtitle of this book identifies it as a "study," I would characterize it as an inventory. The survey of images is thorough and well organized, but it needs to add up to more than proof of Dickinson's considerable knowledge of music.

Proof is lacking as well in the chapter entitled "Musical Meters in Dickinson's 'Hymns.'" Here Cooley matches Dickinson poems with seventeen hymns, for which musical scores are helpfully provided. Though it is possible that Dickinson might have known these hymns—the timing of their composition and publication is within her lifetime—we are not told whether any of these hymns or the tunes to which they are sung might have been contained in any of the several hymnals the Dickinson family owned or in the hymnals used by the First (Congregational) Church of Amherst. Here, too, it would be helpful to have discussion of why certain hymn tunes match certain poems and how these connections enhance our reading of the poems.

Like many other Dickinsonians on university campuses, I am sometimes asked by singers and their teachers to recommend texts that might help them understand Dickinson and her connection to music. For an in-depth study, I will continue to recommend Judy Jo Small's *Positive as Sound*. To those who want a more general introduction, however, I will also recom-

mend *The Music of Emily Dickinson's Poems and Letters*, which makes a good start on that subject and opens the door, I hope, for other discussions to follow.

Emily Seelbinder is a professor of English at Queens University of Charlotte, where she sings with the Queens University Chamber Singers. She is currently at work on a study entitled *Editing God: Dickinson and Scripture*.

Selected Bibliography

Articles appearing in the *Emily Dickinson Journal* are not included.

- Bennett, Paula Bernat. "The Negro never knew': Emily Dickinson and Racial Typology in the Nineteenth Century." *Legacy* 19.2 (2002): 53-61. [Having studied other women writers of the period, Bennett rereads Dickinson's "The Malay – took the Pearl" (Fr451), notices a racial slur that she had not noticed before, and reassesses the poet.]
- Bower, William. "All We Read Is Freaks." *Oxford American*, Jan./Feb. 2003: 41-54. [In a witty essay that is also a sad commentary on modern culture, an English instructor at a community college in Florida reminds himself why he has undertaken the Sisyphean task of teaching Emily Dickinson's poetry to young, television-saturated consumers.]
- Dean, Gabrielle. "Emily Dickinson's 'Poetry of the Portfolio.'" *Text: An Interdisciplinary Annual of Textual Studies* 14 (2002): 241-76. [Dean carefully describes the Dickinson fascicles and their publication history, evaluates three twentieth-century editions, contends that the fascicles should be more widely recognized and represented, and persuasively calls for a fascicle-based edition, allowing readers the experience of the Emersonian "poetry of the portfolio."]
- Freeman, Margaret. "Cognitive Mapping in Literary Analysis." *Style* 36.3 (2002). [After describing several cognitive mapping strategies, Freeman analyzes an internet discussion of Dickinson's "Of God we ask one favor" to show how cognitive linguistics can contribute to literary analysis. She concludes, "By linking literary analysis with the general processes of the human mind, a cognitive approach to literature shows how human creativity can be nourished by reading poetry."]
- Gomori, George. "Obituary: Amy Karolyi." *Independent* [U.K. newspaper] 15 July 2003. [A Hungarian poet and children's book author, Karolyi died in Budapest, 29 May 2003; she is cited as "the best translator of Emily Dickinson into Hungarian": *Emily Dickinson Valogatott Rasai (Emily Dickinson's Selected Writings)*, 1978.]
- Harris, Michael. "Dickinson's Poetry Breathes Life into Lesley Dill's Work." *Vancouver Sun* 5 July 2003. [World premiere of Dill's costume piece "IDismantle," a new performance work that is part of a larger exhibit of Dill's art, "a medley of Dickinson and Dill," on display in Coquitlam, near Vancouver.]
- Muldoon, Paul. "Polar expeditions: 'I tried to think a lonelier Thing' by Emily Dickinson." *New England Review* 24.2 (2003): 7-24. [First presented as a lecture at the University of Oxford, this meditation on Fr570/J532 links this and other Dickinson poems to Sir John Franklin's doomed search for the Northwest Passage in 1845 and to Emerson's essay, "Fate." Muldoon's many asides address the problem of reconciling the Johnson and Franklin editions.]
- O'Maley, Carrie. "Dickinson's 'I Started Early – Took My Dog.'" *Explicator* 61.2 (2003): 86-88. [This poem about "a first enjoyable sexual encounter and a brush with death," shows that Dickinson understood how life is filled with pleasure and pain and that "those seeming opposites are intimately related."]
- Pohl, R. D. "Susan Howe's Poetry and Prose Echo One Another." *Buffalo News* 3 Aug. 2003. [Pohl reviews Howe's new book, *The Midnight*, calling Howe "the closest thing we have to another Emily Dickinson or Gertrude Stein." Part poetry, part prose, the book includes an anecdote of Howe's attempt to examine Dickinson's manuscripts at Harvard University's Houghton Library.]
- Sullivan, David. "'Companions Are Horizons': 'I,' 'You,' Robin Blazer, and Emily Dickinson." *Sagetrieb: A Journal Devoted to Poets in the Imagist/Objectivist Tradition* 17.1-3 (2002): 97-123. [Sullivan focuses on Canadian poet Robin Blazer's poems in *The Holy Forest* and *Image-Nations*, comparing Blazer to Dickinson: both poets question the cultural constraints and religious tenets of their era, attempt to construct an alternative spiritual life, and engage the reader "in a radically discomfoting way."]
- Vetock, Jeffrey J. "Dickinson's 'I Would Not Paint – A Picture.'" *Explicator* 61.2 (2003): 89-92. [The form and content of this poem "subvert conventional logic"; the poem's eight variants suggest that the poem is "a process and not a product."]

Corrections

Corrections for *Bulletin* 15.1 (2003) book pages:

- The address to order Douglas Westfall's *The Life of Emily Dickinson* is www.SpecialBooks.com.
- Maryanne M. Garbowsky's *Double Vision: Contemporary Artists Look at the Poetry of Emily Dickinson* may be ordered from Putnam Hill Press, P.O. Box 269, Chester, VT, 05143, or from the author at mgarbowsky@ccm.edu.

MEMBERS' NEWS

EMILY DICKINSON: REALMS OF AMPLITUDE HAWAII, 2004

EDIS invites you to attend our fifth international conference, "Emily Dickinson: Realms of Amplitude," to be held at the Hilo Hawaiian Hotel on the big island of Hawaii from July 30-August 1, 2004. Amid a beautiful bayside setting of tropical flowers, palms, and banyan trees, we will explore the amplitude that Dickinson reveals in her writings. Thirty miles away is Hawaii Volcanoes National Park, a varied and beautiful zone of rain forests, black rock, white steam, and the lava that Dickinson envisioned as "hissing corals"—another aspect of amplitude.

The Conference

The conference will address the significance of amplitude as an aspect of Dickinson's writing and as a trope for the experience of reading her work. Dickinson frequently writes about experiences of extreme fullness that she terms "amplitude": an "Amplitude no end invades— / Whose Axis never comes" (Fr1446). Dickinson's amplitude is associated with many realms of experience and thought: the body, the erotic, nature, spirituality, the mind, language, even mathematics.

The conference plenary sessions will introduce major realms of amplitude in her work: the body; nature; the erotic; spirituality; and language. Another realm is our relationship as critics and readers to the excessive and extravagant, the exotic, and the ample in her writing. The plenary panelists will be Joanne Feit Diehl, speaking on amplitude and language, Cynthia Hogue on amplitude and nature, Daneen Wardrop on amplitude and the body, Jane Eberwein on amplitude and spirituality, Suzanne Juhasz on amplitude and the erotic, and Vivian Pollak on amplitude and the reader.

The conference will offer a series of paper sessions associated with the plenary themes. There will be sessions focused specifically on these poems, to in-

clude several readings of each poem and group discussion. In addition, we will present sessions on the more general theme of New Areas in Dickinson Studies, to include topics such as Dickinson and nineteenth-century science, Dickinson and the nineteenth-century liberal imagination, Dickinson and a series of other writers, new directions in editing, and sound structures and metrics in her poems.

Highlights of the conference will be an afternoon and evening visit to Hawaii Volcanoes National Park, where we will tour the area by bus and/or on foot and attend a festive luau at the Volcano House, a lovely inn situated in the park (see <http://hvo.wr.usgs.gov/>). There will be a banquet on the opening night of the conference, featuring the presentation of the EDIS Distinguished Service Award to Roland Hagenbüchle, Emeritus Professor of American Literature at the Catholic University of Eichstätt. Our after dinner speaker will be Donald Swanson, Scientist in Charge, from the Hawaiian Volcano Observatory. He will introduce us to the splendors that we will see on the following day.

The Hilo Hawaiian Hotel

Meetings, meals, and lodging will be in the Hilo Hawaiian Hotel (see <http://castleresorts.com/HHH/>), situated on Hilo Bay, framed by the backdrop of Mauna Kea. The hotel is approximately two miles from Hilo Airport in the town of Hilo. The hotel offers a swimming pool, a lawn going down to the water's edge, and attractive walks along Banyan Drive and through Liliuokalani Gardens. Within a short drive there are several beach parks, and beautiful Rainbow Falls, too. The hotel's tour desk can supply

information about recreation on the Big Island, including ecotourism, Hawaiian cultural tourism, and non-strenuous activities.

Hilo and the Big Island

Hilo is located on the Island of Hawaii, known in the State of Hawaii as "the Big Island." It is about the size of Connecticut, with a range of active volcanoes at its center. Around the coasts, where the people live, you will find a natural wonder in almost any direction you look, from tropical landscapes straight out of Gauguin to snow-capped mountains to beaches that offer a choice of white sand, black sand, or green sand. On the Big Island's eastern side, Hilo is a small city located on a beautiful bay at the foot of 13,976-foot (4,205 m) Mauna Kea ("White Mountain"), with rain forests to its north and the starkly beautiful rock deserts of the lava flows to its south. Downtown Hilo offers an attractive array of nicely preserved buildings from the era of the sugar plantations, great views from its oceanside parks, and small shops (see <http://www.downtownhilo.com/index.htm>, and <http://downtownhilo.com/gallery/>). For heavy shopping you might schedule a day between planes in glamorous Honolulu.

Transportation

From North America and a number of locations in Asia, many airlines offer direct flights to Honolulu International Airport (HNL) on the island of Oahu. From there, Aloha Airlines and Hawaiian Airlines connect to Hilo (ITO). By jet, on an Aloha B737 or a Hawaiian B717, the flight takes about forty-five

the flight takes about forty-five minutes. Interline baggage transfer is automatic.

It is also possible to fly directly from the mainland United States to Kailua-Kona (KOA), on the Big Island's west side, and drive to Hilo from there. This is a long drive (two hours if you go around the northern side of the island, three hours if you go around the southern side), but it is spectacular. You might also consider spending a preliminary night or two in Kona. Any travel agent should be able to help you with reservations.

There is little public transportation on the Big Island. Automobile rental is not expensive if you reserve through the airline, and parking at the Hilo Hawaiian Hotel is free. Hilo also has

cabs to get you from the airport to the hotel.

What to Wear

The weather in Hilo is warm and humid, with an indescribable but quite wonderful soft feel to the air. Expect a daytime high of about 90 F (32 C), an overnight low of about 70 F (21 C). Short-sleeved shirts are the norm for men, and jackets and ties are generally not worn outside the courthouse. Women likewise wear simple dresses, and for everyone the usual wear away from work is a pair of shorts, worn with sandals but not socks. In rainy weather, people carry folding umbrellas. Don't bring a raincoat; it will just make you feel hot and sticky. Since sunlight in the tropics is intense, you will need sun-

screen and a hat. For the trip to Hawaii Volcanoes National Park you should have a pair of sturdy, closed-toe, low-heeled shoes, and (since the weather at the summit is changeable) you may want a light jacket or sweater.

We hope that you will partake of many forms of amplitude during this conference experience. For further information please contact Suzanne Juhasz: juhasz@buffmail.colorado.edu, 303-492-7506, or consult the EDIS web site, www.cru.edu/affil/edis/edisindex.html.

Aloha and mahalo.

"Realms" Hotel Reservation form available online at <http://castleresorts.com/HHH/>.

EDIS ANNUAL BUSINESS MEETING

EDIS Annual Business Meeting
June 29, 2003
Room 351, Founder's Hall
Cabrini College
Radnor, Pennsylvania
Approximately 38 present

EDIS President Jonnie Guerra convened the meeting at 10:00 a.m., welcoming all and reminding conference registrants with dormitory accommodations to return their keys and access cards before leaving. She added that conference t-shirts were still on sale for \$15.

Guerra began her President's report by recalling that this was the fifteenth anniversary of EDIS and that the tenth anniversary had been celebrated in Boulder, Colorado. She announced that this is the third year of the Scholar in Amherst competition and that:

- Angela Sorby is the 2002 Scholar in Amherst Award winner. The award honors Vivian Pollak, the second president of EDIS, and is partially funded by a gift from her mother, Sylvia F. Rogosa.

- James and Diana Fraser provided the funding for the 2003 award to honor his mother, Myra Fraser Fallon.

- For the 2004 award honoring Brita Lindberg-Seyersted, Guerra has offered a challenge grant of \$1,000, and \$550 remains to be raised.

She said a discussion of the fifth international conference in Hawaii would take place later. EDIS has been active in MLA, ALA, SSAWW, and local chapters of EDIS. Because of a decrease in *Emily Dickinson Journal* subscriptions, John Hopkins University Press (JHUP) billed EDIS \$1,610; Guerra encouraged members and friends to consider full or contributing memberships. She said that Michael Kearns would welcome comments regarding the *EDIS Bulletin*. The 2005 EDIS conference, entitled "Emily Dickinson and Her Family," will take place in Amherst, Massachusetts. Guerra thanked Betty Bernhard for her contribution as Member-at-Large for three years. Cindy MacKenzie is the new Member-at-Large for a three-year term until 2006.

Having distributed copies of the minutes, Secretary Barbara Kelly asked for and received approval of the minutes from the 2002 Annual Meeting in Amherst, Massachusetts.

Treasurer Ellen Louise Hart reported a balance of \$21,457.44. Ex-

penses included publication of the *Bulletin*, the Scholar in Amherst Award, contributions to the Homestead, the Evergreens, and Jones Library, and payments to JHUP. She said the annual meeting will end in the black and will probably show a profit. In the discussion that followed, Cris Miller urged members to recommend that their school libraries subscribe to the *Journal*, noting that subscriptions ordered under an individual's name cost less than institutional subscriptions. Someone asked if having the *Journal* available on the internet at Project Muse might have caused the decline in subscriptions. Martha Nell Smith responded that usually Project Muse increases subscriptions.

Membership Chair James Fraser said at the end of May EDIS had 323 paid members, and membership should be close to 400 by December when the numbers usually peak. Two years ago membership peaked at about 405. Reminding members of the importance of renewing early and often, he encouraged everyone to consider a contributing membership and to participate in an "each one reaches one campaign" by finding a friend or colleague to join EDIS.

Nominations Committee Chair Ellen Louise Hart reported that the Board re-elected Paul Crumbley, Gudrun Grabher, and Suzanne Juhasz for three-year terms as directors, until 2006. Officers elected for 2003-2004 are Jonnie Guerra, President; Gudrun Grabher, Vice-president; Barbara Kelly, Secretary; James Fraser, Treasurer; and Erika Scheurer, Membership Chair.

Guerra asked members to introduce themselves. She then invited questions and discussion from the membership. The discussion evolved into a brainstorming session on ways to increase EDIS membership and subscriptions. To increase the number of regular members, Lois Kaufman suggested eliminating the associate member category. Magdalena Zapadowska responded that the associate category is important for foreign students without a lot of money. Cris Miller said the Society had philosophically been against eliminating associate and student categories.

Eleanor Heginbotham thought there should be other ways of reaching out. John Manear said the Society needed more publicity—perhaps in the *English Journal* to reach high school teachers. Guerra asked him to look into that and get back to her. Manear volunteered to take 150 EDIS brochures to the National Council of Teachers of English (NCTE) meeting in November, in San Francisco. Cindy MacKenzie suggested an advertisement in *Yankee* magazine. Jon Morse suggested reaching out via e-mail lists. Zapadowska said the EDIS website needs updating; for example, the Scholar in Amherst information. Gary Stonum, the website manager, asked members to send updated information to him. Guerra circulated the registration list for corrections. Martha Nell Smith said she would create an EDIS listserv. Marilyn Stonum encouraged members to exploit Emily Dickinson connections; for example, at Case Western Reserve in Ohio, she discovered Dickinson connections that university officials were unaware of and were delighted to learn about.

Miller urged members to consider

distributing brochures if they were attending a meeting where Dickinson might be of interest. Emily Seelbinder said she could make contacts if she had brochures. Georgiana Strickland agreed that brochures are helpful, but thought it would be even better to distribute extra copies of the *Bulletin*. Manear asked what happened to extra *Journal* copies and suggested distributing them. Erika Scheurer wanted to know the difference in cost between an individual subscription and an institutional subscription. Strickland asked what JHUP charged for back issues. Ready answers were not available for those questions, but Stonum said he would find the information. Bill Weaver thought there should be more links to EDIS on the internet. Ann Kline suggested EDIS links in anthologies, textbooks, and CDs for teachers.

Zapadowska asked if there would be affordable accommodations offered for the conference in Hawaii. Suzanne Juhasz said the logistics of transportation between the conference hotel and the university campus made dormitory rooms and renting a car less affordable than finding someone with whom to share a hotel room, but she would look into budget hotels.

Gary Stonum thanked Guerra for the annual meeting at Cabrini. Cindy Dickinson, on behalf of the membership, presented Guerra with a sachet pillow made by Cindy MacKenzie from the same fabric that was used to make the replica of Emily Dickinson's white dress. Referring to a comment that Guerra had made at the Friday evening banquet about her fingernail polish, and thanking her for the wonderful conference, Marilyn Stonum presented Guerra with a bottle of "Shock and Awe" fingernail polish. Recalling Dickinson's words, "A Letter is a joy of Earth—it is denied the Gods," Ellen Louise Hart presented Guerra with a card of appreciation signed by the membership.

Guerra introduced the 2004 conference coordinators, Suzanne Juhasz and Jonathan Morse. Juhasz reported a change in venue for the conference from the University of Hawaii campus

to the Hilo Hawaiian Hotel on the beach at Hilo Bay. Rooms are \$85 per night. The conference, scheduled for July 29-August 1, will include a trip to Hawaii Volcanoes National Park on Saturday afternoon followed by dinner. Led by a professor of geology, the trip is included in the registration, but dinner is not. Entitled "Emily Dickinson: Realms of Amplitude," the conference will include three plenary panel sessions, each introducing two of the six realms of amplitude: the body, nature, the erotic, spirituality, language, and our relationship to Dickinson as critics, biographers, and readers. The conference will feature thematic workshops derived from the plenary sessions, poetry workshops focusing on amplitude in three signature poems (Fr517, Fr757, Fr1446), and workshops welcoming new work in Dickinson studies. If anyone wants to present a paper or organize a panel, abstracts of 200 words should be sent to Juhasz. A brochure and website with additional information will be forthcoming.

Guerra announced that EDIS had already given the Society's annual \$500 gift to the Evergreens in order to meet a deadline for a matching grant. Cindy Dickinson graciously accepted the Society's \$500 gift for the Homestead and a \$500 gift for the Jones Library.

Before adjourning the meeting at 11:00 a.m., Guerra reminded members that a picnic lunch would follow Georgiana Strickland's talk on "Emily Dickinson's Philadelphia" in Room 258.

Respectfully Submitted,
Barbara Kelly
EDIS Secretary

Contributions to the 2004 Scholar in Amherst Award, to be named in honor of Brita Lindberg-Seyersted, should be made payable to EDIS and mailed to Dr. Jim Fraser, EDIS Treasurer, 5208 Clinton Road, Alexandria, VA 22312. Please specify that the money is intended for the Lindberg-Seyersted fund.

ANNOUNCEMENTS

The Life and Work of Emily Dickinson: Words Like Blades is now available in video and DVD. EDIS members may order the program with Home Use rights: VHS \$24.95, DVD \$29.95. To show programs to groups at a college or library requires a Public Performance License: \$125. To order, contact
Chip Taylor Communications
2 East View Drive
Derry, NH 03038
Toll Free Orders (US): 800-876-CHIP
Phone: 603-434-9262
Fax: 603-432-2723
sales@chiptaylor.com
Federal ID#: 02-0381570
www.chiptaylor.com

Emily Dickinson Museum: The Homestead and The Evergreens

On July 1, 2003, the Trustees of Amherst College and the Martha Dickinson Bianchi Trust completed the transfer of ownership of The Evergreens, the 1856 home of Emily Dickinson's brother, Austin, and his wife, Susan, to the college. The Dickinson Homestead, owned by Amherst College since 1965, and The Evergreens now form the Emily Dickinson Museum, devoted to the interpretation of the life of the poet,

her family, and the community in which she lived.

The Museum is governed by a board, chaired by Dickinson biographer Polly Longworth. Cindy Dickinson, who ran the Dickinson Homestead from 1996-2003, is the Museum's director. The associate director of the new museum is Jane H. Wald, who was director of The Evergreens from 2001-2003. Contact information is as follows.

280 Main Street,
Amherst, MA 01002.
<<http://www.emilydickinsonmuseum.org>>
info@emilydickinsonmuseum.org
(413) 542-8161
(413) 542-2152 (fax)

Emily Dickinson Marathon Reading

The second Emily Dickinson Marathon Reading will begin around 7:00 p.m. December 6, in celebration of Dickinson's birthday on December 10. This reading, which will last approximately 24 hours, will take place at the Bowery Poetry Club in New York City (308 Bowery, between Houston and Bleecker, 212-614-0505). The first reading, organized by Maggie Balistreri and Jen Benka, was held June 8-9, 2002 at the Bowery Poetry Club. It featured close to 100 readers from across

the United States and drew more than 500 people. For information, including a list of featured readers and directions to the Bowery, visit the website: <http://www.emilyreading.com>.

Call for Papers

The American Literature Association
2004 Annual Conference
May 27-30, 2004
Hyatt Regency San Francisco
Two panels are sponsored by the Emily Dickinson International Society.

1. Emily Dickinson and Prosody. Papers addressing Dickinson's meter, rhyme, lineation, and other formal choices broadly conceived.

2. Psychoanalytic Approaches to Emily Dickinson. Papers might address Dickinson's poetry, letters, biography, culture, sexuality, identity formation, psycholinguistics, and other matters. Lacanian, Freudian, Object-Relations, and other approaches all welcome.

Please send a one-to-two page proposal via email only to both Marianne Noble at mnooble@american.edu and Robert McClure Smith at rsmith@knox.edu. Proposals must be received by January 10, 2004.

For more information on the conference, go to the ALA website: <http://www.calstatela.edu/academic/english/ala2/2004conf.html>.

Howe, continued from page 3

thing is given a spatial existence."

Howe noted that women did most of the pioneering editorial work of copying and ordering the poems but that since Harvard University Press acquired the copyright to Dickinson's work in the 1950s, much of the manuscript work has been supervised by men: Jay Leyda, Thomas H. Johnson, and Ralph W. Franklin.

She praised Johnson for establishing Dickinson as a major nineteenth-century American poet, crediting him for restoring the capitals and dashes to Dickinson's poems

and letters, removing titles, establishing chronology, and recognizing variant readings in the manuscripts; however, she noted his unease with the open-endedness of the poems, letters, and fragments.

Strongly supportive of having the letters and poems printed in facsimile with transcriptions, she said Franklin's 1981 facsimile edition, *The Manuscript Books of Emily Dickinson*, was a step in the right direction, though rendered without transcriptions. He corrected that omission when he published Dickinson's three Master Letters in facsimile with transcriptions. She called Marta Werner's 1999 electronic archive, *Radical Scatters*:

Emily Dickinson's Late Fragments and Related Texts, 1870-1886, "as important an editorial breakthrough as Franklin's."

Both Johnson and Franklin privilege "the features of the linguistic text over the characteristics of the fascicles themselves." They ignore Dickinson's lineation and focus on "the aural overspatial qualities in poetry," blurring "Dickinson's sense of the poem as a pictorial unit (a sense she shares with Marianne Moore and William Carlos Williams)."

Franklin's work (evolving out of Johnson's work and sharing some of the same characteristics), when juxtaposed with Marta Werner and Martha

Nell Smith's use of electronic technology, shows "the wide range of approaches and premises currently at play in the theory and practice of text editing."

Howe's close readings of "Death sets a Thing significant" and "Don't put up my Thread and Needle" and her interest in Dickinson aphorisms generated a lively discussion. Her concept of regarding the page as a field engaged the audience, offering readers another way of viewing Dickinson's poems.

Barbara Kelly is book review editor for the *Bulletin* and the current secretary of EDIS.

Poetry Center, continued from page 6

from her description of the Dickinson kitchen:

fire sighing from a muffled fall of wood, plates clinking mix with laughter as poet and maid wash and dry plates in the scullery. Kettle whistles furiously, three knocks on the door frame, a nephew and friend, breathless, run in, a sandy rubber ball bounces sploing boing as it gets away, the rhythm of wash day as soapy water erupts against Mrs. Mack's red arms, wind's loud whip of hanging bed clothes...

Fully enmeshed in Dickinson's world, we were ready for *Amherst Requiem*, a work in progress that disperses twelve of her poems throughout the Latin *Requiem Mass*. Holmes, who in his other life is a professor of physics at San José State University, spoke about his initial decision to set Dickinson's poems in his *Requiem*. He invoked Dickinson's own deep concern with death and with God's dealings with humanity. But he pointed also to the contrasts between the *Requiem Mass* and Dickinson: its ritual Latin opposite her "fine American voice," its consistent faith in everlasting life opposite Dickinson's changeable tone of "panic, anger, dismay," even "whimsy" in the face of God.

Tenor Frank Farris performed the dirge-like opening of the piece, with its haunting words from "What Inn is this" (Fr100). He moved then to "What is - 'Paradise' -" (Fr241) followed by a very smart setting of "Abraham to kill him" (Fr1332), sung to the melody of a hymn Dickinson might have heard at a funeral. Holmes transformed the hymn, however, giving it an eerily light, bouncing, intentionally "trivial" rhythm in the manner of Stephen Foster; the result was an interpretation of the poem as a sharp and dark commentary on the Civil War events that preceded its composition.

A second set of selections from the *Requiem* was preceded by a brief talk in which Barbara Kelly introduced the Emily Dickinson International Society to the audience, emphasizing its events and community poetry readings as ways of expanding perspective and building "communities of civil discourse." Nils Peterson of Poetry Center San José then took to the podium, and with a wonderfully gentle but imposing presence, read pairs of Dickinson poems aloud. War once again was a prominent subject, especially in "It feels a shame to be Alive -" (Fr524).

The women of the San José State University Concert Choir and Chorale, led by Elena Sharkova, brought the evening to a resounding close with their performance of three more sections from the *Requiem* (set for a children's chorus with each solo part set for a soprano). The music was memorable and apt for the poems: "Tie the strings to my Life, My Lord" (Fr338), "Ample make this Bed -" (Fr804), and "I shall keep singing!" (Fr270). My favorite part of the evening was the last piece, in which every woman in the chorus was singing with a kind of pleasure whose depth only other singers can recognize. It summed up an evening that was a refreshing pleasure, especially for a graduate student who writes all day in the solitary silence of her apartment. I am glad that I can still hear the final refrain months later: "I shall

keep singing!"

Molly Schwartzburg is a graduate student at Stanford University, where she is completing her dissertation, "Reading in Four Dimensions: The Poetics of the Contemporary Experimental Book." She gave a recital last winter of Aaron Copland's Twelve Poems of Emily Dickinson.

Poets, continued from page 9

serves as a basis for our democracy—was a loss. But she did select her poets wisely.

There is irony in the fact that a writer known for her reclusiveness helped generate 13,000 emails. Dickinson was actually an inconsistent recluse, since she had 99 known correspondents to whom she sent hundreds of poems as letters. Scholars, including Erika Scheurer, have compared Dickinson to an avid e-mailer. In this way, too, she is the perfect poet to be identified with the first anti-war movement in American history to use e-mail and the internet to raise American voices in political protest.

Ellen Louise Hart teaches writing at the University of California at Santa Cruz, is a general editor of the Dickinson Electronic Archive and co-editor, with Martha Nell Smith, of *Open Me Carefully: Emily Dickinson's Intimate Letters* to Susan Huntington Dickinson.

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poet responding to the needs and temperament of another personality. Such a complex method enlarges a conviction of Dickinson's personal vitality, virtuosity and singularity while reducing the impression of her isolation. Also, by distinguishing "The Master Letters" from the chapter entitled "Samuel Bowles," for example, the *Life* protects that element of mystery Richard always attributed to Dickinson's biography. While associating Bowles with "Master," he also judged that the poet's mysterious letters must, as artifacts, be viewed apart from the identity of any possible addressee.

dressee.

As other biographies continue to appear, it seems to me that the achievement of Richard Sewall will always remain distinct and fundamental. It lies not merely in the facts he added to the story of Emily and the larger Dickinson family nor in the critical analyses of many poems and groups of poems that he made integral to a masterly conception of her original genius. Rather, it may be found in Richard Sewall's understanding of Emily Dickinson's nature, which he approaches with respect, empathy, earnestness and—the best biographer *must* feel this for his subject, I think—affection. In his pages the young “Emilie” of the violent attachments, the maturing poet in the freedom of her literary solitude, and the compassionate “E. Dickinson” who was her mother's nurse and the support of friends come before us, vividly and judiciously conceived.

One of my happiest memories is of Richard at the podium, speaking of his favorite topic. At his left was the battered leather briefcase that my husband George, as a “Yalie,” remembered him carrying to every class. He would draw forth from it a single Dickinson poem that became the heart of a brilliant lecture in which an hour might flash by. On this occasion, Richard's poem was the following:

White as an Indian Pipe
Red as a Cardinal Flower
Fabulous as a Moon at Noon
February Hour— (Fr 1193)

I recall how he held each image up to the light of his fine perception, showing “just how good she is,” how the fierce economy of her style magically caught the essence of February with its white snows and red hearth fires. Emily Dickinson was not favorably disposed toward college professors, but Richard Sewall was anything but a “mannikin” or “cloth pink.” To Sewall, with his vivacity, his intense acquisition of what she called the “phosphorescence of learning,” I think she might truly have been drawn. Certainly a few of

her lines come to mind in mourning him:

More Life—went out—when He
went
Than Ordinary Breath—
Lit with a finer Phosphor— (Fr 415)

Notes

1. One example: In *Open Me Carefully, a collection of Emily Dickinson's Intimate Letters to Susan Huntington Gilbert* (1998), Hart and Nell Smith observe, “In the case of Dickinson, the need for solitude and contemplation has been interpreted as a pathological reclusiveness and an indication of intense vulnerability..., not as a consciously chosen way of life” (emphasis mine) (xvii).

Judith Farr, Professor Emerita of English and American Literature, Georgetown University, is author of The Passion of Emily Dickinson (1990) and I Never Came to You in White (1996). Her next book, The Gardens of Emily Dickinson, will be published in Spring 2004 by Harvard University Press.

To Stay Behind, continued from page 11

James Garfield, and when he became president in 1881, the two Burnett boys were photographed playing around the White House wearing their velvet suits and lace collars. They were mocked in the press for their elaborate garb and long locks, their mother accused of showing off her children in an effort to increase publicity for her books (Thwaite).

The publication of *Little Lord Fauntleroy* in 1886 (the first children's book to become an international bestseller—Goldsmith 133) and especially the appearance of Reginald Birch's illustrations of the title character made the style fashionable among doting mothers of young sons in the 1880s and 1890s. It is reasonable to surmise that Susan Dickinson's earlier meeting with the author likely influenced her to dress Gilbert in the style of the Burnett sons to have his photograph taken. Like any mother

dressing up a young child for a special photo, she also likely valued the fancy suit enough to keep it and pack it away.

Imagine the sensation of space and time collapsing when, carefully working through a box of clothing at the Evergreens, I recognized a suit of clothes and, on a hunch, fetched a copy of Gilbert's photograph and a magnifying glass and found that the clothing did indeed appear to match, down to the buttons on the sleeves and pants. Based on appearance alone and, admittedly without outside conclusive evidence, I argue that the suit jacket and pants from this photograph are still in the house. After comparing a couple of different lace collars among the family belongings with the design of the one in the photo, I find that the same lace collar, though stained, survives intact as well.

Laying out the garments together as I believe they were worn and looking from the photograph of Gilbert to the clothing itself elicited a strange sensation. A confirmation that I didn't think I had needed clicked into place—these Dickinsons, these people we read about so often and many of us write about too, are not figments of our collective imaginations but really did exist. The “life” of the garment and the visual validation (in my opinion) of Gilbert wearing it somehow re-energized the life of the boy for me. To my knowledge, aside from the brooch Emily Norcross Dickinson wears in her daguerreotype that appears to be the one that is now in the Harvard collection of family belongings and Martha's wedding dress shown in *The Dickinsons of Amherst* (140-41) and perhaps a straw hat in that same book (122-23), this may be one of the few items of jewelry and clothing that can be proven to have been worn by a member of the poet's family. With further examination of the Evergreens collection, these discoveries are bound to increase.

If I turn out to be right about Gilbert's suit, I hope that the Museum finds a way to safely display the suit beside the photograph, since I think the two together make the Dickinsons more “real” in a physical sense—a sense that is needed for many readers, considering

the layers of mystery and mythology that still surround the poet and her family. These artifacts and others, which I will describe in a subsequent article, I believe make the point that the treasures of the Evergreens, and of young Gilbert in particular, though once belonging to people long since deceased, are "alive" with stories—stories left behind that invite historians, scholars, artists, and poets to discover, unfold, and interpret.

Notes

1. I'd like to thank Jane Wald in her role as Director of The Evergreens, Martha Dickinson Bianchi Trust, for her cooperation in my work with these objects as part of my larger study of the Dickinson children. I also thank her for helpful comments on a draft of this article in her new position as Assistant Director of the Emily Dickinson Museum: The Homestead and the Evergreens.

2. Notes and letters by the children to Susan Dickinson frequently address her by this endearment, and Susan names herself this in book inscriptions, notes, etc. to her children as well.

3. See "Within my Garden, rides a Bird" (H 26; Fr 370) and "A Route of Evanescence," (A 816; Fr 1489).

4. It is also important to note that the celebration of Christmas as the gift-giving holiday we know today with its particular focus on children was just coming into vogue in late nineteenth-century New England. The first printed Christmas card, for example, appeared in the United States in 1874 (Schlereth 182). For a discussion of the advent of Christmas consumerism during this period, see Thomas J. Schlereth's *Victorian America: Transformations in Everyday Life, 1876-1915*, p. 144, 148, and 182.

5. Marcy Tanter finds corroborative evidence of Burnett's visit in May, 1880 in the Amherst College newspaper, *The Student*, but disagrees with Twaite's assertion that Burnett may have received the gift of a poem from next door at the Homestead. It is clear, however, that the poet was familiar with Burnett's work. *The Fair Barbarian* was serialized in Scribner's in early 1881. In a letter to Elizabeth Holland dated by Johnson as early spring, 1881, Emily writes, "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—" (L689).

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Connie Ann Kirk is writing a book tentatively called Emily Dickinson and Children under contract with the University Press of New England. Her biography of the poet for young adults, Emily Dickinson: A Biography, will be published next year by Greenwood Press.

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admired but beloved. Says Judy Jo Small, once his student at the University of North Carolina, "He was for me, as for others, simply a perfect mentor and friend."

Everett took particular delight in a yellow rose bush that he lovingly tended in his Chapel Hill garden. The rose bush, a gift presented to him by Barton St. Armand and Susan Navarette, was a direct descendent of one that Emily Dickinson raised in her own garden. That rose is a fitting

symbol of his bond with Dickinson. While in many ways this public modern scholar seems the opposite of the private nineteenth-century poet, Everett, like Emily, drew strength from solitude and beauty. His profound, wide-ranging intelligence, passionate integrity, and astonishingly loving heart are deeply missed. His passing "leaves a sumptuous Destitution."

Judy Jo Small, Professor Emerita of English at North Carolina State University, is the author of Positive as Sound: Emily Dickinson's Rhyme.

Paul Crumbley is an associate professor of English and American Studies at Utah State University. Crumbley completed his dissertation on Emily Dickinson under the direction of Everett Emerson and has since published Inflections of the Pen: Dash and Voice in Emily Dickinson.

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naturalist friend tells me that bobolinks are disappearing because there are so few open fields. I am grateful to the research librarians at the Jones and Frost libraries, but above all grateful to the Emily Dickinson International Society, for supporting my work in the (always open) field of Dickinson studies.

Angela Sorby is an Assistant Professor of English at Marquette University, the author of a collection of poems, Distance Learning, and at work on a scholarly manuscript, Learning By Heart: Poetry, Repetition, And Childhood In America, 1865-1917.

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Alfred Habegger is the author of award-winning biographies of Emily Dickinson and Henry James, Sr., and of critical essays on Henry James, W. D. Howells, and other American writers.

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