



TEN YEARS

2003-2013

THE EMILY DICKINSON MUSEUM

The Homestead and The Evergreens



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“I feel like I know Emily Dickinson personally.”

This remark from a first-time visitor sums up the purpose of our work at the Emily Dickinson Museum. In our first ten years as stewards of Emily Dickinson’s family home, we have focused on creating an accessible, welcoming gateway to the life and creative output of one of America’s greatest poets. In many ways we have succeeded at that. By drawing on the combined heritage of the Homestead and The Evergreens, and by expanding on the ways in which we share this unique story, the Emily Dickinson Museum has become the touchstone of the Dickinson legacy.

At this landmark anniversary, we celebrate the last decade’s progress while embracing the efforts still needed to achieve even more of our short- and long-term goals. More than 100,000 people have visited the Emily Dickinson Museum in the last ten years. With the improvements of each passing year, we provide our guests with an increasingly authentic experience of the physical environment that shaped the Dickinsons’ lives and foster a personal encounter with the poetry that makes these two homes such an important part of literary history.

Our varied tours, programs, and exhibits draw in a wide and growing audience, and our content-rich website, social media outreach, and “Friends of the Emily Dickinson Museum” membership program offer excellent ways to stay in touch and participate in our mission. The Museum’s educational outreach activities, meanwhile, help to inspire new generations of poetry lovers. Our most significant contribution to formal education is an ongoing grant-funded workshop for primary and secondary school teachers about Emily Dickinson’s life and poetry.

Careful, historically-grounded planning by the Museum’s board and staff has enabled us to take crucial steps in the preservation and restoration of both the Homestead and The Evergreens. Efforts over the years have included highly visible projects such as the painting of the Homestead in its authentic Dickinson-era color scheme in 2004 and the restoration of the historic hemlock hedge and fence in 2009. There have also been less noticeable, but equally important, accomplishments such as drainage improvements, replacement of the Homestead’s aged electrical system, and installation of sophisticated fire detection systems in both Dickinson homes.

The accomplishments of our first decade signal a bright future for the Emily Dickinson Museum. We could not have passed these milestones without the dedication and support of so many who, with us, recognize what it means to “dwell in possibility.” And, with you, we enthusiastically embrace our next steps in education, interpretation, and preservation heralding Emily Dickinson’s thoroughly unique “letter to the world.”

Jane H. Wald
Executive Director





“And then, if we are true to plan, Our statures touch the skies—”

The present report gives ample testimony to the striking progress of the Emily Dickinson Museum during its first decade. Here I want to comment on our hopes and plans for the next ten years.

During this two-fold anniversary year, when we celebrate the Museum’s tenth year along with the Homestead’s 200th, we expect to complete the restoration of Emily Dickinson’s bedroom as nearly as possible to its appearance during her adult writing years. Next, by 2015, we plan to undertake reconstruction of the conservatory, built for Emily by her father, which was a constant source of joy and inspiration for her.

The Museum invested early in the preparation of a Master Plan for the Homestead, The Evergreens, and their respective landscapes. A principal feature of this plan is reconstruction of the Dickinson barn, which stood behind the Homestead. The external footprint and appearance will be faithful to the original, but it will house a new visitor amenities center and the administrative offices of the Museum. This new facility will enable us to restore fully the Homestead and The Evergreens and open nearly the whole of both houses to visitors.

Restoration of the Museum’s two quite different landscapes will recreate distinct episodes in the history of American gardening. During Emily Dickinson’s lifetime, the grounds of the Homestead were in transition between the kitchen garden and orchard of earlier times and the mid-century focus on ornamental planting. At The Evergreens, Emily’s brother Austin patterned his landscape on the picturesque style advocated by a new breed of landscape architects.

Each of these projects will open new opportunities for the Museum to interpret the life and times of Emily Dickinson in ways that serve the needs of future audiences and satisfy their deepest interests. Our chief goal is to convey the enduring beauty and relevance of Emily Dickinson’s poetic achievement. We eagerly look forward to a second decade of honoring her creative gift and amplifying her legacy at the Homestead and The Evergreens.

John A. Armstrong
Chair of the Board of Governors



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A HISTORY OF THE EMILY DICKINSON MUSEUM

In 2003, when the Emily Dickinson Museum celebrated its founding, the ceremony centered around a ribbon tying, not a traditional ribbon cutting. Although the Dickinson Homestead and The Evergreens had stood throughout the nineteenth century as a single property, they experienced strikingly different histories during the twentieth. The creation of the Emily Dickinson Museum marked a historic turning point in the telling of the life story of Emily Dickinson—now among the world’s greatest poets—and the family that meant so much to her.

The Homestead was built in 1813 by the poet Emily Dickinson’s grandfather, Samuel Fowler Dickinson, who was among the founders of Amherst College. The Evergreens, next door, was built by Emily’s father, Edward, as a wedding gift for his son Austin and Susan Gilbert when they married in 1856.

When Lavinia, Emily’s last surviving sibling, died in 1899, her widowed sister-in-law Susan Dickinson, living in The Evergreens, inherited the family Homestead. Some of that dwelling’s contents, including manuscripts, books, and furniture associated with the poet, were moved to The Evergreens, while the rest were sold or given away, with no record kept. The empty Homestead was rented out until 1916, when Susan and Austin’s surviving daughter, Martha, sold the property to the Rev. Hervey Parke family.

At her death in 1943, Martha Dickinson Bianchi left The Evergreens and its contents and effects,

including the Dickinson manuscripts, to her co-editor, Alfred Leete Hampson, with whom she had published six volumes of Emily’s poetry. (Bianchi also authored two biographies of her aunt and published her own poetry and novels.) Because she feared her family home would become a tea house or an Amherst College fraternity, as had happened to other houses in the neighborhood, her will stipulated that the house be razed if The Evergreens property was sold when Hampson and his heirs died.

How The Evergreens survived

Privately, however, she had written to Alfred of her dream that the house might be preserved to celebrate the poet and the Dickinson family. Hampson subsequently married Bianchi’s friend Mary Landis, and the two stayed on in The Evergreens. Concerned for the preservation of Emily Dickinson’s materials, but also failing in

health and needing money, in 1950 Alfred Hampson sold the poet’s manuscripts, books, and other personal items to a Dickinson cousin, Gilbert Montague, who gave them to his alma mater, Harvard University, where they remain today.

After Alfred’s death in 1952, Mary L. Hampson continued to live alone in The Evergreens almost until her death in 1988, staunchly guarding Austin, Susan, and Martha’s possessions and maintaining for thirty-five years a protective defense of the Dickinson reputation. During the twentieth century, little changed within The Evergreens, a dwelling within a dwelling that one frequenter claimed “harbored as much drama, mystery, and romance as many a mansion that haunts the annals of American literature.” While she cared for and sorted the great collection of family papers remaining in the Evergreens, Mrs. Hampson struggled to find a way to preserve the house against the clause in Bianchi’s will that called for the house to be

destroyed if sold. Aware of Martha Bianchi's love for The Evergreens and of growing public interest in Emily Dickinson—and having no natural heirs herself—Hampson set up in her will a four-member charitable trust charged with establishing The Evergreens as a cultural center “associated with the American author Martha Dickinson Bianchi... for the enjoyment and/or cultural interest or fare of scholars and/or the general public.” The Hampshire County Probate Court approved this arrangement, creating the Martha Dickinson Bianchi Trust (MDBT) with a principal of \$530,168. The Trust's four designated trustees were The First National Bank of Amherst, Brown University English professors Barton St. Armand and George Monteiro with whom Mrs. Hampson had grown close, and Amherst lawyer Rosemary Sprague, who declined to serve.

The Trustees immediately petitioned the Probate Court to eliminate the requirement that The Evergreens be razed, and this petition was granted on January 29, 1990, with a decree declaring that the Trustees had acquired the property “free of any condition or restriction in the will of Martha Dickinson Bianchi.” The Trustees hired historic preservationist Gregory Farmer to inventory and convey to Brown University the books and manuscript contents of The Evergreens, as stipulated in Mrs. Hampson's will, and to begin urgent stabilization repairs to the dwelling.

The Dickinson Homestead as residence and literary site

In the meantime, the Dickinson Homestead next door had been designated a National Historic Landmark (1962); Amherst College had purchased the dwelling from the Parkes for \$75,000 (1965); and the poet's home had become a faculty residence

with the poet's bedroom open to the public on a limited schedule. In its dual role as residence and literary site, the Dickinson Homestead was first occupied by the family of Lewis Mudge, the College Chaplain and a professor of Religion, whose wife Jean served as the first resident curator. During her tenure (1965-1975), Jean Mudge, graduate of the Winterthur Program in Early American Culture with a specialty in Chinese export porcelain, established a guide program and worked to furnish Dickinson's bedroom.

When the Mudges moved away, Elizabeth DeBevoise, widow of former Amherst College Trustee Kendall B. DeBevoise, became resident curator from 1976 to 1988. During these years, Dickinson's international reputation grew, and the Homestead saw an increase in the number of visitors, especially during 1980, the 150th anniversary of Emily Dickinson's birth. Carol Birtwistle, a guide at the Homestead, succeeded DeBevoise as resident curator from 1988 until 1996, making the Homestead increasingly available to visitors through an expanded tour schedule. For forty years, the guide program was a mainstay of the Homestead experience.

Over the years, many plans for making more of the Dickinson legacy in Amherst were drafted and discussed. The Emily Dickinson International Society, formally organized in 1988, included in its mission an emphasis on preserving The Evergreens and encouraging increased scholarly and public use of the Homestead. However, none of these several plans came to full fruition.

Then, in April 1995, Massachusetts State Senator Stanley Rosenberg met with Amherst College President Tom Gerety to voice interest in creating a visible cultural area on Main Street that would include the two Dickinson houses and the



Tell all the truth but tell it slant –
Success in Circuit lies
Too bright for our infirm Delight
The Truth's superb surprise
As Lightning to the Children eased
With explanation kind
The Truth must dazzle gradually
Or every man be blind –

Fr. 1263

“- where Dreams were born -”



two historic Hills family houses, the latter two housing the Amherst Woman’s Club and The Amherst Boys and Girls Club. (The area was already part of a National Register Historic District.) Charles R. Longworth, then Chair of the Amherst College Board of Trustees, and his wife Polly, a Dickinson biographer with an interest in creating a stronger focus on the poet in Amherst, participated in the discussion, which turned toward the possibility of creating a Dickinson Center that would coordinate

the resources of both independent Dickinson houses. Kent Faerber, formerly Secretary for Development and Alumni Relations at Amherst College, took on the task of inventorying the assets of the Dickinson homes to ascertain what such a cultural center would offer and what its impact on the town would be.

Faerber’s report to President Gerety on the untapped potential of the two Dickinson houses functioning in tandem served as an important guide for all that later followed. In the course of his investigation, Faerber learned that the Birtwistles planned to depart the Homestead and that no other faculty family desired the residential curatorial responsibility. This circumstance encouraged the College to seek a full-time museum professional to operate its nationally significant Dickinson asset. As a result, in early 1996, Cynthia S. Dickinson (not related to the poet), a graduate of the Winterthur program, was hired as the first full-time administrator of the Dickinson Homestead. She expanded the tour to include more rooms in the Homestead, formed an Advisory Committee to assist with strategic planning, and initiated a public program schedule. Eventually, the residential function of the Homestead ended, and the house was used entirely for public purposes.

In 2000, next door at The Evergreens, Polly

Longworth was elected to the fourth, unfilled position on the MDBT, and Kent Faerber took the place of retiring trustee Barton St. Armand. By the start of the Trust’s second decade, much had been accomplished: the Trustees had acquired firm title to The Evergreens; structural repairs had stabilized the physical condition of the house, which now had a new roof, a more secure foundation, and rebuilt sills and piazzas; and several hundred boxes of Dickinson family documents and books had been inventoried and shipped to the John Hay Library at Brown University (in accordance with Mary Hampson’s will). Further, The Evergreens was freshly painted in its original colors, and preliminary structural and market studies were in hand.

It seemed time to open the Evergreens to the public, to begin fund-raising for interior restoration, and to work with the Homestead to create the Dickinson Center imagined at the 1995 meeting. However, two worrisome hurdles appeared: the Probate Court turned down the Trust’s request to enlarge its board, and, more significantly, an economic decline in early 2000 adversely affected The Evergreens’ modest endowment. The three individual trustees and bank were in a bind.

At this point, Charles Longworth, by now

1813 Samuel Fowler Dickinson, Emily’s grandfather, builds the Homestead.

1830 Edward and Emily Norcross Dickinson move into the Homestead. Emily Dickinson born December 10.

1840 Dickinson family moves to another house in Amherst.

1855 Edward Dickinson purchases the Homestead and returns the family to it after extensive renovations.

1856 Austin Dickinson and Susan Gilbert marry and move into The Evergreens, a house built on Dickinson property and paid for by Edward Dickinson.

1886 Emily Dickinson dies.

1890 First edition of *Poems* published.

1895 Austin Dickinson dies.

1899 Lavinia dies. Austin and Susan’s daughter Martha Dickinson inherits Homestead.

1913 Susan Dickinson dies. Martha Dickinson Bianchi inherits The Evergreens.

1914 Martha Dickinson Bianchi publishes *The Single Hound*, her first of six books of her aunt’s collected poetry and biography.

Chairman Emeritus of Amherst College’s trustees, suggested that the MDBT consider giving itself and its assets to the College. Such a move would not only reunite the two Dickinson properties, but would also allow the Trust’s modest endowment to be invested more productively by the College. Charles Longworth also initiated informal discussions with Tom Gerety who, after consultation with faculty and staff at Amherst College, became favorably disposed to creating a single Dickinson entity that would bring proper recognition to America’s great poet.

Patience and deliberate negotiation bring the Emily Dickinson Museum into being

Negotiations between Amherst College and the Martha Dickinson Bianchi Trust continued for the next two and a half years. After considering a range of options, the parties settled on a transfer of MDBT assets to the College and prepared proposals for the Trustees of the College, the Attorney General of Massachusetts (which has responsibility for enforcing charitable trusts in Massachusetts), and the ever-deliberate Probate Court.

While the negotiations were underway, the MDBT lured Jane Wald away from the development staff of Old Sturbridge Village to become part-time

director of The Evergreens in 2001. Amidst the general disorder of an old home badly in need of interior care and repair, Wald opened the doors to visitors (many intensely curious to get inside), worked with Cindy Dickinson to organize joint events and tours of the two Dickinson homes, and, with the MDBT Trustees, began a fundraising program. The two museum directors then initiated a market study and business plan for the planned joint museum.

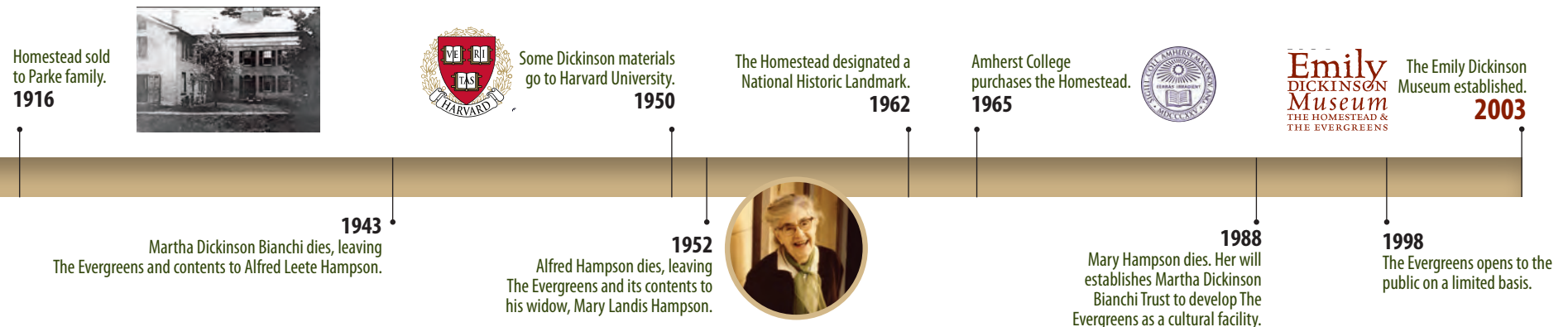
The College’s consent was ultimately obtained through the negotiation by Winterer and Faerber of a Memorandum of Understanding outlining the general principles under which the College would accept the transfer of responsibility for the Trust’s assets. These included the delegation of responsibility for managing, operating, and raising the necessary capital and operating funds for the Museum to a separate Board of Governors, overseen by the Trustees of Amherst College.

Finally, in June 2003, the Probate Court decreed that the Trustees of the MDBT had the authority to convey its assets to Amherst College. On June 30, the Emily Dickinson Museum was formed with Deeds of Gift of the assets and the signing of the Memorandum of Understanding. Winterer called it a “win-win situation”, and the four MDBT Trustees agreed.

The advent of the Emily Dickinson Museum,

with Cindy Dickinson and Jane Wald as its professional staff, was announced in early 2003, setting the course for a twentieth-first century story in which the Dickinson homes were linked once again. At the same time, the Board of Governors came into being with founding members Elizabeth and John Armstrong (retired Vice President for Research and Development at IBM), Kent Faerber, Polly Longworth (elected Chair), Leslie Morris (Curator of Manuscripts at the Houghton Library, Harvard University), Karen Sánchez-Eppler (Professor of American Studies and English at Amherst College), William McC. Vickery (retired from a New York advertising firm, and Assistant Treasurer at the College) and Philip Winterer.

On July 1, 2003, the Homestead and The Evergreens opened to the public for the first time as the Emily Dickinson Museum. An opening celebration took place in early September at which actress Julie Harris and poet Richard Wilbur, both noted for their love of Emily Dickinson, presided. Two long white ribbons, each strung from one of the Dickinson houses, were tied into a bow by Ms. Harris, who said very simply, “I am home.”



MISSION, VISION, AND STRATEGIC PLAN

One of the first official acts of the Emily Dickinson Museum’s new Board of Governors was to establish the organization’s mission and vision and to express our chief aspirations in a strategic plan.



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.

VISION STATEMENT

The vision for the Emily Dickinson Museum is to become the site associated in the public’s mind with the poet Emily Dickinson. The Museum will offer a variety of memorable, powerful, and high-quality opportunities to experience and learn about the physical, historical, and literary life of Emily Dickinson, and to foster an appreciation for her legacy as one of America’s most significant poets. As a historic site, the Museum’s greatest assets and responsibilities lie in the interpretation, preservation, and care of the physical environments of the Dickinson Homestead, The Evergreens, and the landscape shared by the poet and her family. These spaces, and the material life that they contain, are the basis for the Museum’s exploration of the social, cultural, and familial contexts in which Emily Dickinson lived and worked. The Museum’s efforts are further enriched by the literary record of Emily Dickinson and her family and by scholarship devoted to this record. The Museum will develop accessible programming that appeals both in breadth and depth to a variety of audiences. It will aim for excellence in operation, education, innovation, and stewardship of buildings and collections.

THE CURRENT STRATEGIC PLAN—THE MUSEUM’S THIRD— SETS OUT GOALS AND OBJECTIVES FOR THE YEARS 2010 TO 2015:

Goal 1

Enhance the Museum’s financial position and strengthen support for the Museum’s annual operations, special programmatic initiatives, maintenance, restoration, and capital priorities.

- Enlarge the supportive constituency of individual, foundation, and corporate donors numerically and in overall support for the Annual Fund and special projects. Build Annual Fund to 1,000 donors and \$250,000 by 2015.
- Generate growth in earned income to support expansion of audience, creation of vibrant interpretation, and stewardship of historic assets.
- Provide for adequate infrastructure, equipment, and personnel to support goals for museum programs.
- Plan for new facilities for visitor services, museum shop, exhibitions, programs, collections storage, and administration.
- Determine feasibility and timing for major fund-raising effort.

GOAL 2

Enlarge and diversify the audience for Emily Dickinson using the Museum’s unique historic resources.

- Raise the profile of the Museum as the recognized center of Emily Dickinson’s life and work.
- Expand the circle of those actively involved in the Museum’s mission by providing membership, volunteer, and advisory structures for input and participation.
- Engage Amherst College, the Museum’s parent organization, in a wide range of teaching and learning opportunities available nowhere else.
- Strengthen relationships with the local community—general public, community groups, businesses, organizations, and town government—through publicity, education, programming, and collaborations.
- Maintain a governing board of appropriate breadth and with depth of skills, giving capacity, diversity, and geographic base to support the Museum’s goals.

GOAL 3

Create transformative experiences of Emily Dickinson’s poetry, home, and legacy.

- Create enriching experiences of high quality that expose the visitor to the power of Dickinson’s poetry and the history and values of her family.
- Assess the visitor experience, from information-gathering to post-visit relationship, through systematic evaluation.
- Explore ways to transmit an experience of Dickinson’s life and legacy to off-site audiences in order to enhance public appreciation of the Museum and its mission.

GOAL 4

Care for and employ the material legacy of the Dickinson family—buildings, grounds, collections—to enliven and enhance the transformative experience offered to the public.

- Maintain an active program of landscape and historic structure restoration.
- Pursue and/or support research that reveals new findings about the Dickinson family and their material legacy.
- Improve care of the buildings and collections to meet high museum standards and to exercise appropriate stewardship of the Museum’s unique cultural resources.



PRESERVATION AND RESTORATION

From its first moment, the Emily Dickinson Museum has pursued a careful course of documentation, preservation, and restoration of the poet’s home and grounds.

The Board of Governors in 2003 quickly organized and launched a capital campaign that succeeded in raising the required matching funds for a total of more than \$700,000. These funds fueled four major accomplishments:

- A dramatic transformation of the Homestead exterior to its nineteenth-century ochre color scheme.
- A Master Plan developed by the architectural firm Mesick Cohen Wilson Baker of Albany, New York, as the long-range planning tool for ongoing stewardship and improvement of the Museum’s two historic homes and shared landscape.
- Completion of urgent infrastructure repairs, including a new electrical system for the Homestead and a state-of-the-art fire detection system for both houses.
- Perimeter drainage systems that address long-standing water infiltration in the cellars of both historic Dickinson homes.

With a Master Plan in place, we completed two companion projects that finalized documentation necessary for the eventual conservation and restoration of the houses and grounds. A comprehensive historic structure report for The Evergreens captured intriguing details about its construction, minimal alteration, various decorative campaigns, and domestic services and systems. A cultural landscape report documented the appearance and use of the three-acre landscape during the Dickinson family’s occupation of the property and proposed a phased plan to stabilize, restore, rehabilitate, and reconstruct the landscape to reflect the period of the poet’s adult life.

The cultural landscape report had immediate impact in 2009 on restoration of the 1,400-foot hemlock hedge and fence that defined the southern and eastern borders of the Dickinson family house lots. Originally planted as a hedge in the 1860s, nearly two hundred overgrown and diseased hemlock trees were removed and replaced by healthy shrubs to be maintained at their intended eight-foot

height. Picket fencing and massive decorative gate posts were fabricated to match historic examples still in our collection. Spurred by a generous leadership gift, the Board of Governors provided the majority of the \$275,000 in private contributions raised to complete the project.

No sooner had this extensive landscape project been completed than we faced our greatest challenge yet—the failure of the heavy plaster ceiling in the Homestead’s south parlor. Despite careful planning and conditions assessments, the ceiling collapse was entirely unexpected. Most fortunately, no one was injured, and artifact damage was limited. The Museum immediately commissioned an engineering analysis, which revealed weak framing of ceilings installed in 1916 and triggered the replacement of all the ceilings in the main block of the house. In this, as in other major infrastructure and restoration projects, the Amherst College Facilities Department was our chief partner in achieving a successful outcome.

DOCUMENTATION, PLANNING, AND INTERPRETIVE REPORTS

The Emily Dickinson Museum has taken a deliberate approach to documentation of this unique literary landmark to prepare carefully for its faithful restoration.

- 1999 Dickinson Homestead Historic Structure Report**
Myron O. Stachiw and Associates
Massachusetts Preservation Projects Fund grant
- 2000 “I dwell in Possibility”: Interpreting Emily Dickinson’s World**
Catherine Harris and Kristin Herron
National Endowment for the Humanities Consultation Grant Program
- 2000 Historic Furnishings Report: Emily Dickinson’s Bedroom**
Kristin Herron
Massachusetts Foundation for the Humanities grant
- 2003 Interpretive Plan for Guided Tours**
- 2004 Architectural Conservation Assessment**
Eric Gradoia, Building Conservator
Heritage Preservation CAP grant
- 2004 Collections Conservation Assessment**
Valerie Reich Hunt, Objects Conservator
Heritage Preservation CAP grant
- 2004 Historic Landscape Documentation**
John H. Martin, Professor of Landscape Architecture,
University of Massachusetts-Amherst
- 2006 Master Plan**
Mesick Cohen Wilson Baker Architects
Save America’s Treasures grant
- 2007 Furnishings and Exhibit Plan**
Nan Wolverton, Museum and Decorative Arts
Consultant
Institute of Museum and Library Services grant
- 2007 Landscape Interpretive Plan**
Marta McDowell, Historic Landscape Consultant
Institute of Museum and Library Services grant
- 2009 Cultural Landscape Report**
Martha Lyon Landscape Architecture, LLC
Massachusetts Cultural Facilities Fund grant
- 2009 Evergreens Historic Structure Report**
Mesick Cohen Wilson Baker Architects
Massachusetts Cultural Facilities Fund grant
- 2009 Finishes Report for The Evergreens and Fence**
Architectural Conservation Services
Massachusetts Cultural Facilities Fund grant
- 2010 Dickinson Homestead Architectural/
Structural Report**
Mesick Cohen Wilson Baker Architects
Gibble Norden Champion Brown Engineers
- 2012 Design for Fire Suppression, HVAC,
Evergreens Repairs**
Massachusetts Cultural Facilities Fund grant

“You have her extraordinary poetry, her enigmatic life, and all the unanswered questions - if you’re choosing a poet for life (Robert Frost suggests one should), Emily Dickinson makes a grand companion. Having studied and written about her for over fifty years, there’s still so much to discover - it’s why helping to preserve and restore and protect her home and its environs has been a thrill. ‘Home is a holy thing’, Dickinson once wrote, and we sense that as the nineteenth century slowly reemerges on the Museum’s premises.” Polly Longworth, Founding Chair, Board of Governors



MASTER PLAN GOALS

The Museum’s Master Plan was created in 2006 to serve as the principal long-range planning tool for restoration, stewardship, interpretation, and improvement of the historic structures and grounds. The plan is based on aspirations that the Emily Dickinson Museum will be the premier location for Dickinson study and interpretation; that it will eventually restore both houses and grounds, and provide appropriate housing for its collections; that its audience goals will exceed its current capacity; and that cultural tourism at this level will require expansion of staff and facilities. It identifies critical facilities issues to be resolved as soon as possible, as well as larger site development goals to be addressed over the long-term.

The plan identifies adequate space for a growing audience and expanding programming as a critical issue for the Emily Dickinson Museum. At present, half of the space in the Homestead and The Evergreens is used for administrative and collections storage functions. Forensic study indicates that the majority of rooms on the two main living floors of the Homestead and The Evergreens can be restored with substantial authenticity to a period of significance appropriate for the full Dickinson family story. Hence, the Master Plan proposes to advance the education and preservation mission of the Emily Dickinson Museum by restoring 80% of the spaces in the two houses for interpretation, tours, exhibit, and program purposes.

The Master Plan also calls for construction of a new facility to house functions removed from the

two restored family homes, as well as for new functions required by the Museum’s continuing growth: information, admissions, restrooms, and shop sales; exhibits and immersive experiences; seminars, workshops, and education programs; collections storage; administrative offices and conference rooms. It will also include a large multi-purpose auditorium that can accommodate larger audiences on site than is currently possible.

The new facility—a visitor and education center—will take the form of the Dickinson family barn dismantled in 1918. In addition to providing much-needed space for mission-driven programming, reconstructed outbuildings will serve an interpretive purpose. The full historic site cannot be completely understood from a functional or aesthetic perspective without the eventual reconstruction of

the Homestead barn and The Evergreens carriage house. The size and position of these two structures made them prominent features of the landscape, and the story of how the family lived on this site can be interpreted more fully with their reconstruction.

Gardens, landscape design, and the natural world were vitally important to Dickinson family members. Preserving, rehabilitating, restoring, or reconstructing the distinctive character and historic features of the landscape will enhance the presentation and understanding of how the family used it over time. Plans include the removal of invasive vegetation and creation of a new planting design; reconstructing fences on the entire perimeter; protection of stone artifacts; integrated plans for signage, outdoor seating and lighting; and relocation of visually-intrusive utilities.



“Yet persevered toward – surer – for the Distance –”

MASTER PLAN PROGRESS

Critical Issues

- ✓ Fire detection at the Homestead and The Evergreens
- ✓ Replace electrical system at Homestead
- ✓ Remedy water infiltration at Homestead
- ✓ Remedy water infiltration at The Evergreens
- ✓ Complete Historic Structure Report for The Evergreens
- ✓ Complete Cultural Landscape Report
- Fire suppression at the Homestead and The Evergreens

Existing Structures

- HVAC systems at the Homestead and The Evergreens
- The Evergreens architectural and decorative finishes restoration
- Homestead restoration of first and second floor spaces
- Implement Furnishings Plan as feasible (five rooms complete)

Landscape

- ✓ Replant hemlock hedge and reconstruct fence on south and east sides
- Ground-penetrating radar and/or archaeology
- Implement recommendations of Cultural Landscape Report

New Buildings

- Reconstruct conservatory
- Dismantle garage
- Construct visitor and education center in likeness of Homestead barn
- Reconstruct The Evergreens carriage house

Collections

- ✓ Collections inventory
- Collections rehousing and storage
- Collections cataloguing
- Furnishings and art conservation (ongoing)

TRANSFORMATIVE EXPERIENCES

Tours, exhibits, programs, and education efforts at the Emily Dickinson Museum encourage intimate and engaging encounters with compelling places, objects, words, and personal stories associated with the poet. More than illuminating the facts and mysteries of Dickinson’s life, we hope an experience at the Emily Dickinson Museum stimulates in each visitor a “vital light” that reveals the power Dickinson herself found in poetry.

In 2007, we completed two significant projects that have shaped our use of the Dickinson houses, collections, and landscape in interpreting Emily Dickinson’s story to the public. A grant from the Institute for Museum and Library Services provided funding for a furnishings and exhibit plan for the Homestead and The Evergreens as well as an interpretive plan for the three acres that comprise the Dickinson landscape.

For the furnishings and exhibit plan, consultant Nan Wolverton examined existing furniture and other household objects in both the Homestead and The

Evergreens to enlarge our understanding of how the Dickinsons lived in their homes. She also researched documents and other materials in Dickinson-related archives at Amherst College, Harvard University, and Brown University. The plan describes the furnishing of the Homestead from 1855 (when the Dickinson family moved back to the house after fifteen years elsewhere in Amherst) until Emily’s death in 1886. At The Evergreens, the interpretive period extends from 1856, when the house was built, until Susan Dickinson’s death in 1913. Thus far, the plan has guided the Museum’s re-interpretation of four rooms at The Evergreens (the Emily Room, the dining room, the kitchen, and the library) as well as the library at the Homestead.

For the landscape interpretive plan, consultant Marta McDowell compiled documentary material related to the Dickinsons’ interest in and cultivation of the land around them. The plan offers multiple opportunities for interpreting the landscape and serves as the basis for our self-guided audio tour, “Grounds of Memory.”

I reckon – When I count at all –
First – Poets – Then the Sun –
Then Summer – Then the Heaven of God –
And then – the List is done –

But, looking back – the First so seems
To Comprehend the Whole –
The Others look a needless Show –
So I write – Poets – All –

Their Summer – lasts a solid Year –
They can afford a Sun
The East – would deem extravagant –
And if the Further Heaven –

Be Beautiful as they prepare
For Those who worship Them –
It is too difficult a Grace –
To justify the Dream –

Fr. 533

Marking the tenth anniversary of the Emily Dickinson Museum gives us the chance to do our own “reckoning.” How do we share this remarkable poet’s story with visitors here in Amherst and fans throughout the world? Our own list looks something like this:

2 houses



3 acres

8000 objects



1,789 poems and
1,000 letters

1 intriguing redhead
(and 8 of her closest relatives)



TOURS

When the Emily Dickinson Museum was formed in 2003, guided tours were already well established at both the Homestead and The Evergreens. Indeed, our guiding staff—about thirty dedicated, articulate, and thoughtful individuals—has been the organization’s mainstay.

The challenge in 2003 was to create a tour experience that realized the stated purpose for forming the Museum: the essence of Emily Dickinson’s remarkable story was best told through two historic houses, not just one. The result was “Emily Dickinson’s World,” our signature tour, which challenges the twenty-first century sound-byte mentality by requiring ninety minutes of the visitor’s attention—but to good effect. As an AP travel writer has noted: “The tour is fascinating, and feels more like a two-act play than a museum visit.”

Recognizing that not every visitor has time for such a tour, we soon added a new guided tour option that takes place only at the Homestead. “This was a Poet” introduces visitors to Dickinson and her work. A recent visitor noted about the tour: “Our docent... was excellent—content and delivery—and the museum was in wonderful condition—uncluttered in a way that let me truly imagine Emily’s world.”

In 2007, a self-guided experience of the landscape joined the menu of guided house tours. Funded by

a grant from the Institute for Museum and Library Services, “Grounds of Memory” was the Museum’s first major venture into technology-aided interpretation.

A hallmark of all our tours is the liberal use of Dickinson’s poems and letters. Guides quote frequently from Dickinson’s work; and visitors are given opportunities to read Dickinson’s poems aloud. Two wall-mounted panels in the Poetry Room at the Homestead help visitors understand the significance of Dickinson’s poetry. One, “A Chilly Peace,” even allows them to consider Dickinson’s writing process by examining her frequent practice of providing variant words in a single poem. Outside, on the “Grounds of Memory” tour, visitors experience Dickinson’s landscape to a soundtrack that includes more than thirty of her poems, many read by poets Richard Wilbur and Mary Jo Salter. Most important, every visitor leaves with a poem, as the Museum strives to be “a Lens” that disseminates Dickinson’s “Circumference.”



The Poets light but Lamps –
Themselves – go out –
The Wicks they stimulate
If vital Light

Inhere as do the Suns –
Each Age a Lens
Disseminating their
Circumference –

Fr. 930



EMILY DICKINSON MUSEUM GUIDES AND MUSEUM ASSISTANTS (2012-2013)

- | | | | |
|-----------------|-----------------|----------------------|------------------|
| Lucy Abbott | Ellie Hayden | Edie MacMullen | Charlene Scott |
| Terry Allen | Barbara Hoadley | Madeline Marucha | Mariah Servos |
| Mary Burlington | Ruth Hooke | Greg Mattingly | Jeanne Shumway |
| Esther Carey | Ruth Jones | Dresdiana Mavindidze | Linda Smith |
| Casey Clark | Elaine Kachavos | Jeff Morgan | Susan Snively |
| Lindsey Dahler | Sheila Klem | Alexandra Olmsted | Aidan Stone |
| Alan Dickinson | Joan Langley | Emma Pampanin | Marianne Wald |
| David Garnes | Nancy Leonard | Charlotte Posever | Rebecca Zakarian |
| Harrison Gregg | Caroline Mabee | Jane Price | Roger Zimmerman |



museums 10

IN 2005, THE EMILY DICKINSON MUSEUM joined a new, informal collaborative named Museums10 for its ten member organizations, all affiliated with area colleges. In a region known nationally for its educational resources, Museums10 fosters life-long learning through art, culture, science, and history. Together, the ten museums offer diverse exhibitions, collections, and programs that empower people of all ages and backgrounds to better understand themselves and the world around them. Museums10 is facilitated by the Five College consortium in western Massachusetts. In addition to the Emily Dickinson Museum, members are Beneski Museum of Natural History (Amherst College), Eric Carle Museum of Picture Book Art, Hampshire College Art Gallery, Historic Deerfield, Mead Art Museum (Amherst College), Mount Holyoke College Art Museum, Smith College Museum of Art, University Museum of Contemporary Art (University of Massachusetts–Amherst), and Yiddish Book Center.





EXHIBITS

Although the Museum lacks traditional museum gallery space for exhibits, in 2007 the complicated publication history of Dickinson’s work came together in a permanent installation, “my Verse is alive.” Located in the Tour Center at the Homestead, the exhibit is available to all visitors. We have also hosted themed exhibits as part of our involvement with Museums10, most notably “Art has a Palate,” an exhibit about the Dickinsons and dining, presented at The Evergreens in 2009.

The visual arts have also invited additional opportunities for the Museum to host and collaborate on exhibitions. During the 2011 Big Read, we hosted an artist-in-residence, Spencer Finch, whose site-specific installation gave the effect of stained glass light filtering into the upstairs hallway of the Homestead. Also in 2011, we were honored to display in both Dickinson houses a series of photographs by Jerome Liebling as a memorial tribute and in gratitude for the many years during which he captured on film the essence of the Dickinson story.

In 2008, as part of our ongoing relationship with the Emily Dickinson International Society, we organized an exhibition of work by Italian artist Alberto Mancini, whose abstract work is inspired by Dickinson’s poetry. We are occasional participants in the monthly Amherst Art Walk and in projects sponsored by the Amherst Public Arts Commission. For the 2012 Amherst Biennial, we mounted a special exhibit of paintings by Elizabeth Pals, who has created several portraits of the poet for the film series “Angles of a Landscape.”

By considering the landscape as an exhibition gallery, we prompted new and unexpected encounters with Dickinson’s words with the Little White House Project, a 2012 art installation of more than thirty small white houses painted with Dickinson quotations. This innovative exhibition, the creation of Peter Kraszneczewicz, brought new audiences to the Museum and offered new ways of thinking about exhibitions and programs for our second decade.

“We saw our work on the Dickinson properties as not just about historic preservation; it was about using those properties to insure that an appreciation of one of the greatest literary treasures of our civilization will survive us.”

“If we might extend the audience for Dickinson’s achievement by a fraction - or by a generation or two - we will count our labors as mightily rewarded.”

Kent Faerber, Chair, Board of Governors, 2006-2012

PROGRAMS

In addition to our regular schedule of tours, the Emily Dickinson Museum has organized a host of meaningful programs that invite the public to experience and study Dickinson’s poetry, to learn more about her life and times, and to understand how artists and writers have drawn inspiration from her work.

The three anchors of our poetry-based programs are the monthly Poetry Discussion Group (in existence since the Museum’s founding), the annual Poetry Walk (a descendant of an informal gathering that began in the 1970s), and the Poetry Marathon (first held in 2004). For many summers, the Museum also sponsored a “Poetry in the Garden” series. In 2009 the Museum inaugurated the Emily Dickinson “Big Read,” a program developed by the National Endowment for the Arts and the Poetry Foundation that draws local communities together to explore great works of literature. Encouraged by the success of the first Big Read, the Museum held a second Big Read in 2011; as part of the festivities, Dickinson’s poems appeared on posters throughout downtown Amherst.

Other programs have delved into Dickinson’s life and times. The annual children’s circus, honoring Dickinson’s nephews and niece, regularly gathers more than a hundred people on our grounds for music, magic, and games. Lectures and discussions cover an array of topics, including Dickinson’s experience of the Civil War, the teaching of science and natural history in New England, cooking and dining practices, and plumbing in nineteenth-century America. Girl Scouts explored

the significance of Valentine’s Day in recognition of Dickinson’s earliest published poem, a valentine. We even sponsored a baking contest with Dickinson’s own recipes for coconut cake, black cake, and gingerbread.

Dickinson’s work and spirit continue to inspire countless artists. The Museum features this work in our programming to demonstrate Dickinson’s broad appeal and the far reaches of her enduring relevance. Poets such as Alice Fulton, Galway Kinnell, and Marilyn Nelson have shared their own work as well as their love of Dickinson at special readings and have participated in poetry marathons and Poetry in the Garden programs. Recitals of song settings of Dickinson’s poems and concerts of music from Dickinson’s time have demonstrated a special affinity between her poetry and music. In the world of theater and dance, the Museum hosted a production of William Luce’s influential one-woman play *The Belle of Amherst* and developed a new full-length ballet, based on Dickinson’s life, with the local ballet company Amherst Ballet. The Museum has also produced three films in the series “Angles of a Landscape,” developed by filmmaker Ernest Urvater and screenwriters Terry Allen and Susan Snively.





“First – Poets – Then the Sun –”



Wonder – is not precisely knowing
And not precisely knowing not –
A beautiful but bleak condition
He has not lived who has not felt –

Suspense – is his maturer Sister –
Whether Adult Delight is Pain
Or of itself a new misgiving –
This is the Gnat that mangles men –

Fr. 1347

EDUCATION

Each year, the Museum welcomes hundreds of students—from kindergartners at Amherst’s Common School to high school students from throughout western New England—for special tours that expand their studies of Dickinson’s poetry and the times in which she lived.

Since the Museum is located in the midst of an academic community (Amherst is home to three institutions of higher education), we also take our connections to undergraduate and graduate education seriously. The Museum serves as a convenient laboratory for college classes, independent research and graduate seminars studying everything from landscape architecture to historic preservation. We regularly host semester-long undergraduate seminars on Emily Dickinson taught by Martha Ackmann of Mount Holyoke College in nearby South Hadley, Massachusetts, and Karen Sánchez-Eppler of Amherst College.

School field trips and class visits are the backbone of the Emily Dickinson Museum’s outreach to students and teachers. However, we realized that the Museum could have an even more significant impact on teaching and learning about Dickinson by creating professional development opportunities for educators and by emphasizing current scholarship about Dickinson, her life, and her work in an expanded web presence.

We began our focus on in-depth teacher training with a grant program offered by the National Endowment for the Humanities (NEH). In 2007, the Museum hosted two weeklong Faculty Humanities Workshops for twenty-four K-12 teachers from Hampshire, Hampden, and Franklin Counties in Massachusetts. In addition to lectures, poetry discussions, and visits to the Museum, participants had opportunities to explore primary documents (Dickinson’s poems and letters, family letters, and period documents about Amherst) and artifacts (family artifacts, the two Dickinson houses, the landscape, and artifacts of the town) that illuminate the poet’s life and work. Participants generated curriculum ideas that they developed back in the classroom.

The impact and success of these workshops led to the Museum’s participation in NEH’s Landmarks of American History and Culture program, which funds similar weeklong workshops for teachers nationwide. The Museum hosted the Landmarks workshop in 2009 and 2011, with a total of 156 participants from more than 35 states. One teacher reflected: “The



“My students were enthralled... We were able to learn about Emily’s call to write and be a part of her world.”

“Now whenever I teach Emily Dickinson’s work, I will feel as though she is with me in the classroom.”

“Virtual reality is not a substitute for reality – to be in exactly the same space as the author and hearing her words is both an aesthetic pleasure and a rare spiritual experience.”

workshop allowed me to see beyond the conventional textbook depiction of Dickinson to the more complex, multi-faceted woman that she truly was, and consequently I will be better able to explore her poetry with my students at a much deeper, personal level.” Another teacher recently shared the impact of her unit in the classroom: “I know that I have fostered a recognition of and an affinity for this poet and she has big name recognition amongst them. Many of them feel that they are ‘experts’ on Dickinson now.”

The Museum’s website, completely revamped in 2009, also aids our efforts to provide accurate, insightful, and inspiring material about Emily Dickinson to a wide audience. In addition to visitor information and updates about museum projects, the website features an “Emily Dickinson” section of fifty essays that address key topics in Dickinson studies: poetry, life, friends, and social and cultural interests. Through the website, we are able to serve students and teachers in new ways and to highlight lesson plans developed by NEH workshop participants.



“slow Gold – but everlasting”

FINANCIAL PROFILE

Energetic attention to our mission of education, preservation, and interpretation has led to steady growth in the operating budget—from \$256,100 in Fiscal Year (FY) 2004 to \$639,000 in FY13—to support outreach to new and growing audiences, innovative tours, expanded public programs, and upkeep of the historic facilities and landscape. The Emily Dickinson Museum has practiced careful resource management, ending its first ten years with numerous accomplishments and financial stability.

During this time, the Museum raised or earned 72% of its total \$4,105,000 operating income. Gifts, grants, and membership dues were responsible for 37% of the total, while admission fees, program revenue, and museum shop sales earned 35% of the total. Amherst College provided direct support as 17% of total income, and distributions from two small endowment funds contributed 11% of operating income.

Museum programs and tours accounted for 34% of expenditures; promotional activities and museum shop expenses claimed 15%; upkeep of buildings and grounds took 8%; administration and general expenses, 28%; and fund-raising, 15%.

The annual audience for Emily Dickinson Museum tours, programs and events grew from 7,733 to more than 14,000. At the same time, the number of visitors on educational field trips has risen from 11% to 17% of our audience and, in absolute numbers, from 876 in the first year to 2,250 in FY2012.

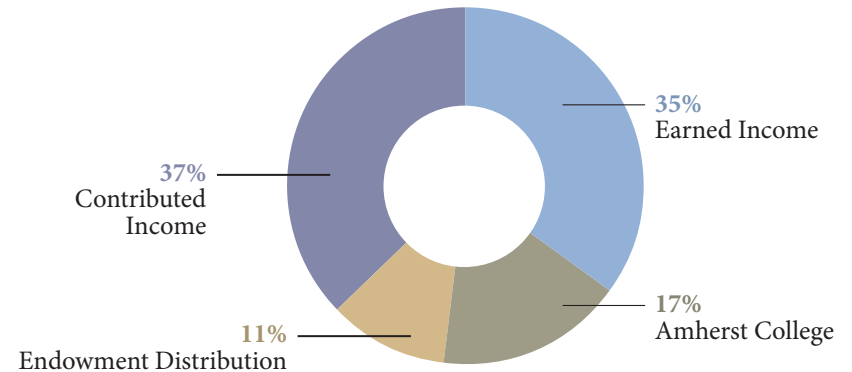
Gifts and grants to support the capital and restoration projects described starting on page 31 totaled \$1,447,282. The Museum has also raised \$710,674 in gifts and grants for non-capital projects including the development of a furnishings plan and landscape tour and professional development workshops for K-12 teachers.

FY2004 TO FY2013 TEN-YEAR SUMMARY OF OPERATING INCOME AND EXPENSE

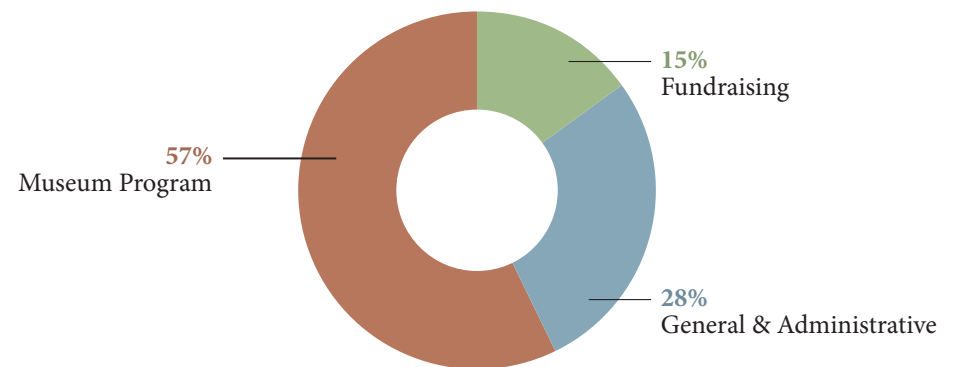
Contributed Income	37%	\$1,499,510
Earned Income	35%	\$1,452,788
Amherst College	17%	\$719,590
Endowment Distribution	11%	\$432,659
TOTAL OPERATING INCOME	100%	\$4,104,547

Museum Program	57%	\$2,317,470
General & Administrative	28%	\$1,110,970
Fundraising	15%	\$597,070
TOTAL OPERATING EXPENSE	100%	\$4,025,510

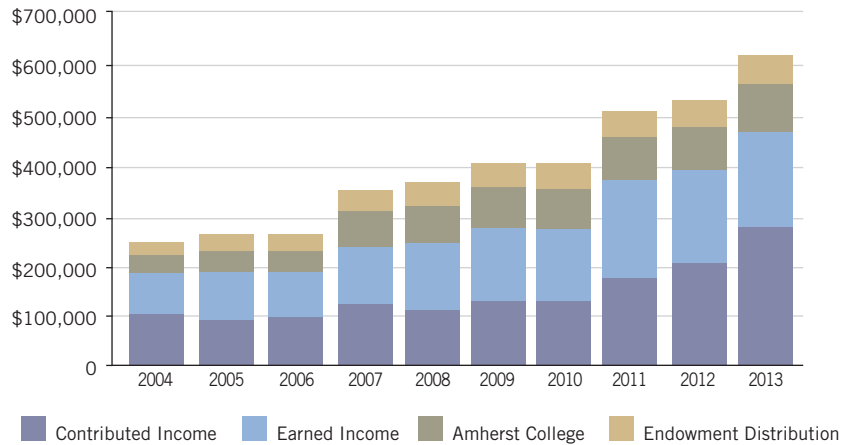
OPERATING INCOME FY2004 TO FY2013



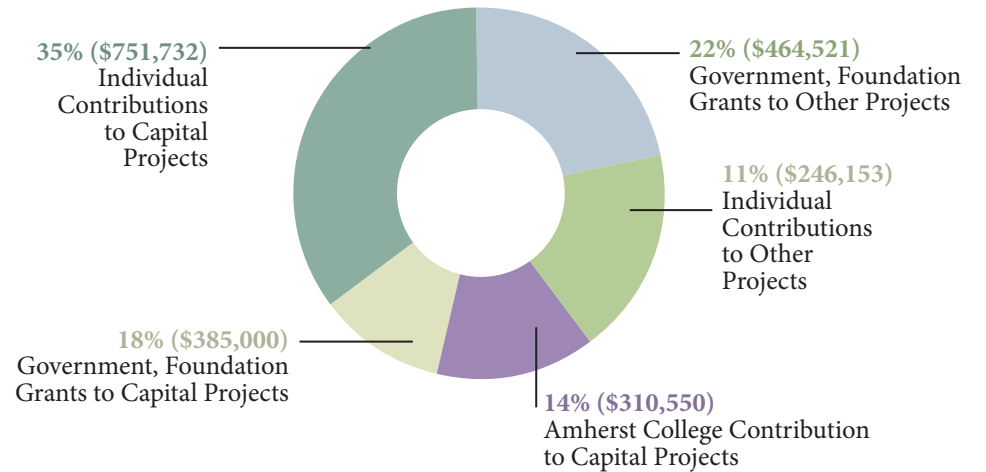
OPERATING EXPENSE FY2004 TO FY2013



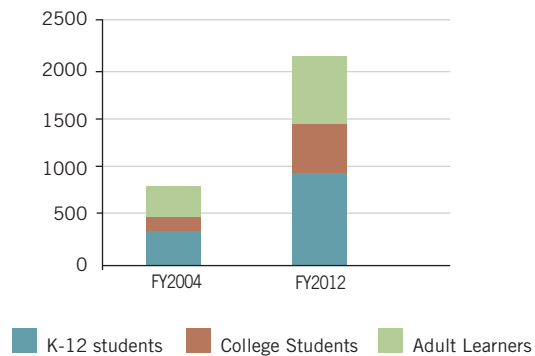
OPERATING INCOME FY2004 TO FY2013



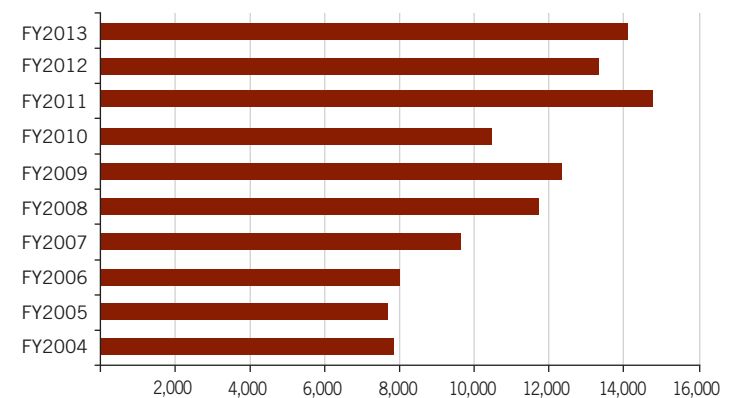
SOURCES OF NON-OPERATING FUNDS FY2004 TO FY2013



EDUCATION GROUP TOUR PARTICIPANTS



AUDIENCE GROWTH



“I dwell in Possibility”

RESTORING EMILY DICKINSON'S BEDROOM

Sweet hours have perished here;
This is a mighty room;
Within its precincts hopes have played, -
Now shadows in the tomb. J1767

The highlight of a visit to the Emily Dickinson Museum for many visitors is the opportunity to stand in the poet's bedroom—her refuge and writing studio. The room speaks eloquently of the story of her life, writing practices, and posthumous publication and reputation. Thus, its accurate presentation is vital to the success of the Museum's mission to educate diverse audiences about the writings, life, times, and enduring relevance of the poet.

Information assembled through contemporary descriptions and more recent forensic investigation permits an evocative restoration of the bedroom with all the visual and atmospheric quality of an inhabited personal and creative space. In celebration of the Homestead's bicentennial and the Museum's tenth anniversary, Emily Dickinson's bed chamber will be restored as nearly as it may be to its character during her adult life.

Project components include the reproduction of her writing table and bureau, iconic objects now at Harvard University; acquisition of household accoutrements, window dressings, and carpeting; and restoration of architectural and decorative elements in the room. The recent discovery of large wallpaper fragments leads to the exciting possibility of covering the walls in a reproduction of her bedroom wallpaper.



Her love of being alone up in her room was associated with her feeling for a key, which signified freedom from interruption and the social prevention that beset her downstairs. She would stand looking down, one hand raised, thumb and forefinger closed on an imaginary key, and say, with a quick turn of her wrist, 'It's just a turn – and freedom, Matty!'

Martha Dickinson Bianchi, *Emily Dickinson: Fare to Fare*

RECONSTRUCTING THE CONSERVATORY

Emily Dickinson had a vibrant interest in plants and her keen appreciation for the natural world resonates throughout her poetry. A windowed conservatory allowed that interest to thrive even in the cold New England winters. Its reconstruction will help to expand visitors’ understanding of Dickinson’s home life, values, and sources of poetic inspiration.

The original conservatory was part of Edward Dickinson’s extensive renovation of the Homestead in 1855, built especially for his daughters Emily and Lavinia. This diminutive setting for “the Spice Isles” was nestled into the southeast corner formed by the library and dining room.

Primary components of the original structure still exist: three pairs of sash with double-paned window glass, the shutters, and the south and west entry doors. Their placement is well documented by a photograph taken in 1916 shortly before the conservatory was removed.

The survival of these building elements makes the reconstruction of Dickinson’s conservatory largely from its original materials an exciting and inspiring possibility. The conservatory will house an exhibit of historic plants that Emily Dickinson is known to have cultivated, and the presence of Dickinson’s second writing table in the dining room overlooking the conservatory will convey the importance of the “little garden within” to Dickinson as a gardener and writer.



“My flowers are near and foreign, and I have but to cross the floor to stand in the Spice Isles.”

Emily Dickinson to Dr. & Mrs. J.G. Holland,
March 1866



FIRE SUPPRESSION, HEATING, VENTILATION AND COOLING

As visitation at the Museum continues to grow, the importance of fire protection and visitor safety rises exponentially. The fire detection system installed in the two Dickinson houses in 2007—a sophisticated continuous air-sampling system—is an essential component of an overall preparedness plan for the safety of visitors and staff. However, the Homestead and The Evergreens still lack systems to extinguish a fire if such an untoward event should occur. The Emily Dickinson Museum plans to equip the two houses with a technically advanced high pressure water mist system that suppresses fire more quickly and efficiently than a conventional sprinkler system, and, importantly, minimizes damage to collections, decorative finishes, and artwork from excessive water flow.

The Homestead and The Evergreens have been operating with mechanical systems more appropriate to a residential property than a premier cultural site. New heating, ventilation, and cooling systems will provide appropriate environments for long-term care of sensitive collections and buildings as well as for the comfort and safety of visitors and staff. To reduce the frequency and scale of intrusion into the fabric of both historic structures, the Museum plans to replace the heating, ventilation, and cooling systems at the same time as the fire suppression system is installed.

This \$1.2 million project will complete the Master Plan’s infrastructure recommendations, setting the stage for the exhilarating possibilities of restoring the Dickinson homes, grounds and gardens to reflect more authentically the fascinating lives of their nineteenth-century inhabitants.



Some – Work for Immortality –
The Chief for Time –
He – Compensates – immediately –
The former – Checks – on Fame –

Slow Gold – but Everlasting –
The Bullion of Today –
Contrasted with the Currency
Of Immortality –

A Beggar – Here and There –
Is gifted to discern
Beyond the Broker’s insight –
One’s – Money – One’s – the Mine –

Fr. 536



REPLENISHING THE SHELVES: THE POLLY LONGSWORTH LIBRARY PROJECT

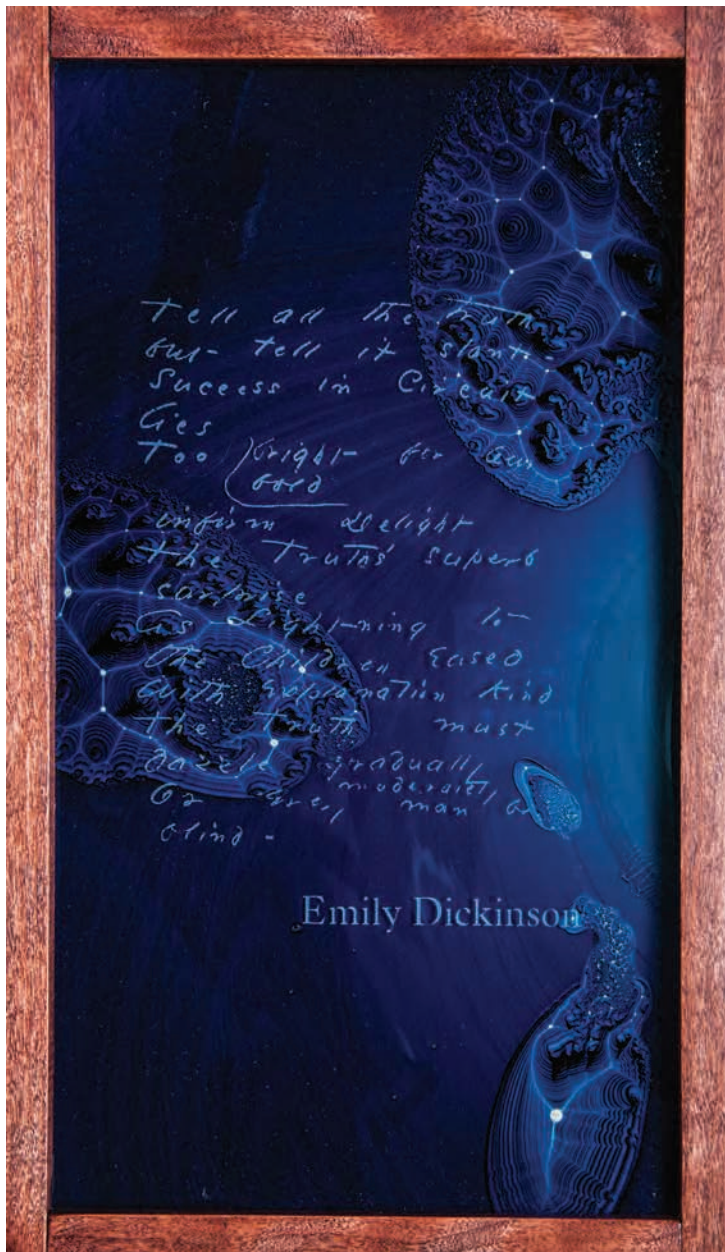


Books were a vital source of pride, pleasure, discussion, and even competition among members of the Dickinson family. Through the three decades that Emily Dickinson wrote her poetry, ample eclectic libraries—filled with those treasures the poet called “The strongest Friends of the Soul”—stood open to her in the Homestead and The Evergreens. Those collections still exist at Harvard University’s Houghton Library, where several hundred volumes have resided since 1950, and Brown University, which has housed the remainder of the family libraries since the early 1990s.

Replenishing the Shelves will re-create the family libraries at the Homestead and The Evergreens as accurately as possible. The effort is dedicated to and led by Polly Longworth, a longtime Dickinson scholar and the first chair of the Emily Dickinson Museum’s Board of Governors. Nearly one hundred nineteenth-century books have taken a place on the shelves in the Homestead library. Information about titles and editions being sought can be found at www.EmilyDickinsonMuseum.org/books.

*“I am glad there are Books. They are better than Heaven,
for that is unavoidable, while one may miss these.”*

Emily Dickinson to Frank Sanborn, 1873



Tell it Slant Award

The *Tell it Slant Award* was created by the Museum's Board of Governors to honor individuals whose life work is imbued with the creative spirit of America's greatest poet. The *Tell it Slant Award* (pictured at left) was fashioned from a piece of distinctive New Mexico Blue glass donated by internationally-recognized glass artist Josh Simpson. The manuscript version of Dickinson's poem, "Tell all the Truth but tell it slant –," was reproduced in Dickinson's hand on the glass through a resist process by Dave Zaltzberg.

In December 2012, the Emily Dickinson Museum presented the inaugural *Tell it Slant Award* to Kay Ryan, U.S. Poet Laureate 2008-2010, in a two-day celebration of the 182nd anniversary of Emily Dickinson's birth.

In presenting the award to Kay Ryan, Gigi Bradford, a member of the Dickinson Museum's Board of Governors, remarked that "Unlike any other poet writing today, Kay Ryan takes Dickinson's sense of how poetry—sometimes playfully and lightly but always from a slant—helps us to answer the central questions of what it means to be human."



I dwell in Possibility –
A fairer House than Prose –
More numerous of Windows –
Superior –for Doors –

Of Chambers as the Cedars –
Impregnable of eye –
And for an everlasting Roof
The Gambrels of the Sky –

Of Visitors –the fairest –
For Occupation –This –
The spreading wide my narrow Hands
To gather Paradise –

Fr. 466



Emily
DICKINSON
Museum
THE HOMESTEAD &
THE EVERGREENS

CELEBRATING

THE HOMESTEAD
200 Years
1813 - 2013

THE MUSEUM
10 Years
2003 - 2013

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