



Grand Go the Years

FR120

*Highlights from the
Emily Dickinson
Museum*

Emily Dickinson
Museum
THE HOMESTEAD | THE EVERGREENS



JULY 1, 2016
through
JUNE 30, 2017



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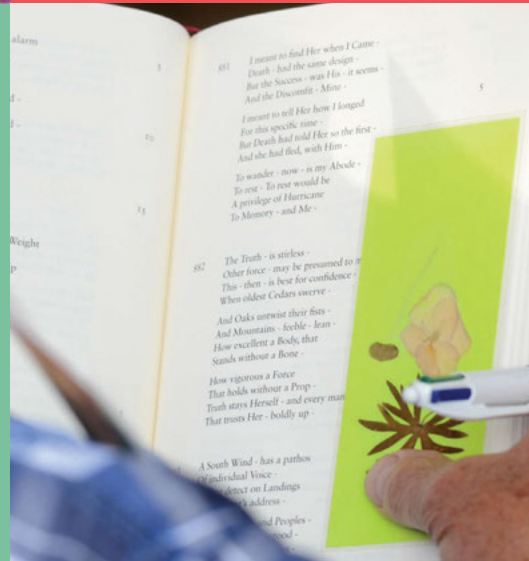
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OUR MISSION

The Emily Dickinson Museum's mission is to *spark the imagination* by amplifying Emily Dickinson's *revolutionary poetic voice* from *the place she called home*.

2017 WAS A POWERFUL YEAR FOR EMILY DICKINSON. The Morgan Library's Dickinson exhibition "I'm Nobody! Who are you?" inspired many to make the trip to Amherst to experience something they couldn't in New York City—the homes, gardens, and town that shaped Dickinson's life and writings. In April, the release of Terence Davies' film *A Quiet Passion* ignited even more interest, as did the accompanying documentary by Hurricane Films, *My Letter to the World*.

The Emily Dickinson Museum's many friends and supporters have made possible several remarkable accomplishments at the poet's Amherst home in the past year. Continuing restoration adds nuance and texture to the visitor's experience of Emily Dickinson's environs. The reconstructed conservatory, completed in spring 2017, forges a powerful connection to Dickinson's time, as does the young apple orchard, which bore fruit for the first time in the fall. Our collaboration with Archaeological Services at the University

of Massachusetts reveals more evidence about everyday life at the Dickinson homes and a fuller history of the Museum grounds. Our summer workshops for teachers at elementary and secondary levels engage some of the country's most passionate educators in fashioning an interdisciplinary understanding of Emily Dickinson's life and poetry to spark the imaginations of new generations in their classrooms.

At the very heart of our mission, suffusing this "enchanted ground," are the knowledge, dedication, and enthusiasm of the Museum's guide staff for enlarging each visitor's appreciation of Emily Dickinson's genius.

Our plans for the future are ambitious — and worthy of the great poet we honor. The next year will bring restoration of the path between the Homestead and Evergreens, "just wide enough for two who love," sprucing up of the grounds, and

restoration of the Homestead hallways. Now that the two Dickinson homes are fully equipped with fire suppression systems, our sights are set on heating and cooling systems appropriate to the requirements of historic houses. The thousands of Dickinson family artifacts and furnishings in the Museum's collection will, at last, be properly documented and catalogued. And robust new programs and experiences will offer new insights into Emily Dickinson's creative energy and legacy.

As we look ahead to 2018 and beyond, I hope your imagination will be sparked to join us in the rewarding work of amplifying the poet's revolutionary voice from the place she called home.

With our sincerest thanks,



Jane H. Wald
EXECUTIVE DIRECTOR





I'VE BEEN PART OF THE AMHERST COMMUNITY FOR DECADES, and I love the fact that, although a small town, its residents and institutions have an enormous impact on the world around us. For example, the lone voice of an Amherst-born poet changed the course of world literature forever. And, from this small Western Massachusetts town, the Emily Dickinson Museum continues to amplify her song as a spark to imaginations around the globe.

The Dickinson homes and grounds and the lives that played out here have been an integral part of Amherst history and culture, but their reach is far greater. The poems and letters written so long ago draw thousands to the Museum each year to glean further understandings and meaning from her work and her family's way of life in nineteenth-century New England. The poignancy, brilliance, and emotional power of Emily Dickinson's work and life influence audiences around the world.

Although the Emily Dickinson Museum is not a large organization, our mission is one of international cultural importance. We know that our job is to make this a welcoming and inspiring place for people who visit. The Museum's Board of Governors, staff, interns, and volunteers remain committed to this idea. We continue to restore and develop the houses and grounds so that repeat visits are rewarded with new experiences.

This annual report chronicles much of what we accomplished in the last year with your support. We hope you'll visit us in Amherst soon and see it first-hand.

Sincerely,

A handwritten signature in black ink, appearing to read "Kenneth Rosenthal".

Kenneth Rosenthal
CHAIR OF THE BOARD OF GOVERNORS

FY17 BOARD OF GOVERNORS

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EMILY DICKINSON MUSEUM STAFF

Jane Wald	<i>Executive Director</i>
Lucy Abbott-Pawlshen	<i>Program Coordinator (through December 2016)</i>
Aaron Blodgett	<i>Caretaker</i>
Elizabeth Bradley	<i>Program Coordinator (from March 2017)</i>
Pippa Comfort	<i>Database Coordinator</i>
Starr Florio	<i>House Manager</i>
Caroline Mabee	<i>House Manager</i>
Elena Marione	<i>House Manager</i>
Erica Martinson	<i>Administrative Coordinator</i>
Michael Medeiros	<i>Public Relations Coordinator</i>
Mardi Pierson-Buell	<i>Development Director</i>
Brooke Steinhauser	<i>Program Director</i>



VOLUNTEERS

Raidah Akber	Carol Hawrylcw
Alice Barrett	Jan Hoffman
Darya Bor	Reyes Lazaro
Marypat Bowen	Barbara Lemoine
Tom Bowen	Catherine Linberg
Jacqueline Burkett	Tom McCauley
Jennifer Cain	Patricia Medeiros
Rosemary Caine	Carol Mentos
Laurie Crane	Nora Maroulis
Joe Crescente	David Razor
Diane Critchfield	Sarah Razor
Everett Decker	Natasha Rubanova
Colleen Dehais	Isabela Shepard
Victoria Dickson	Karen Siemering
Marcia Donovan	Casey Simpson
Juliana Dupré	Neil Soderstrom
Will Fleming	Linda F. Smith
Margaret Freeman	Ann Steinhauser
Lidia Gutu	Marjorie B. Trust
Clare Green	Dara Wier
Joan Haley	Ying Zhang

GUIDES AND MUSEUM ASSISTANTS

Terry Allen	Melba Jensen	Anna Plummer
Emma Ayres	Ruth Jones	Lindsey Plummer
Jane Bragdon	Elaine Kachavos	Charlotte Posever
Mary Burlington	Sheila Klem	Mary Pura
Josephine Carroll	Joan Langley	Keely Sarr
Casey Clark	Nancy Leonard	Charlene Scott
Kennedy Countess	Becky Lockwood	Jeanne Shumway
Melissa Cybulski	Kelin Loe	Linda Smith
Lindsey Dahler	Muzi Long	Susan Snively
Alan Dickinson	Catherine Lowdon	
Nayereh Doosti	Edie MacMullen	
Jill Franks	Lydia Malone	
Will Fleming	Greg Mattingly	
Steve Fratoni	Jeff Morgan	
David Garnes	Burleigh Mutén	
Harrison Gregg	Kate Nadel	
Colin Harrington	Katianna Nardone	
Barbara Hoadley	Polly Peterson	
Judith Hudson	Andrew Plimpton	

“After joining as a Museum Friend, I began volunteering in the garden...It’s such an honor to be included in the circle of people who get to touch this place, and sink a spade in.”

Catherine Linberg

Spark the Imagination

TOURING THE MUSEUM

Guided explorations of the Dickinsons' social and private spaces comprise the Museum's largest program. One hallmark of a tour at the Museum is the experience of hearing Emily Dickinson's words reverberate within the walls of the rooms where they were first written. Another is the deeply knowledgeable and engaging guide staff whom visitors tell us time and again are the very best feature of our tours.

Educational groups and school field trip attendees enjoy talks and tours tailored to their interests and areas of study — literature, history, social studies, decorative and fine arts, and more. These visits bring learners of all ages face to face with a new revelation about Emily Dickinson's interests, everyday life, writing habits, and imaginative powers. And there is always room for memorable tributes to the poet. For example, a New England Studies program from South Carolina tops off their annual visit with black cake made from Emily Dickinson's own recipe. A sixth-grade class from Vermont concludes their tour each December with recitation of Dickinson's poetry in her parlor and singing "This is my letter to the world" to a familiar nineteenth-century hymn tune.

"Thank you for showing me and my class around Emily's house. One thing I really enjoyed was Emily's library. It was amusing to me that the books in the library were from the 1800's. I did not think that books could survive that long! When I saw Emily's bedroom I compared it to mine. I saw the differences in time....P.S. I think I want to write poetry now. It just seems fun!"

JAYDEN, 4TH GRADER

"Many thanks for your wonderful tour of Emily and Austin's houses and for all the arranging and work you did to make my class visit run so smoothly. I could tell that my students were engaged, and I imagine a number of them were inspired to come back for another visit to the Homestead."

DR. CORINNE DEMAS
PROFESSOR OF ENGLISH AT MOUNT HOLYOKE COLLEGE



EMILY DICKINSON MUSEUM STUDIO SESSIONS

This year, the Museum began offering Studio Sessions —an uninterrupted and personal opportunity to experience Emily Dickinson's bedroom/writing studio as a working creative space. Participants have traveled from as far away as Georgia, Colorado, and Texas for the inspiration gleaned from watching the sunset—"a purple stile"—from Dickinson's windows or imagining that the rose-patterned wallpapers can dance and that the white dress can breathe. Writers, artists, and musicians have found the silence of this particular empty room to be a deep well from which words and ideas are pulled up by the bucketful.

"A calm came over me, and I was overtaken by a sharp distilled focus that expressed itself, bizarrely, in a compulsion to write. I did something I hadn't done since elementary school, and never of my own accord: I began to compose a poem.... The thoughts spilled out in order and did not step over each other.... It felt thrilling. It felt uncanny. It felt as if no time had passed at all."

SARAH LYALL
"HOME ALONE WITH THE GHOST OF EMILY DICKINSON"
NEW YORK TIMES, APRIL 27, 2017

OCTOBER DID EMILY DICKINSON REALLY EXIST? AN EVENING WITH JEROME CHARYN

PORTER PRIZE

Amherst College senior Alina Burke was the 2017 recipient of the Emily Dickinson Museum's David T. Porter Prize for Meritorious Work in Dickinson Studies for students at the five area colleges. The prize, named in honor of former UMass Amherst English Professor and Dickinson scholar David T. Porter, is offered annually to nurture creative work among new generations of scholars. Burke's essay, "The Silencing of Emily Dickinson," investigated Dickinson's use of silence and sound in her poetry "in order to determine what silence actually meant to her, and to what extent her dashes are actually indicative of silence."



DOCUMENTING THE ORIGINS OF THE EMILY DICKINSON MUSEUM

The Emily Dickinson Museum, founded as such in 2003, traces its remarkable origins back to the last living member of the Dickinson family. In an effort to capture this story the Museum began a project in 2016 in partnership with UMass history professor Sam Redman and Amherst College's Archives and Special Collections. Students from Redman's public history course worked with Museum staff to conduct oral history interviews documenting the years leading up to the creation of the Emily Dickinson Museum. Interviewees in this ongoing project include scholars who knew Mary Hampson (final occupant of The Evergreens and heir of Martha Dickinson Bianchi), members of the Parke family which purchased the Homestead from Bianchi, and individuals directly involved in establishing the Homestead and The Evergreens as the Emily Dickinson Museum. Now, with ten oral history interviews completed, the audio files and transcripts will be deposited with Amherst College's Archives and Special Collections for future use by the public, by scholars, and by the Museum.

Arts Night Plus PROGRAMS

JULY Poets Gail Thomas and Floyd Cheung, Botanical artist Beverly Duncan and students

AUGUST Poets Jonathan Wright and Joshua Michael Stewart, and artist Lana Fiala

SEPTEMBER DM Gordon, Paul Richmond, artist Ann Knickerbocker "For Emily, Whenever I May Find Her"

OCTOBER Florence Poets Society and quilt artist Rebecca Fricke

NOVEMBER Book Launch with Hannah Fries

DECEMBER Readings by students of Amherst College English professor Amelia Worsley

MARCH Northampton Poetry and artist Rhys Davies

APRIL Literacy Project and found object artist Andy Rothschild

MAY RHINO Poetry and The Bower Studio

JUNE Catherine Weiss and artist Julia Waves

OCTOBER TOAD AND SNAKE, MUSHROOMS AND BATS: A HALLOWEEN WALK AND EVERGREENS TAROT READING

Revolutionary Poetic Voice

I put my pleasure all abroad -
I dealt a word of Gold
To every Creature - that I met -
And Dowered - all the World -
Fr 388

POETRY DISCUSSION GROUP

A group devoted solely to discussion of Emily Dickinson's poetry meets monthly for lively exchanges on innumerable facets of Dickinson's work led by college professors, poets, Museum guides, and high school educators. Last year's topics ranged from "Dickinson's 'Loved Philology': The Vitality of Words," to "Dickinson's Gothic Sublime," to "Emily Dickinson and the Art of Hiding."

FOCUS ON CONTEMPORARY POETRY AND ART WITH ARTS NIGHT PLUS

The Museum presents contemporary work during Amherst's monthly "Arts Night Plus," a free downtown cultural event held on first Thursdays. A dozen participating venues around town feature gallery openings, concerts, lectures, and other creative events. The Emily Dickinson Museum invites emerging and established poets, storytellers, musicians, and local presses launching new publications to share their work in the Dickinson family parlors. Local visual artists install one-night-only exhibitions in the Homestead hallways and mingle with guests to talk about art and inspiration. The Arts Night open mic at the Homestead provides a venue for experimentation and inspiration.



AMHERST POETRY FESTIVAL AND THE EMILY DICKINSON POETRY MARATHON

More than 700 people joined the Emily Dickinson Museum's fourth annual Amherst Poetry Festival and Marathon Poetry Reading in September 2016. Festival highlights included more than 45 poets, the inaugural Emily Dickinson Poetry Slam, a tribute to recently deceased poet James Tate, workshops at the Museum and in Amherst schools, and a variety of other poetry-related activities throughout the three-day event.

More than 170 readers shared the pleasure of all 1,789 known Dickinson poems in a sixteen-hour non-stop reading. The Marathon Reading and Poetry Festival concluded with a late night garden party on the Homestead grounds. Partners in the annual event include the Amherst Business Improvement District, the Jones Library, and *The Common* literary magazine.



AUGUST

Free Fun Friday

*Free tours and programs
supported by the
Highland Street Foundation*



SEPTEMBER & OCTOBER

The Poet and the Bard

*In honor of the 400th anniversary
of Shakespeare's death and his
influence on Emily Dickinson*

DECEMBER

Emily Dickinson's Birthday Open House

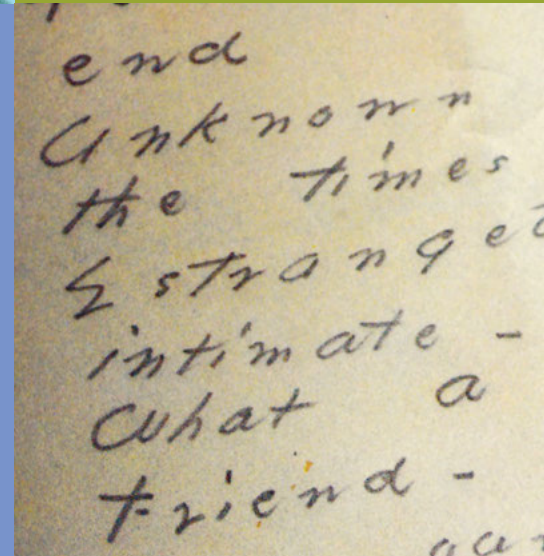
*Celebrating the
186th anniversary
of the poet's birth*



APRIL

Poem in Your Pocket Day

*In partnership with the
Academy of American Poets'
annual event*



JULY

'Creatures of Bliss and Mystery'

A children's circus



MAY

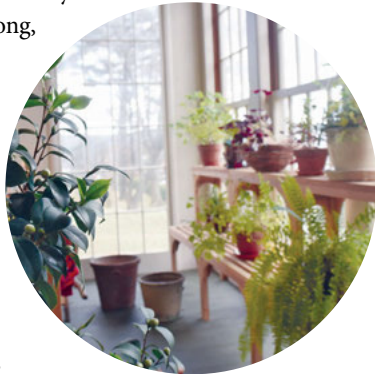
Emily Dickinson Poetry Walk

*Annual commemoration
of the anniversary of
the poet's death*

The Place She Called Home

CONSERVATORY AND LIBRARY RESTORATIONS

The reconstruction of the Homestead conservatory, begun in October 2016, was completed and celebrated in May 2017. Originally built by Dickinson's father for his daughters in 1855, the small structure was dismantled in 1916. Restoration of the adjacent Dickinson family library proceeded at the same time as the conservatory project. Led by Elizabeth and John Armstrong, Jane and Robert Keiter, and Lydia Rogers, more than 200 donors contributed \$327,000 dollars to the research, construction, program, and maintenance expenses.



Fortunately for the Museum's restoration goals, many of the conservatory's original building components—three pairs of window sashes, the exterior door, and shutters—had been carefully stored away and were refurbished for the reconstruction. In the library, the original fireplace was replicated, matching those in the parlors. Wallpaper from the Homestead library's earliest decorative period (1820s) was discovered and preserved for visitors to observe through a viewing window. The original doorway between the main house and conservatory was reopened, revealing bricks still covered in the Homestead's original ochre paint.

ARCHAEOLOGY

UMass Archaeological Services' summer field school returned to the Emily Dickinson Museum in 2017 to investigate the precise location of the Homestead barn and the configuration of the nineteenth-century garden. The field school pin-pointed the southern wall and uncovered many artifacts related to domestic life. New this year was the participation of Dr. Chantel White, an archaeobotanist at the University of Pennsylvania, and her students. A branch of archaeology that studies plant remains in the soil, archaeobotany was employed at the Dickinson site to secure samples of organic matter from excavation units and identify types of plants in further laboratory analysis. Among the identified finds

"Our goal in doing this research is to match up the literary sources to the archaeological deposits and the material record from the Homestead, and see if there's a way of 'ground truthing' what Dickinson was writing."

DR. CHANTEL WHITE, ARCHAEOBOTANIST, UPENN



are uncarbonized bulbs (believed to be wild bleeding hearts), grape seeds, and berry seeds. A three-day Museum program, "The earth has many keys," offered Dickinson devotees hands-on opportunities to work alongside archaeologists in these excavations. The collaboration between the Emily Dickinson Museum, UMass, and UPenn will continue in 2018. The Museum's share of this project is supported by the annual fund.

JUNE 'THE EARTH HAS MANY KEYS': HANDS-ON ARCHAEOLOGY AT THE EMILY DICKINSON MUSEUM

QUICK FACT THE DICKINSON FAMILY CULTIVATED AT LEAST SIX DIFFERENT VARIETIES OF APPLE TREES.

GARDENS AND ORCHARD

Marta McDowell, author of *Emily Dickinson's Gardens*, returned to the Museum to lead the annual Garden Days along with volunteer Victoria Dickson. Nearly two dozen participants contributed more than 100 hours of their time preparing the Dickinson gardens for the summer season and planting. During this annual event, McDowell led a program, "The Products of My Farm are These," about the Dickinson family's farm-to-table habits, complete with food and currant wine tastings.

The heirloom orchard planted last year in memory of Wendy Borchert Hirtle bore fruit for the first time, thanks in part to the pollinating hive of blue orchard bees set up in the Homestead garden. Orchard volunteer Francis Martin tended the delicate apple and pear saplings and coaxed a dormant tree near the



Homestead's garden beds into fruiting for the first time in years. A seedling descendant of a Tolman Sweet, the rediscovered apple variety was named Dickinson Sweeting through polling of visitors and online followers this fall.



PRESERVING THE EVERGREENS

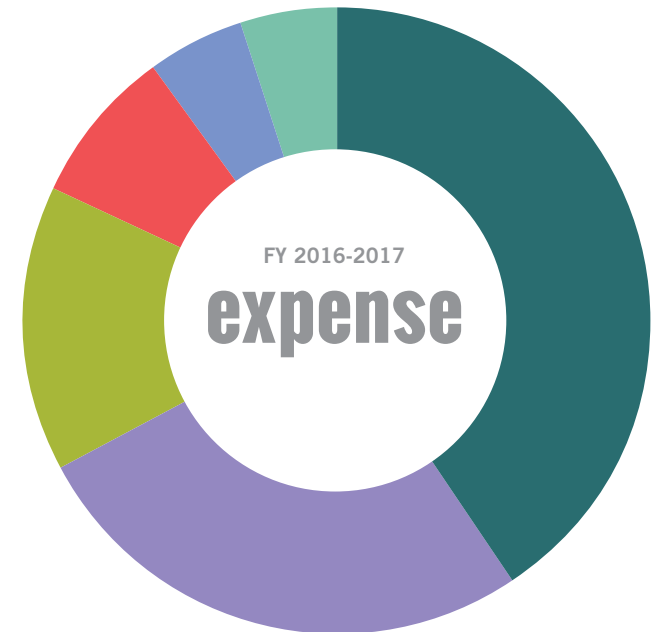
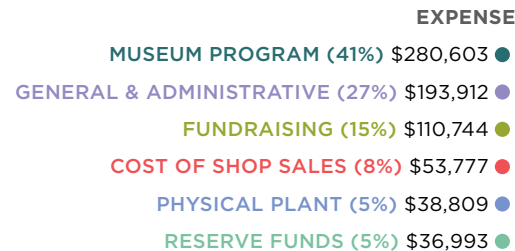
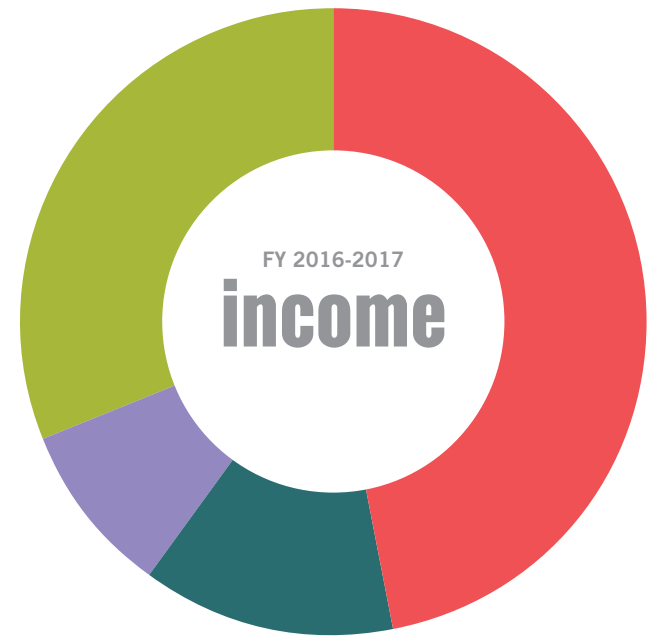
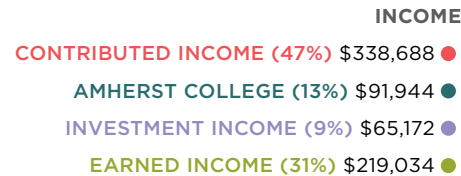
As part of the long-term preservation of the Museum properties, the Emily Dickinson Museum installed a fire suppression system in The Evergreens this year. The project was funded by \$190,000 in Community Preservation Act funding approved by the 2016 Amherst Town Meeting and matched by Amherst College. Matching one installed at the Homestead in 2015, the high pressure water mist fire suppression system is increasingly used in museums, libraries, and archival settings thanks to its ability to extract oxygen very quickly from active fires while limiting water damage to furnishings, art, finishes, and paper.



Financial Profile

The Emily Dickinson Museum ended fiscal year 2016–2017 with a modest surplus to reinvest in tours, programs, and building maintenance. Forty-one percent of all expenditures went directly into guided tours, field trips for K–12 and college students, our signature Poetry Festival, and many more programs. A warmer-than-expected winter noticeably reduced the costs of utilities and maintenance. General and administrative costs represented 29 percent of expenses and fundraising fifteen percent.

Unrestricted gifts and grants of \$338,688 constituted the single largest source of income, 47 percent, in fiscal year 2016–2017. Earned income from admission and program fees and museum shop sales, which account for over 30 percent of revenue, increased by 5 percent over the previous year. Amherst College continues its annual investment in the Museum by supporting approximately 13 percent of its operating budget.



13,460 Audience Participants
9,470 adults
3,990 child/students



3,290 Programs & Events
10,170 Tours

We had visitors from
50 states, **Puerto Rico** and
 the **District of Columbia**
 and **38 countries**

Algeria
 Argentina
 Australia
 Austria
 Belarus
 Belgium
 Brazil
 Canada
 China
 Cuba

Denmark
 Dominican Republic
 Finland
 France
 Germany
 India
 Iraq
 Ireland
 Italy
 Japan

Kenya
 Korea
 Kyrgyzstan
 Luxembourg
 Malaysia
 Mexico
 Nepal
 Netherlands
 Norway
 Peru

Poland
 Singapore
 Spain
 Switzerland
 Taiwan
 China
 Thailand
 Ukraine
 United Kingdom

Education Group Tour
 Participants

620 k-12 students
483 college students
180 adult learners

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