

A MESSAGE FROM THE MEADOWS

Newsletter of the Emily Dickinson Museum

Volume 8, No. 2

Fall 2009



Pictured (L to R) Board members Kent W. Faerber, Kenneth Rosenthal, John Armstrong, William Vickery, Elizabeth Armstrong, James Fraser, Polly Longworth, and Charles Longworth



Barbara Dana portrays *The Belle of Amherst*

1,789 Poems and 2,606 Pickets: “How astonishing it will be”

“I hope the Chimneys are done and the Hemlocks set, and the Two Teeth filled, in the Front yard,” Emily Dickinson wrote from her cousins’ house in Cambridge to her sister Lavinia about house projects and new landscaping back at the Dickinson Homestead. “How astonishing it will be to me.”

No less “astonishing” has been the Emily Dickinson Museum’s restoration of the hemlock hedge and fence that defined the southern boundary of the Dickinsons’ house lots in the second half of the nineteenth century.

The Museum officially initiated the restored hedge and fence with a ribbon-cutting on September 26, the same day as its annual marathon reading of all 1,789 known Dickinson poems. During the course of the day, more than 120 readers dropped by the Homestead and The Evergreens to read single poems or several selections from Emily Dickinson’s work for the 2009 Poetry Marathon.

(Continued on page 5)

Museum Presents *The Belle of Amherst* for Dickinson’s 179th Birthday

In honor of the 179th anniversary of Emily Dickinson’s birth, the Museum’s third annual birthday celebration this year features a performance of *The Belle of Amherst*, William Luce’s now-classic one-woman play. [Click here for an update](#) on the performance by actress and author Barbara Dana. The performance on December 15 at 4 p.m. in Starn Auditorium on the campus of Amherst College is followed by a reception of “Sweets and Savories” at the Mead Art Museum, adjacent to the theater. The Museum also offers its annual birthday open house the previous afternoon, December 12, from 1 to 4 p.m. (See page 4 for details.)

The Belle of Amherst is a whimsical one-woman show based on the life of Emily Dickinson. Told in two acts, this play gives a voice to one of America’s greatest poets with monologue drawn largely from Dickinson’s own poetry and letters. Using a stream of consciousness flow of poetry and musings, Emily Dickinson is brought to life before the eyes of her audience.

(Continued on page 5)

Message from the Executive Director

Jane Wald



In the earliest known letter to her cousin Louisa Norcross, the twenty-eight year-old Emily Dickinson recalled their conversation just a few months earlier in which they “decided to be distinguished” -- publicly recognized for their accomplishments in the future. She went on to consider her current position on the sidelines, observing the “tug of life,” listening to the birds in the orchard who already

knew how to “sing” (a term she equated with writing poetry), and, finally, declaring with hopeful exuberance: “What if we learn, ourselves, some day! Who indeed knows?”

After her year at Mount Holyoke Female Seminary, Emily Dickinson seldom talked about learning or education per se. But it’s clear that the pattern of her life always included the close observation of a scientific mind and sensitive heart, the restless probing of the natural world for divine intent, and conclusions about the human condition drawn from life lessons.

As a place of education about the poet, the Emily Dickinson Museum’s unique educational tools are the two Dickinson family homes, the spaces the poet occupied, the landscape she inhabited, and a large collection of family objects. Our work is guided by a mission statement that places emphasis on “educating diverse audiences about Emily Dickinson’s life, family, creative work, times, and enduring relevance.” The museum’s historic resources--along with a set of basic interpretive themes focusing on Dickinson’s poetic ability and output, influences on her creative sensibility, and the social context of her life--form the backbone of the museum’s broad-based educational program. The most common learning experiences for visitors to the site (more than 12,000 in the last year) are the museum’s variety of guided tours, public programs, and interpretive exhibits. Yet, some of the museum’s efforts are directed more pointedly at educational activities. Two, in particular, stand out among this year’s accomplishments.

This past summer, we offered a professional development workshop, “Emily Dickinson: Person, Poetry, and Place,” funded by the National Endowment for the Humanities, for 80 teachers at kindergarten to twelfth grade levels from around the country. Our goal was to help teachers gain a deeper understanding of Emily Dickinson’s poetry, the environment in which she lived, the forces that shaped her development as a poet, the multi-dimensional presence she exerted at home and among her friends and community, and, now, throughout the world. The success and relevance of this program, which will be offered again in summer 2011, is demonstrated in the account you’ll find on page 6 of this newsletter.

The museum’s most recent educational project is a newly revised web site found at the museum’s URL www.emilydickinsonmuseum.org. An outgrowth of our educational mission, the vastly upgraded website is intended to provide authoritative information about Emily Dickinson, her “life, family, creative work, times, and enduring relevance” to a worldwide audience. A key feature of the new website is a series of over fifty short essays about the poet, her family and friends, and topics ranging from Dickinson and cooking to her writing practices to what the town of Amherst was like in the nineteenth century. There is also information about the museum’s collections, its current restoration projects, future plans for furnishing the historic spaces, as well as plenty of room for expansion on a host of subjects. Through the new website, the museum will satisfy the interests of a range of off-site visitors—from student learners seeking information for a school assignment, to casual browsers increasingly intrigued by an enigmatic poet, to researchers looking for direction in their investigations of Emily Dickinson and her milieu. Best of all, web surfers will be able to keep up with the latest news at the Emily Dickinson Museum and support its work online.

The Emily Dickinson Museum offers a growing range and depth of teaching and learning experiences and strives to design and develop educational programming that fulfills our mission and promotes lifelong appreciation of Emily Dickinson and her work. “What if we learn, ourselves, some day! Who indeed knows?”

EMILY DICKINSON MUSEUM: THE HOMESTEAD AND THE EVERGREENS

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Cindy Dickinson	Director of Interpretation and Programming
Nan Fischlein	Coordinator of Programming
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Mission

The Emily Dickinson Museum is dedicated to educating diverse audiences about Emily Dickinson’s life, family, creative work, times, and enduring relevance, and to preserving and interpreting the Homestead and The Evergreens as historical resources for the benefit of scholars and the general public.

A Message From the Meadows is published semi-annually by the Emily Dickinson Museum and is distributed free of charge. Call 413-542-8161 or e-mail info@emilydickinsonmuseum.org to subscribe or unsubscribe.

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2009 Programs

All programs are free unless otherwise noted.

Saturday, October 17, 2009

10 am - Noon

“Would you like Summer? Taste of ours - ”: The Dickinsons’ Heirloom Fruits and Vegetables

A program with Marta McDowell, landscape historian and gardener

Location: At the Emily Dickinson Museum

Fee: No charge

As harvest-time draws near, the Emily Dickinson Museum invites you to get your taste buds ready. On Saturday, October 17, at 10 a.m., landscape historian and gardener Marta McDowell will lead a program about the fruits and vegetables that graced the Dickinson family table. She will discuss what the Dickinsons grew, how they cooked, what they ate, and how you can grow and prepare your own vegetables and fruits in honor of Emily Dickinson and her family.



The morning will begin with a talk by McDowell, followed by a tasting of seasonal produce and sample recipes that the Dickinsons and their contemporaries used. The program will conclude with a tour of the Dickinsons’ grounds and discussion of gardening techniques that will help you plan your own home garden for next year. Participants will receive a handout of recipes. There is no charge for this event, which is part of the Amherst 250th Anniversary programming. Participants are asked to register in advance by contacting Nan Fischlein, Program Coordinator, at nfischlein@emilydickinsonmuseum.org or 413-542-2034.



Marta McDowell lives, writes and gardens in Chatham, New Jersey. Her garden writing has appeared in popular publications such as *Woman’s Day*, *Fine Gardening* and *The New York Times*. Following the relationship between the pen and the trowel led McDowell to the poet Emily Dickinson. McDowell’s book, *Emily Dickinson’s Gardens*, was published by McGraw-Hill in 2005, and she authored the script for the Museum’s landscape audio tour that debuted in

2007. McDowell teaches landscape history and preservation at the New York Botanical Garden and Drew University and gardening classes for the Chautauqua Institution.

Thursday, December 10 (Dickinson’s actual birthday)

7 p.m. in Stirn Auditorium on the campus of Amherst College.

The Belle Gales offers a one-woman play by William Luce, portrayed by Barbara Dana (see cover for more information)

A dessert reception in Lewis-Sebring dining room follows the performance.

[Click here for an update](#)

Saturday, December 12

11 a.m.

“The Poet in Her Bedroom” Screening and Meet-the-Filmmakers Discussion

At the Amherst Cinema Arts Center (ACAC)

28 Amity Street in Amherst (amherstcinema.org)

Admission : \$3.

“The Poet in Her Bedroom” (2008), a 30-minute film about Emily Dickinson, captures the essence of the poet in her own words. Shot primarily at the Homestead, the film was produced and written by the Amherst filmmaking team of Ernest Urvater and Terry Allen, who will be on hand for the discussion.



Saturday, December 12

1- 4 p.m.

Open House in honor of Emily Dickinson’s Birthday

The Emily Dickinson Museum will host its annual open house in honor of the 179th birthday of its namesake, who was born Dec. 10, 1830. The “At Home” celebration, which is free and open to the public, will once again feature self-guided tours of the Homestead (the poet’s birthplace and home), and The Evergreens (the home next door of her brother Austin’s family). Throughout the afternoon, visitors will be able to sample Dickinsonian refreshments, listen to poetry readings, make holiday crafts, and enjoy traditional 19th-century folk music. The first 179 visitors will receive a rose, courtesy of an anonymous donor.

The afternoon’s musicians are Steven Howland and Tim Van Egmond. Howland has been playing the fiddle since he discovered traditional New England-style music and dance in the early 1980’s. He is a regular caller at dances throughout the region. Van Egmond is a similarly accomplished hammered dulcimer player; as a member of the contradance band Swallowtail, he has performed nationwide, including appearances on National Public Radio’s “A Prairie Home Companion” and at the Smithsonian Institution’s National Museum of American History.



Poetry Discussion Group 2009-2010

Fridays (once a month; see schedule below), noon - 2 p.m.

The Emily Dickinson Museum's Poetry Discussion group meets monthly on Friday afternoons, September through May, for a brown bag lunch and lively conversation about Emily Dickinson's poetry: favorite poems, challenging poems, and the poet's craft. A facilitator helps to navigate the deeper waters of Dickinson's poetry. The Poetry Discussion Group is open to all. For more information, contact Nan Fischlein, program coordinator, at nfischlein@emilydickinsonmuseum.org or at (413) 542-2034. Registration fee is \$65 for all 8 sessions or \$10 per session. The year's schedule:

Friday, October 23, 2009

Location: Archives and Special Collections, Amherst College

Topic: "Chillon is not funny": Poems about Imprisonment.

Discussion Facilitator: Susan Snively. Snively is the author of four books of poetry: *From This Distance* (Alice James, 1981), *Voices in the House* (University of Alabama Poetry Series, 1988), *The Undertow* (University of Central Florida Contemporary Poetry Series, 1998), and *Skeptic Traveler* (David Robert Books, 2005.) She has also published essays, both personal and critical. Snively has taught at Smith College, Mount Holyoke College, and at Amherst College, and has received fellowships from the NEA and the Massachusetts Artists Foundation. She recently retired as Director of the Writing Center at Amherst College in Amherst, Massachusetts and now works as a guide at the Emily Dickinson Museum.

Friday, November 20, 2009

Location: Alumni House, Amherst College

Topic: Voice and Punctuation in Emily Dickinson's poetry.

Discussion Facilitator: Margaret Freeman. Freeman is Professor Emeritus of Los Angeles Valley College and a Co-Director of Myrifiel Institute for Cognition and the Arts, a think tank for research in the cognitive sciences and the creative arts located in Heath, Massachusetts. She helped to found the Emily Dickinson International Society, and served as its first president from 1988 to 1992. She is currently at work on two books: *Poetic Iconicity*, and *Reading Emily Dickinson: A Cognitive Guide*. She resides at Myrifiel, where she hosts monthly meetings of the Emily Dickinson Reading Circle.

Friday, January 22, 2010

Location: Alumni House, Amherst College

Topic: Emily Dickinson and the Bible.

Discussion Facilitator: Bruce Penniman. Penniman taught English for 36 years at Amherst Regional High School, including a course on the Bible as literature. In 1999, he was named Massachusetts Teacher of the Year and was a finalist for National Teacher of the Year. A past president of the New England Association of Teachers of English, he has also edited NEATE's journal, *The Leaflet*, and the NCTE Assembly on American Literature newsletter, *This Is Just to Say*. A teacher-consultant with the Western Massachusetts Writing Project since 1994, he served as the site's co-director from 1994 to 2002 and director from 2003 to 2007. Currently semi-retired, he is still active in the National Writing Project, facilitating in-service workshops, and co-coordinating the Massachusetts Writing Project network.

Friday, February 26, 2010

Location: Alumni House, Amherst College

Topic: Civil War Poetry.

Discussion Facilitator: Cristanne Miller. Miller is the Edward H. Butler Professor of English and chair of the English Department at SUNY-Buffalo. Prior to her tenure at SUNY-Buffalo, she was on the faculty of Pomona College. She received her undergraduate and graduate degrees from the University of Chicago. Her publications include *Emily Dickinson: A Poet's Grammar* (1987); *Marianne Moore: Questions of Authority* (1995); *The Emily Dickinson Handbook* (edited with Roland Hagenbüchle and Gudrun Grabher, 1998); and "Words for the Hour": *A New Anthology of American Civil War Poetry* (edited with Faith Barrett, 2005).

Friday, March 26, 2010

Location: Porter Lounge, Converse Hall, Amherst College

Topic: Dickinson and Shakespeare.

Discussion Facilitator: Harrison Gregg. Gregg is associate registrar at Amherst College and also serves as moderator of Amherst Town Meeting. For more than fifteen years he convened the annual Emily Dickinson Walk, precursor of the Museum's Emily Dickinson Poetry Walk. He still presides at the final stage of the Walk, at which audience members are invited to read Dickinson poems and toast her memory. He describes himself as an ardent admirer, interpreter, and memorizer of Dickinson's work.

Friday, April 23, 2010

Location: Porter Lounge, Converse Hall, Amherst College

Topic: "Tell me what is true": Dickinson's First Four Poems to Higginson.

Discussion Facilitator: Martha Ackmann. Ackmann is a journalist and author who writes about women who have changed America. She is the author of *The Mercury 13: The True Story of American Women Pilots and the Dream of Space Flight* (2003) and *Curveball: Toni Stone's Challenge to Baseball and America* (forthcoming 2010). Her essays have appeared in *The New York Times*, the *Boston Globe*, the *Los Angeles Times*. Ackmann is the recipient of a Guggenheim Fellowship and was the 2009 Augustus Anson Whitney Scholar in Nonfiction at the Radcliffe Institute for Advanced Study at Harvard University. The Vice President of the Emily Dickinson International Society, she is currently working on a book about the poet entitled *Vesuvius at Home: Ten Days in the Life, Loves, and Mystery of Emily Dickinson*, to be published by Harper Collins in 2011. Ackmann teaches gender studies at Mount Holyoke College.

Friday, May 28, 2010

Location: Emily Dickinson Museum

End-of-year Potluck Lunch

The Poetry Discussion Group wraps up the year with lunch and favorite poems on the Homestead lawn.

1,789 poems and 2,606 pickets (Continued from page 1)

At 11 a.m., just after hearing “I tend my flowers for thee - / Bright Absentee!” (Fr367), marathon readers took a break to inaugurate the newly restored hedge and fence. “This is a major project for us, dramatically restoring the historic setting of the Dickinson homes,” said Board Chair Kent W. Faerber. As approximately 80 celebrants looked on, members of the Board of Governors cut the green ribbon between two massive gateposts at the mouth of the Homestead’s drive. The whole company then walked up the sidewalk and through the gateway to the Homestead front door and onto the east lawn where Museum board members and project supporters read Dickinson poems that called attention to gates, fences, hemlocks, and hedges. The original Evergreens gate, a gatepost, and metal-worked caps were on view to compare with their reconstructed counterparts.

The project to restore the hedge and fence began in February with precision removal of nearly 200 overgrown and crowded hemlocks, many already suffering severely from the effects of woolly adelgid and hemlock scale infestation. Next came the careful re-installation of the granite coping wall and steps in front of the Homestead on new concrete foundations. Numerous sections of picket fencing, made to match historic samples still in the Museum’s collection, were fabricated and set in place along the 900-foot property edge.

Young healthy hemlocks were planted behind the fence, and will be carefully maintained by the Museum to avoid the twin dangers of overgrowth and infestation. Final construction steps included installation of the elegant spindle fence along a 70-foot section directly in front of the Homestead, assembly of the massive decorative gate posts and caps punctuating the long fence at walkways and carriageways, and hanging of three gates. The fence is painted a deep oyster beige, a shade which paint analysis revealed as its color in the 1870s.

The \$275,000 project has been funded by private contributions. “The generous leadership of the Museum’s Board of Governors has made all the difference in enabling us to undertake a project of intense significance to our ultimate restoration goals and ensuring its success,” said executive director Jane Wald.

The last remaining feature of the project is the fabrication of the iron gate at the Homestead front walk. Careful examination of period photographs suggested to landscape architect Martha Lyon that the original gate (now lost) was most likely made of iron rather than wood. A special gift of Robert Cooley in honor of his wife, Carolyn Cooley, has supported the reproduction of the iron gate and completion of the spindle fence fronting the Homestead. Carolyn Cooley is a Dickinson scholar who has written *The Music of Emily Dickinson’s Poems and Letters: A Study of Imagery and Form*, an authoritative examination of the influence of music on the poet’s art.

“We’re grateful to Rob and Carolyn Cooley for making it possible for the Museum to replace this important feature of the landscape that will greet 21st century visitors to the Dickinsons’ door just as the original did so many decades ago,” Wald said. The gate will be installed later in the fall.

Belle of Amherst (Continued from page 1)

Barbara Dana has expressed her intense long-term interest in Emily Dickinson as both actress and author. Her first Dickinson-related book, *Wider than the Sky: Essays and Meditations on the Healing Power of Emily Dickinson* (Kent State University Press), edited with Cindy McKenzie, was released in 2007. Her new novel for young adults, *A Voice of Her Own: Becoming Emily Dickinson* (HarperCollins), was published in March 2009. Dana’s portrayal of the Belle of Amherst debuted in July 2009 at the Emily Dickinson International Conference in Regina, Saskatchewan, Canada.

[Click here for an update](#)

First staged in 1976, *The Belle of Amherst* earned Julie Harris her fifth Tony award as Best Actress. Ms. Harris, who is now the Emily Dickinson Museum’s honorary chair, portrayed *The Belle* at Amherst College’s Kirby Theater thirty years ago.

The third annual Birthday Celebration is also a fund-raiser for the Museum to benefit its educational programs for students, teachers, and audience unfamiliar with Dickinson’s life and work. Ticket prices are \$50 for the performance and reception. Benefactors of \$100 per person receive special seating. Information and tickets to the event are available by contacting the Emily Dickinson Museum at info@emilydickinsonmuseum.org or 413-542-5084.



NEH Workshop comes to Amherst

Katherine Cole, Amherst College student intern



As the new hedge and fence project bustled outside the Emily Dickinson Museum this July, a flurry of activity took place inside as well. A total of seventy-eight teachers from all corners of the nation came to Amherst to attend a workshop

entitled “Emily Dickinson: Person, Poetry, and Place,” funded by the National Endowment for the Humanities. The participants in the two intensive weeklong sessions were immersed in programs, activities, and projects that focused on Dickinson’s life and work, as well as how to approach both in a classroom setting.

These teachers all had individual ties to Emily Dickinson that motivated them to apply for a spot in this selective program. But despite their diverse backgrounds, a common thread brought them to Amherst. “We all came here to get inspired again,” said Timothy Adams, an English teacher from W.E.B. Dubois High School in Brooklyn.

Each day of the workshop had a fresh focus, from an exploration of the material culture of Dickinson’s world to an intensive study of the poet’s verse. Tours of the Emily Dickinson Museum coupled with visits to the archives at Frost Library and Jones Library placed Dickinson’s life in a more tangible context. This proved valuable for Nikki Bush, a workshop participant who teaches American literature at Duluth High School in Atlanta, Georgia. “Anyone can get immersed in Dickinson’s poetry, but getting immersed in her life is so specific to Amherst.” Standing in the poet’s bedroom was a particular highlight, as Bush said, “There’s nothing better than that.”

Looking back on the diverse and engaging offerings, some participants had more trouble singling out one best part. As Kim Scales, who teaches middle school creative writing courses at Key Biscayne Community School in Florida, said, “After each activity I would say to myself, ‘That was the best!’” She noted in particular Karen Sánchez-Eppler’s lecture on Dickinson’s verse, as well as the landscape tour at the Homestead and the visit to the archives at Frost Library. “We saw Dickinson’s *actual* hair!” Scales exclaimed.

Through the exploration of such tangible objects and places, the NEH workshop helped the teachers sort through the myths and the realities of the enigmatic poet. Workshop director Cindy Dickinson cited this as one of the major goals of the program. “I hope the teachers will come away with a sense of the real Dickinson, as well as the challenges and joys of conveying that reality in the classroom.” Teachers spoke of becoming much more willing to teach Dickinson’s biography. “I had been hesitant to go into Dickinson as a person,” said Bush, citing the many stereotypes that surround Amherst’s most

notorious historical figure. “Now, looking at her distorted biography seems to me an effective way to show the importance of critical thinking.” She plans to use historical artifacts such as an article discussing the threat of women who read novels as well as a map of Dickinson’s Amherst in order to place the poet’s life and significance in a more concrete context for her students.

For some participants, the workshop inspired even greater change in their teaching plans. Adams has never taught Emily Dickinson in the classroom. He explained, “I stayed away from what I loved. Teaching Dickinson seemed almost too intimate.” To help his students understand literary techniques and devices, Adams has typically used contemporary hip-hop. Now he plans to add Dickinson’s verse. “Both use the same techniques of sound and language.”

Other teachers’ approaches to teaching Dickinson’s poetry will be multidisciplinary. Inspired by what she learned in the workshop about the poet’s love of nature, Scales plans to integrate a unit on Dickinson’s poetry with projects in the school’s gardens. Along with her lesson plans, her classroom’s decor will see a change as well. She plans to stitch a wall-hanging with the text of “A route of evanescence” (“My favorite poem,” says Scales) flanked by hummingbirds.

Such personal connections with Dickinson were strengthened over the course of the week. Amie Keddy, a middle school English teacher at the Bement School in Deerfield, Massachusetts, now hopes to revisit her Masters thesis, which explored the role of the bird as speaker in Dickinson’s verse. Dickinson, a “minimalist and lyricist” in Keddy’s words, has been a kindred spirit for the teacher’s own poetry. Inside the classroom, Keddy plans to create an entirely new structure for her class by using Dickinson as “the skeleton for the class over a full term.”

As the Workshop participants return to the classroom this fall, students across the country have the chance explore more fully the life and work of this enigmatic and significant poet. The workshop “invigorated all of us,” Scales said, and both the teachers and their students will surely reap the benefits of that energy.

The Workshop’s website, www.nehworkshopemilydickinson.org, includes information about the workshop’s schedule, faculty, and coursework. The Emily Dickinson Museum hopes to offer similar workshops in Summer 2011. For more information, please contact Cindy Dickinson at csdickinson@emilydickinsonmuseum.org.

NEH Landmarks Workshop Emily Dickinson: Person, Poetry, and Place July 2009

Faculty

Martha Ackmann, journalist and author
Wendy Kohler, Executive Director (ret.) for Program Development for the Amherst-Pelham Regional School District
Cindy MacKenzie, University of Regina, Saskatchewan
Karen Sánchez-Eppler, Professor of English and American Studies at Amherst College

(Continued on page 7)

Faculty (continued)

Jane Wald, Executive Director, Emily Dickinson Museum
Nan Wolverton, independent scholar and museum consultant

Guest Presenters

Christopher Benfey, Professor of English at Mount Holyoke College
Polly Longworth, independent scholar
LumenArts (Sebastian Lockwood and Nanette Perotte)

Mentor Teachers

Cheryl Johnston
Wendy Kohler
Bruce M. Penniman
Valerie Penniman

Hosts

Archives and Special Collections, Amherst College
Michael Kelly, Head of Archives and Special Collections
Peter Nelson, Assistant Archivist
Special Collections, Jones Library-Tevis Kimball, Curator
Amherst History Museum - Pat Lutz, Director

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A MESSAGE FROM THE MEADOWS



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What's New at the Emily Dickinson Museum

Hedge & Fence Restoration

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NEW Website

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Teachers Learn About Emily Dickinson

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**Emily
DICKINSON
Museum**
THE HOMESTEAD &
THE EVERGREENS

MUSEUM HOURS

March - December

11 a.m. - 4 p.m.

Extended summer hours:

June-August

10 a.m. - 5 p.m.

THE EMILY DICKINSON MUSEUM
THE HOMESTEAD AND THE EVERGREENS
Two historic homes of in the center of Amherst, Massachusetts, closely associated with the poet Emily Dickinson.

The Homestead was the birthplace and home of the poet. The Evergreens, next door, was home to her brother Austin, his wife Susan, and their three children.

280 MAIN STREET
AMHERST, MA 01002

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