

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

FROM BLAKE TO DICKINSON IN SEVEN YEARS

By *Tod Linafelt*

Up until my daughter Eleanor was about five years old, I pretty much had her brainwashed to think that William Blake was the greatest poet ever. It was not hard to do. The combination of her naive trust in her daddy and the compelling rhythms and images of "The Tyger" was more than enough to do the trick. But about two years ago Eleanor, who is now seven, announced that she no longer thought that Blake was the greatest of all poets. She had managed to resist my brainwashing and had decided, all on her own, that the honor belonged to Emily Dickinson. (Although she continues to allow that Blake is her favorite man poet.) As to how this course of events relates to the seventeenth annual meeting of the Emily Dickinson International Society, you will have to bear with me and my daughter just a little longer.

I had been in the habit, ever since Eleanor was a baby, of reading a few poems to her as part of our bedtime ritual, and in addition to Blake's *Songs of Innocence* and *Songs of Experience* I would draw on various poetry anthologies, which often included Dickinson standards such as "I'm Nobody, Who are You?" and "A Narrow Fellow in the Grass." These two in particular were the first, as I recall, to insinuate themselves into Eleanor's psyche and to lead her from Blake to Dickinson. A visit to the Homestead and the Evergreens in the

summer of 2004, during which Eleanor had the chance to recite a poem while standing in the poet's bedroom, confirmed her love for Dickinson.

This is the background, then, for how I came to write the organizers of the meeting to inquire whether it might be possible for my seven-year-old daughter to attend. The response by Margaret

eye toward what it was like to attend as a family.

We arrived on the afternoon of Friday, July 29th, just in time for the brief but warm welcoming speech by Gudrun Grabher, President of the Society. The welcome and greetings were quickly followed by the first session of the meeting: a presentation by Jane

Wald, Director of Resources and Collections at the Emily Dickinson Museum, on Dickinson family artifacts. The presentation, like so many to come over the next few days, was informative and just plain fun, as participants (including Eleanor and me!) were permitted to handle several artifacts and to play at curator, trying to guess what certain objects were, who might have owned and used them, and why the objects might be relevant to our understanding of the poet and her work. A "material culture worksheet" and many illustrative slides helped

our task of imagining the daily life of the Dickinson households (including of course not just the Homestead but the Evergreens as well). Particularly fascinating, and I think not just for Eleanor, were the slides of various objects from a box found in the attic of the Evergreens, which appeared to serve as a graveyard for broken toys.

A short walk across campus from Amherst College's Alumni House, the site of the first and many subsequent sessions, brought us to a reception at the archives and special collections of



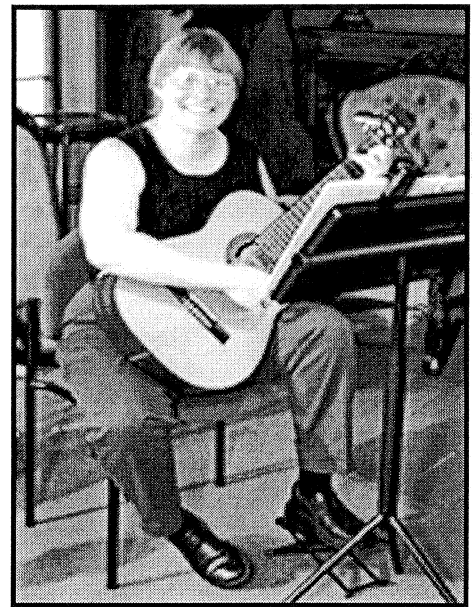
*Vivian Pollak and Rachel Mallory
Photo by Ellie Heginbotham*

Freeman could not have been more gracious and welcoming, and so it was that our family—Rebecca (my spouse), Eleanor, and I—ended up in Amherst at the end of July for the EDIS meeting, the theme of which was, appropriately enough, "Emily Dickinson and Family." And so it was also that the editor of the *EDIS Bulletin* asked me, a newcomer to the Society and an amateur reader of Dickinson's poems, to write this brief report on the meeting, with an

the Robert Frost Library, where we were welcomed by the college Librarian, Sherre Harrington. There was something slightly clandestine, and so especially exciting, about being let in to the library and the archives after hours. For those of us who have never done manuscript research on the poet the excitement was ratcheted up by being in such close proximity – right there, behind the glass! – to a wonderful collection of Dickinson manuscripts and artifacts, including poems, letters, jottings, the famous daguerreotype, even a lock of the poet’s hair (which was indeed “bold, like the Chesnut bur,” as she famously described it in a letter to Thomas Wentworth Higginson). The wine and the cheese were bountiful and quite good, and better still was the pleasure of meeting so many other admirers of Dickinson, hearing the stories of

how they first began reading her, and exchanging opinions on our favorite poems. Folks could not have been friendlier, and everyone was quite gracious to Eleanor, who felt very big indeed as she mingled with the grown-ups and wore her official name badge. Gudrun Grabher’s warmth and charm even succeeded in coaxing from a normally very quiet Eleanor, much to the surprise of her parents, a recitation of “A Bird Came Down the Walk.” (Despite entreaties from both Gudrun and Margaret Freeman later in the weekend, Eleanor could not be convinced to recite a poem for the whole group, though as my wife Rebecca told her, Emily would never have done so either.)

The first day of the meeting closed with a wonderful banquet (very fancy, we decided). The banquet was dampened not a bit – well, not much anyway – by the fact that the air conditioning was broken in Valentine Hall: spirits were high, the food was excellent, and everyone seemed to take advantage of the opportunity for more sustained conversation with those seated at one’s table. I am sorry to say that the combination of the heat, the long drive earlier in the day, and the lateness of the hour made Eleanor ready for bed before the



*Diana Wagner
Photo by Amanda Gardner*

Tableaux Vivants entertainment, provided by several college students working from their own scripts; but by all accounts that too was a great success.

Four daytime sessions on Saturday focused on Emily Dickinson’s relationship and correspondence with members of her immediate family. Our own family was, I confess, slow in getting started that morning, and our seven-year-old Dickinson fan was much distracted by the local toy store, so we missed Mary Elizabeth Bernhard’s first presentation on “The Poet’s Parents.” My guilt over missing the session (after all I was to write the report on the meeting) changed to genuine disappointment upon hearing, repeatedly, how interesting and insightful the presentation and discus-



*Jonnie Guerra, Cris Miller, and Ellie Heginbotham
Photo by Amanda Gardner*

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sion were. We did, however, make it for the second morning presentation, by Polly Longworth, on "The Poet's Siblings." Enlisting participants to read from letters by Vinnie and Austin, as well as by Emily, Longworth vividly brought to life these three siblings, whose personalities and interests seemed so distinct and yet who were so obviously in lifelong solidarity with one another. Certainly one thing that all three had in common, the letters made clear, was a keen sense of humor!

Saturday afternoon featured two more outstanding presentations: Ellen Louise Hart on "The Poet's Sister-in-Law" and Connie Ann Kirk on "The Poet's Niece and Nephews." Hart passed out high-quality color photocopies of several of the poet's letters and poems that had been sent to Susan Gilbert Dickinson, and then we all tried our luck at deciphering the handwriting. Especially fascinating to me was to see well-known poems contextualized within the letters and notes that passed back and forth between the two houses; and it was clear that Sue's contribution to Emily's developing art was no small thing. While my daughter enjoyed the whole weekend immensely, her favorite session, not surprisingly, was Connie Ann Kirk's on Dickinson's correspondence to Ned, Mattie, and Gib. One often hesitates to learn too much about one's literary heroes, for fear that the virtues of the person will not live up to the virtues of the work; any such fear that I may have had for Eleanor's learning more about the life of Dickinson was allayed once and for all in this session. The letters to the children were simply wonderful: imaginative, humorous, and most of all loving. Among our favorite excerpts: "Ned – bird – It was good to hear you. Nota voice in the Woods is so dear as your's"; "Dear Mattie, I am



*Ellie Heginbotham and Suzanne Juhasz
Photo by Amanda Gardner*

glad it is your birthday – It is this little Bouquet's Birthday too"; and finally, by virtue of it being the only thing that Eleanor was finally convinced to read aloud before the whole group, the single-line note to Gib, "Poor Little Gentleman, and so revered –." Saturday closed with an evening performance, by Amherst College graduates Ezra Barnes and Dee Pelletier, of a theatrical adaptation of the 1968 film *The Magic Prison*, which featured Dickinson's writings and Higginson's reminiscences of the poet. A lively discussion between actors and audience followed.

While some participants were gearing up for trips home on Sunday morning, many found time for events such as the annual breakfast meeting of the

EDIS research circle (with 24 people in attendance, from Austria, Canada, Russia, Japan, England, Poland, and across the US), an open house at the Homestead and Evergreens, a performance by the Sacred Harp Singers of several nineteenth-century hymns that would have been sung by the Dickinsons, a participatory reading of Martha Dickinson Bianchi's garden essay (with Daria D'Arienzo's spirited introduction of "Mattie, alias Madam"), and a talk by Cynthia MacKenzie on reading the letters and compiling the concordance.

It seems to me that by any measure the seventeenth annual meeting of the EDIS was a great success. How better to spend a weekend than immersed in the poetry, letters, and artifacts of Emily Dickinson and her family? Who better to spend it with than this congenial and knowledgeable group of scholars and fans of Dickinson's poetry? And where better to spend it than Amherst? Our family's first experience of EDIS could not have been more positive, and I have no doubt that it will not be our last. And who knows whether my daughter Eleanor, as Gudrun Grabher sweetly suggested to her, will finally one day address the whole group – in her role as president of the society! Until then, we will settle for the pleasures of reading and loving the poems.



*Suzanne Juhasz, Cindy Dickinson, Martha Ackmann, Jonnie Guerra, Ellie Heginbotham, and Cindy's daughter Lucy
Photo by Mystery Photographer*

Tod Linafelt teaches biblical literature at Georgetown University, where – on the advice of Eleanor – he occasionally sneaks in a poem or two by Emily Dickinson.

LOOKING AT EMILY

By Daria D'Arienzo

Even today, at 175, after decades of scholars studying her poetry, her letters, and her life, Emily Dickinson still haunts us. We want to know her, to follow her every move. We would like to see her when we walk along Main Street here in Amherst—to stop at her window at the Homestead—though she's been gone for all these many years.¹

While we all have an image of Emily in our minds, we want to know what she *really* looked like. She painted a picture of herself with words—"small, like the Wren, and my Hair is bold, like the Chestnut Bur—and my eyes, like the Sherry in the Glass, that the Guest leaves—" (*Letters* 268). But can we trust her?

The youngest image of Emily is in Otis A. Bullard's 1840s portrait (now at Harvard University's Houghton Library) of the Dickinson children—Emily at 9, Austin at 10, and Lavinia at 6, almost 7. The painting tells us little—the siblings look almost interchangeable—although the painter has picked up on Emily's interest in nature (as well as Lavinia's in cats).²

We glimpse a maturing Emily through a silhouette image that arrived at Amherst College in 1956, together with many of Emily's manuscript poems, notes, and letters, a gift from Millicent Todd Bingham, who had inherited the collection from her mother, Mabel Loomis Todd. The silhouette was cut by Charles Temple (Amherst Class of 1845) in 1845, when Emily was 14. Temple was Emily's French instructor at Amherst Academy in the early 1840s. Temple's silhouette gives us an impression of the young girl she was—bobbed hair, upturned nose, distinctive chin and mouth. It's a tantalizing image in its way—suggesting the plant slip before it grows to flower—and its darkness underscores the mystery attending her.

Yet, even with these two youthful images, many of us will "see" Emily

through the same lens: that iconic image captured forever in black and white, the single documented photographic likeness of the poet as a young woman—a sixth-plate daguerreotype, showing a three-quarter view of her seated with her arm resting on a cloth-covered table, holding a small bouquet of flowers and looking directly at us.



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The story of the daguerreotype and how it came to Amherst College is full of twists and turns and mystery. There are more questions than answers. Is this the real Emily? Who took the daguerreotype? When was it taken? Why was it taken? Where did she sit for it? Why did it go astray? When, and by whom, was it found? Why does it now live in the Archives and Special Collections at Amherst College?

Though the image was known to exist during Emily's life and to have survived her, it was presumed lost for more than 50 years. Today we have Amherst's Mary Elizabeth Bernhard

to thank for her scrupulous work tracking down the name of the photographer who captured Dickinson's likeness. Bernhard tells us that the photographer was William C. North, "Daguerrian Artist," and that Dickinson and her mother, Emily Norcross Dickinson, sat for him in at Amherst house sometime between December 10th, 1846, and late March 1847.

The daguerreotype then passed from one person to another. Lavinia Dickinson, the poet's sister, had said in the 1890s that it belonged to Maggie Maher, the family's Irish servant. But did it really? It was photographed at least once, and those photographed images were retouched several times before the original daguerreotype apparently vanished, leaving only the derivative versions.

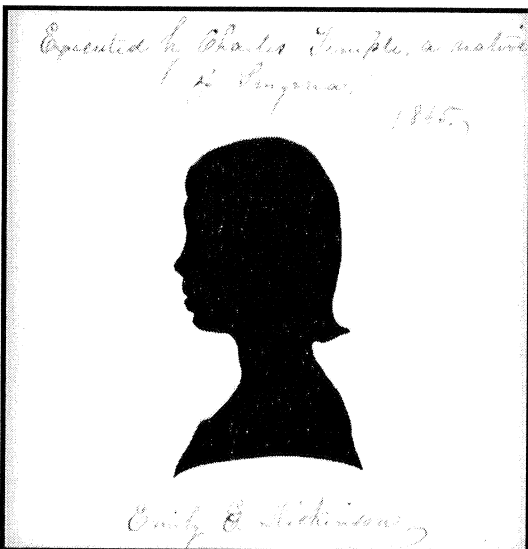
The story picks up much later, on May 28, 1932, with the publication of Mabel Loomis Todd's new edition of the *Letters of Emily Dickinson*. This edition used the derivative cabinet photograph of the daguerreotype for the frontispiece. It was at that time that Todd heard from Austin Baxter Keep (Amherst Class of 1897), a distant relative of the Dickinsons and one of three brothers who graduated from Amherst College. Keep wrote to Todd about a treasured image that he had of the poet. He enclosed two prints of the image with his letter. But it was only in 1945 after Mabel Loomis Todd's daughter, Millicent Todd Bingham, published *Ancestors' Brocades* that Austin Keep's brother Wallace (Amherst Class of 1894) sent the daguerreotype to Bingham. According to Wallace Keep's later recollections, Lavinia had given him the daguerreotype that he had seen in Emily's room "as an expression of her affectionate regard" in the early 1890s, when he visited Lavinia at the Homestead after the poet's death (Bingham 521).

So when, in 1956, Millicent Todd Bingham gave her Dickinson collec-

tion of poems, letters, and fragments to Amherst College, the resurfaced daguerreotype came too. And this is how Emily came to stay at Amherst College, through the generosity of a Dickinson family relative to Millicent Todd Bingham, after being lost in the family for many years.

The daguerreotype's next journey took place on May 23, 1978, when it travelled for conservation work to Rochester, New York, to the International Museum of Photography at the George Eastman House. There, the conservator, Alice Swan, discovered some vestiges of previous coloring on Emily's forehead, on the pin, and on the flowers.

But there is a bit more to this story. Despite the evidence of some pigment on the daguerreotype, Emily has really come to us in true color only in the last twenty years. It was in April 1983 when William R. Bailey of Middletown, Ohio, learned that Amherst College had some connection to Dickinson. He wasn't sure what it was, so he called the College to see if someone could tell him anything about the poet and to inquire whether the College would be interested in some Dickinson-related things he had. Mr. Bailey ended up with John Lancaster in the Archives and Special Collections. After talking with Lancaster, the nature of the Library's connection with Dickinson became clear to Mr. Bailey. So, on April 18, 1983, William Bailey gave Amherst College a



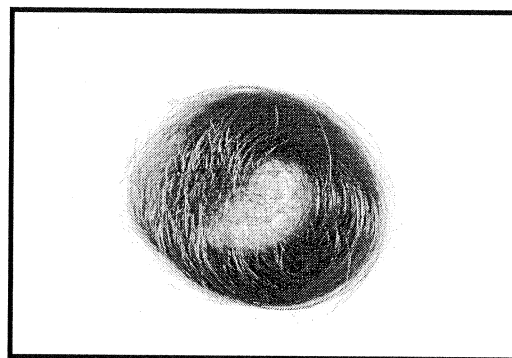
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letter, personal and affectionate, from Dickinson to her lifelong friend Emily Fowler (later Ford), who was away from Amherst.³ Mr. Bailey also gave the College a ringlet of Dickinson's striking auburn hair, which the poet had sent to Emily Fowler in 1853. Today, this lock of hair has the biggest impact on how we "see" the poet.

The undisputed provenance of the hair makes the gift particularly significant. Emily Fowler Ford was Mr. Bailey's great-grandmother, and was herself the daughter of William Chauncey Fowler, who taught rhetoric, oratory, and English at Amherst College from 1838 until 1843. She was also the granddaughter of Noah Webster, one of the founders of Amherst College.

The New York Public Library's Berg Collection has Emily Fowler Ford's collection of locks of hair from many of her friends—and Emily Dickinson's is noticeably absent from it. Instead, thanks to Mr. Bailey, Amherst College has the hair, though the Berg Collection has the letter Emily sent with it. In that letter Dickinson writes, "I shall never give you anything again that will be half so full of sunshine as this wee lock of hair. . ." (*Letters* 99). Mr. Bailey inherited the hair from an uncle in 1940 and made the gift to the College in memory of his mother, Gillian Barr Bailey (Emily Fowler's granddaughter), in the name of all her children. So, for 130 years this important clue to seeing Dickinson in color was in the possession of Emily Fowler Ford's descendants.

William Bailey's call to Amherst College was serendipitous—that he ended up with John Lancaster was luck—and that Amherst ended up with a lock of beautiful auburn hair was fate. Mr. Bailey's gift of the lock of hair to Amherst College cemented the nineteenth-century relationship between the Dickinson and Fowler families. It is also the single piece of physical evidence of Dickinson herself that has survived 175 years. Some-



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thing of the mystery is solved, and Emily's amber ringlet and the daguerreotype are reunited safely in the Amherst College Library. When the two artifacts are held next to each other, the lock truly "colors" how we see the poet, and its intensely personal nature helps bring her to life.

Daria D'Arienzo is Head of Archives and Special Collections at the Amherst College Library.

Notes

¹ This paper was delivered as a talk at the unveiling of Guillermo Cuéllar's color oil portrait of Emily Dickinson in the Special Collections at the Jones Library, Amherst, Massachusetts, on December 9, 2004, and has been slightly revised for publication.

² Lavinia is holding papers with the picture of a cat. Some reproductions are cropped so the cat is not visible.

³ The letter, in an altered form (*Letters* 161), had been dated 1854. The actual date was spring, 1852; see Alfred Habegger, *My Wars are Laid Away in Books* (New York: Random House, 2001), p. 259, n. 5.

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WAYWARD THINKING

By Cynthia Hogue

This issue's featured poet is Cynthia Hogue. Currently the Maxine and Jonathan Marshall Chair in Modern and Contemporary Poetry and Interim Director of the Creative Writing Program at Arizona State University, Hogue previously directed the Stadler Center for Poetry at Bucknell University in Pennsylvania. She has published four collections of poetry: *Where the Parallels Cross* (1984), *The Woman in Red* (1989), *The Never Wife* (1999), *Flux* (2002), and a forthcoming collection, *The Incognito Body* (Red Hen Press, 2006). She also is the author of an influential study of American women poets – *Scheming Women: Poetry, Privilege, and the Politics of Subjectivity* (1995) and the co-editor of an anthology of essays on women's avant-garde writing – *We Who Love to be Astonished: Experimental Women's Writing and Performance Poetics* (2001). Throughout her career, Hogue has received numerous awards and fellowships and most recently was appointed as the H.D. Fellow at the Beinecke Library at Yale University for 2004-2005. An active member of EDIS, Hogue offered a memorable plenary address, "How(e) to Read Dickinson (Writing Nature)," at last summer's international conference in Hilo, Hawaii. It is indeed a privilege to present Hogue's equally memorable reflection on her connection to Emily Dickinson, "Wayward Thinking," as part of the Poet to Poet series.

—Jonnie Guerra, Series Editor

Emily Dickinson was reason's pupil but her technique was intuitive, and in that matter, she was "wayward."

—Marianne Moore

I open my Emily Dickinson book carefully. It is falling apart, lived with. Not the beautiful, cloth Franklin edition, my RA's copy that I forgot I didn't own and marked up last year while prepar-

ing for the EDIS conference. It is in the paper Johnson edition that I made notes so many years ago when I first began tackling Dickinson's work seriously. I leaf through the pages – the back cover has just fallen off – and instead of starting to write about my work in relation to hers (a daunting prospect I can only approach in a wayward manner, you may have



Photo by Sylvain Gallais

noticed by now), I wonder why I have used the word "tackle." I will leave it in. But such an unlikely word to associate with Dickinson, as if I were trying to make a poetic touchdown?

No. Touched. Remembering when her poetry first touched mine. Electric, a bit dangerous, her voice irreplicable. The hesitations and abruptions, the dashing dashes, the odd grammaticalities that are so glittering of style. These are all very satisfying for a poet to study, but like any artifact, they must be handled with care. I think about how Dickinson's style is so confidently

spare, so condensed as to be at times inscrutable. I like the challenge of inscrutable clarity. I love the way her lines are *crinolineated* – those internal folds achieved by ellipses. I have experimented with such crinolineating, and with enjambments abruptly gliding off the linear, or in the middle of the syntactic unit. Although I am a much more narrative poet than Dickinson, I don't always ground the story in specific locatables. My earliest mentors complained that I was "too intuitive." Vague, they called my poems. *You have to be more specific*, they said. And one, *Don't marry until you learn this!* I doubt he remembers giving an aspiring female poet such advice. Did he give it to the aspiring men? I asked some version of *Am I in Danger, Sir?* But not at the time out loud.

Dickinson's poetry has helped me to understand the imperceptible ambiguity of the unsaid.

I open my second collection, *The Woman in Red* (1989), and see the speckling of allusions beginning, the stylistic experiments. My pacing is jazzy, and here and there, I see a set of dashes that syncopates the cadence, interrupts the line's flow and linearity of narrative, shifts attention: "The cousins / women now though some of us – still play –" ("Sorrow"). In this line, cousins who played together as girls have grown up, and their "play" is more complicated than literal child's play, which the dashes signal. Rereading the poem, a family elegy, I see that I was experimenting with the Dickinson-like dashes, although I don't remember any specifics about composing it except that I struggled with its unwieldy and sentimental narrative. The architecture of grief. Dickinson's methods the windows through which I looked as I revised.

The notes I made in *The Complete Poems* are as lean as Dickinson's poems. There is one note on "The Soul has Bandaged moments" (J 512), *The price of*

cohesiveness is violence, that marks a whole decade of poststructuralist theory. And American geopolitical history. That violence attends the construction of a cohesive sense of identity, whether that sense is of a self, or say, a nation-state. However distant were the conflicts in the 1980s, I felt—like many of us—their impact imaginatively, morally. And some factors were very close to home. There were at the time many political refugees fleeing the Death Squads in El Salvador and Guatemala, which the INS insisted were economic refugees—and sent back, often to their deaths. There was a national movement of principled civil disobedience, the Sanctuary movement, which began in the town where I lived, Tucson. The much-publicized government trial indicting twelve church workers for violating U.S. Immigration laws was held there. I was a politically-minded poet and sometime-activist, and I thought of Dickinson as a metaphysically-minded poet and recluse. There seemed no bridge except a few stylistic flourishes from the material of her poetry to mine.

But as C. D. Wright puts it in *Cooling Time*, even in poems without an obvious political subject, politics are “an aspect.” How, she asks, “can language, unless it avoids experience, avoid the political weather where it launches?”

Of late I have returned to Dickinson’s poetry and begun to reread it with an eye on the “political weather” of its day, thinking about the association between abstract content and political context. (That association is key to unlocking the poem included here, “Honesty.”) I am contemplating the way a complex, poetic mind like Dickinson’s approaches the phenomenon of violence. Violence obsesses me like a conundrum. Why *not* Peace? The abstractions of Dickinson’s language in J512, rather than its Victorian Gothic diction, capture my attention now. The theme and language of “Liberty” (my poem, “Honesty,” taking up its strategies, adapting them to a

different era). The fact of J512 being written in 1862 (mine around November, 2004). The way violence in the poem haunts the Soul. The Soul at Liberty is joyous. The threat in the poem is to that freedom (the threat in “Honesty” to Truth in the public sphere). During the Civil War, Dickinson used the language of capturing fugitive slaves in a metaphysical poem about “Liberty” (during the Iraq War, I am using the language of the “free market,” often to my mind confused

Honesty

Demands scarcity? It’s true,
pointing to “honesty-scarcity”
makes sound sense. Can you hear that?
The lilt of dactyls like didactic notes?
Such a rarity, verity, that we hoard its
compounding sweetness like Swiss chocolate

dollars squirreled away by addicts, misers
saving for later we’re not sure why.
When I ask, Do you count? you say,
one by one (in the republic of dreams
there are many you’s but no lies), “No. No one counts.
Don’t you dance?” I too suddenly a you,

lining up to skirt issues and shift feet,
prevarication’s oldest two-step, yes-no, yes-no,
crooning the citizen blues. We’re in the shallows,
multitudes of us, anonymous as the dear deer
gamboling freely beneath the susurrant leaves.
Trees wildly waving sparklers. Sound hollows.

from *The Incognito Body* (Red Hen Press, 2006).

Reprinted by permission.

with “freedom,” in a poem about Democracy). The threat to the “Soul” is allegorical, but the buried context is political.

The abuse of power poisons a nation’s soul. (Dickinson never lectured.) I struggle with the tendency to state my views baldly (some would say badly) all the time. I sometimes have to sit with a poem for years to get it right, or to let it go. “The mind harboring / / vengeance slips out of season, / heart’s munificent rule” (“In Distrust of Good”). The brashness of Judgment unanchored to Locality is sweeping. There are no sides.

For a time, I fought simply (or so it seems now) the Loss of language. Dickinson’s meanings and methods populated my wordless years—years of which I have written elsewhere. Of the few words I wrote then, some were actually hers: “First chill, / then stupor. Then the letting go” (“The Nerves like Tombs”). I inhabited them, but torqued the quotation to shift the pacing.

Contemplating Pain is like looking at Medusa’s head. Dickinson’s reflections on it were the “mirror” I held up.

She *was* laughing, too, though not at the same time, or as is evident from “Honesty,” at the same things as I do. But what I share with her is that laughter does not come in the same way as before, since Pain sharpened my vision of everything, like the halo of sunlight around wet leaves after rain. A laughter not of mirth so much as a heady exhilaration, with its dark, glad lining. The sudden awareness of the paradoxical gift (whatever form the gift takes) can be located in the oppositions occurring simultaneously, arrestingly. Dickinson revises that Emersonian word, *exhilaration*, to contemplate the mind’s various trespasses on Infinity: Sunset’s “Amber Revelation” which will “Exhilarate—Debase” (J552). Why both? And what? One has to track the sense. Over a few lines, the tracks disappear. Sense, like a cat, eludes us.

I don’t object. It tickles my senses.

At the moment, I am following the exact shift the fact of Love (not its Loss) makes in consciousness. I am astonished at the way Dickinson will tether such powerful emotions to verbs that following the lines becomes an exercise in reproducing her thought-process: “The

Wayward, continued on page 23

FRASER FALLON SCHOLAR IN AMHERST REPORT

By Magdalena Zapadowska

In September and October, 2004, I spent six weeks in Amherst, Massachusetts, as the Fraser Fallon scholar-in-residence. The stay was not only fruitful but also enjoyable, and the timing proved perfect, letting me experience first the mild Indian summer and then the gorgeous New England fall, its blazing colors hardly believable to a European.

I had been to Amherst only once before, in the spring of 2003, and that was just for the few hours necessary to visit the Dickinson home and West cemetery, where the poet is buried. From that first visit I remembered the northern austerity of Amherst's landscape and weather, with the bare trees and bitter cold of early April. Now, in weather and climate, it had an almost Mediterranean aura, keeping with the town's actual latitude, which is roughly that of Rome. September looked and felt like high summer, the exact "blue and gold mistake" of Dickinson's "These are the days when Birds come back" (Fr122). This was the first of the many occasions when I was struck by the descriptive accuracy of Dickinson's nature poetry and the precision of its metaphors.

After orientation walks and the essential tour of the Homestead and the recently opened Evergreens, I started my research in the Archives and Special Collections of the Frost Library at Amherst College and the Special Collections of the Jones Library. My approach to Dickinson in the book I am working on is a phenomenological one: drawing on the philosophy of the French thinker Emmanuel Levinas, I focus mainly on the different kinds and aspects of experience presented in her poetry. The purpose of my research in Amherst was to examine the historical, cultural, and intellectual context in which her poems were written; the kinds of discourse Dickinson was exposed to at school, in church, and through her reading; what view of

and knowledge about the world she could have obtained from periodicals her family subscribed to; and how all the above factors defined her situation as a nineteenth-century New England female poet.

At the outset I concentrated on the poet's formative years and her education in childhood and adolescence. At the Frost Library I studied the catalogs of Amherst Academy, which all the Dickinson children attended. I gained an insight into the educational methods of the time from a textbook edition of Watts's *Improvement of the Mind*. Teaching that book, which itself gives instructions for effective study, consisted mainly of memorizing and repetition; each chapter was followed by a series of the editor's detailed questions about facts, names, and meanings of words, such as *sophistry* or *circumference*. This emphasis on the study of vocabulary, for which the pupils were referred to Webster's dictionary, could have contributed to the poet's friendship with her "Lexicon," her sensitivity to the distinction between Anglo-Saxon and Latinate words, and her interest in the nuances of language.

It was instructive to study some of the other textbooks used at the Academy and see how many grammatical, botanical, geological, and other terms recur in Dickinson's poetry. Pond's revision of Murray's *English Grammar* was particularly interesting to read as it seemed to suggest that the poet redefined for her own purposes, ironically and with exaggeration, its rules of grammar and punctuation, such as the rules of derivation and directions for the use of ellipses, the dash, and capital letters, and that she purposefully disregarded Pond's warnings against the misuse of certain words, like *heft*, *reckon*, or *spell*. Furthermore, the prevalence of definitions in all of Dickinson's textbooks, including the Shorter Catechism used for instruction at Sabbath schools,

seems to lie at the source of her own definition poems, which are subjective, inconclusive, and skeptical about any official truths.

I concluded this stage of my research with a trip to Mount Holyoke College. Its Mary Lyon Collection includes the Seminary's Journal Letters written by delegated teachers for missionaries all over the world. The Letter for 1847-1848, when Emily Dickinson attended the Seminary, provides a very informative account of student life at the college, its educational priorities, and the religious revival which was so frustrating for the poet. Dickinson scholars will be glad to know that most of the collection, including the Journal Letters, is now available online.

The next problem I addressed was the religious, spiritual, and moral atmosphere in Amherst during Dickinson's lifetime. Having done some study of Congregational doctrine before, I now concentrated on the social resonance of church teaching. Schooling had a religious foundation; so did much science, as the geologist Edward Hitchcock's publications demonstrate. Mount Holyoke Seminary had very strict rules for the Sabbath and rigorously paid no attention to Christmas. The church harbored a very restrictive view of entertainment. *The Articles of Faith and Government of the First Church in Amherst* adopted in 1834 declares that persons who attend balls, theaters, or races cannot be admitted to the church, a prohibition that the *Articles* of ca. 1850 rephrase somewhat more tentatively. Dickinson's beloved clergyman Charles Wadsworth also condemned theater in his sermons. An Amherst College undergraduate writing for *The Indicator*—a literary periodical published by College from 1848 to 1851—felt obliged to defend novel reading as a morally sound pastime. At the Dickinson house, entertainment and fun were approached more leniently. Lavinia's diary for 1851 mentions dozens of social events which both sisters attended.

One of the most enjoyable parts of my research concerned the periodicals which Dickinson read. I focused on those not available online, which meant skipping the literary monthlies such as *Atlantic*, *Harper's*, and *Scribner's* with its extensive travel section. I browsed through several issues of *Sabbath School Visiter*, full of religious instruction, pious poems, and moralizing stories for children — mostly about good boys and girls who are happy to die or naughty boys and girls who are punished for their sins. While those gruesome tales, which today seem ridiculous, impose on the child reader a sense of impending death in order to effect conversion, they also remind us how fragile a child's life was in the mid-nineteenth century.

On the other hand, *The Indicator* remains entertaining thanks to its wit and humor, the quality of its prose, and the skill, albeit not the power, of its verse. It not only supplied young Dickinson with some pleasurable and informative reading matter, but also introduced her to some excerpts from German romantic literature in translation and kept her informed about newly published books. The editors' rather conservative tastes and opinions, however, could have prejudiced her against such authors as Edgar Allan Poe.

Among the Dickinson family's subscriptions were the *Springfield Republican*, in which five poems by Emily Dickinson were first published, and the *Hampshire and Franklin Express*. While the latter was a popular weekly paper aimed at local farmers, dealing with local issues and practical matters and largely based on reprints, the former was an excellent daily. Reading the *Republican*, Emily Dickinson would have had a good idea of what was going on in the world. It featured local, national, and international news; political commentary; reports of cultural events; literary reviews; and some prose and poetry, both original and reprinted. It also contained an extensive accident column with sensational descriptions of violent deaths and maimed or dismembered bodies,

which, along with the death notices, was the poet's favorite.

Throughout the early 1850s the railroad dominated the news column, which covered the construction of new lines, recent inventions, and numerous railroad accidents. In the first half of the 1860s the front page brought Civil War news, and on March 18, 1862, an extra afternoon issue was devoted to the battle of Newbern and the death of the Amherst soldier Frazar Stearns. The paper's anti-Confederacy rhetoric is interesting in itself: the South is consistently referred to as rebels or traitors, and the pro-Union poems, published in plenty, often encourage bloodshed. The coverage of local issues is no less telling; for example, in 1861 it was considered worth notice that an 88-year-old woman died without ever leaving her home town.

Since I am not a manuscript scholar, reading handwritten documents proved quite a challenge. Mabel Loomis Todd's diaries and journals, a microfilm copy of which is housed at the Jones by courtesy of Yale University Library, provide a fascinating albeit narcissistic account of social life in Amherst in the 1880s. Out of sheer curiosity I tried reading some family manuscripts, too. I was happy to find that with some practice Emily Dickinson's handwriting became decipherable. Edward's letters, however, were illegible; I could not get beyond the greeting, the customary remarks about the weather, and the "Yours affectionately" preceding the signature. An interesting remark about Lavinia's handwriting — more difficult than that of Emily, but also readable after a while — can be found in Millicent Todd Bingham's *Ancestors' Brocades*. Bingham says that in her idiosyncratic script Vinnie usually replaced commas and periods with dashes, which suggests that such punctuation was a family habit.

Sources related to the history of the Pioneer Valley were helpful in contextualizing the poet's life and work. At the Jones and Frost Libraries I had access to Carpenter and

Morehouse's *History of the Town of Amherst*, William Schouler's *History of Massachusetts in the Civil War*, Frederick Tuckerman's *Amherst Academy*, George S. Merriam's *The Life and Times of Samuel Bowles*, Noah Webster's notes on the foundation of Amherst College, and a number of small local publications. I was able to study the writings of the poet's "preceptors," which she avidly read and admired: T. W. Higginson's nature essays and Charles Wadsworth's sermons, the latter interesting for their religious rhetoric and for their surprising contrast in tone — sometimes celebratory and hopeful, at other times fiery, violent, and warlike. I also found some recent critical studies that I could not access at home, such as Hiroko Uno's *Emily Dickinson's Marble Disc*, Judith Farr's *The Gardens of Emily Dickinson*, and Diana Fuss's *The Sense of an Interior*. In the evenings I read some of Dickinson's favorite fiction, such as Helen Hunt Jackson's *Ramona* or Ik Marvel's *Reveries of a Bachelor*.

The closeness of the Emily Dickinson Museum and the kindness of its co-directors, Cindy Dickinson and Jane Wald, enabled me to develop a fairly good sense of the architecture of both houses and of the arrangement and function of the rooms. Not only did I come back to the Homestead at least once a week to talk to Cindy, who told me about the Museum's current and future projects, or just to hang out in the house or garden, but I also managed to get an insider's view of the two houses. Jane spared the better part of a morning and the next day's afternoon to give me a private tour of the Homestead and the Evergreens, including areas normally closed to visitors, and had the patience and good humor to answer dozens of questions. If Emily Dickinson really liked to sit in the cupola, its windows afforded her a broad vista of the Holyoke range in the south, the Pelham hills in the east, and downtown Amherst in the west, as well as a view of the Sweetsers' property in the north. I had a chance to peruse the structure reports on both houses, which made me realize how

Scholar, continued on page 23

DICKINSON IN COLLAGE

By Teresa Blatt

Two years after finding spiritual support in a verse of Dickinson's while I endured chemotherapy, I began making abstract cloth collages titled with phrases from her letters and poems. Most of my art is triggered by verbal suggestion — poem, letter from a friend, or just a word that I expect Emily would lift her hat to. Only a fraction of my compositions are Dickinsons, but I find it especially invigorating to browse through the *Letters*, and Cynthia MacKenzie's *Concordance* to them, for themes. I do not interpret Dickinson, only execute a visual concept fired by her words.

In 2003, needing a more intimate medium than cloth, I began making paper collage from my own photographs. My specialties are shadow and light patterns. One night I went out in my garden, and in the moonlight took a photograph of the lacy shadow my basil plant cast on stained cement. I took another, a self-portrait shadow of my hand reaching for the wind chimes above my patio, and wondered how many shadows I could capture by day. I began photographing self-portrait shadows for which I created a variety of postures. Lawn, sidewalk, street, tree trunks, stucco and plaster walls, gates, fences, pebbles, and tile floors became my canvas. The textures and hues of shadow were amazing.

After 9/11, the first collage I designed, of magazine cutouts, was of a giant rooster stuffed into a china cabinet; it was called *HOPE*, based on Dickinson's "Hope is the thing with feathers" (J254). It was followed by several other Dickinson pieces, including one called *The place called 'morning'* for the twelve-year-old daughter of a friend. An early shadow collage, *To gather Paradise*, was modeled after Julie Harris's trademark pose, arms uplifted, while reciting the poem "I dwell in possibility" (J597) in *The Belle of Amherst*.

Using a snapshot someone sent me of a window in the Homestead library, I made a collage, called *Poem*, of Emily wearing pom-pom slippers and tall feet, writing a poem. A recent collage using photographs of azalea and plum blossoms, brown shadows and sunbeams became a meditation picture with a shadow Buddha figure after I read Emily's reference to her own little chamber. I'm waiting for a friend to suggest a title for the meditation collage — it's my birthday present to her. My collage titles don't always reveal that my idea came from Emily.

Paper collage #270, *Lest we wake up in burning* (*Letters* 45), honors the firefighters and victims of the Southern California wildfires of October 2003. The burning figure is a distorted shadow self-portrait. The charred-looking tree is my fig tree's shadow on smooth oval stones. The firemen silhouettes are cut from black paper. For fire, I tore scraps of yellow, orange, and red photographs in my work box. In September, 2004, this collage won Second Place in Professional Mixed Media, at the San Fernando Valley Art Club show in California.

Collage #298, *The noise in the pool at noon* (*Letters* 117), came to mind when sunbeams through a fanlight cast shadows of the figurines of two frogs and a fish displayed on my piano. My husband and I have a pet frog that croaks on spring nights, so I always associate the visual with the audible, whenever a frog image is involved.

Collage #370, *How high we are* (J1176), grew from shadows of a tree and some dried oregano, lavender, and tomato blossom. The girl in the swing is derived from — but more gussied up than — a character I created in a previous collage (*Vox*). Some of the ornamental flowers are from photographs of my cloth collages.

Collage #333, *Emily's Shining Place*, began with a sunbeam on an interior wall of a coffee shop. When I turned

my photograph upside-down, it was obviously a jolly little angel. Sometimes I outline my figures with pen, thread, or paper trimmings cut so thin they curl. When I outlined this angel, I was also influenced by some illustrations I'd seen of *Winnie-the-Pooh* with the characters' color smudging out past the black border. The "shining" dripping down the page is noontime sun glittering on a puddle near the library. When I completed most of this collage, I knew it was Emily's "shining place" from J431:

Me — Come! My dazzled face
In such a shining place!
Me — hear! My foreign Ear
The sounds of Welcome — there!
The Saints forget
Our bashful feet —
My Holiday shall be
That They — remember me —
My Paradise — the fame —
That They — pronounce my name —

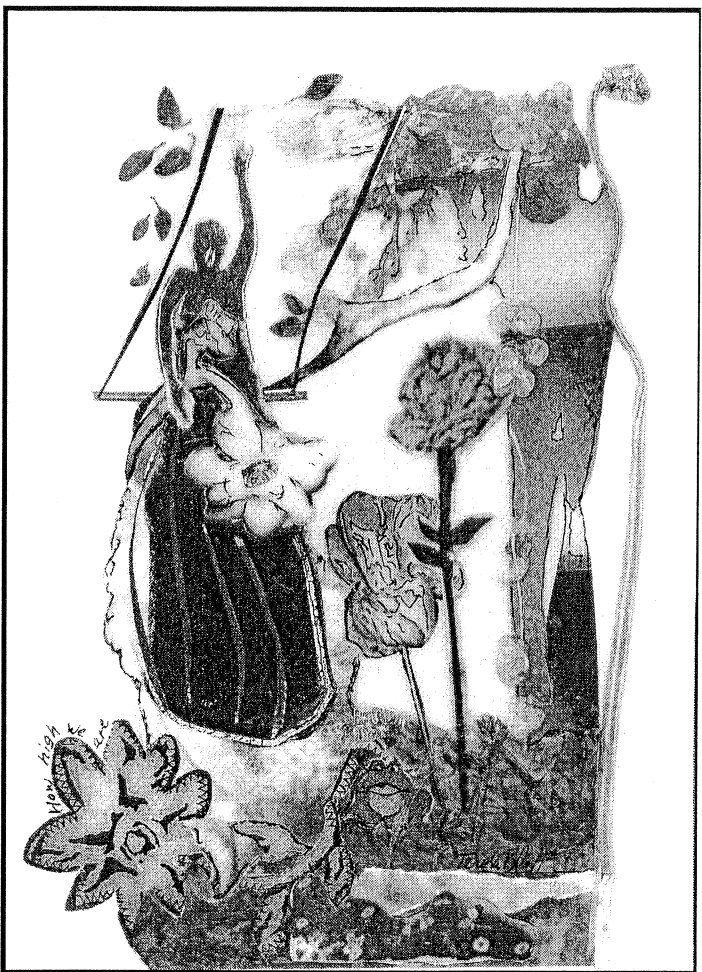
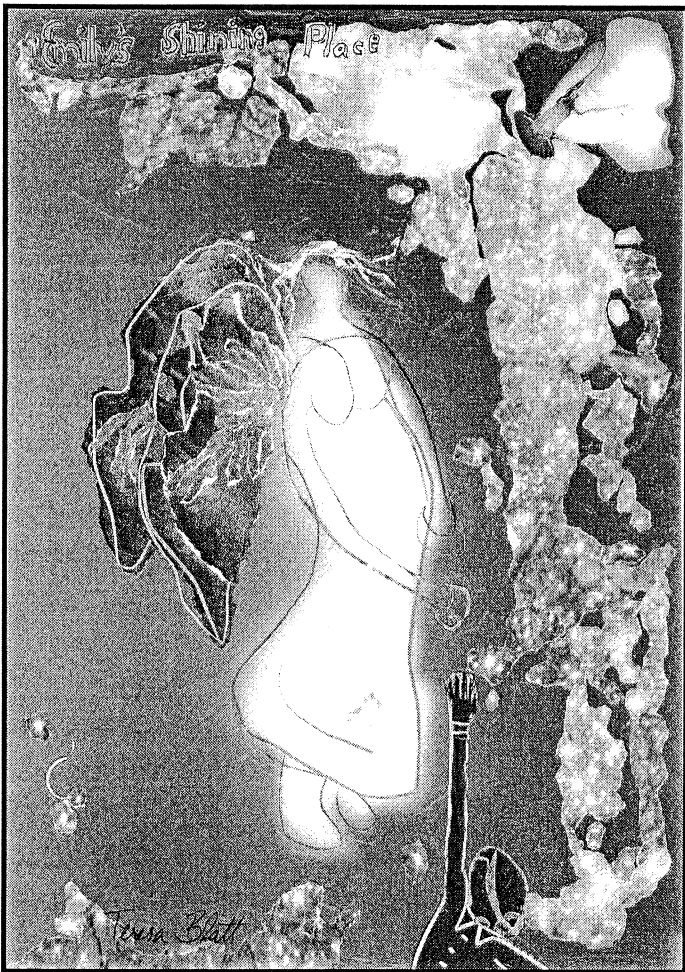
Then I added Emily, outlined in her white dress at the lower right, reaching for the angel's hand.

When one of my cloth banners was exhibited at the local library, a boy stopped to look and asked his mother, "Mom, what's a river in a tree?" ("I hear today for the first the river in the tree" [Letter 318]). I hope that child grows up remembering that there can be a river in a tree.

Teresa Blatt is a collage artist residing in North Hills, California. Her article, "Emily's Apron is 'At Home, and Glad,'" appeared in *Bulletin* 14.1.

Works Cited

The Letters of Emily Dickinson. ed. Thomas H. Johnson. Cambridge, Mass.: The Belknap Press of Harvard University Press, 1958.

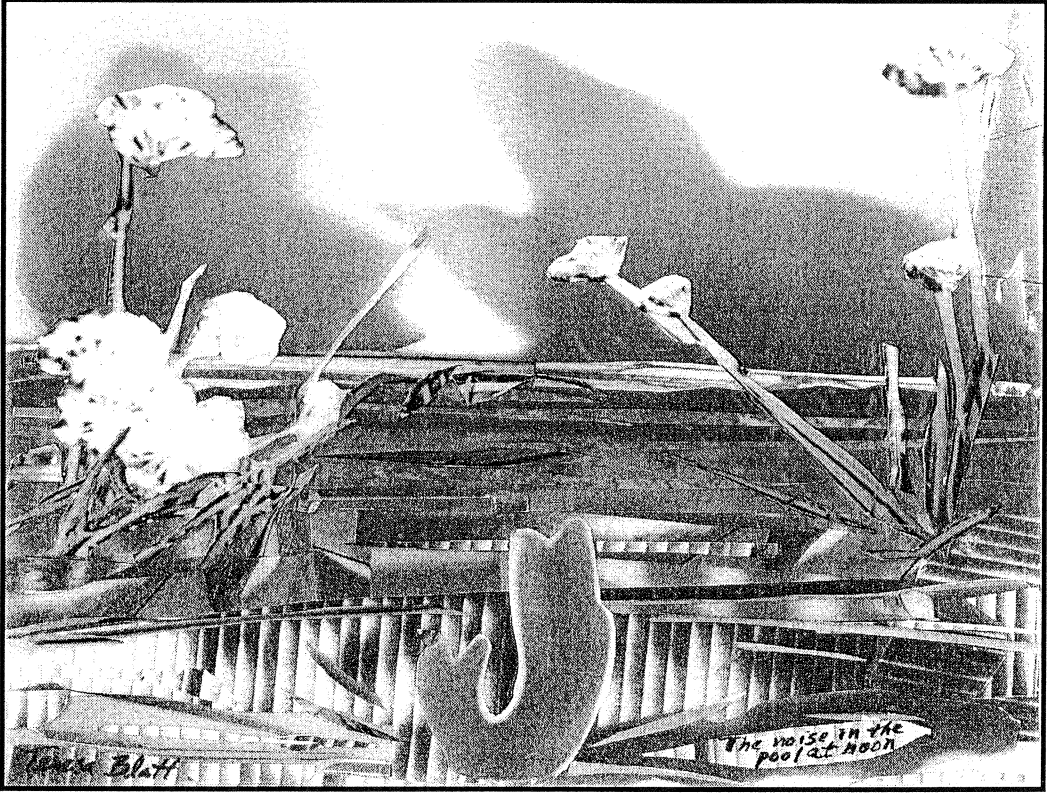


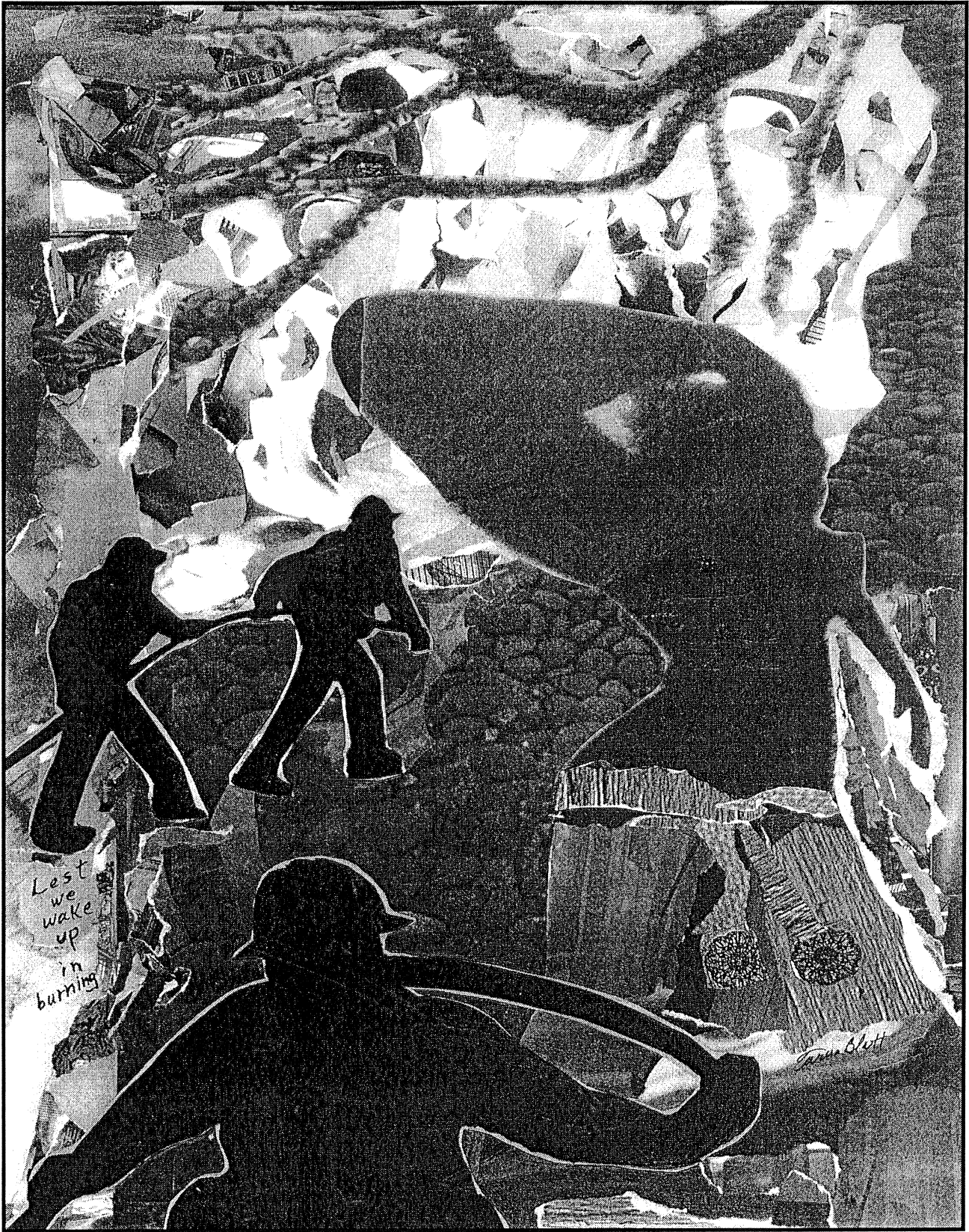
Top Left: Collage #333
Emily's Shining Place

Top Right: Collage #299
How high we are

Right: Collage #298
The noise in the pool at noon

Reproduced with permission of Teresa Blatt.





Collage #270: *Lest we wake up in burning*

Dedicated to the firefighters and victims of the Southern California wildfires, October, 2003. Reproduced with permission of Teresa Blatt.

KINDRED SPIRITS

EMILY DICKINSON AND EDWARD HOPPER

By Maryanne M. Garbowsky

Jo Hopper, the wife of American artist Edward Hopper, was also a painter. Her husband rarely posed for her, but when he did she captured a long, lanky man reading a book: a collection of poetry by Robert Frost. Hopper admired the poet, his lifestyle as well as his work. Sherry Marker, a biographer of Hopper, drew a parallel between the "self-conscious lack of affectation" that each "consciously developed" and their "persona as a flinty and somewhat mysterious individualist" (17). Hopper himself revealed to an interviewer that he was "a great admirer of Frost," especially for poems "like 'Come In' and 'Stopping by the Woods in the Snow'" (Levin 399).

I was not surprised, therefore, when I found a reference to Emily Dickinson in Gail Levin's biography, *Edward Hopper*. The quotation came from a diary entry by Jo Hopper dated October 30, 1941, which referred to a book by Van Wyck Brooks entitled *New England Indian Summer 1865-1915*.

Jo records that her husband was taken with a chapter that "dealt with the reclusive personality of Emily Dickinson and how she transformed everyday New England in her imagination," and that he read it aloud to her (Levin 345-46). In a letter to her neighbor Ethel Baker, Jo notes, "Oh, E. has been reading about Emily Dickinson in *New England Indian Summer*—and if you weren't gone he'd have read for you in his large delight" (Levin 346).

Edward Hopper not only painted "intently," but also read intensively. When Jo asked him about a *Life* article he was reading, he responded he read "to fill up his head . . . it gets empty" (Levin 345). Jo discusses Hopper's reading of Brooks's book with the author himself in a letter she sent to him: "It went right into that canvas [*Route 6, Eastham* (Cape Cod)]. So that picture is rightfully dedicated to you. Your work has that life giving quality" (Levin 345).

My curiosity piqued, I wondered how much of Emily Dickinson made its way into Hopper's work. Brooks's book was published in 1940, so I began an investigation based on the paragraph Hopper so enjoyed: "the familiar objects became portents and symbols. Here were the hills, the changing seasons, the winter light, the light of spring . . . the lonely houses off the road, the village inn, the lamp-post that became, in the play of her fancy, sublime or droll . . ." (Brooks 326-327).

Certainly, we find these subjects: "everyday New England" (Levin 346) and "lonely houses off the road" in Hopper's work. Compare Dickinson's poems "I know some lonely Houses off the Road" (J289) and "A House upon the Height" (J399) with Hopper's painting *House by the Railroad* (1925). Critic Lloyd Goodrich recognized the power of this painting, calling it "the most striking picture in the exhibition" (Levin 197). Hopper's work is replete with house images; in the index to her biography, Gail Levin lists at least 21 paintings beginning with *house* (661).

But it is in the depiction of light that both seem to be especially interested. Brooks writes: "For Emily Dickinson's light was quick. It was

sudden, sharp and evanescent; and this light was the dry light that is closest to fire" (326-327). Hopper was very interested in light; much of his work was "a study of light" (Berkow 36). And the word itself appears in many of his titles, such as *Highland Light* and *City Sunlight*. He also refers to light indirectly in titles like *Early Sunday Morning*, *Dawn in Pennsylvania*, and *Cape Cod Morning*. Cape Cod was especially important to him. Not only did he frequently vacation there, but he loved its light, describing it as "brilliant" due to the "greater density of atmosphere" (Levin 258).

In Dickinson's poem "There's a certain Slant of light" (J258), we see a parallel to Hopper's painting *Morning Sun* (1952). Although the season depicted is not winter, there is the same oppressive weight of light that Dickinson describes so well:

That oppresses, like the Heft
Of Cathedral Tunes—

Heavenly Hurt, it gives us—
We can find no scar,
But internal difference,
Where the Meanings, are—

Hopper, continued on page 23

To view facsimiles of the Hopper paintings discussed in this piece, point your browser to these links:

• *House by the Railroad* (1925)

<http://www.ibiblio.org/wm/paint/auth/hopper/landscapes/railroad/hopper.railroad.jpg>

• *Morning Sun* (1952)

<http://ee.eng.usf.edu/snider/light/artist/Hopper/MorningSun.jpg>

• *Girl at Sewing Machine* (1921)

<http://homepage.mac.com/mseffie/assignments/paintings&poems/sewing.jpg>

• *Evening Wind* (1921)

<http://cgfa.sunsite.dk/hopper/hopper17.jpg>

NEW PUBLICATIONS

Barbara Kelly, Book Review Editor

Allen, RC. *Solitary Prowess: The Transcendentalist Poetry of Emily Dickinson*. San Francisco: Saru, 2005. 336 pp. Paper, ISBN 0-935086-37-4, \$15.00.

Allen distinguishes between "Emily Dickinson," the person who lived in Amherst, and "ED," the transcendentalist poet—a poet not associated with the nineteenth-century New England philosophical and religious movement but instead associated with the ancient ego-transcendence practiced by Gautama Buddha. Allen contends that Dickinson consciously lived with two identities: one ego-dominant, firmly attached to the reality of Amherst; the other ego-transcendent, existing beyond time, place, and culture. Referencing hundreds of Dickinson poems, the author seeks to clarify "the nature of [Dickinson's] transcendentalist temperament and the actual meanings of her transcendentalist poems." He says that scholars using Dickinson's religious background to explicate her poetry are "wide of the mark" because she outgrew that, drew from her creative unconscious, individuated into a non-ego poet, and created her own language beyond the culture surrounding her: "ED's poetry goes far beyond Miss Dickinson, the Belle of Amherst." He says, "Emily Dickinson's higher Self, ED, lived 'the solitary prowess / Of a Silent life.'" Allen offers an accessible approach to Dickinson and her work. His second study of Dickinson, *Accidental Buddhist*, will appear in 2006.

Axelrod, Steven Gould, Camille Roman, and Thomas Travisano, eds. *The New Anthology of American Poetry: Volume 1: Traditions and Revolutions, Beginnings to 1900*. New Brunswick, New Jersey: Rutgers Univ. Press, 2003.

736 pp. Cloth, ISBN 0-8135-3161-6, \$75.00; paper, ISBN 0-8135-3162-4, \$35.00.

This comprehensive anthology gathers poems by 62 canonical and less well-known poets from early Native-Americans and Anne Bradstreet to Emily Dickinson and Paul Laurence Dunbar. Included are Wheatley, Emerson, Longfellow, Whittier, Poe, Thoreau, Melville, Whitman, Crane, a generous number of less familiar poets, plus songs and poems from 11 Native-American cultures, patriot and loyalist lyrics from the American Revolution and the New Nation, African-American slave songs, Hawaiian plantation work songs, popular European-American songs, and Mexican-American songs. The editors describe American poetry as "a many-spirited, multicultural cornucopia, overflowing with poets representing different regions, races, ethnicities, classes, language traditions, and individual temperaments." An introductory essay and brief bibliography precede each of three sections and each poet. A four-page essay introduces Dickinson, 49 of her poems (both Johnson and Franklin numbers provided), and nine letters (548-589). The editors cite Dickinson as "that rare poet who has been embraced by both literary 'high' culture and popular culture." For its wide range of American poetry and thoughtful inclusiveness, this chronologically arranged volume would be an excellent choice as a college classroom text, of particular interest to Dickinsonians for its thorough, up-to-date presentation of the poet and her work.

Borus, Audrey. *A Student's Guide to Emily Dickinson*. Understanding Literature Series. Berkeley Heights, New

Jersey: Enslow, 2005. 152 pp. Cloth, ISBN 0-7660-2285-4, \$27.93.

Intended for grades six and up, this text is one of five volumes in Enslow's new series, *Understanding Literature*; the others feature Fitzgerald, Hawthorne, Shakespeare, and Steinbeck. The first two chapters of *A Student's Guide* describe the poet's life and work, quoting generously from her letters. Three chapters explicate familiar poems on death (J465, 712) and eternity (J216, 341); truth, faith, and reality (J214, 249, 303, 435, 657, 1129); and nature (J258, 328, 986). Following the explications are several less familiar poems for further study. The author mentions the Franklin variorum, but uses Johnson texts and numbering. The final two chapters discuss the influence of the Civil War on Dickinson, reading J77 and 745 as slavery poems, and Dickinson's legacy. Easily accessible, the format includes bold chapter titles and subtitles, 18 black and white photographs, and 11 boxed inserts on such topics as Mt. Holyoke, Charles Darwin, and the fascicles—carefully placed to enrich the clearly written and up-to-date text. Well researched and accurate, the volume also contains a chronology (1830-90), chapter notes, a glossary of terms, alphabetically listed first lines of 236 poems, suggested further reading, four internet resources, and an index.

Brantley, Richard E. *Experience and Faith: The Late-Romantic Imagination of Emily Dickinson*. New York: Palgrave Macmillan, 2004. 275 pp. Cloth, ISBN 1-4039-6630-3, \$65.00.

Brantley's first of two planned volumes on Emily Dickinson celebrates and analyzes her poems, letters, and

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.

E-mail: barbarakelly@psualum.com.

prose fragments in a densely packed, erudite, and personal study that reflects his dialogue with past and contemporary thinkers. He says that Dickinson looks beyond the near influences of the Civil War and Charles Darwin and draws from her philosophical, religious, and literary heritage: "her Anglo-American triangle of empiricism, evangelicalism, and Romanticism hums through her career." Informed by John Locke, John Wesley, Jonathan Edwards, and eighteenth- and nineteenth-century empirical philosophy, Brantley says, "the broadly experiential, spiritual as well as natural epistemology of the Anglo-American world explains Anglo-American Romanticism in general and Dickinson's poetry in particular." Discussing more than 150 poems, he ranks "On a Columnar Self—" (Fr740) as "a signature lyric or miniature poetic manifesto of Dickinson's Late Romanticism." Asserting that her lyrical excellence remains unequalled, he says her "chief virtue lies in her tough-minded search for truth," and her "transcultural art represents the most invaluable resource that the Anglo-American heritage can provide—namely, optimism earned from experience." He concludes, "She out-thinks, out-believes, and out-imagines her Romantic precursors and coevals, as distinct from out-disbelieving the Moderns, or out-deconstructing the Postmoderns."

Draxlbauer, Michael, Astrid M. Fellner, and Thomas Fröschl, eds. *(Anti-) Americanisms*. Vienna: Lit Verlag, 2004. 345 pp. Paper, ISBN 3-8258-6763-3, \$35.00, 20 euros.

Paul Lauter's "Is American Studies Anti-American?" introduces 17 papers presented at the international conference of the Austrian Association for American Studies, held at the University of Vienna in November 2002. Contributors discuss the roots of European anti-Americanism, modern anti-Americanism, and the relationship between anti-Americanism and American Studies. In "The 'Purple

Democrat': Emily Dickinson and the Sovereignty of Democratic Consent" (74-88), Paul Crumbley focuses on Fr642 in which Dickinson describes a flower as a "Purple Democrat." The poem leads him to reflect on royal sovereignty, individual sovereignty, American constitutional democracy, and the nature of public consent. Explaining how Dickinson's work attracts but ultimately resists ideological appropriation, he says that although Dickinson was blind to the bigotry of her day and her language might suggest undemocratic elitist attitudes, Fr642 offers multiple levels of meaning. He concludes, "As scholars concerned with the communication of democratic thought in America, we have a duty to illuminate the political dimensions of the 'regal democrat' Americanism . . . to clarify the extent that for major American writers of the nineteenth century and today democratic sovereignty continues to materialize through a delicate balancing of individualism and consent." The current international political climate makes this book particularly relevant.

Groover, Kristina K., ed. *Things of the Spirit: Women Writers Constructing Spirituality*. Notre Dame, Indiana: Univ. of Notre Dame Press, 2004. 357 pp. Cloth, ISBN 0-268-02961-X, \$70.00; paper, ISBN 0-268-02962-8, \$25.00.

Thirteen essays examine women's spiritual writing from Teresa of Ávila and Lady Mary Wroth to Sandra Cisneros and Nuala Ni Dhomhnaill. Included are essays on Emily Dickinson, Christina Rossetti, Audre Lorde, and nine lesser-known writers, arranged chronologically. In "'Who Has Not Found the Heaven—Below— / Will Fail of It Above': Emily Dickinson's Spirituality" (155-80), Roxanne Harde explores Dickinson's faith and doubt, her view of friendship as a theological construct, and her means of connecting spirit and body to understand spirituality. She argues that Dickinson moved from doubt and rejection of the church to a faith that encompassed doubts and took joy in

her material world, privileging friendship and love. Harde notes that many Dickinson poems reflect conventional Christian consolation but suggest real consolation comes from connection with others. The poet transformed her traditional concept of the soul and body as separate entities, showing them as integrated in "a balanced symbiotic relationship." Harde examines J1576, J1584, and J1588 to show "Dickinson's movement toward a faith that has little to do with formalized worship." Accessible to the general reader, this volume offers a diverse selection of women's writing centered on spirituality.

Hinds, Michael, and Stephen Matterson, eds. *Rebound: The American Poetry Book*. Amsterdam: Rodopi, 2004. 208 pp. Paper, ISBN 90-420-1712-0, \$58.00, 43 euros.

Focusing on poems in the context of the books in which they appear, 13 contributors consider books of American poetry by Emily Dickinson, Walt Whitman, Robert Frost, Ezra Pound, Wallace Stevens, Hart Crane, William Carlos Williams, Randall Jarrell, Robert Lowell, Adrienne Rich, Amy Clampitt, Lyn Hejinian, Susan Howe, and Jorie Graham. The essays address the dominant (and potentially problematic) approach of reading individual poems without considering their context within a larger body of work; they also explore how poems converse with one another within a book and with poems in other books, both American and from other cultures and traditions. In "Binding Emily Dickinson," Domhnall Mitchell provides a lucid historical account of the various Dickinson editions. He traces "A narrow Fellow in the Grass" (Fr1096) from its 1866 appearance in print, through the 1890s (Thomas Wentworth Higginson and Mabel Loomis Todd) and the 1950s (Thomas H. Johnson), to the 1990s (R. W. Franklin, Martha Nell Smith, and Ellen Louise Hart). He warns that interpretations can vary depending on how the poem is approached: thematically,

chronologically, or in the context of the fascicles or correspondence. He concludes, "The truth is both that there are too many Dickinson editions, and that there are not enough."

Hunt, Helen LaKelly. Introduction by Gloria Steinem. *Faith and Feminism: A Holy Alliance*. New York: Atria, 2004. 208 pp. Paper, ISBN 0-7434-8372-3, \$14.00.

Rejecting the rift between secular feminists and women of spiritual faith, Hunt calls for understanding and connectedness, profiling five women from different cultures and centuries: Emily Dickinson, St. Teresa of Ávila, Sojourner Truth, Lucretia Mott, and Dorothy Day. Hunt argues that both faith and feminism can lead to inner transformation and social change, noting that "American feminism was rooted in the abolitionist movement, and religion played a central role in condemning slavery." She says that we need to recall the passionate faith of the early feminists, a faith that "moves us toward social justice" and "opens us to our indissoluble relationship with God and to each other." Hunt's profile of Dickinson (28-39) focuses on recognizing pain and suffering as a first step toward self-realization. Dickinson, "considered the most widely read woman poet in the twentieth century," Hunt says, "embodied the wisdom of the *I Ching*: 'Though one abides in one's room, words are well spoken, they are felt at a radius of a thousand miles.'" She includes Dickinson among social activists to show "that not all feminists are activists." Hunt provides a section for reflection and dialogue (143-62), a resource guide, historical timeline, chapter notes, recommended reading, and index.

McCann, Janet. *Emily's Dress*. San Antonio, Texas: Pecan Grove Press, 2004. 39 pp. 5.1" x 8.1". Paper, ISBN 1-931247-21-8, \$8.00.

McCann's interest in Emily Dickinson inspires 13 of the 20 poems in this slim

chapbook. In "Emily Jumping," McCann imagines a Mt. Holyoke calisthenics class: "Emily leaps / high as the rest, though her mind hovers elsewhere - / no letter from Abiah, and it's been / nearly a month!" "Emily's Kitchen" draws from Martha Dickinson Bianchi's observations in *Emily Dickinson Face to Face*: McCann wonders, "Emily's implements, side by side in perfect order, / shielded from sight, where are they now?" In "Emily's Gifts," McCann envisions Dickinson wrapping gifts: "what she does because it is done / because others do it / is so much more than that." "They Could Not" reflects on historical events surrounding Dickinson: "Always the quick glint of events / flashed elsewhere, without her." In "Emily's Dress," McCann speculates about the stern British guide at the Homestead: "Tonight she'll be leaping / through the dark and dusty house, Emily's dress / thrown over her British underwear." In "E-mailing Emily," McCann writes "From the tilting world I'm writing you a letter, / please, Emily, write back." These poetic renderings of Dickinson's life are both imaginative and respectful of biographical facts.

McClatchy, J. D., ed. *Poets of the Civil War*. American Poets Project Series. New York: Library of America, 2005. 211 pp. 4" x 6.5". Cloth, ISBN 1-931082-76-6, \$20.00.

Emily Dickinson is one of seven women among the 33 poets included in this compact anthology of Civil War poetry. Arranged chronologically by birth date, the poets range from William Cullen Bryant and Ralph Waldo Emerson to Sidney Lanier and Ambrose Bierce, including Walt Whitman and Herman Melville, whom McClatchy considers "the two great poets of the Civil War." More than 620,000 Americans died during the Civil War; yet, the editor says, no one great epic poem represents the experience. He suggests that this anthology "approximates the great poem — dozens of bril-

liant, if partial, glimpses of the war that in the end yield a devastating portrait." Included are six Dickinson poems: "Of Bronze — and Blaze —" (Fr319), "He fought like those Who've nought to lose —" (Fr480), "When I was small, a Woman died —" (Fr518), "It feels a shame to be Alive —" (Fr524), "If any sink, assure that this, now standing —" (Fr616), and "My Portion is Defeat — today —" (Fr704). Reading Dickinson's work in the context of others who wrote about the Civil War should appeal to a growing number of readers interested in her response to the Civil War.

Modiano, Raimonda, Leroy F. Searle, and Peter Shillingsburg, eds. *Voice, Text, Hypertext: Emerging Practices in Textual Studies*. Seattle: Univ. of Washington Press, 2004. xvi + 439 pp. Cloth, ISBN 0-295-98305-1, \$60.00; paper, ISBN 0-295-98306-X, \$35.00.

Drawing on traditions ranging from classical Roman and Indian to modern European, 18 scholars from a number of nations contribute essays on oral, material, and electronic texts, demonstrating the problems of "moving texts from their native times, places, and formats into a modern scholarly and, increasingly, electronic space." In "The Flights of A821: Dearchivizing the Proceedings of a Birdsong" (298-329), Marta Werner focuses on Emily Dickinson's fragment (A821) containing a line that appears in drafted correspondence to Helen Hunt Jackson. Werner says when A821 was published as a footnote to the letter drafts, "it was denied its autonomy (autonomies), and the motion of its wings was arrested. . . ." Using bird imagery effectively throughout, Werner concludes: "Instead of classifying [fragments] according to conventional bibliographical and generic codes, we need to find ways of not naming them as they flash by; instead of binding them in chronological order into a book, we need to discover ways of launching them into circulation again and again, ways of expressing the unpredictably varied, stunningly beautiful reorder-

ings of the text-birds as they cross the sky/page/screen of our reading." Of interest to textual scholars, this volume enhances the general reader's appreciation of the fascinating work being done in textual studies.

Paglia, Camille. *Break, Blow, Burn.* New York: Pantheon/Random House, 2005. 247 pp. Cloth, ISBN 0-375-42084-3, \$20.00.

A bright pink dust jacket trumpets, "Camille Paglia Reads Forty-Three of the World's Best Poems." As an outspoken critic of literary theorists who have made literature inaccessible with poststructuralist jargon, Paglia aims to re-ignite interest in poetry for the general reader. Of the 28 poets included, two-thirds are canonical including Shakespeare, Donne (whose "Holy Sonnet XIV" provides Paglia's title), Wordsworth, Whitman, and Dickinson. Her idiosyncratic selection of twentieth-century poets from Roethke and Plath to songwriter Joni Mitchell includes many less familiar poets. An essay follows each poem, revealing Paglia's passion for close reading and her talent for bringing fresh insights to even the most familiar poems. She explicates Dickinson's "Because I could not stop for Death—" (J712), "Safe in their Alabaster Chambers—" (J216), and "The Soul selects her own Society—" (J303). Paglia says, the gentleman caller in J712 is "a seducer and cad, a trickster or confidence man," come to court, kidnap, and murder—his pleasant country ride ending in horror. She compares the syntax in J216 to that used in Milton's *Paradise Lost* and says that J303, "stern, flat, and implacable," is Dickinson's "declaration of independence, a manifesto of artistic vocation and mission." Known as an intellectual provocateur, Paglia is accessible, entertaining, and informative.

Ray, Angela G. *The Lyceum and Public Culture in the Nineteenth-Century United States.* East Lansing, Mich.: Michigan State Univ. Press,

2005. 371 pp. Cloth, ISBN 0-87013-745-X, \$79.95; paper, ISBN 0-87013-744-1, \$24.95.

Ray traces the history of the American lyceum lecture system from the 1820s until its decline in the 1870s and the founding of the Chautauqua Institute in 1874. Examining the dominant discourse of an era rooted in British American Protestantism as well as the reformist discourse represented by Frederick Douglas and Anna Dickinson, Ray says, "scientific and literary topics shared billing with subjects of inspiration, moral uplift, and social reform." She explains how the lyceum lectures and discussions "created, maintained, and challenged a particular set of New England ideals as an 'American' norm." Although Emily Dickinson and her work are not specifically addressed, this study is compatible with scholarship "that emphasizes the importance of situating texts carefully within their cultural contexts." Among the many speakers on the lyceum lecture circuit were intellectuals whose work Dickinson would have known: A. Bronson Alcott, Ralph Waldo Emerson, Thomas Wentworth Higginson, Edward Hitchcock, Josiah G. Holland, Henry David Thoreau, and Daniel Webster. Many of the lectures were held in Boston and in towns and villages including Concord and Northampton. This well-researched volume should appeal to readers interested in the intellectual and cultural milieu that surrounded Dickinson and to readers interested in rhetoric and American history.

Simpson, Paul. *Stylistics: A Resource Book for Students.* Routledge English Language Introductions Series. New York, Routledge/Taylor & Francis, 2004. 247 pp. Cloth, ISBN 0-415-28104-0, \$99.95; paper, ISBN 0-415-28105-9, \$29.95.

Simpson's well-organized textbook provides the serious scholar of literary stylistics with a thorough and

flexible approach to the academic discipline of contemporary stylistics. Core concepts, from rhythm and meter to metaphor and metonymy, are introduced and clearly defined; they are further developed through activities and exercises offering practical applications of theory. Scholarly readings introduce key research studies, providing models for student writing and research, and are followed by further reading suggestions and an index. In "Cognitive Stylistics: The Poetry of Emily Dickinson" (201-210), Margaret Freeman selects 11 Dickinson poems (Fr199, 344, 369, 437, 446, 520, 544, 613, 660, 845, and 1163) to illustrate and explain the poet's use of the '-self anaphor' (reflexive pronouns such as 'himself,' 'ourselves,' 'myself,' and 'itself'). Informed by the concept of *deixis*, Freeman argues that Dickinson's "-self anaphors are grounded in mental spaces . . . that their use signals a projection from one mental space into another." Freeman's cognitive stylistic analysis seeks to clarify unconventional grammatical patterns in Dickinson's poems; her close readings give the reader a deeper appreciation of both the poetry and the author's scholarly work. For scholars interested in language, linguistics, or stylistics, this is a worthy resource book.

Sorby, Angela. *Schoolroom Poets: Childhood, Performance, and the Place of American Poetry, 1865-1917.* Lebanon, New Hampshire: Univ. Press of New England, 2005. 232 pp. Cloth, ISBN 1-58465-457-0, \$55.00; paper, ISBN 1-58465-458-9, \$24.95.

Sorby's study of schoolroom poets and the postbellum canon includes the works of Henry Wadsworth Longfellow, John Greenleaf Whittier, James Whitcomb Riley, Eugene Field, and Emily Dickinson. Sorby says, the era's "best-loved" poems should be read "not as sentimental texts but as pedagogical texts" and should be considered "a distinct literary mode" that dominated American culture in the years between the Civil War and World

War I, when memorizing and reciting poetry was a collective community experience. To illustrate the conjunction of the nineteenth-century infantilization of American poetry and the print circulation of Dickinson's poems, Sorby examines two periodicals and three elementary school textbooks in which Dickinson poems appear, and explains the pedagogical ideologies that influenced the way poems were chosen and read. She considers "Sic Transit Gloria Mundi" a "perfect" schoolroom poem and also discusses "I'll tell you how the sun rose—" "Will there really be a morning?" "The grass has so little to do," "A drop fell on the apple tree / Another on the roof," and "They might not need me—." This well researched and clearly written book is valuable not only for those interested in American literary history and poetry's role in shaping a nation's character but also for anyone raising or teaching children.

Takeda, Masako. *In Search of Emily: Journeys from Japan to Amherst.* Florence, Mass.: Quale Press, 2005. 155 pp. Paper, ISBN 0-9744503-3-2, \$17.00.

Written in English for general readers, Takeda's twenty short, personal essays tell how her love of Emily Dickinson's poems and her affinity for the poet led her to the United States and introduced her to Dickinson scholars, new friends, and places far away from her home in Osaka, Japan. Repeated visits, particularly three extended stays in Amherst ("a sort of homeland of my soul") inspire this gracefully written memoir. Her conversational style invites readers to share her adventures as she follows each lead to learn more about Dickinson—in Philadelphia, Boston, Amherst, and nearby towns. Tenaciously curious, she packs her essays with discoveries about the poems, the poet, and her environs, interweaving historical facts with contemporary observations, charming the reader with her unique viewpoint as a Japanese

scholar learning American ways and idiomatic English. She discovers American volunteerism, overcomes her shyness, and actively participates in the Amherst community: taking classes ("a sweet taste of an American education"), teaching "extroverted" high school students, and participating in the Evergreens restoration project. This is an informative, insightful, and engaging book by an author who gave up writing poetry when she discovered Dickinson's poems and began translating them into Japanese and introducing them to her students. Takeda's enthusiasm for Dickinson is contagious.

Selected Bibliography

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

- Baker, David. "Elegy and Eros." *Virginia Quarterly Review* 81.2 (2005): 207-20. [Citing Dickinson's "Because I could not stop for Death" and Whitman's "When Lilacs Last in the Dooryard Bloom'd" as the two great American elegies of the nineteenth century, Baker suggests Dickinson's poem can be read as a love or wedding poem. He argues that both Dickinson and Whitman depart from the English elegy of mourning and "infuse a radical and personal erotic into the elegiac tradition."]
- Baldwin, Tama. "A Hundred Miles." *Massachusetts Review* 45.4 (2004-05): 696-705. [The narrator in Baldwin's compelling short story is a former runner and English teacher who once taught and "foolishly felt in command of Dickinson's 'I heard a Fly buzz—when I died—,'" but her near-death experience in a hospital emergency room brings the poem alive, "a seed brought to blossom by a particularly harsh winter—text becomes flesh."]
- Bernhard, Frank. "Dickinson's 'Twas Love—Not Me—.'" *Explicator* 63.1 (2004): 25-26. [Bernhard finds that this difficult poem monologue becomes clear

when read as Judas Iscariot's confession that his jealous love of God led to his betrayal of Christ.]

- Biemiller, Lawrence. "Shimmering with Stories." *Chronicle of Higher Education* 50.32 (16 April 2004): A48. [Informed by interviews with Dickinson scholars, Biemiller describes the Evergreens as hardly changed since 1883, "an intact 19th-century household in a state of barely arrested decay" with peeling wallpaper and threadbare chairs. In an essay tracing the history of the house, he says, it "shimmers with stories as rich as its wallpapers" in its new role as part of the Dickinson Museum.]

- Francois, Anne-Lise. "The Starring of Loss in Wordsworth and Dickinson." *European Romantic Review* 15.2 (2004): 243-53. [An asterisk beside the name of a Civil War soldier indicated "unaccounted for." Francois focuses "on the recurring word 'asterisk' in Dickinson's poems as a trope for her own mode of graphic euphemism—as bereft in conclusive certainty as it is radiant in potential meaning." She suggests Fr1571 is a rewriting of Wordsworth's "She dwelt among the untrodden ways."]

- Greenup, Martin. "The Glimmering Frontier: Emily Dickinson and Publication." *Cambridge Quarterly* 33.4 (2004): 345-62. [In his prize-winning essay, Greenup examines Fr124, 481, 513, 534, 536, 696, 724, 782, and 788 to explore why Dickinson chose not to publish. He says, "Conventional publication remained for her 'The Glimmering Frontier that / Skirts the Acres of Perhaps—'" (Fr725); the fascicles brought her closest to publication.]

- Hubbard, Melanie. "'Turn it, a little': The Influence of the Daguerreotype and the Stereograph on Emily Dickinson's Use of Manuscript Variants." *Mosaic* 38.1 (2005): 115-32. [In a philosophical essay drawing on Holmes and Emerson, Hubbard dis-

cusses the relationship of the daguerreotype and the stereograph to Dickinson's representations of reality and her use of variants. She examines Fr90, 337, 384, and 901 as daguerreotype poems and Fr336 as a verbal rendition of a stereographic landscape.]

- Landry, H. Jordan. "The Touched, the Tasted, and the Tempted: Lesbianizing the Triangles of Puritan Conversion Narratives in Emily Dickinson." *Women's Studies* 33.7 (2004): 875-906. [Jordan discusses three male-dominant, Puritan erotic triangles. Using Dickinson's early letters to Sue Gilbert and Abiah Root and Fr5, 244, and 627, the author shows how Dickinson revises the homoerotic desire of Puritan discourse to describe relationships between women.]

- Leighton, Angela. "In Time, and Out: Women's Poetry and Literary History." *Modern Language Quarterly* 65.1 (2004): 131-48. [Leighton focuses on women poets who write from the vantage point of being dead yet retaining a voice, a lyric "I" free from the constraints of time. She discusses poems by Christina Rossetti, Elizabeth Bishop, Emily Dickinson (J465), Stevie Smith, Sylvia Plath, Anne Stevenson, and Heather McHugh.]

- Matchett, William H. "Dickinson Sold Short." *Literary Imagination* 6.1 (2004): 25-38. [As senior editor of an unpublished critical edition of Dickinson's poems, Matchett faults Thomas H. Johnson, R. W. Franklin, and Harvard for not having met general readers' needs. He questions the morality of holding Dickinson hostage to copyrights, arguing that "her legacy has been subject to administration by legal and economic forces"; the copyrights expire in 2026, but "the poet and the public deserve better."]

- Merrill, Christopher. "A Kind of Solution." *Virginia Quarterly Review* 80.4 (2004): 68-83. [Merrill challenges politicians and poets to respond to the post-September 11 crisis with words

as resonant as those he examines in Lincoln's Gettysburg Address, Dickinson's "After great pain, a formal feeling comes—," Whitman's "When Lilacs Last in the Dooryard Bloom'd," and Constantine Cavafy's "Waiting for the Barbarians."]

- Miller, Cristanne. "Controversy in the Study of Emily Dickinson." *Literary Imagination* 6.1 (2004): 39-50. [Miller provides a lucid survey of the publication history of Dickinson's poetry from the 1890s to the present day, including a thorough discussion of the debate about how best to reproduce her poems in print, citing Fr513, 788, and 1353. She concludes, the poems "need to be read in the context of the 1860s . . . as well as through the textual and critical theories of our times."]

- Shoptaw, John. "Listening to Dickinson." *Representations* 86 (2004): 20-52. [Many scholars focus on the graphic and visual components of Dickinson's manuscript poems. Asserting, "The rhythmic line is no less material than the cursive line," Shoptaw closely examines 15 Dickinson poems to show the radical innovation of her rhythms. He suggests, "Once we tune into this dimension, we may no longer be willing to forfeit the aural experience of her poems for the graphic delights of her manuscripts."]

- Smith, Martha Nell. "Computing, Research, and Teaching: A Humanities Trifecta!" *Liberal Education* 90.4 (2004): 14-23. [Smith is a persuasive advocate for using technology in the humanities, particularly manuscript study. To demonstrate the value of collaborative work at the Dickinson Electronic Archives, where she is executive editor and coordinator, she tells how two co-editors, using high quality electronic images, detected an interesting error she made in transcribing from an original manuscript.]

- *Times of London* (8 July 2005). [The British Academy awarded the Rose Mary Crawshay Prizes to Judith Farr

with Louise Carter for *The Gardens of Emily Dickinson* (Harvard UP, 2004) on July 7, 2005.]

- Whelan, Frank. *Allentown Morning Call* (22 May 2005). [Professor Lee Upton of Lafayette College received the Lyric Poetry Award and *The Writer Magazine/Emily Dickinson Award* on April 28, 2005, from the Poetry Society of America at its 95th annual awards ceremony at the New School in New York. Poetry judge Mark Doty commended her poem on Emily Dickinson.]

Book Notes

- Tod C. McGinley's *Emily Dickinson and Her Irish Friends* may be purchased for \$5.00 plus postage from the author at tmcg26@verizon.net. See *EDIS Bulletin* 17.1 for review.

- Recently published: Claire Malroux's *Chambre Avec Vue Sur L'Éternité*. Paris: Gallimard, 2005. Paper, ISBN 2-07-077488-0. 17,90 euros. [Written in French].

- Re-issued in paper: Judith Farr's *The Gardens of Emily Dickinson*, Harvard Univ. Press (ISBN 067401829X), \$18.95; R.W. Franklin's *The Poems of Emily Dickinson: Reading Edition*, Belknap Press, (ISBN 0674018249), \$16.95; Gudrun Grabher, Roland Hagenbuchle, and Cristanne Miller's *The Emily Dickinson Handbook*, Univ. of Mass. Press, (ISBN 155849488X), \$24.95.

MEMBERS' NEWS

Call for Nominations for the Member-At-Large Seat on the EDIS Board

One seat on the Emily Dickinson International Society Board of Directors is designated to represent the membership at large, and election of the person who serves as the representative of the general membership occurs once every three years. The term of the current Member-at-Large, Cindy MacKenzie, will expire in the summer of 2006. Society members are invited to present themselves as candidates for the anticipated vacancy.

The Board ordinarily meets once a year in conjunction with the Society's annual meeting (generally in the summer), and the Member-at-Large is expected to attend the annual meetings. The Society does not fund board attendance, so candidates should expect to fund annual meeting attendance, on their own or with institutional assistance. During the year, board members work on Society projects and frequently communicate via email, regular mail, or telephone at their own expense.

If you are interested in providing leadership for the Emily Dickinson International Society and supporting its mission of promoting interest in Dickinson and her poetry, you are invited to submit your name for consideration for the position of Member-at-Large. All members in good standing are eligible, without regard for geography or profession. Nominations of eligible members who meet these criteria also are welcome. By mid February, the Nominating Committee, headed by Ellen Louise Hart, will identify a slate of candidates to present to the general membership for selection of the new Member-at-Large.

Anyone wishing to become a candidate should contact Ellen Louise Hart by January 31, 2006, at ehart@ucsc.edu or Cowell College, University of California, Santa Cruz, California, 95064. Be sure to include a brief state-

ment of goals and qualifications pertinent to your candidacy. If you wish to nominate a candidate, please ensure that the person is willing to run and ask him or her to forward the aforementioned statement to Ellen Hart. There will be a mail election in late February or early March, with the winner announced in the spring *Bulletin*.

EDIS Annual Business Meeting

July 31, 2005
Alumni House
Amherst College
Amherst, Massachusetts
Approximately 60 present

EDIS President Gudrun Grabher convened the meeting at 11:15 a.m., welcoming all members and thanking Margaret Freeman and her team for the hard work that they gave to making this year's Annual Meeting such a success. She then announced upcoming EDIS meetings and international conferences and their themes:

- The 2006 Annual Meeting will take place at the University of Maryland in College Park from August 4 to 6. The theme will be "The Economy of Pain."
- The 2007 EDIS International Conference will take place in Kyoto, Japan from August 3 to 5. The theme will be "Fabrics of the East."
- The 2008 Annual Meeting will take place in Amherst, Massachusetts, dates and theme yet to be determined.

Grabher invited applications for the Scholar in Amherst Program, announcing that four such awards had already been made. She also invited applications for the Graduate Student Fellowship, stating that more information about the Fellowship and the

Scholar in Amherst Award is available at the EDIS website. The new address for the EDIS website is emilydickinsoninternationalsociety.org.

Grabher officially donated \$1,000 to the Emily Dickinson Museum. Jane Wald, Director of Resources and Collections, accepted the donation. Grabher also stated that a donation of \$500 would be made to the Jones Library.

Grabher introduced Cristanne Miller as the new editor of *The Emily Dickinson Journal* and invited members to send submissions to both the *Journal* and the *Bulletin*.

In the absence of EDIS Secretary Barbara Kelly, EDIS Vice President Paul Crumbley asked for approval of the 2004 minutes. The membership unanimously approved the minutes.

James Fraser, the EDIS Treasurer, reported that the EDIS bank balance was \$21,072.64. Fraser further stated that this was an acceptable balance for this time of year and pointed out that EDIS will actually make money on the 2005 Annual Meeting.

In the absence of Erica Scheurer, EDIS Membership Chair, Fraser announced that as of July 7, 2005, EDIS had 330 active, fully paid members. Of these, 45 are from 21 countries outside the United States. The total number of current members marks a decline of 23 over the last year that Scheurer attributes to the increase in membership that took place in advance of last year's international conference in Hawaii. When compared with membership in 2003, the year before the conference, the current figure represents a net increase of two members.

Grabher reported that Vivian Pollak, Martha Ackmann, Marianne Noble and Martha Nell Smith were elected to new terms on the Executive Board. All current EDIS officers were also re-elected for another year.

Jonnie Guerra reiterated Grabher's invitation to attend the 2006 Annual

Meeting at the University of Maryland. She explained that Marianne Noble, Martha Nell Smith, and Eleanor Heginbotham are all residents and that everyone should feel at home. The theme, "The Economy of Pain," is a phrase taken from Linda Pastan's poetic tribute to Dickinson. Grabher has agreed to give an opening address and Hart, Juhasz, Miller and Noble have agreed to lead workshops on poems illustrating Dickinson's "economy of pain." Dancer Meisha Bosma will perform an original dance piece inspired by Dickinson. There will also be a panel of poets.

Grabher opened the meeting to member comments. Guerra announced that the "Poet to Poet" column in the newest issue of the *Bulletin* will feature Cynthia Hogue. She invited suggestions for poets to be featured in future issues. A longtime member expressed his appreciation for the high level of audience participation built into this year's meeting. Margaret Freeman proposed that EDIS contribute funds to erect permanent signs on the Emily Dickinson Trail recently constructed in Amherst. A new member expressed her gratitude for the opportunity to participate ac-

tively in so many of this year's events. She stated that she particularly liked the experience of reading poems out loud and requested that more time be scheduled for participatory activities.

Grabher thanked all present and adjourned the meeting at 11:45.

Respectfully Submitted,
Paul Crumbley
EDIS Vice President

Preview of 2006 Annual Meeting

The EDIS annual meeting will take place at the University of Maryland, College Park, MD, August 4-6, 2006. The theme will be "The Economy of Pain," a phrase taken from Linda Pastan's poem in tribute to Dickinson. Friday evening will feature a social event and opportunity for EDIS members to make or renew acquaintances. On Saturday morning, the formal program will begin with an address by current EDIS president, Gudrun Grabher. Ellen Louise Hart, Suzanne Juhasz, Cristanne Miller, and

Marianne Noble will lead workshops on poems that illustrate Dickinson's "economy of pain." Each workshop will be presented twice during the Saturday schedule. Also on Saturday, a panel of poets will talk about the "economy of pain" in their own and Dickinson's work. On Saturday evening, attendees will attend a dance performance choreographed by Meisha Bosma as part of a special commission jointly funded by the Folger Shakespeare Library, the Alexandria Performing Arts Association, and the Emily Dickinson International Society. (A Google search will turn up impressive reviews of Bosma's choreography and company Bosma Dance.) The annual research circle, business meeting, and closing lunch will occur on Sunday; Fred Foote — medical doctor, Navy captain, poet, and someone "fascinated by Dickinson" — will be the lunchtime speaker. Housing in the University of Maryland conference center will be available. The Program Committee for the 2006 annual meeting is being chaired by Jonnie Guerra and includes Doug Evans, Jim Fraser, Eleanor Heginbotham, Marianne Noble, and Martha Nell Smith.

EMILY DICKINSON FIRST BOOK AWARD

The Poetry Foundation's first Emily Dickinson First Book Award was recently awarded to 79-year-old Landis Everson. The award is for American poets over 50 who have not yet published a book of poetry.

Everson's forthcoming *Everything Preserved: Poems 1955-2005* (Graywolf Press) will end his 43 year absence from publishing; his manuscript was selected from over 1,100 entries. During the late 1940s, Everson, now a resident of San Luis Obispo, California, was part of the Berkeley Renaissance, publishing three poems in the 1950s. Everson wrote many of the poems in his winning manuscript be-

tween 2003 and 2005, including more than 100 in the last year. Ben Mazer, contributing editor to poetry journal *Fulcrum*, provided the catalyst for Everson's personal renaissance by including several of his poems in a 2004 article about the Berkeley Renaissance.

John Barr, president of The Poetry Foundation, said that Everson "put his writing aside for 43 years. His sudden return comes in a flood of poems written in the past two years. The fresh, accomplished voice at our elbow sounds like that of a major American poet." In addition to publication and promotion of the manu-

script, Everson will receive a prize of \$10,000.

The Poetry Foundation, a nonprofit organization based in Chicago, is best known as the publisher of *Poetry Magazine*; the magazine ran several of Everson's poems in the 1950s. The foundation plans to make the Dickinson award an annual occurrence, and will solicit book-length poetry manuscripts next year. For more information, visit <http://www.poetryfoundation.org>. For information on Everson's book, see <http://www.graywolfpress.org>.

ANNOUNCEMENTS

EDIS Graduate Fellowship

The Emily Dickinson International Society announces a fellowship award in support of graduate student scholarship on Emily Dickinson. The award, in the amount of \$500, may be used to fund travel to collections or conferences, to support book purchases, or for other research expenses necessary to the project. Preference will be given to applicants enrolled in doctoral programs and engaged in the writing of dissertations or other major projects directed toward publication. To apply, please send a curriculum vitae, description of the project (including intended use of the award funding), the names and contact information of two references, and a dissertation prospectus or other relevant writing sample (no more than 25 pages) to Professor Mary Loeffelholz, Department of English, 406 Holmes Hall, Northeastern University, Boston, MA 02115. Electronic applications are welcome: m.loeffelholz@neu.edu. Applications are due by March 30, 2006; the award will be announced by May 15, 2006.

Dickinson Poetry Discussion Group

The Emily Dickinson Museum has formed a poetry discussion group devoted to the pleasures and challenges of reading Emily Dickinson's poetry. The group is open to long-time Dickinson readers as well as those who have just been introduced to the poet's work and will meet monthly from September through April.

After the introductory meeting led by Cindy Dickinson, the museum's director of programming and interpretation, sessions will be led by different – and distinguished – Dickinson scholars. (The complete schedule follows.) Poems for discussion will be announced two weeks prior to the session date.

All sessions will meet from noon to 2 p.m. Brown bag lunches are encouraged. All but one session will take place at the Dickinson Homestead, 280 Main Street, Amherst. The January session will meet at the Special Collections Department of the Jones Library, 43 Amity Street, Amherst.

The group is limited to 12 people. To register, contact Cindy Dickinson at (413)542-8429 or csdickinson@emilydickinsonmuseum.org. The registration fee is \$50 for those who register before September 15, \$60 for registration on or after September 15. Single-session registration will be permitted on a space-available basis after October 1; single-session fee is \$10.

- Friday, Sept. 30: "Introduction to Emily Dickinson and Her Poetry," Cindy Dickinson, Emily Dickinson Museum
- Friday, Oct. 28: Polly Longworth, independent scholar
- Friday, Dec. 2: Christopher Benfey, Mount Holyoke College
- Friday, Jan. 27: Jay Ladin, Yeshiva University
- Friday, Feb. 24: Cynthia MacKenzie, University of Regina, Saskatchewan
- Friday, March 24: Karen Sánchez-Eppler, Amherst College
- Friday, April 28: Martha Ackmann, Mount Holyoke College

Farr Wins Crawshay Prize

The British Academy has awarded its "Rose Mary Crawshay Prize of the Byron, Keats, and Shelley Memorial Fund" to Professor Judith Farr for her book *The Gardens of Emily Dickinson* (Harvard University Press, 2004). The Crawshay Prize of 500 pounds was established in 1888 to be given to a "distinguished woman scholar of any nationality" for "an extraordinarily valuable historical or critical work written in English on any subject connected

with English literature." It has rarely been awarded to non-British critics. The Prize, won in the past by such writers as Maud Ellmann and Marina Warner, will be given by the British Academy at Carlton House, London, in the autumn of 2005.

The Gardens of Emily Dickinson is the first long study to describe the pronounced importance of gardening and flowers in Dickinson's life and in her poems. It has been commended for the "beauty of Farr's writing as well as the book's important critical insights." Judith Farr will share the monetary prize with horticulturalist Louise Carter, who provided the book's fifth chapter hypothesizing the architecture and contents of the garden as well as Dickinson's practical skills as a grower of both naturalized and exotic plants. Professor Farr has been lecturing widely on this topic at colleges, museums, garden clubs and nurseries, the Dickinson Museum, and over National Public Radio.

Call For Papers

Society for the Study of American Women Writers, Philadelphia, Nov. 8-11, 2006. For a session on Dickinson's influence, please submit one-page abstracts to Vivian Pollak by January 5, 2006 at vrpollak@wustl.edu.

Wayward, continued from page 7

instant I perceive / That you, who
were Existence / Yourself forgot to live
— // The 'Life that is' will then have
been / A thing I never knew —" (J1260).
The ripple of changing verb tenses, the
subtle shifts in *meaning* that occur from
one line and stanza to the next are
mentally exhilarating. The stanza heret-
ically continues, "As Paradise ficti-
tious / Until the Realm of you —." Suddenly we have arrived at the heretical border between the sacred and humane.

Having followed her there, I am thinking about the *humane* in spiritual terms these days. Lack of the humane also obsesses me in my work at the moment. Art can powerfully convey a view inflected by the humane and ethical. Poetry is a consciousness. That is what Dickinson models for me, an approach to being that questions the pat, official, or orthodox meanings imposed on horror. In "Honesty" I am asking, in other words, Why *not* question a definition of patriotism that precludes questioning the nation's actions at all? I am becoming something of a wayward citizen-poet, trying as poet and educator to be in dialogue with the larger culture, to address the urgent issues of our times in language that opens up rather than shuts out, in language that takes care to be precise and also truthful. In, that is, poetry. I like to imagine it matters.

Scholar, continued from page 9

architecture was determined by social and cultural factors and how architectural change reflected social change.

Several events related to Dickinson took place in Amherst during my stay. In late September I participated in the first meeting of the Emily Dickinson Museum's reading group *Kinsmen of the Shelf*, devoted to Jackson's *Ramona*. On Sunday, October 10, I had the honor and pleasure to take part in a splendid lunch with Dickinson scholars and friends of the Dickinson Museum, and then to listen to Martha Nell Smith's lecture about the poet's niece Martha Bianchi. In the following week I spent

several days in Rhode Island and researched the Martha Dickinson Bianchi Collection at the Hay Library of Brown University. Whereas Bianchi's account of Emily Dickinson's life is far from objective, her writings contain interesting trivia about the family members and some firsthand insights into their frame of mind. Barton St. Armand, who kindly drove me to Rhode Island and put me up at his house, was, as always, a mine of information about the Dickinson family, the vicissitudes of the Dickinson collection, and all aspects of nineteenth-century culture.

When I came back to Amherst, the fall was just past its peak and the date of my departure, which I had postponed by a week, was approaching quickly. As I was saying goodbye to Tevis Kimball, curator of the Special Collections at the Jones Library, we both agreed that Amherst was an extremely congenial place for poets and scholars alike.

Magdalena Zapadowska is an assistant professor at Adam Mickiewicz University, Poznan, Poland. Her research interests include Dickinson's poetry and correspondence in their cultural, historical, and religious contexts.

Hopper, continued from page 13

According to Ita Berkow, Hopper's works have a psychological edge, and even though the artist denies that his works have a narrative content, they do "require interpretation" (7).

Another similarity between the poem and the painting is that both deal with a closed space. Many of Hopper's paintings deal with women enclosed in an interior space in domestic settings, for example a painting like "Girl at Sewing Machine" (1921), in which the artist "used a female figure seated by a window" (Berkow 17).

Perhaps a better example of "interior spaces" can be found in "Evening Wind" (1921). This etching conveys "a range of feelings including loneliness, alienation, and sadness" (Berkow 17). Compare these emotions to Dickinson's poem "One need not be a

Chamber — to be Haunted" (J670). Here fear is present, along with alienation and loneliness, as the speaker realizes that the real threat is within, rather than without:

Ourself behind ourself,
concealed —
Should startle most —
Assassin hid in our Apartment
Be Horror's least

Looking at the dates of these works, one realizes that they may have already been completed before Hopper read Brooks's chapter "Emily Dickinson." Thus, there may be no direct influence between Dickinson's poems and Hopper's art. There is, however, a resonance, a similarity in interests and concerns that make them "kindred spirits." When Hopper read Brooks, he undoubtedly recognized Dickinson as someone inspired by the same elements that he was, both transforming their favored choice of subject matter into "portents and symbols" which spoke to each of them. While Dickinson used words, Hopper painted pictures, but both spoke a common language. In response to the question first asked, what did Hopper find in Dickinson that so delighted him, let Hopper himself have the final word: "The whole answer is there on the canvas" (Marker 17).

Maryanne M. Garbowsky teaches English at the County College of Morris. She writes frequently about art and Dickinson, subjects she combined in her book, Double Vision (Putnam Hill Press, 2002).

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Emily Dickinson International Society
c/o Dr. Michael Kearns
Prof. and Chair of English
Univ. of Southern Indiana
8600 University Blvd.
Evansville, IN 47712
mkearns@usi.edu