“The Only News I know / Is Bulletins all Day / From Immortality.”
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Special thanks are due to volunteer photographers Nuala Ni Chonchuir, LeeAnn Gorby, Sharon Hamilton, Emily Seelbinder, and Hiroko Uno. No effort was made to correlate images with the accounts of panel discussions.

The front cover shows images of, counter-clockwise, Nuala’s wine bottle and her photo of the Fondation des États-Unis; a lovely tree in the Parc Montsouris and two views of its resident swans, both photographed by LeeAnn; and Sharon’s breakfast. On the back, Nuala’s photograph of Clark Lanberry’s fly interposes between the light and LeeAnn’s tree.

Clark Lanberry’s Dickinson installation at the University of North Florida was featured in the Fall 2015 issue of the Bulletin. Anyone who missed his photo/essay got an eyeful of his work, both in the main meeting room and in the Parc, where swans marred the words he had carefully and painstakingly placed on the surface of the pond.

Additional conference session reports will appear in the Spring 2017 issue of the Bulletin.

The Assistant Editor for this issue is Allyson Weglar


EDIS gratefully acknowledges the generous financial contributions of these members.

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EDIS in Paris

“The Angled Road Preferred against the Mind”: Experimental Dickinson

Scholars from sixteen countries convened in Paris in early summer to reflect on Emily Dickinson’s experiments with poetry and on other artists’ experiments with her. Dickinson’s texts were included in the 2009 and 2009 editions of Dictionnaire de l’Université Internationale Cité. In addition, scholars from sixteen countries convened in Paris in early summer to reflect on Dickinson’s experiments with poetry and on other artists’ experiments with her. Dickinson’s texts were included in the 2009 and 2009 editions of Dictionnaire de l’Université Internationale Cité. The event took place in the Cité Universitaire Internationale, a residential campus first established early in the century to bring together students from all over the world to encourage international understanding and cooperation. Participants were greeted upon arrival by artist Clark Lumber-

The conference opened with introductions from host and organizer Antoine Cazé, of Université Paris-Diderot and member of the EDIS Board, as well as from EDIS President Martha Nell Smith and Emily Dickinson Museum Director Jane Wald, who discussed recent events in Amherst. Wald focused principally on the much-discussed archival research taking place on the property, including not only restoration of the conservatory, the windows of which still exist, and reconstruction of the gardens, but also on the exploration of the foundations of the barn, for future restoration. Less visible but equally important improvements include expansion of the fire protection system, improvement of drainage, and cataloging of thousands of items in the house that have never been fully ac-

Following the first round of panel discussions and a shimmering luncheon buffet, Christine Savinel, Professor of English and Anglo-Saxon Language and Literature at the Sorbonne Nouvelle, and author of Poèmes d’Emily Dickinson, au rythme du manqué (2009) and Emily Dickinson et la grammaire du secret (2009), delivered the first plenary session address, entitled “An Instinct of Dance: Dickinson’s Gesture Towards Un-likeness.” Professor Savinel opened with a quotation from Emerson’s “Self-Reliance,” “I am content with knowing, if only I could know.” To her, such words indicate what she calls her “dancing relation with knowledge”: knowledge is always a dance, never finding a place of rest. It is always in transition from one instability to another.

Dickinson’s Emersonian dancing, Savinel demonstrated, is what she refers to in “I cannot dance upon my toes” (Fr591): not having a knowledge of dance makes dance possible. Or in other words, antilogy unstable contradiction of terms becomes Dickinson’s mode of knowing. With a nod to Jed Pepperman’s reading of “Of Death I try to think like this” (Fr558b), in which the “clutch” of understanding comes in the act of “leaping,” Savinel explained how Dickinson’s knowledge lies in or emerges through the destabilizing of assertion. Accordingly, Dickinson’s poems spring and dance. The poem begins with its own point of origin, “inventing its own beginning.” In her art, precisely achieving that, gives way to instability. The voice of the poem is “hyper-consciousness of the poetic condition” – it dances along questions, not truths. The poems, as she described, become like certain religious paintings, conveying the effect of something “that doesn’t look like itself” – of representing “Accents of Perhaps” (Fr725). In poems like, “Behind Me – slips Eternity –” (Fr743), for example, the represented “me” gives way to an ambivalent “between.” Dickinson expresses the very point at which knowledge slips into ignorance.

In a sense, Professor Savinel’s address posed the same problem as Clark Lunberry’s installation on the windows of the room in which she spoke: what is a vanishing point in poetry? Where does “R” (pronounced “ar” in French) become air? Where does asserted knowledge give way to “Perhaps”? Again and again in the poems, images hold for scarcely a moment, or only in retrospect, as a lingering figuration of something no longer there, legible presence denied.

With Lunberry’s images and Savinel’s words setting the tone, the panels proceeded, presenters returning again and again to the way poems leap over stable reference, or the way other artistic forms, based on Dickinson poems, foreground their position as insecure possibilities, as opposed to stable reproductions. Special performances of Dickinson – in dance, in song, in water-color, on water – experimented along the angled roads of each artist’s unique understanding of her work. (See Emily Seibell’s story about the performance pieces on page 7 below).

Having opened with a provocative address, followed by an account of her composition engaging Dickinson’s poems, and a volume of letters, in addition to her many other translations of Anglophone poets and award-winning poems of her own. Edith Canat de Chizy, a member of the Académie des Beaux-Arts and the Institut de France, is the composer of numerous works for orchestra and chamber ensemble, including of Dickinson. Malroux and Canat de Chizy have presented public conversations before and have been engaged more directly with one another’s work, so the presentation was a continuation of ideas shared previously in other forms, with other audiences.

(G)raphically and syntactically, Dickinson represents the same unstable moment, the moment of the leap between figuration and disfiguration. Dashes, Savinel suggested, might mark moments of absence, or of evacuation of stable reference. Again and again in the poems Dickinson leaves “it” standing separately, antecedent never fully established, always rocking free of any temporary assignment of identity, always marking the dance along the margin of the perceptible. In a sense, the material texts of the poems represent a kind of dance. Manuscript variants themselves transform ultimate lines, unsettle emerging meanings. As readers, we want sense to settle, at least in a sort of temporary, palliative order. We choose, we make a permanent variant; but the stability is ours. The poem dances.

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Translating a conversation between the poet and the translator: “It’s like Virgil lead-
ing Dante. Translation requires innocence. No matter how long you work, you need to retain the “bedazzlement” of the first meeting.” She discussed “We met as Sparks” (Fr918), to describe the meeting between the poet and translator: “Diverging Flints / Sent various –” and other forms, with other audiences. She also wrote a more conventional string quartet called Alive (2003), from Dick-
Dickinsonian Experiments in Sound

By Emily Seelbinder

I reckon – because I counted them all – that close to half of the EDIS 2016 panel sessions and at least three-quarters of the plenary and performance sessions ventured into sound worlds inhabited or inspired by Emily Dickinson. Our explorations began with a deep dive into “Dickinson’s Rhythm and Meter”: Rosemary Weatherley called our attention to Dickinson’s musical gaits, Cristiane Miller examined the “tension of sound and sense” in the poet’s “radical enjambments.” Adeline Chlevier-Bosseau choreographed “I cannot Dance upon my Toes,” and Adalberto Müller demonstrated the difficulty and delight of preserving Dickinson’s “Rhythm, Image and Thought” in translation.

On another panel during that first conference session, Katherine Robinson argued that Dickinson’s imagery of birds and birdsong influenced the work of Ted Hughes. Subsequent panels also included forays into the sound worlds of other artists: Wendy Troman, for example, connected Dickinson’s poetics to African American Spirituals, and Mathieu Duplay demonstrated how incorporating two Dickinson poems into Harmonium, an early choral-symphonic work, launched John Adams’ career as an opera composer.

The various performances were crisp and strong, movement from poem to poem was smooth and purposeful, and the performers’ collective energy accelerated into a powerful conclusion. I came into the hall tired, wondering how I make it to the end. I left wishing I could stay to experience it all again.

The drama workshop was an excellent prelude to a performance panel the following morning, “In Other Motes, Of Other Myths: Emily Dickinson and the Responsive Body – Disruption, Interruption and Temporality.” A distinctive feature of the performance piece that opened the panel was “projective mapping” – the use of recreated fragments of image, manuscript, and musical score chosen and projected by Vj (video jockey) Suzie Hanna while pianist Nicole Panizza and vocalist Hannah Sanders performed selections of folk song and solo piano works from the collection Dickinson compiled for her study of the piano. The panelists collaborated with Sally Bayley, who played a significant role in developing the program, but was unable to attend the conference, to craft a “live narrative [that would] grow from a traditional reading of [Dickinson’s] work into one that is largely edgy and experimental.” It was all that and more, mesmerizing.

After the performance piece, Panizza, Sanders and Hanna joined the attendees “to create new, ‘experimental readings’ . . . with lyrics from various songs found in [the] piano bench [and] textural fragments [from] the envelope poems featured in [Bervin and Werner’s] ‘The Gogorous Nothings.’” Using strategies of “interruption and disruption,” they elicited, at first, tentative experiments, then energetic, sometimes astounding reconstructions of Dickinson’s manuscripts and the few, fragmented artifacts of her training and experience as a musician.

Soprano Linda Mabbs took a more traditional approach in preparing the “Recital of Melodies” she performed brilliantly on Saturday evening with pianist Natasha Roqué Alinsa. With only an hour between the end of a full day of sessions and the conference banquet, the recital could not venture far into the work of the more than 200 artists who have composed Dickinson songs. Mabbs, however, chose wisely and well: three selections each from Aarón Copland and John Duke, including their remarkably contrasting interpretations of “Heart! We will forget . . .” and “Will there really be a ‘Morning’?” by William Roy; André prev’s heartbreaking “As imperceptively as grief”; and four delightfully diverse settings of “Will there really be a ‘Morning’?” by Prev, Richard Huntley, Ricky Ian Gordon, and Lori Laitman.

A n increasing popular feature of EDIS meetings and conferences, the Scholarship Circle, which met on Sunday morning, found some twenty participants exchanging ideas about their work. Many of the scholar- ship circle members were indeed academic scholars, but among the geographically di- verse assembly there was also a novelist, an arts administrator, an actress, a museum di- rector, and a library section chief. The con- versation showed how wide-ranging and creative the work on Dickinson currently is. One French scholar is studying the idea of movement in Dickinson, while another studies Dickinson and dance.

A young Dickinsonian from Basel reminded the group of her already-heralded work on gender and place in Dickin- son’s metaphorical vocabulary, while an old editor from the US described a project involving prosody and ecology.

The actress has been working not only on a children’s book deciding where Carlo slept, but also play a fiction trip Dickinson took to Boston to see Emerson. The museum director described not only her coordination of the forensic research taking place at the Dickinson Museum but also her progress on an edition of Martha Dickinson Bianchi’s memoirs. An American teaching in Japan told about her work on Dickinson and song, while the library section chief described his continuing studies of New England performance culture, noting that minstrelsy was not unknown in Amherst. Young scholars gave accounts of their work on images of transportation, and on digitally archiving Dickinson; veterans told the group about developments in their work on prosody, on the early reception of the poems, on her reading of Adam Bede, and on Susan Gilbert Dickinson’s letters. At the end of the session, people working on similar topics found each other, to suggest potentially helpful materials and to propose directions for further research.
Dickinson’s Networks of Forces
By Alex Socarides

The panel on “Dickinson’s Network of Forces” was composed of Michelle Kohler, Grant Rosson, Cody Marrs, and Alexandra Socarides. These scholars came together to think in new and experimental ways about the different kinds of forces that exerted pressure on Dickinson’s poems. This panel moved between a diversity of forces – from the scientific to the interpersonal, from the historical to the scholarly – all while thinking about how those macro-forces play out at the level of the individual Dickinson poem.

In “Time Constraints: Dickinson’s Clocked Poetics,” Michelle Kohler argued that the encroaching timekeeping environment and the technologies that shape it constrained Dickinson’s poetics (or, put less negatively, the paper considered the ways Dickinson interacted with this pressure). The simultaneous turn toward temporal order and artificial incrementalization on the one hand and toward temporal disorder on the other put complex pressure on Dickinson’s poetic form and contributed to her ways of thinking about meter, sonic repetition, rhyme, and sequence.

Cody Marrs, in “Dickinson and the Physics of Force,” considered the poet’s use of the word “force,” arguing that Dickinson incorporated scientific theories of “force” – from such sources as Michael Faraday’s electrical experiments, James Watt’s studies of heat and steam, and James Clerk Maxwell’s analyses of electromagnetic fields – into both the form and content of her poems. In “Are not those your / Countrymen?”, or, Dickinson on Defense in the Higginson Letters,” Grant Rosson addressed Dickinson’s forceful defense of her poetic arts as laid out in her letters to Thomas Wentworth Higginson. Already familiar with Higginson’s world through his published work, Dickinson used this familiarity to illustrate and defend her own quite different notions of space and place. Finally, Alexandra Socarides, in “Collaborative Dickinson,” talked about Dickinson in relation to the practices and poetics of literary collaboration that were central to many women poets’ creative processes in the nineteenth century. Noting that scholar-arist has generally resisted any notion of a collaborative Dickinson, Socarides asked what power the specter of collaboration yields and what happens when we open Dickinson up to this force. Going beyond Dickinson’s relationships to Higginson and Susan Gilbert Dickinson, Socarides explored a range of different kinds of collaborative relations.

Performance Panel 1

Chair: Adeline Chevrier-Bosseau

The first performance panel opened on Katherine Hazzard’s paper “Into the Metaphorstorm: Dickinson and Celan”; Hazzard explored how both Celan and Dickinson experiment with language in radical ways, in a paper blending academic study and Hazzard’s own poetic creativity – a beautiful way of “telling the truth slant”, shedding wholly original light on Dickinson and Celan’s work.

The second speaker was Tom Gardner, who read excerpts from his recently published Poverty Creek Journal. A lifelong runner, Gardner records his thoughts, feelings and impressions during forest and track runs, with Emily Dickinson poems cropping up regularly in his mind, and helping him make sense and reflect on his own tragic loss and his own experience as a runner, a son and a brother.

The panel concluded on Elizabeth Frost and Cynthia Hogue’s paper, “A Dickinson Bestiary: A Chorograph,” which presented selections from an ongoing collaborative project between Frost and Hogue and visual artist Dianne Kornberg: combining Dickinson’s poems with its poetic echoes in Frost and Hogue’s own poetry and Dianne Kornberg’s interpretations of some of Dickinson’s animal poems, this unique presentation formed a rich and mesmerizing poetic web that captivated the audience.

The papers in this panel exemplified perfectly the kind of poetic germination that blossoms from Dickinsonian “italic seeds” planted in the mind of other artists, and how a poetic corpus is forever renewed and revitalized from its margins, which remain an endless source of inspiration, a space at play, a space of playing – the realm of imagination.

Dickinson’s Rhythm and Meter
By Christine Savinell

In “Emily Dickinson, the Lyric Poet as an Experimental Dancer,” Adeline Chevrier-Bosseau explored the theme of dance in Emily Dickinson’s poetry, mainly through a reading of “I cannot dance upon my Toes” (Fr381); she began by examining Dickinson’s actual “Ballet knowledge,” how classical ballet is represented in the poem. Chevrier-Bosseau’s point was that since Dickinson did not have any ballet training, and probably never saw a ballet performed onstage, dance for her is necessarily an abstraction, something to experiment with. While some elements of “I cannot dance upon my Toes” seem directly inspired from her indirect knowledge of the world of classical dance, the movement depicted in the poem is radically modern and experimental, and thus resembles Isadora Duncan’s or Martha Graham’s: pure movement, pure energy at work.

Cristianne Miller, addressing “Dickinson’s Radical Enjambments,” began by stating that although the most radical formal aspect of Dickinson’s poetic is its compressed discontinuity, she uses extended and hypotactic syntax in many poems to create rhythms that are in dramatic syncopation with each other, at times entirely overcoming the metrical underbelly of the poem. Miller then talked about these elements of rhythm in the context of reading Dickinson’s work aloud, or what she calls “performing” the poems. Her paper demonstrated Dickinson’s characteristic use of enjambment in the context of a number of other hypotheses: in particular, that Dickinson sometimes arranged her verses and fascicles by formal properties or repetitions rather than by thematic or historical/autobiographical clustering; that how we read poems aloud is a matter of learned cultural patterns; and that it is pedagogically useful to encourage students to “perform” poems out loud.

In the final paper, on “Emily Dickinson in Translation,” Adalberto Müller started with a question about translating Emily Dickinson: supposing that Emily Dickinson’s poetry is based on three elements – rhythm, image and thought – how could it be possible to translate them all together? He proposed that Rhythm be defined here concisely as a form resulting from an engagement in the face of an event, a form that oscillates between repetitions and alternation. Image is to be considered as everything related to beings, facts or events presented in or by the poem (from bees to flowers to figures of speech). And Thought can be briefly defined as “what is at stake” in the poem, as ideas or feelings. Although they function simultaneously, each of these elements performs a different role in the machinery of the poem. Thus, if rhythm sustains the poem’s mood and atmosphere, image serves to “weld” concrete things to abstract ideas or thoughts. Müller then read some translations in German and French and Portuguese, observing that the translators tend to put thought in first place, abandoning image or rhythm. Therefore, translations may be a good starting point from which the reading of Dickinson’s works of poetry can be understood.
The first paper, “Dickinson’s Senses of Experiment,” by Jeffrey Simons, considers the fifteen poems featuring the verb or noun “experiment.” A close analysis of “I think I was enchanted” (Fr627), the one poem to assign the verb to its speaking subject, allowed Simons to explore experience as a continuum whose opposing ends – what experience “is” as distinguished from what it is “of” – shade into one another. No single sense, nor any one combination of senses, he showed, constitutes experience. Rather, varying combinations of them do. Reading “Experience is the Angled Road” (Fr899) and “I stepped from Plank to Plank” (Fr926), Simons then turned to some of the senses enmeshed in the act of experiencing, and concluded with two bold propositions: that hearing should be considered the decisive sense modality in Dickinson’s senses of poetry; and that a focus on experience (verb and noun) should invite us to investigate further the reciprocity of sense perception and cognition in Dickinson’s poetry.

The panel then moved from “experience” to “experiment.” If the goal of the conference was to insert Dickinson into the series of “radically experimental” American writers, Mary Loeffelholtz begged to differ. Her paper, “Wordsworth’s lyrical ballads, intent on inverting and an ‘infinitizing’ of meaning,” explored Dickinson’s innovative creation of poems that infinitize meaning, drawing attention to her representation of liminal positions, experiences, and events, especially those connected to transcendence and immanence, mortality and immortality, life and death. Expanding on the insights of other Dickinson scholars who see the conceptual and literary potential of the indeterminacy and infiniteness of Dickinson’s writings, Lee underlined the ways in which her poems point to gaps and fault lines within conventional thinking about the nature of human existence and death by positioning the poems in the context of contemporary continental philosophy. Read in the light of Alain Badiou’s philosophy, Dickinson’s poems present the emergence of a type of happening or truth as something detected rather than established and linked to a certain type of force. In a similar way, Bernard Steigler’s ideas offer a means of thinking about Dickinson’s poems that foreground the individual’s ability to produce community-creating meaning and forms of signification oriented towards the future. While these “transindividuation” processes converge toward the production of meaning and stability in shared signification, her poems also show that the formation of normative meaning and consistency of definition will tend, as Steigler implies, towards its own inversion and an “infinitizing” of meaning. Lee then added into this conversation Giorgio Agamben’s elaboration of eternal life in his conception of form-of-life, the hyphenated term that highlights the unity or integrity of zoe and bios, natural life and political life, pure being and collective existence. Drawing on the strands of his argument together, Lee demonstrated that Dickinson’s representations of life and an afterlife foreground the type of indeterminacy and excess of meaning that continually creates new and multiple connections and resists powerful forces which attempt to reduce potentiality and possibility.

Anne Ramírez’s paper, “‘And then I knew I heard’: Re-Searching Dickinson’s Immortal Experiments” offered a fresh perspective on Dickinson’s many poems about the mystery of death and immortality by showing that when viewed as a group these poems suggest the conceptual and literary potential of the indeterminacy and excess of meaning that continually creates new and multiple connections and resists powerful forces which attempt to reduce potentiality and possibility. Anne Ramírez’s paper, “‘And then I knew I heard’: Re-Searching Dickinson’s Immortal Experiments” offered a fresh perspective on Dickinson’s many poems about the mystery of death and immortality by showing that when viewed as a group these poems suggest the conceptual and literary potential of the indeterminacy and excess of meaning that continually creates new and multiple connections and resists powerful forces which attempt to reduce potentiality and possibility.

The second paper, “Dickinson, Wordsworth and the Poetics of Death,” by Páraic Finnerty, considered the fifteen poems featuring the verb or noun “experiment” featured in Dickinson’s Poems. In her analysis of “This Consciousness that is aware” (Fr917) for example, experiment as ultimate disclosure is by definition either unrepeatable, or only indexed on absolute singularity. Is one bound to “split” the poem, together with the lark (and the robin), to find the music? The split image, split identity, led us back to what Christine Savinel, in her keynote speech, called a “moment of unlikeness,” when the poem, in order to live, cannot merely look like itself but should open itself to uncertainty, to the “unknowns” or margins of uncertainty in its own fringes (variants). Such marginal instabilities of meaning should be part of an understanding of Dickinson’s “Scarlet Experiment” splits the lark (Fr905) and finds not so much the kernel of stable identity as something like a wave form of identity, propagated from the instigation of the wound. To grasp the time of experiment in Dickinson’s poems, the paper concludes, it may be wiser to change the coordinates of our analysis. Not unlike Wordsworth’s lyrical ballads, intent on incorporating the passions of men “with the beautiful and permanent forms of nature,” Dickinson’s views of experience are best understood as the time of incompleteness not attached to innovation.

The panel concluded with the analysis of one specific iteration. In Dickinson’s poetry, Lingling Xiang argued, experiment is a bird, and not any bird: experiment is a robin, a bird emblematic of New England. Through a reading of some of the numerous poems that feature the robin, the last paper foregrounded that bird’s deceptive simplicity: a transplant from the old World, yet also an emblem of New England, the robin destabilizes species and region; ambiguously gendered, the robin also functions as a locus of gender experiment for the poet and reader.

Taking up the notion of iterability at the heart of Loeffelholtz’s paper, the discussion tested it as a paradoxical definition of the poem itself – based on repetition (verse) yet indexed on absolute singularity. Is one bound to “split” the poem, together with the lark (and the robin), to find the music? The split image, split identity, led us back to what Christine Savinel, in her keynote speech, called a “moment of unlikeness,” when the poem, in order to live, cannot merely look like itself but should open itself to uncertainty, to the “unknowns” or margins of uncertainty in its own fringes (variants). Such marginal instabilities of meaning should be part of an understanding of Dickinson’s “Scarlet Experiment” splits the lark (Fr905) and finds not so much the kernel of stable identity as something like a wave form of identity, propagated from the instigation of the wound. To grasp the time of experiment in Dickinson’s poems, the paper concludes, it may be wiser to change the coordinates of our analysis. Not unlike Wordsworth’s lyrical ballads, intent on incorporating the passions of men “with the beautiful and permanent forms of nature,” Dickinson’s views of experience are best understood as the time of incompleteness not attached to innovation.

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Wile many sessions at the conference dealt with Dickinson’s nineteenth-century context in one way or another, this panel was dedicated to comparisons of Dickin- son with a single other author. The authors themselves were quite different and there is no positive proof that Dickinson read either Walt Whitman or Henry James, but there are possible angles of connection among all three featured authors and Dickinson, and both James and Whitman published in The Atlantic Monthly, where she was likely to have read their work. The panel went in reverse chronologi- cal order – beginning with Mita Bose’s pa- per, “Dickinson as Precursor of Henry James, the ‘Master’ of Twentieth-Century Modern- ism.” Bose pointed out that, like Dickinson, James, who was 13 years Dickinson’s junior, was at first relatively unknown (in fact unsuc- cessful) in the reception of his fiction. The primary connection, however, that she saw between James’ fiction and Dickinson’s poetry was psychological: both were experts in trac- ing psychological process through nuances and precision of language – although James had a distinctly different notion of conscience.

In “Radical Imaginaries: Crossing Over with Whitman and Dickinson” Betsy Erkkiö fo- cused on not ways that the two writers’ works resemble each other but on what we learn by looking at the two in relation to each other and both in relation to the major events of their time. Reflecting in lively and sometimes humorous fashion on sexual, political, and more broadly cultural interactions of the two writers’ works, as they both contrasted with each other and shared major points of focus, Erkkiö used the results of her several years of work on both poets to highlight how bringing the two together illuminates aspects of their writing.

Finally, “In ‘This, froth!': Emily Dickin- son’s Poetic Experimentation and William Wordsworth in America,” Li-hsin Hsu re- heard both the trajectory of Wordsworth’s career and his reception in the United States. Wordsworth’s poetry received mixed critical reviews; whereas Tennyson was considered more refined and was highly popular, Word- sworth was not so warmly received. During the 1850s, most American reception of Word- sworth emphasized his exuberant writing about nature, with its affirmative elements of spiritual presence. Dickinson engaged not in this cheerful aspect but rather his chillier rela- tionship between humanity, nature, and divin- ity – as indicated in her revisions of the second stanza of “Safe in their alabaster chambers.”

Experience & Experiment II

By Hiroki Uno

A ll the presentations of this panel were quite unique and experimental in approach. First of all, Paul Wise, in “Flaming Fiery Transports,” surprised us by showing images of mushrooms in religious pictures painted in the Middle Ages, and said Dickinson must have known “the lore surrounding species of sacred mushrooms aligned with mythology, etymology, and philology of the sacred.” Since Dickinson read Thomas de Quincey’s Confessions of an English Opium Eater, and since opium was widely available and used to treat various ailments in America as well as England in the 19th century, he suggested “it is not unlikely that Dickinson experimented with or sought relief, at least occasionally, from psychological or physical suffering by ingesting the fungus in some form.” Wise pointed out that such awareness and experience are reflected in poems such as “This world is not conclusion,” “I see to it that the miles,” and “The mushroom is the elf of plants.”

The title of the second presentation, by Isabel Sobral Campos, was “‘Doom is the House without the Door’: Dickinson’s Experience of Matter.” She referred to the thinking of the political theorist Jane Bennett set out in the lat- est of her Vibrant Matter, in which she “seeks to el- evate the ‘shared materiality of all things’ in an effort to ground our worldly being in a shared experience that cuts across the subject/object divide.” Campos examined Emily Dickinson’s poetry “in the context of such an approach to the nonhuman world of beings and things.” She also referred to a Japanese philosopher Kitaro Nishida in her analysis of such poems as “Doom is the House without the Door.” The last speaker, Brinuulda Kordi, the first EDIS member from Albania, delivered a talk entitled “Encouraged to Experiment by Emily Dickinson.” Brinuulda studied Poetry Therapy with the Visiting Scholar, and this spring semester ran her first project at her university in Albania: “Bringing Poetry ‘Therapy’ into Albanian Community – researching, observing, and select- ing the best practices of using poetry reading and writing for empowerment.”

A late afternoon slot provided the presenters one more opportunity to analyze and compare Dickinson’s Experimental Landscapes, “a unique opportunity: they could contemplate the relationship between nature and metaphor in her work and benefit from having heard other papers at the conference. These papers focused on the re- lationship between environmentalism, land- scape, nature, and metaphor.

Christa Holm Vogelius in “Landscapes and the Local in Dickinson” explored the complex relationship between literary nationalism and regional or local images in Dickinson’s poetry. Linking the writings of Thomas Wentworth Higginson and the paintings of Asher Durand, she contended that their works inscribed the nation within a transnational and global net- work. Highlighting America’s “new felicities of dialect,” an apt phrase drawn from one of Higginson’s essays, Dickinson’s use of metaphor, “the connection between the local and national at work in Dickinson poetry. Her careful read- ings of “The Robin’s my Criterion for Tune” (Fr256), “The Trees like Tassels – hit – and swung – ” (Fr523), “How the old Mountains dip with Sunrise” (Fr527), and particularly “I’ve known a Heaven, like a Tent” – (Fr527), allowed listeners to speculate about how Dickin- son employed images of nature to respond to the myth of a depopulated landscape in Amer- ica, as represented by other writers and artists of the period.

Barbara Mossberg’s “‘This whole Experience of Green’: Eco Emily Dickinson” explored the poet’s physicist way of seeing the landscape as intrinsic to vital experience of nature. Draw- ing on Ralph Waldo Emerson, the Persian poet Hafez, and William Shakespeare, Mossberg suggested that Dickinson adopted an eccentric perspective as a central part of her aesthetic project. Dickinson responded to Emerson’s view in “The Poet” that the poet will act as “true land-lord” of nature in her poem “A little Madness in the Spring” (Fr1356). Mossberg sees poet, physicist, and poet, and the distinction between nature and metaphor is in Dickinson ponders earth as an on-going experiment that requires a new vision of “ownership” to be seen wholly: she aligns the poet with “the Clown – Who ponders this tremendous scene.” In drawing out connec- tions to Emerson and Shakespeare, Mossberg argued that Dickinson acts as both artist and physicist who views earth as an “Experi- ment of Green,” bursting with life and uniting the roles of poet and creator.

In “Dickinson’s Metaphors Evoking Memo- ries of ‘Winter Afternoons’,” Yumiko Koizumi explored a link between Dickinson’s poems and climateology: specifically, the quality of light and weather during several winters from 1848 to 1862, as recorded by Thomas Went- worth Higginson and in Dickinson’s letters. In her reading of the lyric beginning “There’s a certain Slant of light” (Fr320), Koizumi posed a critical question – “Why does Emily Dick- son begin and end with natural landscape?” The answer lies in the personal and religious struggles that occurred during the winters when this poem and others were written. For Dickinson poet, physicist, and poet, and the distinction between nature and metaphor is in Dickinson ponders earth as an on-going experiment that requires a new vision of “ownership” to be seen wholly: she aligns the poet with “the Clown – Who ponders this tremendous scene.” In drawing out connec- tions to Emerson and Shakespeare, Mossberg argued that Dickinson acts as both artist and physicist who views earth as an “Experi- ment of Green,” bursting with life and uniting the roles of poet and creator.

In “Slipping – is Crack’s law” Emily Dick- inson’s Precarious Legitimacy, Cicelle Rodeau added incident to James Guthrie’s scholarly narrative by placing such relatively unfamil- iar poems as “Crumbling is not an instant’s Act” (Fr1010) in the context of lawyers’ dis- couse. Whereas, after the 1840s, the rise of “legal formalism” made common-law rules appear self-contained, apolitical, inexorable, and mathematically reasoned, Dickinson’s anti-formalism builds law “as it goes” (“Dickin- son’s clause”). Dickinson’s adjudicating lyrics “sentence law itself” to “poetic experiment that “unsays [law’s] borders” and “opens its substantives to the agency” of relational lan- guage. Though often “framed and traversed” by legal discourse, Dickinson’s poetry can also diversify that idiom. Thus a father’s daughter – or brother’s sister – reimagines an American family’s articulate livelihood.

In “Emily Dickinson: The Poet as Linguist,” Saskia Ottschofski Brockmann and Susanne Riecker developed an at once analytical and interpretive approach to “There’s a Certain Slant of light” (Fr320). “The restrictive prop- erties of grammar,” on the one hand, and aes- thetic flexibility, on the other, drive Dickin- son’s reader-participant. Linguistic “tools and mechanisms” (semantics, reference, syntax), in league with elucidation, yield fresh insights every time – for example: The experience de- scribed in the poem comes across as not just richly individualistic, but strangely intercon- nected: Or Strenuously encompassing not just human microcosm, but natural macrocosm, the speaker changes fundamentally. Thus, just as Dickinson expresses the inexpressible, so her readers make the implicit explicit, parti-
In “To me: visible experiences”, Dickinson’s frame hypotheses to license induction, then the poet, for her part, regards every moment in “beyond rational catalogue, deductive through the logical impetus and mathematical reper- ception of the laboratory produce shut-up, her- metic prose, then the “singular multiplicity” of Dickinson’s vision – her syntactic, semantic, punctuation-bending, and para-textual de- regulation – makes opened-up and porous, yet no less specified, poetry. Thus the words like “I,” “here,” and “now” – shifting toward the latter among personae for whom “scripted and habitual expectations are consti- tutively inadequate.”

By Dan Manheim

The last speaker, painter and engraver Claire Illoz, discussed her creative process in pro- ducing her limited edition art books. (See the Spring 2016 issue of the Bulletin.) Horn reproduced complete Dickinson poems on alumi- num bars, with text in red plastic. Manheim noted how casting the letters on four sides of the aluminum bars requires a physically ac- tive reading, as the observer reconstructs the meaning of the poem, reproducing the dynam- ic displacements in Dickinson’s language: the viewer performs the works as a kind of dance. Horn also uses sculpture to enact work by such authors as Blake, Kafka, Faulkner, and Turgenev, and has said that Dickinson led her to understand herself and her work. She has taken many trips to Iceland, a place which she feels gives her an immediate experience of the world: “I never really knew why I went to Iceland until I read Emily Dickinson.”

Images of artist and poet Clark Lunberry’s in- stallations at the Cité Internationale Universi- taire appear throughout this section of the Bul- letin. In “Writing on Air”, on the windows of the main meeting room of the Fondation des États-Unis, Lunberry (see the Fall 2015 issue of the Bulletin) placed lines and images from “I heard a Fly buzz” (Fr591). He suggested that this could be to some extent enganging Jacques Der- rida’s staring eye from Memoirs of the Blind (1993). Blinded by the act of looking at itself seeing, the solitary letter “I” (pronounced “ail” in French) reflects the absence of words in the lines of Dickinson’s speech, and thus her self-sense. Other windows of the room raised the idea of seeing through reflections on the windows of Dickinson’s room; a blind student in one of Lunberry’s classes; the mutilation of one of Dickinson’s poems by her brother; and Dickinson’s own mutilation/revision of her poems on the pages of her manuscript. In one manuscript page, the word “Death” is struck through twice, the following word, “comes,” only once, as if the effort at denial has subsided. Her other instal- lation, “Writing on Water,” involved floating words on the pond in nearby Parc Montsouris. The original text, “Calmé de l’Air / La Cham- bre,” was over the course of the conference edited down to “La Chambre” by the pond’s proprietary swans. Lunberry at first resisted, but in the end reluctantly approved this severe editorial excision.

“Make to me visible”: Experiences in Visual Dickinson

By Paul Crumley

Paul Crumley introduced the three panelists and provided a brief overview of the papers, stating that within the broad category of Dickinson’s experiments with language, none have provoked greater curiosity and scholarly interest than her explorations of the literary life and the life of literature. He then explained that all three papers contemplate the ways Dickinson both intertwined and disentangled the lives and achievements of women writers whose work she held in the highest regard. All three do so by investigating Dickinson’s con- cern with the threat of celebrity can pose to the achievement of enduring fame and examine how Dickinson’s understanding of the writer’s death plays an important role in shaping the nature of lasting fame. Most importantly, per- haps, the three papers collectively demonstrate that Dickinson thought deeply about the nature of literary celebrity as part of a larger experi- ment in living and writing that would most ef- fectively serve the aims of literary art.

Petrinis’s presentation, “I went to thank Her...” Dickinson’s Cult of Literary Celebrity,” looked at the ways Dickinson’s attitude toward fame and literary artistry contrasts with the commercially driven views typical among editors and writers in her era. Inspired by the works of her British and continental female contemporaries, including Elizabeth Barrett Browning, George Sand, and George Eliot, Dickinson ironized the apparent intimacy writers and readers shared, even while she participated in the desire to memorialize and pay tribute to famous authors. Readers imagined they had an intimate relationship with writers, who often toyed with portraying a fictional intimacy with their readers. The celebrity culture that began to emerge in America in the mid-nineteenth century depended in good part on the semblance of reciprocity, and in this regard poems and letters helped to sustain the illusion that writers and readers were, as David Haven Blake has put it, “intimate stranger[s].” Petrinio argued that these writers offered Dickinson a way of female creativity but also foregrounded the perils and promise of the notoriety that she craved. Dickinson ultimately undercut the fictional reciprocity between authors and their readers within the cult of literary celebrity, even as she reenacted a similar desire to physically connect with the departed poet as “her unmentioned Mounier.” (L410).

Finnerty’s paper, “Dead Celebrities: Dickin- son’s Poetic Fandom,” similarly positioned Dickinson and Celebrity: The Angled Road of Literary Fame

By Dan Manheim

By Paul Crumley

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Exploring Foreign Spaces

Eleanor Heginbotham

The discussion of Dickinson’s “magical, alchemical, and mystifying” translations of experience into prosody and also into the discussions of the two other panel participants. As she said, “the imaginative journey effected by the power of metaphor” – and metonymy, synecdoche, aponia, and catachresis – demonstrate that language itself is transcendental and transformational even as it embraces the possibility of translation except through “the geometry of tangency,” a Benjamin expression which MacKenzie applied to such poems as “Exhilaration in the Breeze” that “leaves us in another place / Whose state-”...

Photo Credit: Emily Seelbinder

Philosophical Experiments

By Faith Barrett

Panelists drew on the work of Levinas, Deleuze, and Guattari to consider the limits of analogy, the relationship between the lyric I and the other, and the rejection of representa-...


**EDIS in Paris**

**Teaching, Learning, Listening: Resources and Strategies for Dickinson Studies in the Classroom and Beyond**

By Nicole Panizza

When approaching the challenge (and reward) of coaxing Emily Dickinson into the classroom (and beyond), it can be argued that one is met with a juxtaposition of a rich bounty of possibility and a test of strategy – in equal measure. The three papers delivered in the Teaching, Learning, Listening panel provided the audience with a thought-provoking window into current Dickinson scholarship on educational practice.

Opening the panel session, Stephanie Tingley’s paper (“Teaching Whitman and Dickinson: Experiments in a Digital Age”) served as an entrée into the ways in which the work of these two American literary pioneers can be used into the classroom (and beyond), it can be argued, demonstrates how the poet’s religious-philosophical stance, then, reflects “Romantic Anglo-America’s poetic method – cum ‘faith’” rather than pre-Modern or even post-Modern doubt.

In “Dickinson’s Experiments with the Language of Genesis,” Linda Freedman emphasized the verticality of diction and authority of tone in the King James Version of Genesis. Arguing that Dickinson “deliberately debunked” vertical language “through horizontal movements associated with poetic speech and action,” Freedman observed that “Dickinson knew that to create was not to control and God’s version of authorship was not her own.” Poems highlighted included “A word is dead, when it is said” (Fr278), used to exemplify Dickinson’s preference for the multiple possibilities of horizontal language, “‘Heaven’ – is what I cannot reach” (Fr310), exemplifying poems of re-definition, “Abraham to kill him” (Fr1331), in which the patriarch’s triumph is “rooted in linguistic subversion;” and “I felt a Funeral, in my Brain” (Fr1340), which Freedman read as “a great fall poem” countering the verticality of the Adam and Eve story with “moments of arrest.”

Richard Brantley’s “Wielding Natural Methodism: Prospect’s Retrospection” situated Dickinson within the context of late-Romantic imagination, showing by reference to Wesley, Tennyson, Emerson, and Carlyle how Dickinson’s “philosophical, religious, and literary heritage keeps her senses sharp, her faith rowdy, and her poetic faith resilient.” Key poems considered were “Sweet skepticism of the Heart –” (Fr1438) and “The Bible is an antique Volume – ” (Fr1577). Brantley tentatively identified the preacher of “Orpheus’s Sermon” as Charles Wadsworth, noting that “if Wadsworth’s sermons do not warble, they sing.” Dickinson’s religious-philosophical stance, then, reflects “Romantic Anglo-America’s poetic method – cum ‘faith’” rather than pre-Modern or even post-Modern doubt.

In “‘New England Legends of the Fall: Thanksgiving Day Sermons of Charles Wadsworth and Emily Dickinson,” Jennifer Lead-er focused on “A Solemn Thing Within the Soul” to show how Dickinson worked within the heritage of Thanksgiving Day sermons whose meditative reflections on harvest images exemplified life’s unpredictable brevity. Leader analyzed typological imagery from John Favel’s “Husbandry Spiritualized,” Jonathan Edwards’s “Images of Divine Things,” and two versions of Charles Wadsworth’s “God’s Culture: A Thanksgiving Sermon” to contrast Favel’s stress on the perilous condition of one’s spiritual state with Edwards’s and Wadsworth’s more confident reflection on God as, in Wadsworth’s words, “the great Husbandman” who harvests each soul at its moment of readiness. Leader differentiated between Wadsworth’s trustful depiction of the divine harvester and Dickinson’s reading of Him as inscrutably appraising. Placing the poem within its Thanksgiving context, she argued, demonstrates how the poet’s re-working of Wadsworth’s imagery shows that “it is not God’s existence but ‘His’ charac-ter and motives that are so often at the crux of Dickinson’s religious questioning.” She ended with reference to another Wadsworth Thanksgiving sermon, “Religious Glorying” (1857), to show how he used familiar New England tropes to critique the “self-pitying nostalgia of the Romantic poets.”

Discussion afterward raised questions about whether Dickinson’s strategy of turning vertical language toward the horizontal reflected gender politics or a widespread tendency of Romantic writing and explored imagery of coffins being lowered into the grave.

**EDIS in Paris**

**Dickinson and the Language of Faith**

By Jane Eberwein

This panel, dedicated to the memory of Roger Lundin, focused on Dickinson’s experimental approach to the language of faith that reached her through scripture, theology, pulpit rhetoric, and Romantic poetry.

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Discussion afterward raised questions about whether Dickinson’s strategy of turning vertical language toward the horizontal reflected gender politics or a widespread tendency of Romantic writing and explored imagery of coffins being lowered into the grave.
Counter-clockwise from top left: Sharon Hamilton’s breakfast; Clark Lunberry’s edited installation in the Parc Montsouris, by Sharon Hamilton; Lunberry’s “interposing By,” by Nuala Ní Chonchuir; the editing swans themselves, by Nuala Ní Chonchuir; and the curtain call of Linda Mabbs and Natasha Roqué-Alsina, by Nuala Ní Chonchuir.

Counter-clockwise from top left: the many expressions of Emily Seelbinder, by Eleanor Heginbotham, LeeAnn Gorthey, Nuala Ní Chonchuir and LeeAnn Gorthey; EDIS President Martha Nell Smith and conference organizer Antoine Cazé, by Nuala Ní Chonchuir; members of the Paris Diderot Students’ Drama Workshop at work, and relaxing after the performance, by Eleanor Heginbotham; Linda Mabbs, by Nuala Ní Chonchuir; and a quincunx of charismatic scholars, by Eleanor Heginbotham.
A Chance Meeting with Artist Nancy Fitz-Rapalje

Every day we pass people on the street unaware that we may share something in common. Sometimes – serendipitously – our paths intersect and we discover an affinity. Such a meeting occurred in a small shop in a small town in Vermont. Quite by chance, my daughter ran into a friend who had served as a trustee at the art foundation where she worked. An introduction followed and within a short time, artist Nancy Fitz-Rapalje and I discovered our mutual admiration for the poet Emily Dickinson. When she extended an invitation to visit her studio, I readily accepted.

Her studio was different than what one might expect. It was neat and orderly, with a place for every material she might need to do her art. There were pencils, pens, brushes, markers, papers, all in their assigned places. On the wall hung some of her most recent work, a series based on tools. Small in size, they were precisely rendered as well as colorful. The room’s one window let in bright natural light while also providing a view of the canal below, adding grace and calm to the already pleasant environment.

Not only was her workspace ordered, but so were her literary tastes. She had first encountered Dickinson when she was at boarding school in the 9th grade. “One of the requirements of the school was that we attend church on Sundays.” When she objected, her advisor said “You are not Emily Dickinson.” This was her first contact with the poet but certainly not her last. Dickinson became a country to be explored, not only in words but in visual imagery as well.

To the artist, the dearth of biographical data embarrassed her to “paint [Dickinson] with my own colors, creating a personage somewhat to my desired outlines.” Fitz-Rapalje’s Emily is “a firm and stubborn character, determined to protect her creative self,” a quality she hopes will carry through in her art.

In Paper Works, a series of six pieces, the artist addresses how the poems have been changed and altered by editors, forced into a new form more palatable to popular tastes rather than the form in which Dickinson herself had left them. With the Paper Works series, Fitz-Rapalje prompts us to consider Dickinson’s feelings towards these alterations. Thus, she portrays the poet as reacting in “pain” to the mutilations of some of her letters, the erasures of her written feelings for her sister-in-law... and the substitution of never-imagined words – her own being erased.

Even more disturbing were “the sentiment titles... the punctuation,” all changed “to fit the poetic style at the time.” This misreading and mishandling of the poet’s own words became the catalyst for Paper Works: image after image of crumpled sheets of paper, pages with words cut out, the tossed and cast-aside pages that speak loudly of the poet’s discontent and dissatisfaction as she sees what has been done to her work.

Using photographs of the original scraps as a springboard for the series, Fitz-Rapalje “jumped off an image.” Each work appears on a black background, and as we look through the series, the crumpled pages pirouette, twist and turn in dance-like movements, creating sculpturesque poses highlighted by the contrasting light and dark. The sheets, several of which have writing on them, fold, open, and close, their contours paralleling the poet’s concern for space and placement of words and marks on the page. Their contours suggest the anger that “the ghost Dickinson” might have felt had she seen the “mutilated form or her written words.” Agreeing with Susan Howe’s reading of Dickinson’s poems as visual productions, the artist sees the scraps as “miniature canvases.” Thus even the punctuation — such as the dash — is as meaningful a mark as the letters or words. To Fitz-Rapalje, Emily “is truly the dash.”

The last in the series, “Paper Works VI,” references the well-documented and widely-known Dickinson forgery that the Jones Library purchased from Sotheby’s Auction House for $21,000. Created by master forger and convicted criminal Mark Hofmann, the poem was accepted for some time as Dickinson’s own but was later proven to be the poem was accepted for some time as the poet’s and convicted criminal Mark Hofmann, the poem was accepted for some time as not her last. The Gor...
Intermediate Emily

A Short Excursion through Archetype as a “Fix”

By Ellen Harrington

What stupendousness guided Emily in her circumference? What guarded her spirit? Her mental health? What archetype might she have named, then acknowledged for its power, its energy, its vibes, as reality that could be invoked to help maintain ethical thinking and moral choices?

As I considered Emily and archetype, I was showered with butterflies, flowers, places, seasons, birds, bees, the sun, the wind, trees, people, insects which in turn she wove into words about heaven, love, death, heart and life. From this immersion in themes it seemed that Emily found her sustaining infinite in seasons and the natural world. Perhaps her garden in particular. Perhaps in the fields and forests of her roaming.

"Here is a little forest, Whose leaf is ever green; Here is a brighter garden,Where not a frost has been; In its unflading flowers I hear the bright bee hum . . . ." (J2) These lines adapted from a letter to her brother Austin show her early attachment to the natural world. It became a long standing attachment rooted deeply in her psyche. Her garden archetype was tended attentively by words as gently as the plots in her backyard and the pots shelved in her conservatory.

In one of the journal sections I wrote for Emily, she is contemplaing a leaf.

"Look at a leaf — any leaf. Perhaps one greening as it curls from a cracked winter casing or a leaf that has been around, knows all there is to know about its sphere on plant or tree, or a leaf ready to be elsewhere, a dry carbon shard pushed off by the next generation forming behind. Any leaf. Conspicuit little ovals edged by defensive small serrations, or spiky maple leaves or the lobular convolution of elms. Any leaf and I am calmed, I hold a life-cycle, a natural span, a journey whose stamina comfort never fails. My lungs slow. My shoulders ease. Compressore spreads and smooths out worry. From seconds spent with a leaf, I am returned useful, indeed, valued in my circumference.

In the seasons of all climes, thoughts of mortality mingle amid the cycle of regeneration, growth, decay and dormancy. Some dormancy continues to death. All that is on earth for a sojourn as a recognizable entity — an insect, an animal, all manner of herbage, a human — returns the remnants of itself to reform in continuing creation. My eternal spirit notwithstanding — a corner of me cries not for those who have ears to hear. Bolstered by the sup-port of her archetype, she channeled survival into poetry. She became a pioneer of the interior landscape.

Blossoms will run away, Cakes reign but a Day, But Memory like Melody is pink Eternally. (J1578)

Nature images, ever present in Emily’s writing, illustrate the bloomy Eternal of her archetype. An archetype reinforced by access points through memory. Archetypes function like a trellis from which wobblly ten-nders of internal structure can emerge. For example, Emily engaged, consciously or not, with her archetypes as needed to assist with the drifting perspective inherent in isolation. We can let art or sound stand-in for all the places where old-style religion, poli-tics, or community let us down. Internal structure grows stronger in proportion to decreasing dependence on externals.

The archetype of a solitary woman dropped into my consciousness in 1973 by way of a painting called Song of the Lark by Jules Breton. I did not recognize its value as its archetype at the time. I knew that I had stopped in front of that painting for a long time and its image was on the one postcard I bought in the Museum store. Breton painted a young field worker in 1884, barefoot in dirt, who pauses to listen as larks wheel high in the dazzle of summer sunset sky. For more than

In close association to my interpretation of Emily’s archetype, her own words appear to support my reasoning regarding Mother Na-ture as a possible archetype for her.

Through those old Grounds of memory, The suanturing alone
Is a divine intertempor
A prudent man would shun. (J1755)

Stroiling her grounds of memory, Emily became imprudent and shunned. She shunned the comfort of corporate, communal rote rehearsals that are such ideal hiding places. This route takes real courage and independence of thought. For me leaving the fa-miliarity of those places is like standing on a hilltop with a cool breeze burning over me with the top layer of my skin removed. Exposure. This pushes revisions of thought and opinion to escape the scouring hilltop breeze. Emily resolutely contemplated her state of being, and left her depth of expression exhibited in writing. For those who have ears to hear. Bolstered by the sup-port of her archetype, she channeled survival into poetry. She became a pioneer of the interior landscape.
A society eager for experiments with meaning conducted anew toughens movement in our own circumference. Collectively, in the vicinity of Goodness – the solace of the Infinite. Glimpse to it. Like it or not, to pause. To pay attention to what’s around me. To begin, to its snapshot I took for better color, and to its sadly in black and white by The Perry Pictures, 1939. Song of the Lark

Print of Song of the Lark, by Jules Breton (1884), reproduced in black and white by The Perry Pictures, 1939.

40 years this image has impacted me equally from its postcard beginning, to its snapshot I took for better color, and to its sadly dull-colored poster form. Its presence reminds me whether I like it or not, to pause. To pay attention to what’s around me. To make something from nothing. To remember that the external situation may not be the problem. I can change my relationship to it.

The reorienting or grounding effect of an archetype keeps one in the vicinity of Goodness – the solace of the Infinite. Glimpsing a connection to the Eternal or the Infinite through the portal of a poem, a piece of prose, a painting or music enriches and toughens movement in our own circumference. Collectively done, this could lead to a more gracious and inclusive society. A society eager for experiments with meaning conducted anew with each generation. Which leads me to ponder about the core spirit of the current age.

So, a fix? The challenge, for anyone interested in an excursion with archetypes, involves discovery and acknowledgment of a personal archetype. Start with yourself is my counsel and don’t look too hard, no force is needed – just say to yourself, “I wonder . . . I wonder what my archetype is like” and wait for it to reveal itself. Like mine, it may be an image that has been around for years and just putting “archetype” into your vocabulary may lead to an ah-hah fairly immediately. The ah-hah is important. Meeting your archetype is like encountering a kindred spirit, maybe in a crowd, maybe in a museum, maybe in memory. If the meeting is not accompanied by breath catching of some degree, or a small need to linger, then pleasure is present but not an archetype. Start with one archetype, tap its internal salve and let the reality of its positive neural energy work on you.

or a small need to linger, then pleasure is present but not an archetype. Start with one archetype, tap its internal salve and let the reality of its positive neural energy work on you.

These two souls are ever with me. Even in the darkest times, when my mind is caught in some black, nether region from which I feel I will never escape, I know they are there. Why of all the souls, in all of time, are these two my guardian angels? Is there a common thread?

Based on my historical novels Young Joan and A Voice of her Own: Becoming Emily Dickinson, along with portraying both women on stage, I will explore how the combination of scholarly research and the artist’s sensory process offers answers to these questions – below the surface, “where the meanings are.”

To fight aloud, is very brave – But gallanter I know Who charge within the bosom The Cavalry of Wo – (Fr138)

Warriors each, “fought aloud” – the other “within the bosom.”

Jeanne d’Arc was born in 1412 into a peasant family in the small village of Domrémy. Not literally part of France at the time, it was nonetheless invaded by the English. In the summer of her thirteenth year, Joan heard a voice in her garden. It spoke her name, nothing more. She believed the voice to be that of St. Michael. The voice was soon joined by the voices of St. Margaret and St. Catherine. They told her to be good and go to church.

Over the next three years, the messages grew more complex. She was to drive the English out of France, and the war that had been ravaging her country for nearly a hundred years, and restore France’s rightful king to the throne. Joan did exactly as her voices instructed. She left home at sixteen, drove the English out of France, turned the tide of the Hundred Years War and restored the rightful king to the throne. At nineteen she was captured by the Burgundians (French forces loyal to the enemy), sold to the English, tried for witchcraft and heresy, convicted, and burned at the stake. Roughly five hundred years later, she was canonized a saint.

My study of Joan of Arc came before my study of Emily Dickinson. My first destination was Domrémy. I slowly approached Joan’s stone house, with its slanted roof and small windows. Inside the ceiling was low, the floor, dirt. I imagined Jeanne as a child, sharing the crowded space with her parents, three brothers and a sister. Like the Dickin- sons, hers was a closely bonded family.

In back of the house was the garden, where I sat one day, working on a chapter of Young Joan. “I was working in Father’s garden,” I wrote, “when the church bell rang” – and at that exact moment the church bell rang! The hair stood up on my arms.

Mornings I watched the mist above the narrow river Meuse and the light on the fields where Joan sometimes looked after the sheep.

I spent time in her church. I went to the cities of her many battles and to Reims Cathedral, where Joan stood beside the Dauphin as he was crowned King. In Rouen, I climbed the winding stone steps in her prison tower to her tiny cell and the instruments of torture. The square in Rouen held echoes of her terrible death.

Back in New York, at the Metropolitan Museum, I sat in front of the glass case containing Joan’s helmet. I pictured wearing it myself and thought it would probably fit. I spent hours in front of the painting by Bastien-Lepage, where Joan stands in her garden, eyes wide in deep connection with the magnificently radiant figures of her saints behind her.

Joan excelled at spinning, so I spent a day studying how to spin. I can still feel the wool between my fingers, slightly greasy and, oddly, at the same time dry. It is said that she found a sword by divine direction, buried near a church. She never used it to kill or in- jure the enemy, but held it high as she led the French troops into battle. While in rehearsal for the play Joan of Lorraine, I made her

Barbara Dana in 1978: writing Young Joan in Joan’s Garden.
sword out of two pieces of wood and carried it with me.

With Dickinson, my sensory study began at The Emily Dickinson Museum. Light filled, spacious and comfortable, with its beautiful lawn, large trees, shrubs, and colorful flowers — I could imagine why Emily might never have wanted to leave. I counted the long stone steps (five) going down to the garden. I wanted to visit her house by the cemetery on Pleasant St., but the Nobst gas station had disrespectfully made that impossible. I pondered how she might have felt as a child, living so close to the dead, especially at a time when consumption was claiming the lives of so many friends, neighbors and relatives.

One winter I rented a room in Amherst, taking only a pad, a pencil, my computer and my dog. For several days I wrote, ate, slept and walked with my dog. I wanted to experience a narrow life and to feel what it was like in Amherst in the snow. That spring at the Frost Library I spent time with her Latin book (“Due Monday – How mean” scrawled in a margin near the cartoon of the man with the large nose). I was reminded of my own days studying Latin in school. As I sat with a lock of Emily’s hair, I noticed how much it looked like my own hair as a child. We were bonding. She was becoming more real.

My first clue to Dickinson’s spunk came when I saw a drawing of Carlo. This bear-like creature could not have been the close sixteen-year companion of a mere delicate hothouse flower! This dog’s owner was ready for a good time, well pleased with an enormous, shedding, drooling playmate. I spent days with a Newfoundland dog, getting to know its lumbering and gentle ways. I also learned how to make an herbarium. It was hard to start the pressing, as the flowers must die quickly.

Emily may have felt the same about the passing of “nature’s people,” as indicated in a letter to Katie Sweeter (L68): “I trust your garden was willing to die. I do not think that mine was — it perished with beautiful reluctance, like an evening star.” Perhaps most thrilling was making several fascicules when I acted in The Belle of Amherst, each hand sewn with love.

For me, the most valuable written information about these two women is contained in Emily’s own words, The Letters of Emily Dickinson and The Trial of Jeanne d’Arc. Here one senses their likeness of spirit: wit, depth, simplicity, intelligence, self-respect, courage, and most importantly, an ability to listen to the voice of her own heart. Each possessed determination, faith, a sense of depth, simplicity, intelligence, self-respect, and a rebellion against the feminine role of the time, a love of nature, a love of animals (except, in Emily’s case, cats), a love of friends and family, and a way of telling the truth — “stutter” was not one of the words used when they were town leaders and each (to varying degrees) opposed his daughter’s work. Neither Emily nor Joan was rewarded for her achievements during her lifetime.

Their message was simple and profound. Listen to the voice within — and follow! When Thomas Wentworth Higginson responded to the small number of poems sent to him by Dickinson in the spring of 1862, his response was not encouraging. Her verse was “exasperating,” “uncontrolled,” her rhymes wrong. He took for mistakes what she had done on purpose. Her rhymes were meant to be slant, her verse experimental. Did she let go of her voice to achieve the “success” she might have had by changing her verses — changing her very self? “Thank you for the surgery,” she responded (L261), and went about writing in her own way, binding her poems in her own hand, keeping her work safe — and true. She was not about to lose herself.

Neither was Joan. For three years she listened to her awe-inspiring, incomprehensible, and terrifying directions from her saints, and as they requested, told no one. Like Dickinson, she held fast to the wisdom of her heart. “You can cut my head off,” Joan told her inquisitors, “I still won’t tell you that.”

Both faced enormous challenges. Joan’s challenges, being “aloof,” are obvious. Emily’s, “being within,” are so less — but many: the expected role of women at the time, near blindness, recurrent respiratory illnesses, frailty, and painful emotional issues. It has always seemed to me as if her nerve endings were outside her skin. At a time when there was no understanding of things like anxiety, depression, panic attacks, or agoraphobia, no therapy and no medication, these conditions must have been nearly insupportable. She could not stop fighting “the cavalry of WO,” in a struggle to make sense of herself, of loss, of death, of immortality. Deeply perceptive, intrinsically wise, in touch with other levels of existence, there was a level of mystery about Emily — as there was with Joan.

If I can stop one Heart from breaking I shall not live in vain (F982)

It’s my feeling that Dickinson meant this literally. If Joan had her sword as her instrument of bringing aid to those in need, Dickinson had her pen. “She knew her pen must serve as her chief instrument of healing,” Jane Donahue Eberwein states. Polly Longsworth contends, “There is sufficient evidence that Dickinson came to sense herself as God’s instrument” (as Joan did), “that she recognized her extraordinary talent to be His Gift, and that she saw her vocation, her ordained part to be the passing on the transmission of His word, his received truth, to the human hearts surrounding her. This she did unceasingly in her poems and in countless letters of condolence to friends.”

Joan’s mission to console is evident in her responses to her inquiritors throughout the trial. When asked why God had sent her His Angel, she answered, “It was to help the good people of Orleans.” When asked what the Angel told her she answered, “He told me to come to the help of the King of France.” When asked if she thought she was doing wrong in taking male attire she answered, “It seems to me that it would be to the good of France.” When asked why she leapt from her prison tower her response was clear: “I leapt to go to the aid of many good people in need.”

Another parallel is outlined in Dickinson’s words, “Tell all the truth but tell it slant —” (Fr1263). In Dickinson’s letter to Thomas Wentworth Higginson, she tells him: “You asked how old I was? I made no verse — but one or two — until this winter — Sir” (L261). Compare this “slant” truth to Joan’s response when asked if she knew she was in God’s grace: “I’ll am not, may God put me there; and if I am, may God so keep me there.”

One woman was devoted to the Church, the other was not. But as I lived with them — in them — a deeper truth became clear: They shared a deep personal connection to God. Mine — by the Right of the White Election! (Fr411)

A Joan of Arc way of looking at things!

So exactly how did my artist’s process contribute to uncovering the many parallels in these two seemingly different warriors? I think it was this: As I sought to discover what might have felt like to be each of them, the feeling was the same. I felt simple, strong, daring, sometimes scared, never false. I felt compassionate, I felt impish, I felt true. Most importantly, I found myself following the words of one of Dickinson’s most favorite of all authors: “To thine own self, be true.”

In the following conversation, Emily speaks to us from her garden.

J: I have heard much of you from Vinnie. She speaks often of your great courage, not to mention your unfortunate sojourn with those so-called ‘learned men’ of Paris.
J: I shall not live to me sleep!
J: How mean.
J: They kept pestering me with questions! When did you first hear your Voice? How did you know they were real? I saw them with my own eyes! I lived by their direction! I knew them! They did not! They did not understand me!
E: A common occurrence with men.
J: Over and over! The same questions! “Why do you refuse to wear a dress? Do you not wish to obey the church?”
E: What did you say to the church?
J: God must come first!
E: A point well taken.
J: Indeed!
E: When I was a girl, my friend told me she stopped believing in God because her minister said her cat wouldn’t go to Heaven. She should have stopped believing in her minister!
J: Well said.
E: May I ask you a question? I hesitate as you have been asked to many.
J: Pass over that.
E: Was your awful death worth the price of your soul?
J: Yes.
E: I thought as much. Tell me. Is immortality true?

She was gone before I got my answer.

Notes


Barbara Dana is an author and actor. Her most recent books are A Voice of Her Own: Becoming Emily Dickinson and Wider than the Sky: Essays and Meditations on the Healing Power of Emily Dickinson, co-edited with Cindy Mackenzie. She is currently appearing as Emily Dickinson in William Luce’s The Belle of Amherst, in Canada and throughout the US.
One reality that all readers of Emily Dickinson must accept is that because her poems were left in manuscript form at the time of her death, there will never be certainty about the form in which her “letter to the World” (Fr519) should be delivered. Did the poet ever intend her message to travel outside the selected society with which she shared her writings during her lifetime? At this point in the early twenty-first century, Dickinson readers can read her poems in an array of different print editions, including two three-volume variorums and two reading editions, and also in manuscript reproductions, accessible through facsimile editions and online digital archives. Do we need a new print edition of Dickinson’s poems? Yes, I think we do. Despite Ralph W. Franklin’s meticulous dating and ordering of Dickinson’s poems; his detailing of line, page, stanza breaks, word divisions, and variant words; and his delineation of the transmission and the publishing history of each poem in his Variorum edition (1998), his Reading edition (1999) made no substantial use of these discoveries. Perhaps Franklin felt that a general reader was unprepared to tackle some of the complexities of Dickinson’s writing practice and her manuscript page.

In contrast, Cristanne Miller has produced an edition that suggests she trusts that Dickinson readers will be inspired by, interested in, and able to engage with some of the realities of Dickinson’s writings as part of their reading and interpretation of her work. To my mind, this valuable, timely, and wonderful piece of scholarship will make a lasting contribution to Dickinson studies. Perhaps more importantly, this edition offers all Dickinson readers, including general readers and students, new opportunities for appreciating her poems, the patterns of her practice as a writer, and the various physical and material states in which she preserved her work. Miller’s edition offers five significant improvements on previous editions:

First, rather than organizing Dickinson’s 1789 poems chronologically as previous editors have done, Miller assembles them in five groupings that privilege the poems Dickinson kept in her possession and the various states in which she retained them: “The Fascicles,” “Unbound Poems,” “Loose Poems,” “Poems inscribed by Others,” and “Poems Not Retained.” These groupings underscore the general trajectory of Dickinson’s writing career and her overarching practice as a writer, as well as various anomalies and inconsistencies in her procedures. The poems in “The Fascicles” section suggest that from 1858 to 1865, Dickinson predominantly copied her poems onto folded sheets and stacked and bound these sheets into booklets, destroying earlier drafts and circulating relatively few of these poems. Miller’s other groupings underline that after 1866, although Dickinson did copy some poems onto folded sheets without binding or stacking them (“Unbound Poems”), she usually wrote poems on individual sheets and even on scraps of paper, envelopes, drafts of letters, and wrapping paper, and retained drafts (“Loose Poems”). During this later period, she circulated a greater portion of the poems she wrote in letters and appeared not to have always retained a copy herself (“Poems Not Retained”). Miller’s edition makes apparent the existence of variant versions of the poems she placed on bound or unbound folded sheets, but also to other poems that remained as loose sheets. Owing to Miller’s editorial choices, a general reader now has the opportunity to read “All” of Dickinson’s alterations to the poems she placed on bound or unbound folded sheets, but also to other poems that remained as loose sheets. Owing to Miller’s editorial choices, a general reader now has the opportunity to read “All” of poems that she circulated during Dickinson’s lifetime and which were probably never seen by any eyes but her own. While some of her most admired poems were published prior to 1865, for example “My Life had stood – a Loaded Gun –” (Fr764) and “I cannot live with You –” (Fr706), remained confined to their place in the “The Fascicles,” others, such as “A Route of Evanscense” (Fr1489) and “How happy is the little stone” (Fr1570), dating from the late 1870s and early 1880s, were circulated in letters because Dickinson clearly thought these poems would hold a place of significance in her oeuvre that she locked down to keep out spirits, who in his own bosom a spirit he dares not meet alone.”

Finally, the most important contribution Miller’s edition makes and which that differentiates it from other available editions is the clarifying annotations she provides. Miller’s notes show Dickinson engaging with, quoting from, and alluding to the Bible and Shakespeare, as well as to the works of contemporary writers such as Elizabeth Barrett Browning, Robert Browning, Ralph Waldo Emerson, Henry Wadsworth Longfellow, and Alfred Tennyson. Miller makes a strong case for Dickinson as a far more allusive writer than had been previously thought and that which remains baffling about her work. Not seeking to mirror or replicate Dickinson’s manuscripts, Miller acknowledges other features of Dickinson’s manuscripts that cannot be rendered into print and readers to the wonder of digital facsimile editions of Dickinson’s writings where they can view and judge as significant or inciden- tial Dickinson’s shaping and placement of letters and words, and dashes that are long, short, high, and low, and slant in various directions. Miller’s edition uses, supplements, and corrects Franklin’s editorial work to offer readers a print version that highlights the order and material state of the poems she retained; the poems that remained private and those that were publicly disseminated in letters; and her common practice as a writer and that which remains baffling about her techniques. Miller’s edition will prove an essential resource for its intended audience and will create and open new lines of scholarly inquiry into the provocative order and disorder in which Dickinson preserved her poems, as well as into her engagement with her literary, cultural, and social milieu.

Critical projects attempting to situate the life and writing of Emily Dickinson in the cultural, social, and intellectual spheres of her time have become increasingly important for contemporary scholars. With its comprehensive scholarship, Leader lays out a stage to the "American literary heritage" (33). Leader argues for a reconsideration of the poems that draw extensively on the same kind of robust historical research found in the previous chapters. Leader first examines the "Other in the Same" to "examine Dickinson's considerations of how such an alienated identity might occupy the uncomfortable gap between the now and the not yet, between mortality and eternity" (109). Leader's readings here are more firmly grounded in the poems themselves, with less of a historical bent and a more philosophical context that she gleaned from her Amherst upbringing and education, (that) continually fueled her religious imagination" (77).

The final two chapters of Dickinson's section contain intricate close readings that draw extensively on the same kind of historical research the poems point to. Leader argues that the "Reformed hermeneutic tradition post-Edwards along with Dickinson's "collage of the literal, moral, and logical senses of interpretation that she gleaned from her Amherst upbringing and education, (that) continually fueled her religious imagination" (77).

In the opening chapters for both Dickinson and Moore, Leader lays out a brief, though detailed introduction that establishes a connection between each poet and the typological tradition. Leader reminds us early in the first Dickinson chapter that her "considerations of contemporary literature, science, and philosophy took place not in a primarily secular milieu but in an intensely religious one" (62). Through rigorous historical research, Leader reconstructs the relationships between the pastors Dickinson would have heard, the schoolbooks she would have read, the books found in the Dickinson library, and Dickinson's own love of science and nature. While Leader enters into already-occurring conversations about Dickinson's religious life, her research relies more heavily on the primary sources that surrounded Dickinson in the nineteenth century. With this deep historical research, presented in lucid prose spotted with fascinating particulars, Leader persuasively argues that it was the Reform hermeneutic tradition post-Edwards along with Dickinson's "collage of the literal, moral, and logical senses of interpretation that she gleaned from her Amherst upbringing and education" (that) continually fueled her religious imagination" (77).

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E ven in physics," writes Ralph Waldo Emerson, "the material is degraded before the spiritual." Sharing in Emerson's spiritual vision, Walt Whitman likewise asserts, "The smallest sprout shows there is really no death." These two authors are frequently read together shows there is really no death." These two authors are frequently read together.

American Romantic models of the universe were for like philosophy, history, and science of deadlocked by inherent conceptual gaps that have traditionally separated materialism and idealism are far under-acknowledged. That poetry takes a backseat to theory is signaled by the fact that the book doesn't make a substantial assessment of a single stanza until chapter two, after about fifty pages of introducing and qualifying aporetic materialism.

While Noble persuasively demonstrates that these authors were conceptually invested in materialist thinking and the productive potential of deadlocked by inherent conceptual gaps that have traditionally separated materialism and idealism are far under-acknowledged. That poetry takes a backseat to theory is signaled by the fact that the book doesn't make a substantial assessment of a single stanza until chapter two, after about fifty pages of introducing and qualifying aporetic materialism.

Noble's response draws on disciplines like philosophy, history, and science to demonstrate just how influential atomist models of the universe were for his chosen authors. In chapters dedicated to each primary figure, the book makes a number of compelling connections: Whitman with organic chemistry, Emerson with electromagnetism (the "Oversoul" reconciled as "electricity"), Santayana with Lucretius, and Stevens with quantum mechanics, particle physics, and Heisenberg. Just as intriguing is Noble's primary critical approach, a theoretical framing device he terms "aporetic materialism," in which conceptual gaps that have traditionally separated materialism and idealism are broken down into its smallest constituent parts.

Sidestepping the many contours of philosophical materialism, Santayana with Lucretius, and Stevens with quantum mechanics, particle physics, and Heisenberg. Just as intriguing is Noble's primary critical approach, a theoretical framing device he terms "aporetic materialism," in which conceptual gaps that have traditionally separated materialism and idealism are broken down into its smallest constituent parts.

In line with atomist theory, which holds materiality itself as fundamentally unstable, this approach allows Noble to think through a number of truly complex philosophical problems, for example how the "building blocks" of physical substance become conscious through combination, crossing from insensate bits of stuff into human experience.

So implies appear throughout the study, and poetry, a form that thrives more often than it suffers from paradox, thus becomes an elevated critical space, where writers frequently confront the aporias that emerge when the person is broken down into its smallest constitutive parts. Despite the difficulty of its topics, the book is lucidly written and thoroughly argued, successfully explaining the many contours of philosophical materialism while updating its critical vocabulary. Noble's research will certainly contribute to the scholarship of these writers, particularly regarding the always stimulating exchange between science and the humanities, while instructing readers on the difficulty of today's debates on materialism.

Indeed, Noble may have buried the lead by using "aporetic materialism" in the title. To me the work is somewhat misleading as it appears less interested in "poetic" materialism and more in tracking how a few different poets fashioned materialist concepts that have been thus far under-acknowledged. That poetry takes a backseat to theory is signaled by the fact that the book doesn't make a substantial assessment of a single stanza until chapter two, after about fifty pages of introducing and qualifying aporetic materialism.

Why Floods be served to Us – in Bowls – Emily Dickinson, Poems (1896)

M uturity is all." I invoke this motto of wisdom to honor the author of this spot-on study of Emily Dickinson's visionary poetry. Its publication in the years of his retirement from full time teaching testify to the author's own approval of its contents, of his willingness to allow it, as Emily Dickin- son ventured with her every poem, to make its own way in the world. And so, it will do so, and do so with great success.

Dickinson also wrote, without bravo or boast, that if "Fame" were hers, she "could not escape it". And, as the whole world knows, she did not. On the contrary, right from the outset, beginning with Poems (1890), she found her readers. And so needful was the book found to be, that her publishers followed it up the next year with a second volume and a third volume in 1896, as well as, in between, a two-volume selection of the poet's sparkling, if often gnomic, letters.

There were nevertheless attacks on the poems for their unruly syntax and single-note regularity of structure and form from the conventional voices of authority on matters poetic (Thomas Bailey Aldrich of the Atlantic Monthly comes immediately to mind, as well as the British press at large). Of course, the poetry also had its powerful defenders, including, notably, William Dean Howells, widely regarded as the Dean of American Letters. And since then it's been a rather steady, virtually uninterrupted climb, with scarcely more than a bump or two along the way toward the global preeminence she enjoys today.

Mark Noble

PREFACE to Emily Dickinson: a visão irônica do mundo by Carlos Daghlian

By George Monteiro, a translation from the Portuguese

Carlos Daghlian chose Emily Dickinson as the subject of what a latter-day countryman of Emily Dickinson's might refer to as his second dissertation; characteristically he focused on irony in her poetry. (Those who know Carlos will not be surprised.) Since then he has delivered papers and published pieces that call attention to the unique virtues of Dickinson's contributions to the world's literary heritage. He has been, as I, an American, like to call him, "Our Man in Brazil." But of course he is more than that. I would be sadly remiss if I did not call attention to his on-going, long-standing bibliographic project devoted lovingly to the American poet of his predilection. He has quite simply taken as his task to seek out on a widening basis translations of Dickinson's poems into several other languages. By the way, if anyone knows of any Dickinson translations in an extra-territorial language, I'm sure it will delight Carlos to hear about them.

In the interim, the reader of this book will be richly rewarded when he takes up this insightful study of the ironic aspect of Em-ily Dickinson's peerless poetry. He has earned the right to characterize his work as "a ironia, além de um modo de ver, era [para Emily Dickinson] um modo de ser," (irony as her preferred method and as the key to her Weltanschauung enabled this so-called Belle of Amherst to recog- nize, face, and encounter human experi- ence as she found it.)

Carlos Daghlian: 1938 – 2016

Daghlian, a well-known Brazilian scholar, died on Sept. 16, 2016. He would have been 79 on the first of November. Daglian spent his career at the State University of Sao Paulo, and was a founding member of the Brazilian Association of University Professors of English. He published many articles and notes about Dickinson in his career, including two pieces for the old Emily Dickinson Bulletin, in the early 1970s, an essay in this publication in 1999, and a short article on translation in the Emily Dickinson Journal in 1997. Professor Monteiro's profile, "Carlos Daghlian: Our Man in Brazil," appeared in the May/June 2001 issue of the Bulletin, v13, #1.
When I was fifteen, my mother gave me *The Complete Poems of Emily Dicki-

son* – probably the first volume of poetry to enter our home, and certainly the first

book of poems I ever owned. From that day until college, I walked to and from school

alone, on miles of middle-Massachusetts sidewalks, as they turned from leafy to icy to puddled, and pondered what it might mean to be “safe in . . . alabaster chambers” or “bog.”

I was as engrossed as I was clueless. It was mean to be “safe in . . . alabaster chambers”

to puddled, and pondered what it might

try tones, and even more so, the moments

of despair (so often the designated duty of

teachers, unmentioned by Dickinson) – at least in some small, preliminary way –

with Dickinson’s voice and vision.

As a liaison to the Dickinson Society, I will be eager to expand

my own awareness of the possibili-

ties for Dickinson’s poetry in the high school

classroom, and hope to help in-

vigorate the conversations about Dickinson

among my colleagues working in secondary

schools. As well as collaborating with teach-

ers in my own school building, I routinely

meet with teachers, teacher educators, and

staff developers at conferences and work-

shops. Many of us – no matter how over-

whelmed with the routine obligations to

large classes, state standards, and testing-

related mandates – would welcome any re-

acquaintance with the imaginative vitality of

Dickinson’s poems, and the ways they speak to the challenges, both private and public,

that young people navigate today.

Reading and Teaching Dickinson in High Schools

By Sara Brock

Several decades later, as high school

teacher, I remain convinced that

Dickinson can speak to teenagers, and not

only to offer consolation in moments of despair (so often the designated duty of poetry),

but also to stir them to alertness to their surroundings, to intensify their curiosity, to awaken the pleasure of wordplay.

In my spring semester tenth-grade course, students read “One need not be a chamber to be haunted.” Year after year, the poem provokes a lively discussion of the complexity of our minds, and the fragility. This poem also illuminates later readings, such as *Macbeth* or “A Rose for Emily.” In our conversations, students often return to the idea that “the Brain has corridors surpassing / Material place,” or comment that some character is “overlooking a superior spectre / More near.” Whenever I hear my students quote such phrases, I am reassured that they have at least become acquainted

with Dickinson’s voice and vision. – at least in some small, preliminary way –

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2017 Dickinson Scholar Award

The Emily Dickinson International Society invites applications for the 2017 Dickinson Scholar Award, which supports new research on Dickinson. The project need not be devoted solely to Dickinson, but her work should be a substantial focus. The award of $2,000 may be used for any expense incurred to advance the project. Preference will be given to applicants with completed PhDs who are in the early stages of their careers. To apply for the award, please submit: a cv, a letter cover, a 600-800 word project proposal, a brief bibliography, and a preliminary budget to ecrl@email.unc.edu. Deadline for applications is January 15, 2017. Applicants will be notified of final decisions by March 1. For more information, see www.emilydickinsoninternationalsoociety.org

2017 Dickinson Society Graduate Student Fellowship

The EDIS announces a fellowship award of $1,000 in support of graduate student scholarship on Emily Dickinson. The project need not be devoted solely to Dickinson, but her work should be a substantial focus. The award may be used for any expense incurred to advance the project. Preference will be given to applicants in the dissertation stage or writing a work aimed at publication. To apply, please send a cv, a cover letter, a 600-800 word project description, a brief bibliography, and contact information for two references to Eliza Richards at ecrl@email.unc.edu. Applications are due by January 15, 2017. Applicants will be notified of final decisions by March 1. For more information, see www.emilydickinsoninternationalsoociety.org
Members are invited to endow a named award. To do so involves a gift of $1000 to the Society.

EDIS Membership Form

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

Name, title & affiliation
Mailing address
Telephone (home) ____________________ (office) ____________________ (fax) ____________________
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Please check if this is: new address ___ membership renewal ___

Membership Categories and Rates:

Joint EDIS-ED Museum $110
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Associate (receives only the Bulletin) $20
Institutional $125

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Contributing Member $ (50 - $149)
General Contribution $
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Willis Buckingham: 1938 – 2016

Willis John Buckingham, 77, passed away February 28, 2016. Buckingham was a professor of American literature in the Arizona State University Department of English from 1969 to 2000. He completed his undergraduate studies at Harvard University, studied at Union Seminary in NYC, obtained a master’s degree in English at University of Wisconsin, Madison, and completed his PhD in English at University of Indiana Bloomington.

Buckingham’s scholarly interests included nineteenth-century American poetry, and his publications included an annotated bibliography of Emily Dickinson as well as a documentary history of her reception in the 1890s.

Beloved by his colleagues and students, Buckingham was the gentlest and most sensitive of scholars. He was a curious traveler, a historian, and an epicurean, with a joyous way of savoring life’s every detail. He was also an avid member of the Great Books discussion group of Tempe. He brought altruism and benevolence to all those he encountered in life. His sister, Jane Pfeifer, his daughter, Jocelyn Unger, his son, David Buckingham, and his former wife and lifelong friend, Debra Buckingham, survive him.

The singular word so many former students and colleague use to describe Buckingham is “kind.” This ethic was sincerely at the core of his teaching and relationships with others, and it is how he will most be remembered.


Dickinson on Video

At the first film festival sponsored by the Association of Research Libraries, Harvard Library took first place for Best Collections-Focused Film for Houghton Library’s video on baking Emily Dickinson’s original black cake. Heather Cole, Emilie Hardman, and Emily Walhout created the video as a way to document their attempt to authentically recreate Dickinson’s cake recipe for her 185th birthday celebration last December.

- Leslie Morris, Curator of Modern Books, the Houghton Library

The video, Baking with Emily Dickinson, can be seen on YouTube, at https://www.youtube.com/watch?v=qMmJZG6-Kcg. The cake project will be featured on a future episode of NPR’s Fugitive Waves: The Kitchen Sisters podcast.

A widely-circulated promotional image for What Tomorrows Brings, an episode of the PBS series P.O.V about struggles to start a girls’ school in a rural Afghan village, featured a student translating “Hope” – is the thing with feathers” (F314) into Dari. Dickinson’s hope reaches every corner of the earth.
"Emily Dickinson International Society (EDIS)"

www.emilydickinsoninternational society.org