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Amherst College acknowledges and appreciates the fact that our college is built within the ancestral homelands of the Nonotuck peoples. We also recognize our present-day neighboring indigenous nations: the Nipmuc and the Wampanoag to the East, the Mohegan, Pequot, and Narragansett to the South, the Mohican and Mohawk to the West, and the Abenaki to the North. Finally, we acknowledge and celebrate that Indigenous people continue to live here in the Kwinitekw Valley among us.

**Emily Dickinson International Society Annual Meeting  
Amherst, Massachusetts, July 26-28, 2024**

# **Neighbor Dickinson**

**Presented jointly by  
The Emily Dickinson International Society and the Emily Dickinson Museum**



**QR code for online program**

## Welcome from the Emily Dickinson International Society President

Greetings, Neighbors in the EDIS Community!

I'm delighted to welcome you to our 36<sup>th</sup> Annual Meeting! This year is another celebration of community full to the brim. The Evergreens now joins the Homestead in all its renovated splendor, and there will be tours of both houses and the surrounding neighborhoods: Amherst complete with cemetery, wildflowers, and various inhabitants both human and nonhuman, a plentitude that Dickinson celebrated. Distinguished scholars will share reflections on Dickinson's neighborhoods, exploring and stretching the very definition of the term. The Dickinson Ensemble will show us "how Emily Sings." We will honor the landmark new edition of Dickinson's letters, edited by Cristanne Miller and Domhnall Mitchell, with a reading. We also offer opportunities to join poetry discussion circles on the meeting's theme of "Neighbor Dickinson." And you'll have the opportunity to transcribe for the first time some of Dickinson's neighbors' letters! We are also continuing to launch our Dickinson Communities. If you are interested in working collaboratively on projects related to Pedagogy, the Arts, Translation, or Dickinson Scholarship, please join one of these gatherings! And please come to the Annual Members Meeting to learn about accomplishment, discuss future plans, and share suggestions.

Finally, we have been having fun planning our first EDIS fundraising Auction. After the banquet, during dessert and with an open bar, soon-to-be-famous auctioneers Barbara Mossberg (Founding Member and former EDIS President) and Páraic Finnerty (our next President!) will preside over what we hope is a raucous event full of good spirited competitive bidding on a tantalizing range of Dickinsoniana: see our [website](#) for the donated offerings. All funds will go to support emerging scholars' attendance at our International Conference and participation in the EDIS Critical Institute next year in Taipei, Taiwan, hosted by esteemed Board Member Li hsin Hsu.

None of this would be possible without the generous support of the Emily Dickinson Museum and Amherst College, who have partnered with EDIS throughout our history. Without the creative, energetic, visionary collaborations of Jane Wald and the staff of the Emily Dickinson Museum, and EDIS Board Member Karen Sánchez Eppler, Professor in English American Studies at Amherst College, we would not be able to enjoy our time together in Emily Dickinson's neighborhood. Many others have worked hard to make this event not just possible but overflowing with possibility: special thanks to everyone on the program!! And in their behind-the-scenes roles, much gratitude is owed to Renée Bergland, EDIS Treasurer; Dan Manheim, our Bulletin Editor; Ivy Schweitzer, our Website Director, Kimberley Southwick-Thompson, our Social Media manager; Ye Wang, our Website technician; all Former and current Board Members and EDIS Members who donated Dickinson treasures...and many others: I apologize for oversights. We will continue to express thanks throughout the conference. Most of all, we are grateful to all Members of the EDIS Society for your ongoing support. It's a gift in itself to be able to participate in a community drawn together by a shared love of a remarkable poet.

Eliza Richards, EDIS President

## **Announcements**

Biographies of all participants appear in this booklet after the program schedule, pages 17-24.

A map of program venues is printed on page 25.

Wifi access. Eduroam and Amherst Guest provide access everywhere on the Amherst campus.

See [www.amherst.edu/offices/it/services/network/amherstguest](http://www.amherst.edu/offices/it/services/network/amherstguest) for login information.

Dorm Keys. For those staying in the dorms, before you leave please bring your key and entry card to the registration desk in Lewis-Sebring, Valentine Hall. For those staying Sunday night there will be a key collection at Cohan Dorm Monday morning at 9AM. The College charges significant fees for lost keys and cards; if we do not receive your key and card at the end of the Annual Meeting, you will be charged for them.

Planning Committee: Eliza Richards, Páraic Finnerty, Karen Sánchez-Eppler, Jane Wald

## Transcribe Letters Written by Dickinson's Neighbors

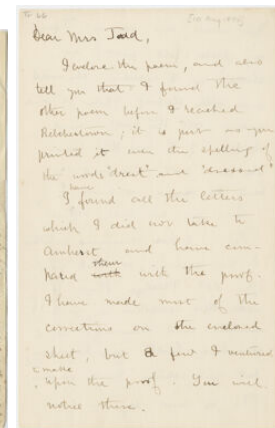
Libraries in Amherst contain many letters written by Dickinson's neighbors and friends, and even some by other members of the Dickinson family that have rarely been read since they were written in the 19th century. EDIS Annual Meeting participants who would like to do so are invited to transcribe letters written by Dickinson's neighbors and, if you wish, to read from your transcriptions on Saturday afternoon as part of the program of readings from Dickinson's letters.

Original manuscripts of letters are available on the A Level of Frost Library in the Amherst College Archives and Special Collections reading room. Open 9AM - 4PM on both Thursday July 25 and Friday July 26.

Original manuscripts of letters are available in the Jones Library Special Collections reading room, 43 Amity Street in Amherst. Open 1PM -5PM on Thursday July 25 and Friday July 26 and 2PM - 4:30PM on Saturday July 27.

Scanned images of these materials and of a few letters held at University of Massachusetts University Archives and Special Collections are also available online, so you can take part in this project on your own schedule and without visiting these libraries.

For access to the scanned images and more information about how to participate in this transcription project see [www.emilydickinsonmuseum.org/edis-annual-meeting-2024](http://www.emilydickinsonmuseum.org/edis-annual-meeting-2024)



# Neighbor Dickinson

## Emily Dickinson International Society 2024 Annual Meeting

### Friday, July 26

Registration and Continental Breakfast  
Lewis-Sebring Room in Valentine Hall

**Friday 9:00 - 9:15**  
Lewis-Sebring  
Valentine Hall

Welcome: EDIS President, Eliza Richards

**Friday 9:30 - 10:15**  
Lewis-Sebring  
Valentine Hall

Chair: Dan Manheim  
“Talking, Laughing, Reading, Writing, Singing, Playing Next Door at  
the Evergreens”  
*Martha Nell Smith*

**Friday 10:30 - 11:45**  
Lewis-Sebring  
Valentine Hall

Chair: Li-hsin Hsu  
Uneasy Neighbors: Dickinson’s Garden Ecology of Crisis  
*Christine Gerhardt*

“I hide myself within my flowers”: an international collaborative  
project centered on Emily Dickinson’s flower-thinking poems  
*Baihua Wang & Peter Grima*

**Friday 12:00 – 1:30**  
EDM

Lunch on the grounds of the Emily Dickinson Museum

**Friday 1:00 - 4:00**

Jones Library and Amherst College Special Collections open for  
transcribing letters by Dickinson’s neighbors

**Friday 1:30 – 3:30**  
EDM

Tours of the Emily Dickinson Museum

**Friday 3:00 - 5:00**

Guided Meadow Wildflower walk with *Peter Grima*  
Free Ticket Required

**Friday 6:30**  
Lewis-Sebring  
Valentine Hall

EDIS Banquet

**Friday 8:00**  
Friedmann Room  
Keefe Campus Center

**EDIS Auction!!!**

*Barbara Mossberg, auctioneer*

**Hear ye! Hear ye!**

A Historic Auction is coming to a conference near you! Come to Emily Dickinson's "auction of the mind of man" and bid on the essential Dickinsonia you have to have, from our EDIS community's generous hearts.





**Tell more!**

A live auction of rare and coveted books, time alone in a room of your choice in Dickinson's home, overnites in Amherst spaces, silk scarves with herbarium blooms, artisan aprons, portraits, and some surprises that are perishable and imperishable.

**Tell why!**

We are having this auction because Dickinson means so much to us in our own lives, and EDIS carries on and sustains and magnifies her role in our larger world. Our auction supports scholars going to Taiwan for our EDIS conference and the Critical Institute.

**Where and when?**

Following the Friday night banquet, we will remove to the nearby Friedmann Room set for the festivities. There will be desserts, coffee, tea, a convivial cash bar, and viewing of the articles. And then the bidding begins!

**I'm in. What do I need to do?**

Show up with full hearts and ready to bid! World-famous Auctioneers Paraic and Barbara M will honor this manifestation of EDIS's large heart in its outpouring of auction items from YOU. Purchases will be invoiced through Paypal.

**Where should I leave my donation(s)?**

Bring items for the auction to the Friedman Room between 5 and 6 PM on Friday.

**Can I see the items beforehand?**

Yes! They are on our great website! There will also be a program sheet distributed at registration so that you can mull over the marvelous possibilities.

**Oh wonderful! Because I dwell in Possibility!**

## Saturday, July 27

### Continental Breakfast

- Saturday 9:00 – 9:45**  
Lewis-Sebring  
Valentine Hall
- Chair: Karen Sánchez-Eppler  
“Emily, with love”: Dickinson’s Letters to her Neighbors  
*Cristanne Miller*
- Saturday 10:00 -11:15**  
Lewis-Sebring  
Valentine Hall
- Chair: Ryan Cull  
“Slowly [slily, softly] pick[ing] the lock”: First Responses to the  
Miller/Mitchell Edition of Dickinson’s Letters  
*Roundtable discussion with Paul Crumbley, Jane Eberwein,  
Gerard Holmes, Melanie Hubbard, and Marianne Noble*
- Saturday 11:30 - 12:15**  
Lewis-Sebring  
Valentine Hall
- Chair: Ivy Schweitzer  
“My Native town”: Emily Dickinson as Citizen  
*Jane Wald*
- Saturday 12:30 – 2:00**  
Lewis-Sebring  
Valentine Hall
- Lunch
- Saturday 2:00 - 3:30**  
Lewis-Sebring  
Valentine Hall
- Poetry Discussion Circle  
with *Eliza Richards* – Nature’s Neighbors  
See poem texts on pages 10-13  
A bird came down the walk  
The Wind – tapped like a tired man –  
‘Tis Customary as we part  
A narrow fellow in the grass  
Not at Home to Callers  
Who occupies this House?  
Experiment to me
- Saturday 2:00 – 4:00**
- Guided Meadow Wildflower walk with *Peter Grima*  
Free Ticket Required
- Saturday 2:30 – 4:00**
- Walking Tour of Town and Cemeteries

**Saturday 2:00 – 4:30**

Jones Library Special Collections open for transcribing letters by Dickinson's neighbors

**Saturday 4:30 – 6:30**

Friedman Room  
Keefe Campus Center

**'My Sweet Neighbor': A Reading of Selected Letters and Transcriptions**

*Coordinated by Elizabeth Petrino & Jonnie Guerra*

Readers include: *Juan Carlos Calvillo, Barbara Dana, Páraic Finnerty, Eleanor Linafelt, Dan Manheim, Elizabeth Petrino, Silvio Raffo, Kimberly Ann Southwick, Brooke Steinhauser, and Cheryl Weaver*

**Saturday 6:30**

Dinner on your own

**Saturday 8:00**

Friedman Room  
Keefe Campus Center

***Emily Sings, a suite for soprano, flutes, cello, and piano***

Performance by The Dickinson Ensemble

*Jennifer Haworth, soprano*

*Kim Fleuchaus, flutes*

*Herine Coetzee Koschak, cello*

*Miles Andrew Sutton, piano*

*Don Skoog, composer*



## **The Dickinson Ensemble Concert**

### ***Emily Sings*, a suite for soprano, flutes, cello, and piano**

Emily Dickinson was a most musical poet. Her words ring in our ears, calling us to transform her verses into melodies. And so still she sings.

The Dickinson Ensemble is a chamber group devoted solely to composing and performing musical works inspired by the poet's literary legacy.

TDE is the only ensemble dedicated to conserving Dickinson's musical heritage by exploring the vast, but largely unknown, repertoire of compositions based on her poetry. TDE has recently performed works by Copland, Fine, Sydeman, Bacon, and Boziwick, and are preparing more legacy pieces for future performances.

TDE also composes and commissions new works. In March, they premiered *Emily Sings*, a chamber suite for soprano, flute, cello, and piano by Don Skoog, are now in production of a choral suite for the ensemble and SSA chorus (scheduled for premier this fall) and are also in early preparations for an Emily Dickinson opera.

While there are already hundreds of compositions inspired by her work, there is always room for new creations, so TDE actively seeks collaborations with musicians, dancers, visual artists, theater companies, and literary societies to produce new and original visions of her work.

TDE also gives musical/literary presentations for musical clubs, literary/musical presentations for literary clubs, high school residencies, and interdepartmental programs for colleges and universities.

The Dickinson Ensemble is Jennifer Haworth, soprano, Kim Fleuchaus, flutes, Herine Coetzee Koschak, cello, Miles Andrew Sutton, piano and oboe, and Don Skoog, composer and percussionist. Mr. Skoog is a member of the EDIS Arts Committee and recently presented a paper entitled, "Making Emily Sing: Exploring the relationship between poetical and musical time in setting Dickinson's poetry into song" at The American Literature Association Annual Conference in May (many thanks to the Emily Dickinson International Society).

For more information visit The Dickinson Ensemble website



## Sunday, July 28

### Continental Breakfast

**Sunday 9:00 - 10:15**  
Lewis-Sebring  
Valentine Hall

Chair: Shira Wolosky  
Re(in)clusion: Dickinson's Internal Neighbor  
*Antoine Cazé*

Wild Experiments: Coadaptation and Kinship  
in Dickinson and Darwin  
*Renée Bergland*

**Sunday 10:30 - 11:45**  
Lewis-Sebring  
Valentine Hall

Annual Members Meeting  
Welcome, New EDIS President, *Páraic Finnerty*

Boxed lunches to take to Poetry Discussion or Dickinson Communities

**Sunday 12:00 - 1:30**  
Lewis-Sebring  
Valentine Hall

Poetry Discussion Circle  
with *Shira Wolosky* – A neighbor from another world  
See poem texts on pages 14-16  
What mystery pervades a well!  
The Mountains stood in Haze  
So the Eyes accost – and sunder  
Air has no Residence, no Neighbor,  
The Birds begun at Four o'clock –

**Sunday 12:00 - 1:30**  
Chapin Hall

Dickinson Communities – Hybrid meetings

- Arts (Chapin 101)  
*George Boziwick, facilitator*
- Pedagogy (Chapin 103)  
*Wendy Tronrud & Cheryl Weaver, facilitators*
- Research (Chapin 119)  
*Páraic Finnerty & Eleanor Heginbotham, facilitators*
- Translation / International Dickinson (Chapin 203)  
*Juan Carlos Calvillo & Baihua Wang, facilitators*

## Saturday Poetry Discussion Circle with Eliza Richards Nature's Neighbors

A Bird, came down the Walk –  
He did not know I saw –  
He bit an Angle Worm in halves  
And ate the fellow, raw,

And then he drank a Dew  
From a convenient Grass –  
And then hopped sidewise to the Wall  
To let a Beetle pass –

He glanced with rapid eyes,  
That hurried all abroad –  
They looked like frightened Beads, I thought,  
He stirred his Velvet Head. –

Like one in danger, Cautious,  
I offered him a Crumb,  
And he unrolled his feathers,  
And rowed him softer Home –

Than Oars divide the Ocean,  
Too silver for a seam,  
Or Butterflies, off Banks of Noon,  
Leap, plashless as they swim.

---

The Wind – tapped like a tired Man –  
And like a Host – “Come in”  
I boldly answered – entered then  
My Residence within

A Rapid – footless Guest –  
To offer whom a Chair  
Were as impossible as hand  
A Sofa to the Air –

No Bone had He to bind Him –  
His Speech was like the Push

Of numerous Humming Birds at once  
From a superior Bush –

His Countenance – a Billow –  
His Fingers, as He passed  
Let go a music – as of tunes  
Blown tremulous in Glass –

He visited – still flitting –  
Then like a timid Man  
Again, He tapped – ‘twas flurriedly –  
And I became alone –

---

'Tis Customary as we part  
A Trinket – to confer –  
It helps to stimulate the faith  
When Lovers be afar –

'Tis various – as the various taste –  
Clematis – journeying far –  
Presents me with a single Curl  
Of her Electric Hair –

---

A narrow Fellow in the Grass  
Occasionally rides –  
You may have met Him – did you not  
His notice sudden is –

The Grass divides as with a Comb –  
A spotted shaft is seen –  
And then it closes at your feet  
And opens further on –

He likes a Boggy Acre  
A Floor too cool for Corn  
Yet when a Boy, and Barefoot –  
I more than once at Noon  
Have passed, I thought, a Whip lash  
Unbraiding in the Sun

When stooping to secure it  
It wrinkled, and was gone –

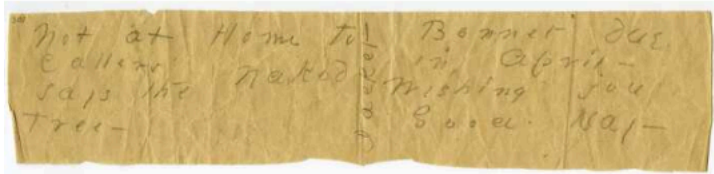
Several of Nature's People  
I know, and they know me –  
I feel for them a transport  
Of cordiality –

But never met this Fellow  
Attended, or alone  
Without a tighter breathing  
And Zero at the Bone –

---

Not at Home to Callers  
Says the Naked Tree –  
Bonnet due in April –  
Wishing you Good Day –

Jacket [due]



Sent to Gib with "Jacket"

---

Who occupies this House?  
A Stranger I must judge  
Since No one knows His Circumstance –  
'Tis well the name and age

Are writ upon the Door  
Or I should fear to pause  
Where not so much as Honest Dog  
Approach encourages –

It seems a Curious Town –  
Some Houses very old,  
Some – newly raised this Afternoon,  
Were I compelled to build



It should not be among  
Inhabitants so still  
But where the Birds assemble  
And Boys were possible

Before Myself was born  
'Twas settled, so they say,  
A Territory for the Ghosts  
And Squirrels, formerly.

Until a Pioneer, as Settlers often do  
Liking the quiet of the Place  
Attracted more unto –

And from a Settlement  
A Capitol has grown  
Distinguished for the gravity  
Of every Citizen –

The Owner of this House  
A Stranger He must be –  
Eternity's Acquaintances  
Are mostly so – to me –

---

Experiment to Me  
Is Every One I meet  
If It contain a Kernel –  
The figure of a Nut

Presents upon a Tree  
Equally plausibly –  
But Meat within is requisite  
To Squirrels, and to Me –

**Sunday Poetry Discussion Circle with Shira Wolosky**  
**A Neighbor from Another World**

What mystery pervades a well!  
The water lives so far –  
A neighbor from another world  
Residing in a jar

Whose limit none have ever seen,  
But just his lid of glass –  
Like looking every time you please  
In an abyss's face!

[his] lip

The grass does not appear afraid,  
I often wonder he  
Can stand so close and look so bold  
At what is dread awe to me.

[is] dread

Related somehow they may be,  
The sedge stands next the sea  
Where he is floorless  
And does no timidity betray –  
gives he

And of fear no evidence

But nature is a stranger yet;  
The ones that cite her most  
Have never passed her haunted house,  
Nor simplified her ghost.

To pity those that know her not  
Is helped by the regret  
That those who know her, know her less  
The nearer her they get.

Sent to Susan:

But Susan is a stranger yet –  
The ones who cite her most  
Have never scaled her Haunted House  
Nor compromised her Ghost –

To pity those who know her not  
Is helped by the regret  
That those who know her know her less  
The nearer her they get –

---

The Mountains stood in Haze –  
The Valleys stopped below  
And went or waited as they liked  
The River and the Sky.

At leisure was the Sun –  
His interests of Fire  
A little from remark withdrawn –  
The Twilight spoke the Spire.

So soft upon the Scene  
The Act of evening fell  
We felt how neighborly a thing  
Was the Invisible.

[the] Place

---

So the Eyes accost – and sunder  
In an Audience –  
Stamped - occasionally – forever –  
So – may Countenance

[Stamped –] in instances  
[So] can –

Entertain – without addressing  
Countenance of One  
In a Neighboring Horizon –  
Gone – as soon as known –

---

Air has no Residence, no Neighbor,  
No Ear, no Door,  
No Apprehension of Another  
Oh, Happy Air!

Ethereal Guest at e'en an Outcast's Pillow –  
Essential Host, in Life's faint, wailing Inn,  
Later than Light thy Consciousness accost Me  
Till it depart, persuading Mine –

[depart,] conveying

---

The Birds begun at Four o'clock –  
Their period for Dawn –  
A Music numerous as space –  
–  
But neighboring as Noon –

[Music] measureless as Noon

I could not count their Force –  
Their Voices did expend  
As Brook by Brook bestows itself  
To multiply the Pond.

[Their] numbers

[To] magnify

The Witnesses were not –  
Except Occasional Man –  
In homely industry arrayed –  
To overtake the Morn –

[Their] Listener - was none

[industry] attired

Nor was it for applause –  
That I could ascertain –  
But independent Extasy  
Of Deity, and Men –

[for] Parade – • Result

[Of] Universe

By Six, the Flood had done –  
No tumult there had been  
Of Dressing, or Departure –  
And yet the Band – was gone –

[the] Gush

Yet all [the]

The Sun engrossed the East –  
The Day controlled the World –  
The Miracle that introduced  
Forgotten, as fulfilled.

[Day] Resumed –

## **Program Presenters**

### **Emily Dickinson International Society 2024 Annual Meeting**

**Renée Bergland** is a professor of Literature & Writing at Simmons University in Boston. Her new book, *Natural Magic: Emily Dickinson, Charles Darwin, and the Dawn of Modern Science*, was published by Princeton University Press in Spring 2024.

**George Boziwick** is a musicologist, music librarian, composer, and performer. His thirty-one years with The New York Public Library for the Performing Arts included eleven years as Chief of the Music Division. As a composer, his *Magnificat* is published by C.F. Peters, and his music has been recorded on the Opus One and other labels. George Boziwick and Trudy Williams co-founded The Red Skies Music Ensemble. Since 2012, they have co-authored and co-produced seven performance programs on various aspects of Dickinson and music. George contributed articles on Dickinson and music to the *Journal of the Society for American Music* (2014), and the *Emily Dickinson Journal* (2016). His book, *Emily Dickinson's Music Book and the Musical Life of An American Poet*, is published by the University of Massachusetts Press (2022). George currently serves on the Board of the Emily Dickinson International Society.  
[www.georgeboziwick.com](http://www.georgeboziwick.com)

**Juan Carlos Calvillo** is a Mexican poet-translator and scholar. He is Professor of Translation at the Center for Literature and Linguistics, The College of Mexico, but previously held teaching positions at the National Autonomous University of Mexico (UNAM), where he taught poetry, Shakespeare, and 19th-century literature. He has published a number of essays and scholarly articles in peer-reviewed journals, including *The Emily Dickinson Journal*. On or by Emily Dickinson he has published three books: *Emily Dickinson. A Study of Poetry in Spanish Translation* (2020); *The Wheels of Birds* (2020), the first Spanish translation of the envelope poems and other fragments, and *Dickinson in Our Tongue: A Portrait Gallery* (2023). He is a Member of the Board of the Emily Dickinson International Society and serves as editor-in-chief of The College of Mexico's main review, *Otros Diálogos*.

**Antoine Cazé** studied at the École Normale Supérieure in Paris and holds a PhD in American Literature. The author of 100 published articles and three books, he has devoted his research to American poetry, particularly addressing the question of the lyric/anti-lyric divide in the Modernist and postmodern eras, the representation of the self in poetic discourse, the interactions between poetic discourse and public discourse, and more recently the theory of lyric poetry in the light of Trauma Studies. His research bears notably on Emily Dickinson, John Ashbery, H.D., and Susan Howe. He is Professor of American Literature at Université Paris Cité, where he also runs the MA Program in Professional Literary Translation. He has published over 30 translations into French of American writers including F. Scott Fitzgerald, Jack London, William Faulkner, Ken Kesey and Susan Howe. From 2015 to 2023, he was Vice-President for International Strategy and Relations of Université Paris Cité.

**Paul Crumbley** is Professor Emeritus of English at Utah State University and a past president of the Emily Dickinson International Society. His books on Dickinson include *Inflections of the Pen: Dash and Voice in Emily Dickinson* (1997), *Winds of Will: Emily Dickinson and the*

*Sovereignty of Democratic Thought* (2010), and *Dickinson's Fascicles: A Spectrum of Possibilities* (2014), co-edited with Eleanor Elson Heginbotham. He is currently working on a book about the poems of May Swenson.

**Ryan Cull** is Associate Professor of English at New Mexico State University. He has published in *Nineteenth-Century Literature, Criticism*, the *Emily Dickinson Journal*, *MELUS: Multi-Ethnic Literature of the United States*, and other journals. He is completing revisions on a book, *Unlimited Eligibility?: Inclusive Democracy and the American Lyric*, and is editor of the *Emily Dickinson Journal*.

**Barbara Dana** is an actor, novelist, playwright and award-winning author of books for children and young adults. She has appeared on Broadway in *Who's Afraid of Virginia Woolf?*, *Enter Laughing* and William Inge's *Where's Daddy?* She toured throughout the US and in Canada as Emily Dickinson in the one woman play *The Belle of Amherst* by William Luce. She is the author of the novel *A Voice of Her Own: Becoming Emily Dickinson* and co-edited *Wider than the Sky: Essays and Meditations on the Healing Power of Emily Dickinson* with Cindy MacKenzie. Her first play, *War in Paramus*, is published in the anthology *New Playwrights: The Best Plays of 2006*. Her newest play *What Keeps Us Going* was just produced at The Schoolhouse Theater in Westchester, NY.

**Jane Donahue Eberwein** served as a founding Board member and secretary for EDIS and is grateful for the many friends our favorite poet has brought into her life. She is the author of *Dickinson: Strategies of Limitation*, editor of *An Emily Dickinson Encyclopedia*, and co-editor with Cindy MacKenzie of *Reading Emily Dickinson's Letters: Critical Essays* and with Stephanie Farrar and Cristanne Miller of *Dickinson in Her Own Time*. Many of her articles and book chapters relate to Dickinson's religious environment.

**Páraic Finnerty** is Associate Professor of English and American Literature at the University of Portsmouth. He is the author of *Emily Dickinson's Shakespeare* (2006) and co-author of *Victorian Celebrity Culture and Tennyson's Circle* (2013). His next book, *Dickinson and her British Contemporaries: Victorian Poetry in Nineteenth-Century America*, will connect Dickinson with her transatlantic contemporaries. He is the incoming president of the Emily Dickinson International Society.

**Kim Fleuchaus** enjoys a diverse career performing with orchestras and theaters, and recording for commercials, video games, studio albums, radio broadcasts and film scores. She also performs traditional Arabic music on the Egyptian nāy throughout the U.S. and Canada, including dozens of live theater performances and concerts at the White House, the Kennedy Center, and before HRH Queen Rania of Jordan. A dedicated chamber musician, she is a member of the Silver-Rose Flute Guitar Duo, Sapphire Woodwind Quintet, The Chicago Arabic Music Ensemble, and The Salaam-Shalom Music Project. At home she relishes time with her 3 small children, 2 energetic Bernedoodles, and 1 very supportive husband.

**Christine Gerhardt** is Professor of American Studies at the University of Bamberg, Germany. She is the author of *A Place for Humility: Whitman, Dickinson, and the Natural World* (2014), winner of the CHOICE Outstanding Book Award. She is also the author of a monograph on the

Reconstruction period in American novels (in German, 2003), editor of the *Handbook of the American Novel of the Nineteenth Century* (2018), and co-editor of *Environmental Imaginaries on the Move* (2016) and *Religion in the United States* (2011). Her work has appeared in *MLA's Profession*, *ESQ*, the *Emily Dickinson Journal*, *Mississippi Quarterly*, *Poroi*, and *Forum for Modern Language Studies*.

**Peter Grima** is a botanist, forester, and writer of nonfiction and poetry. As a botanist, he is coauthor on the recent *Vascular Flora of Franklin County, Massachusetts*, and is collaborating on an upcoming *Flora of Mount Toby* as well as an update to the *Flora of the Greater Mount Holyoke Range* (two mountain ranges on either side of Amherst). His interest in Emily Dickinson's Herbarium is fueled by the superbloom of native wildflowers it contains, which have the potential to connect the poet in rich and intimate ways to the greater Amherst landscape of her time. Herbarium-related projects include coauthor and coeditor with Prof. Baihua Wang of the multi-pronged *Emily Dickinson's Flower-Thinking* project, botanical consultant to visual arts project *This Earthen Door* by Amanda Marchand and Leah Sobsey, as well as new research into Dickinson's "neglected" specimens.

**Jonnie Guerra** is senior advisor for the Council of Independent Colleges (CIC). She joined CIC in 2010 after serving for ten years as provost and vice president for academic affairs and professor of English at Cabrini University in Pennsylvania. Earlier, Guerra was chief academic officer at Randolph-Macon Woman's College (now Randolph College) in Virginia and dean for undergraduate studies at Walsh University in Ohio. She is past president and board member of the Emily Dickinson International Society (EDIS) and has published articles and book chapters on Emily Dickinson as well as contemporary American drama. Guerra also was the inaugural editor of the Poet to Poet series for the Society's *Bulletin*. In 2019, she received the EDIS Distinguished Service Award.

**Jenny Haworth**, soprano, is a native of Iowa now based in Chicago, where she sings with a wide variety of musical groups as a soloist and ensemble member. A promoter of early and new music, Jenny sings with the world renowned Schola Antiqua, as well as the prestigious Saint Cecelia Choir of Saint John Cantius Parish, where she has performed and recorded numerous sacred works, including Mozart's *Requiem*, and *Grand Mass in c minor*, Dvorak's *Mass in D*, Schubert's *Mass in A*, and Bach's *Mass in b minor*. Operatic roles include Miss Bloom (world premier of *Orphan Train* to Iowa) Musetta (*La boheme*) Susanna (*Le nozze di Figaro*), with the Millennium Chamber Players under the baton of Robert Treviño, and *Zweite Dame* (*Die zauberflöte*) Cinderella (*Into the Woods*) with the Cedar Rapids Opera Theatre. An enthusiastic performer of new music, she has premiered the works of composers Kevin Allen, Jacob Banks, Nicholas White, Stephanie Martin and Kareem Roustom. Jenny Holds a Master of Music from the Chicago College of Performing arts, a Bachelor of Music from Northwestern University and is a recipient of an Encouragement Award from the Metropolitan Opera Auditions. She lives with her husband and their six children in Park Ridge, Illinois.

**Eleanor Heginbotham** has been a member of EDIS, of which she was a one-time Membership Chair and Member-at-Large, since its earliest annual meeting – and before that in an organization in Washington, D.C. She also organized a chapter in Saint Paul, where she co-hosted an annual meeting in 2000. Along with two articles for the *Journal*, many for the *Bulletin*, chapters in the



books of others, she published *Reading the Fascicles of Emily Dickinson* in 2003 and co-edited with Paul Crumbley the collection *Dickinson's Fascicles: A Spectrum of Possibilities* in 2014.

**Gerard Holmes** is a Lecturer at the University of Maryland, College Park, teaching literary studies and professional writing[, and a member of the Board of Directors of the Emily Dickinson International Society]. His essay, "Reported, Phonographically: Thomas Wentworth Higginson's 1858-1859 Spiritualist Lectures, Extemporaneous Speech, and the Problem of Evidence" is forthcoming in a special issue of *ESQ* focused on Higginson, which he is co-editing with Wendy Tronrud. Other peer-reviewed essays have appeared in *The Oxford Handbook of Emily Dickinson*, *The Emily Dickinson Journal*, *Reception*, and *Women's Studies*, in a special issue he co-edited with Samantha Landau about Emily Dickinson and music. He has provided reviews and other informal writing to *Legacy*, *The Emily Dickinson International Society Bulletin*, *Walt Whitman Quarterly Review*, and other publications. His dissertation, "Discretion in the Interval": Emily Dickinson's Musical Performances," argued that Dickinson's writing draws from improvisational performance practices extant during her lifetime.

**Li-hsin Hsu** is Professor and Chair of English at National Chengchi University, Taiwan. Her research interests include Emily Dickinson studies, Romanticism, Ecocriticism, and Modern Taiwan Poetry. She has published in several international journals and contributed to several edited volumes on topics related to Gothicism, environment, and race. She is currently the organizer of Taiwan in the Anthropocene II research group and serves on the Emily Dickinson International Society (EDIS) board. She will host the 2025 EDIS international conference in Taiwan titled "Dickinson and Ecologies."

**Melanie Hubbard** is currently a Visiting Assistant Professor of English at New College of Florida, where she teaches poetry, poetics, literary theory, American literature, and birding (during the January ISP). She has published a scholarly book, *Emily Dickinson: Poetics in Context* (Cambridge, 2020), as well as a couple of poetry books, including *We Have With Us Your Sky* (Subito, 2012). New College is undergoing/enduring a hostile takeover from the authoritarian right—ask her how it's going! She birds, plants natives, loves bats, and fears hurricanes. She is currently inhaling ecopoetics and ecopoetry.

**Herine Coetzee Koschak**, is a cellist with lifelong quest to engage in meaningful and personal exchanges through music. Herine was a founder of the acclaimed Fifth House Ensemble (2005-2022) and can be heard regularly on local and national radio stations and concert stages, as well as on the Cedille, Naxos and Tzadik record labels. She has appeared as a featured soloist with numerous orchestras including the National Repertory Orchestra, the Nittany Valley Symphony, and International Chamber Artists, and has also performed with the Milwaukee Symphony Orchestra and the renowned new music ensemble, eighth blackbird. A passionate advocate of equity in arts education, Herine was the Co-Artistic Director of the Suzuki-Alegre Strings program at the Merit School of Music, teaching cello and launching programs for young people residing in impoverished communities. She also served as the lead teaching artist for Fifth House Ensemble in a residency at the Cook County Juvenile Temporary Detention Center for 8 years, co-creating musical projects with youth experiencing incarceration. She resides in Deerfield, IL with her husband, young son, and Miniature Australian Shepherd.



**Eleanor Linafelt** graduated from The College of Wooster in 2020 with degrees in English and women's, gender, and sexuality studies. Originally from the Washington, D.C. area, she currently lives in Philadelphia where she is a writer, musician, and arts education administrator. She's been a member of the EDIS since age seven.

**Dan Manheim** teaches US literature at Centre College in Danville, Kentucky. For the past 13 years he has been the editor of the EDIS *Bulletin*. His work on Dickinson and other 19<sup>th</sup>-century authors has appeared in such publications as *The New England Quarterly*, *ESQ*, and *Literary Imagination*. An essay on Emily Dickinson and gift culture appeared in the Fall 2011 issue of the *Emily Dickinson Journal*, and he co-edited, with Marianne Noble, a special issue of the *EDJ* focusing on Dickinson and reading.

**Cristanne Miller** is SUNY Distinguished Professor and Edward H. Butler Professor of Literature at the University at Buffalo SUNY. She is author of several books on poetry, including *Emily Dickinson: A Poet's Grammar* and *Reading in Time: Emily Dickinson in the Nineteenth Century*, and she edited *Emily Dickinson's Poems: As She Preserved Them*. She has co-edited a new collection of Dickinson's letters with Domhnall Mitchell, published by Harvard University Press in spring 2024. Her publications on modernism include *Cultures of Modernism: Marianne Moore, Mina Loy, and Else Lasker-Schüler. Gender and Literary Community in New York and Berlin* and she directs the *Marianne Moore Digital Archive* <https://moorearchive.org/>.

**Barbara Mossberg** is Professor of Practice at the Clark Honors College of the University of Oregon, President Emerita Goddard College, and a California laureate as Poet in Residence for Pacific Grove (CA). A prize-winning scholar, poet, and teacher, she has been publishing on Emily Dickinson for almost fifty years. Her first book, *Emily Dickinson: When a Writer Is a Daughter* (1982) was named Choice Outstanding Academic Book of the Year. Recent creative nonfiction including poetry, memoirs and essays featuring Dickinson include *Here for the Present: A Grammar of Happiness in the Present Imperfect*, *Live from the Poet's Perch*, and *Sometimes the Woman in the Mirror Is Not You and other hopeful news postings*. Mossberg's performances and work on Eco literature portrays Dickinson's Transcendental Revolutionary Imagination, such as "Emily Dickinson's Pop Up Kitchen." Her own one-woman shows interpret Dickinson as well as John Muir and his wife Louie Wanda. Her work in progress is *Dickinson: The Power of Nobody to Change the World: The unlikely role of poetry in civil and human rights, war and peace, and the environment*. She is a co-founder of the Emily Dickinson International Society, Past President, Tri-Annual Conference Organizer, and currently serves the Board as Chair of Fundraising.

**Marianne Noble** is the author of *The Masochistic Pleasures of Sentimental Literature* (2000) and *Rethinking Sympathy and Human Contact in Nineteenth Century American Literature: Hawthorne, Douglass, Stowe, Dickinson*. (2019). She also co-edited *Emily Dickinson and Philosophy*. She has served on the boards of *American Literature*, *the Emily Dickinson International Society*, *Legacy*, *the Nathaniel Hawthorne Review*, and *Amerikastudien*. She received her PhD from Columbia University and teaches at American University in Washington DC.

**Elizabeth Petrino** is Professor of English at Fairfield University and is Past President of EDIS and a current Board Member. She is author of *Emily Dickinson and Her Contemporaries: American Women's Verse, 1820-1885* (UPNE, 1998) and a prize-winning book, *Jesuit and Feminist Education: Intersections for Teaching and Learning in the Twenty-first Century* (Fordham UP, 2012), and with Mary Louise Kete, *Lydia Sigourney: Critical Essays and Cultural Views* (UMass P, 2018). A forthcoming article on antebellum women's literary parodies will appear in *Studies in American Humor*. Currently, her projects include an essay that engages the intersection of Sigourney's coral poems and contemporary environmental activism.

**Eliza Richards** is Professor in the Department of English and Comparative Literature at the University of North Carolina, Chapel Hill, with a specialization in nineteenth-century US poetry and poetics. She is the author of *Gender and the Poetics of Reception in Poe's Circle* and *Battle Lines: Poetry and Mass Media in the US Civil War*. She is also the editor of *Emily Dickinson in Context*. Richards has published widely on nineteenth-century American poetry, including essays on Poe, Ralph Waldo Emerson, Emily Dickinson, Herman Melville, Adah Isaacs Menken, Walt Whitman, and others. Richards is completing the first critical edition of the collected writings of poet George Moses Horton. At the Annual Members Meeting she will become the Past President of EDIS and welcome Páiraic Finnerty as the new President.

**Silvio Raffo**, born in Rome in 1947 is a teacher of Latin, Greek, English, and comparative literature and languages. A poet and novelist he is the translator of Emily Dickinson's opera *Omnia for Meridiani Mondadori*. He is also the author of a Dickinson's biography *Io Sono Nessuno* and of several essays about the poetess. His drama based on Emily's life and poems *I'm Nobody! Who Are You?* has been represented in more than thirty theaters in Italy, Switzerland and the U.K. He is translator of many English and American poets (The four Brontës, St. Vincent-Millais, Teasdale, Larkin, Plath, Cope, Christina Rossetti, Dorothy Parker). His novel *La Voce Della Pietra* was adapted for the American film *Voice from the Stone* with the famous actress Emilia Clarke.

**Karen Sánchez-Eppler** is Professor of American Studies and English at Amherst College. The author of *Touching Liberty: Abolition, Feminism and the Politics of the Body* (1993) and *Dependent States: The Child's Part in Nineteenth-Century American Culture* (2005), and co-editor with Cristanne Miller of *The Oxford Handbook of Emily Dickinson* (2022). She is one of the founding co-editors of *The Journal of the History of Childhood and Youth*, past president of C19: The Society of Nineteenth-Century Americanists, president of the board of Porter-Phelps-Huntington Foundation, and a current member of the boards of both EDIS and the Emily Dickinson Museum.

**Ivy Schweitzer** is Professor emerita of English and Creative Writing, and past chair of Women's, Gender and Sexuality Studies at Dartmouth College. She is the creator of *White Heat: Dickinson in 1862*, a weekly blog, and collaborated on *HomeWorks*, a digital pedagogical site that offers lessons from 19<sup>th</sup> women writers, including Dickinson, about the richness of staying at home. A collection of poetry titled *Within Flesh: In Conversation with Our Selves and Emily Dickinson*, co-written with Al Salehi, appeared in February 2024. Her solo collection titled, *Tumult, Whitewash, and Stretch Marks*, will be published next year by Finishing Line Press.

**Don Skoog** is an independent composer, musician, and writer who lives in Oak Park, Illinois. His compositions include *Water and Fire* for solo marimba (2nd Prize in the Percussive Arts Society's 1982 Composition Contest), published by Mostly Marimba, and *La Cantilena de las Luces* (2018) for percussion ensemble, commissioned by Millikin University and published by CMP Press. Three of his marimba trio works, *Attendance to Ritual*, *Art Song*, and *Mozambique* will be republished by Mostly Marimba in 2023. Mr Skoog performs on drumset, Latin and Arabic percussion, marimba, Jazz vibraphone, and Flamenco cajón. He has taught percussion at the American Conservatory of Music, Sherwood Music School, and the Contemporary Music Project, which he founded in 1982. Mr. Skoog is director of The Chicago Arabic Music Ensemble, and has given demonstrations and clinics at the University of Wisconsin (Madison and Milwaukee), Northwestern University, Valparaiso University, Vandercook College, Kansas State University, Colorado State University, Illinois Wesleyan University, the Nashville Jazz Workshop, Millikin University, College of DuPage, and the PAS Illinois Day of Percussion, as well as hundreds of presentations in grade- and high- schools through the International Music Foundation. He was lead artist for the Gallery 37 Latin Big Band from 1993 to 2002, and has traveled to Cuba many times to study and conduct tours. He has published magazine articles in English and Arabic, and is author of *Batá Drumming; The Instruments, the Rhythms, and the People Who Play Them*, published by CMP Press.

**Martha Nell Smith** is a Founding Director of EDIS, and has served the Society as President, Vice-President, Treasurer, Website Director, and Board Member. She's also coordinated, directed, and hosted Annual Meetings and International Conferences in Maryland/Washington, DC, and Amherst. Distinguished Scholar-Teacher, Professor of English, and Founding Director of the Maryland Institute for Technology in the Humanities (MITH) at the University of Maryland, Smith's publications include seven singly and coauthored/coedited books and several digital scholarly editions, including the coedited *Emily Dickinson's Correspondences: A Born-Digital Textual Inquiry* (UVP Rotunda Editions; <https://rotunda.upress.virginia.edu/edc/>). Soon she'll publish *Emily Dickinson, A User's Guide*, the first print installment of a cultural biography of Susan Dickinson. Smith's work was foundational for the award-winning feature film *Wild Nights with Emily* (2018), and she consulted on Apple TV's *Dickinson* (2019-2021). Smith also founded and serves as Executive Editor of the Dickinson Electronic Archives and the DEA2 (<https://emilydickinson.org>; 1994 to the present). Her presentation will be drawn primarily from *Writings by Susan Dickinson* ([www.emilydickinson.org/writings-by-susan-dickinson](http://www.emilydickinson.org/writings-by-susan-dickinson)).

**Kimberly Ann Southwick** is an Assistant Professor of Creative Writing and English at Jacksonville State University in Alabama a Member-at-Large on the EDIS board. She is the author of the debut full-length poetry collection *Orchid Alpha* (Trembling Pillow Press, 2023). Kimberly is the founder and Editor in Chief of the literary-arts journal *Gigantic Sequins*, which has been in print since 2009.

**Brooke Steinhauser** is Senior Director of Programs at the Emily Dickinson Museum where she has overseen interpretation, education, and public programming for nine years. Outside of Museum work, Brooke is an actor, singer, and sometimes costume designer, who holds a bachelor's degree in theater from Muhlenberg College. She enjoys meeting Dickinson readers from all over the world, tending her flower garden ("Half a transport -- half a trouble --"), and singing Irish tunes with her band The Shenanigans.

**Miles Andrew Sutton.** Praised for having "[...] demonstrated his talents through expressive and authentic interpretations in music[... he] possesses highly sensitive ears that allow him to communicate his music in diverse tone colors[...]" (Yoon-Wha Roh, pianist). Miles Andrew Sutton has concertized in major venues and cities across the US including: Carnegie Hall, The Betsy Art Gallery of Miami, the Tampa Bay Performing Arts Center, Spokane Public Radio, and various music series throughout the city of Seattle. In the world of New Music, Miles has premiered works by composers Donald Skoog, Tony Manfredonia, Maggie Nicks, and Zoë Austin Wallace. [www.milesuttonpiano.com](http://www.milesuttonpiano.com)

**Wendy Tronrud** is an Assistant Professor of English Education at Queens College, CUNY. She is currently co-editing an *ESQ* issue on Thomas Wentworth Higginson with Gerard Holmes and is working on a Dickinson and volcano project.

**Jane Wald** is the Jane and Robert Keiter Family Executive Director of the Emily Dickinson Museum. Her work has included operational integration of the Homestead and The Evergreens, expansion of the museum's program and audiences, and completion of numerous restoration and capital projects. Her published articles have focused on the material and cultural contexts of Dickinson's environment, including "A Short Biography of the Homestead and The Evergreens" for the *Oxford Handbook of Emily Dickinson*, "The Poet Hunters': How Emily Dickinson's House Became a Destination" for the *Emily Dickinson Journal*, "Pretty Much Real Life': The Material World of the Dickinson Family" for the Blackwell *Companion to Emily Dickinson*, and "Better than Heaven': Emily Dickinson's Religious Texts" for the Emily Dickinson Archive.

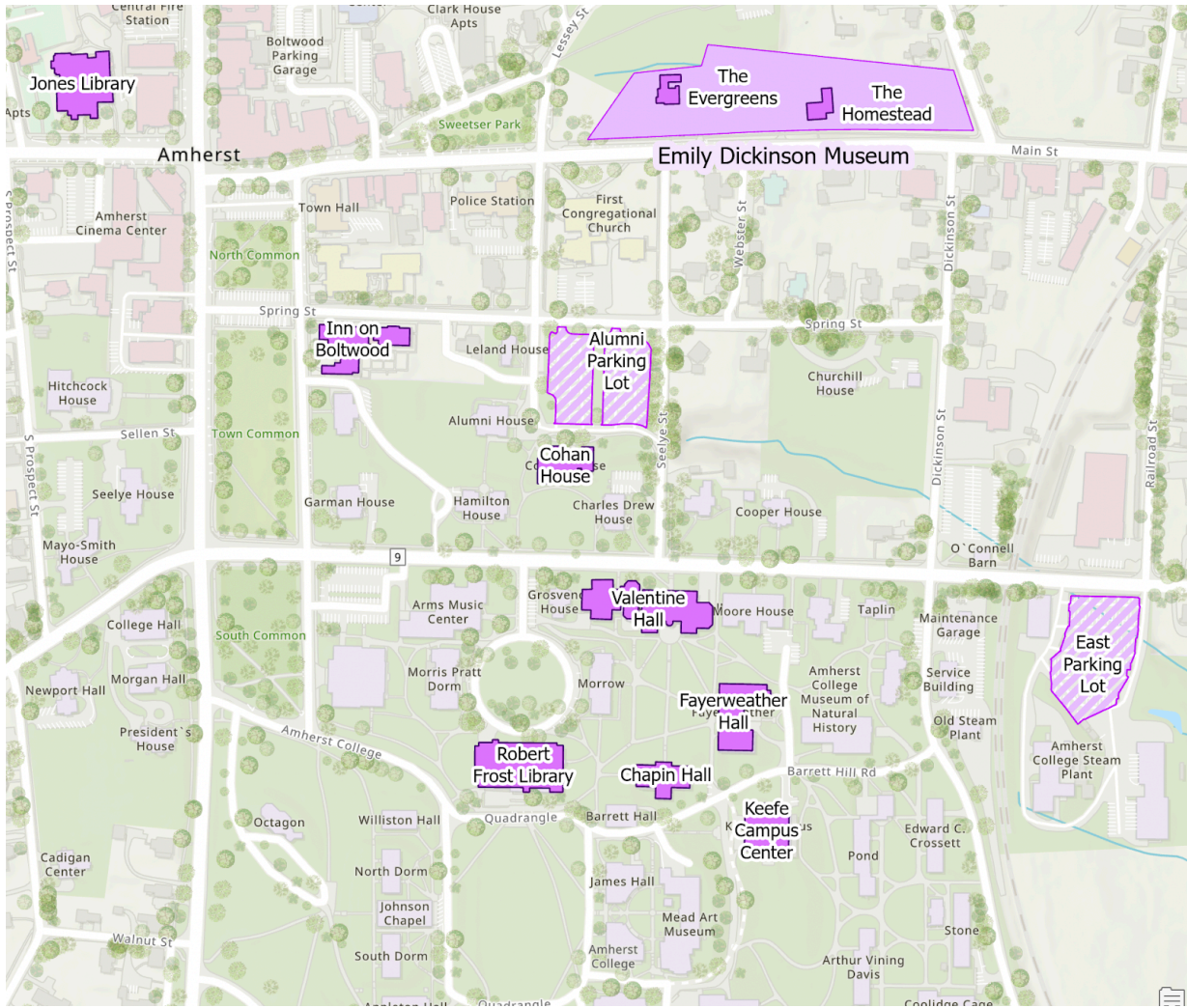
**Baihua Wang** is Professor of Comparative and World Literature at the Chinese Dept. of Fudan University and director of the Fudan Center for Literary Translation Studies. She organized the first international Emily Dickinson symposium in China (2014) and co-edited with Martha Nell Smith *Critical Chinese Translations of Emily Dickinson's Poems*. She has published a Chinese edition of *The life of Emily Dickinson* by Alfred Habeggard and *Gorgeous Nothings: Emily Dickinson's Envelope Writings*. Her translation of Susan Howe's *My Emily Dickinson* will be published soon. She is working with Peter Grima on a collaborative project "Emily Dickinson's Flower-Thinking: Her Plants and Poetics."

**Cheryl Weaver's** scholarly interests include nineteenth-century American literature, epistolary fictions, and the pragmatics of postal delivery and postal history. She received the 2022 Emily Dickinson International Society Graduate Fellowship in support of research related to her dissertation, "'You know it is customary': Emily Dickinson and Nineteenth-Century Epistolary Practice."

**Shira Wolosky** (Princeton Ph.D.) was an Associate Professor of English at Yale University before moving to the Hebrew University, where she is Professor Emerita. Her books include: *Emily Dickinson: A Voice of War; Language Mysticism; The Art of Poetry; Feminist Theory Across Disciplines; The Cambridge History of American Literature, Vol IV; Poetry and Public Discourse; The Sacred Power of Language in Modern Jewish Thought; and The Bible in American Poetic Culture* as well as essays on poetics, and religious and Jewish subjects. Her awards include a Guggenheim, ACLS, Fulbright and Tikvah Fellowships, Fellowships at the Institutes for Advanced Studies at Princeton and Jerusalem, Visiting Professorships at Oxford, Katz Center Fellowships etc.



## Map of Meeting and Event Places



Wildflower walk ↘

- Parking available in Alumni and East parking lots designated by hatched lines
- Archives and Special Collections exhibition at the Frost Library
- Transcription manuscripts in the Frost and Jones Libraries
- Board Meeting at Fayerweather Hall
- Registration, presentations, and the Annual Meeting take place in Valentine Hall
- Auction, Letter Reading, and Dickinson Ensemble concert in Keefe Campus Center
- Dickinson Communities meet Sunday in Chapin Hall
- Poetry Walk tours of Amherst leave from the Dickinson Homestead
- Wildflower walks leave from the tennis court parking lot at the southeast corner of the Amherst College campus at the end of East Drive
- Dorm rooms are in Cohen House

Most restaurants in Amherst are on Pleasant Street or Main Street. For a list of Amherst restaurants see <https://www.amherstdowntown.com/food-guide>.