

Clasp Hemispheres, and Homes

**Emily Dickinson International Society
Critical Institute and Annual Meeting
Amherst, Massachusetts, July 20-23, 2023**

Presented jointly by
The Emily Dickinson International Society and the Emily Dickinson Museum
[REGISTER HERE](#)

Program Committee: Juan Carlos Calvillo, Páraic Finnerty, Karen Sánchez-Eppler, Christa Holm Vogelius, Jane Wald, and Cheryl Weaver

Thursday July 20: Emily Dickinson International Society Critical Institute

Participants: Vanessa Cook, Margaret Dryden, Isabel Evans, Kacie Fodness, Elizabeth Godber, Susen Halank, Gerard Holmes, Emma Horst, Eva Kerins, Mateusz Kucab, Victoria O'Dea, Nicole Salama, Rocío Saucedo Dimas, Mridula Sharma, Kimberly Southwick-Thompson, and Ting-An Wu **and Facilitators:** Renée Bergland, Ryan Cull, Páraic Finnerty, Marianne Noble, Elizabeth Petrino, and Karen Sánchez-Eppler

Exhibition

Dickinson manuscripts and other Dickinson related materials are on exhibit in Amherst College Archives and Special Collections at the Frost Library: Thursday and Friday 9:00 AM – 4:00 PM

Friday July 21

Annual Meeting Registration available in Lewis-Sebring starting 8:00 Friday Morning

Friday 8:45 – 9:00

Welcome to the EDIS Annual Meeting

Lewis-Sebring

Friday 9:15 – 10:45

1. Reading Encounters

Lewis-Sebring

Chair, Marianne Noble

- “For woman’s cause is man’s; they rise or sink / Together dwarfed or godlike”: Dickinson, Susan and Tennyson’s The Princess
Páraic Finnerty
- “Strong Draughts of Their Refreshing Minds”: Emily Dickinson, George Eliot, and Tropes of Brook and Sea
Elizabeth Petrino
- “I shall keep singing!": Dickinson’s Revitalization of the Melodies of Keats’s Nightingale
Yu-Hung Tien

2. Enfolding the Self in the World Valentine Terrace
 Chair, Li-hsin Hsu
- Thinking Like the Sun with Ribbons, Bonnets, and Brooms: Emily Dickinson's My Wilderness
Barbara Mossberg
 - The Sunrise Runs for Both
Masako Nishioka
 - Folding Dickinson
Jonathan Elmer
3. Interiors Mullins-Faerber
 Chair, Karen Sánchez-Eppler
- Pudding, Plants, and Paradise
Gailanne Mackenzie
 - “Hostile Spaces” and the Poetic Universe: The Ecology of Home in Emily Dickinson’s Poems
Muhammad Manzur Alam
 - The Evolution of Emily Dickinson: Poet and Poetry
Susan Kerr

Friday 11:00 -12:30

4. Dualities Lewis-Sebring
 Chair, Jonnie Guerra
- Claspng Hemispheres: Duality of mind and of self in the poetry of Emily Dickinson
Vanessa Cook
 - The Sunrise Runs for Both Dickinson and the Book of Ecclesiastes
Eleanor Linafelt and Tod Linafelt
 - Answering Dominant Discourses
Shira Wolosky
5. Space and Time Valentine Terrace
 Chair, Juan Carlos Calvillo
- "Finland of The Year.” Emily Dickinson and the Poetry of Hyperobjects
Mateusz Kucab
 - “an Exchange of Territory - or World”: The Event Horizon in Emily Dickinson’s Poetics
Greg Darms
 - Living “Out of Joint” and “Out of Time”: Three Modalities of Queercrip Time in Emily Dickinson’s Poetry
Katie Chappell

6. Slavery, Abolition, Civil War Mullins-Faerber
 Chair, Eliza Richards
- The Soul Left Alone: Emily Dickinson and John Brown
 Kimberley Ann Southwick-Thompson
 - “The Slave--is Gone”: The Role of Enslavement and Black Labor in Emily
 Dickinson’s Life and Writings
 Anna Smith
 - The Intersection of Emily Dickinson’s Internal and External Wars in Fascicle 25
 Ariane Cloutier

Friday 12:15 – 2:00 Lunch Lewis-Sebring

Friday 12:00 – 3:00 Dickinson manuscripts and other Dickinson related materials
 on exhibit in Amherst College Archives and Special Collections at
 the Frost Library

Friday 3:00 – 4:30 Celebrating 35 years of EDIS Lewis-Sebring

Remembering
 The Dimensions
 Of Possibility. (Fr 1267A)

Friday 7PM Dickinson Opera Films at Amherst Cinema

Divide Light by Lesley Dill and Ed Robbins
 and
Emily & Sue by Dana Kaufmann



Divide Light Film goes beyond documenting a unique performance piece/opera: *Divide Light*. The title of the performance piece originates with poet Emily Dickinson, whose texts form the basis for all the many lyrics of this multimedia live performance.

In capturing this performance, director Ed Robbins followed the intention of doing more than simply documenting the action. The film takes as its premise that the audience's attention is selective in the live event. And yet, simultaneously we can retain a vivid sense of the whole. So rather than document the Opera he created a layered experience out of the voices of the performers, the projections of images and poems, one that is uniquely its own.

The opera *Divide Light* was conceived and created by acclaimed visual artist Lesley Dill under a Ford Foundation grant. Richard Marriott is the composer. Ms. Dill is one of the most prominent artists working at the intersections of language and fine art, with over 100 solo exhibitions. She has been honored with many awards, including a recent "Tell It Slant" lifetime achievement from the Emily Dickinson Foundation. The singers wear lavish handmade costumes, designed by Ms. Dill, that expand, unfold, unravel and transform during the performance. The eight opera trained singers of the New Camerata Opera Company perform alongside the Curiosity Cabinet Quintet.

The twelve composed pieces that form the opera follow an arc that begins in darkness, fear, and isolation and opens in the end to a wide inner world: "the ecstasy within" of the mind. The two poles of this journey, arise at the start from Dickinson's "I am Afraid to Own a Body, I am Afraid to Own a Soul" and end with "Exhilaration is the key" and "Ecstasy." These are the poles Dickinson frequently vacillated between in her indelibly original use of words. With Dickinson's underlying yearning for transcendence running throughout: "To be alive—is Power—Existence—in itself—Without a further function—Omnipotence—Enough."

The music of composer Richard Marriott propels the text with his own eclectic mix of styles, blending classical, jazz and Balinese trance music to produce a driving, powerful and hypnotic experience.



Album cover design Setty Hopkins



Photo credit Aiden Feltkamp

Synopsis

Emily & Sue focuses on the little-known romantic relationship between Emily Dickinson and her sister-in-law, Susan Huntington Dickinson. Emily spent much of her life in seclusion and particularly in her room, where Emily & Sue takes place. Letters between Emily and Sue, as well as Emily's poetry, document an intimate relationship that wasn't socially acceptable or legally recognized in 19th-century Massachusetts; the plot of Emily & Sue extrapolates from their correspondences.

When the piece opens, Emily sits in her room writing on the evening before her brother, Austin, and future sister-in-law Sue are to leave for their impending wedding. Suddenly, a letter from Sue slides into her room. Within it, Sue asks Emily to meet her at dawn so they can travel to the wedding together. Emily, torn between her desire to support Sue and her intense romantic love, spends the night contemplating her decision. Morning arrives and Emily despairs. Then, there's a knock at the door—it's Sue. The two have a conversation through the door. When Emily doesn't come out of her room, Sue leaves. Emily considers how her life will be from now on, and how hope can sustain her even though she cannot be with the love of her life.

Production History

Emily & Sue is an a cappella pop opera/musical from composer Dana Kaufman and librettist Aiden K. Feltkamp. The piece exists in album, live performance, and film formats.

The album was recorded in April 2022 in New York City and released by Adhyâropa Records in November 2022. Featured artists are soprano Jasmine Muhammad and the Iris Vocal Trio.

The live opera premiered in June 2022 at Amherst College, which commissioned the work in early 2020 for its Bicentennial Celebration. The live opera is composed for a fixed media a cappella pop trio (Iris Vocal Trio) backtrack and a singer portraying Dickinson (Jasmine Muhammad). It received a performance at OPERA America in New York City in November 2022. Lowbrow Opera Collective will be performing it in May and June 2023, and it will receive a production by Synchrony in Los Angeles in 2024.

The film version of the opera, first screened in November 2022, was directed by Ron Bashford, created in collaboration with Four/Ten Media, and filmed in Dickinson's actual room. The film has been screened at The Tank, the Howland Cultural Center, and in collaboration with the Emily Dickinson Museum.

Saturday July 22

Saturday 9:00 – 10:30

7. Emily Dickinson's Herbarium Fayerweather 113
Chair, Cheryl Weaver
- Of Hemispheres and Horticulture in the Emily Dickinson Herbarium
Marta McDowell
 - "This Earthen Door" – A photographic reworking of Emily Dickinson's Herbarium
Amanda Marchand and Leah Sobsey
 - The Wild Orchids of Emily Dickinson's Herbarium
Peter Grima
8. Divide Light if You Dare – Pryune, Fayerweather 115
Lesley Dill and Ed Robbins in conversation with Emily Seelbinder
- They dared. Visual artist Lesley Dill dared to take her work at the intersection of language and fine art into the fullness of opera. The ephemeral performances of that opera have continued life because filmmaker Ed Robbins dared to film them. *Divide Light Opera Film* is more than a documentation of the performances: it is an operatic and cinematic immersion in Dickinson's language. How did they pull it off? Emily Seelbinder hosts a conversation with this daring duo to find out.
9. Housing Dickinson Mullins-Faerber
Chair, Daniel Manheim
- Conveying Emily Dickinson's lyric "now" in the EDM "Homestead"
Melba Jensen
 - Emily Dickinson and the Poetics of Household Items
Junko Kanazawa
 - Housing Dickinson's Manuscripts
Katherine Chase
10. Dickinson's Queen-Feminist Transgressions Chapin 201
Chair, Christa Vogelius
- Emily Dickinson: Queering the Home of the Poem at Home
Nathan Spoon
 - Wild Nights and New England Women: Romantic Transgression in Emily Dickinson and Elizabeth Stoddard
Vera R. Foley
 - Emily Dickinson, George Sand, and Making Noise
Gerard Holmes

Saturday 10:45 -12:15

11. The Formula of Sound Fayerweather 113
Chair, Cristanne Miller
- Emily Dickinson's original New England pronunciation and rhymes
Vladislav Areshka
 - "...Before they drop full Music on"
Kit Young
 - (Dis)inhabiting the house of common meter and nature: an ecological reading of
"Four Trees – upon a solitary Acre"
Rocio Saucedo Dimas
12. Ruins or Futures Pryune, Fayerweather 115
Chair, Renée Bergland
- "...an instant's act": Dickinson's Ruins
Ryan Heryford
 - Dickinson's Human and Nonhuman Futures
Magdalena Zapędowska
13. Letters and Landscapes Mullins-Faerber
Chair, Ivy T. Schweitzer
- "The flowers of speech": an Ecocritical Reading of Emily Dickinson's Letters
Susen Halank
 - "An Exchange of Territory, or World": Dickinson to Higginson, February
1863
Judith Scholes
 - Emily Dickinson's Early Epistolarity: Convention and Creativity in Letters
and Poems From 1845-1858
Cheryl Weaver
14. Routines of Labor Chapin 201
Chair, Ryan Cull
- "To Make Routine a Stimulus": The Value of Daily Routine in Emily Dickinson's
Writings
Irene Lopez Sánchez
 - Bustling about: Dickinson, housework and the philosophy of Jolanta Brach-
Czaina
Pola Biblis

Saturday 12:15 – 2:00 Lunch Lewis-Sebring

Saturday 2:00 – 4:00 Tour Open House at the Emily Dickinson Museum

Saturday 4:30 – 6:00 Guided Meadow Wildflower Walk with Peter Grima
Meet at the Amherst College Tennis Courts

Saturday 6:30

Banquet in the Emily Dickinson Museum gardens
with a performance of music from
ADRIFT by Nightingale



Nightingale is a Boston-based vocal ensemble dedicated to curating unique and imaginative concert experiences by performing members' original compositions, presenting varied ensemble and chamber works, and engaging in innovative collaborations. We create conceptual concert experiences with exceptional musicianship, authentic expression, and thoughtful audience engagement. We aim to address every listener in the room with holistic, eclectic performances presented as a collage of art forms. Featuring compositions from inside and outside the ensemble, our music seeks to encourage meaningful reflection on human experience.

A staged choral opera first performed at the Boston Center for the Arts in March 2023, *ADRIFT* tells a love story through the words of queer New Englander Emily Dickinson. Featuring entirely new musical settings by Nightingale resident composers, and under the direction of Angela Yam, this theatrical experience brings to life a carefully curated selection from Dickinson's nearly 2,000 poems.

Performed by Chihiro Asano, Sarah Coffman, Nicholas Fahrenkrug, Benjamin Kapp Perry, Juan Suarez, and Connor Vigeant

Sunday July 23

Sunday 8:30 – 10:00

Guided Meadow Wildflower Walk with Peter Grima
Meet at the Amherst College Tennis Courts

Sunday 8:30 – 10:00

Annual Members Meeting (with coffee, tea, and muffins)
Lewis-Sebring

Sunday 10:15 – 11:15 Interest Circles

- Research
Chapin 101: Páraic Finnerty & Eleanor Heginbotham facilitators
- Pedagogy
Chapin 103: Cheryl Weaver & Karen Sánchez-Eppler facilitators
- Translation / International Dickinson
Chapin 119: Juan Carlos Calvillo & Christa Vogelhuis facilitators
- Arts
Fayerweather 113: George Boziwick facilitator

Sunday 11:30 – 1:00

15. Emily Dickinson Museum Collections workshop
Chair, Karen Sánchez-Eppler

Lewis-Sebring

- ‘I had some things that I called mine – ’: Caring for the Emily Dickinson Museum Collections
Megan Ramsey and Barbara Moore

16. “Find the Music”

Pryune, Fayerweather 115

Chair, Jane Wald

- “Sounds From Home”: Emily Dickinson and her interiors of sound, as expressed through the contents of her bound music book, her correspondence and poetry
George Boziwick
- Composing *Emily & Sue*
Dana Kaufman
- Nightingale’s *ADRIFT*
Benjamin Kapp Perry

**Emily Dickinson International Society
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Participants**

Muhammad Manzur Alam

Dr. Muhammad Manzur Alam is an Assistant Professor of English at the University of the Incarnate Word in San Antonio, Texas. He earned a Ph.D. in Literary and Cultural Studies from West Virginia University in 2022. His doctoral dissertation focuses on the representation of material rifts in South Asian Anglophone fiction and examines how colonial and capitalist interventions disintegrate postcolonial environments. His research interests lie in the areas of ecocriticism, South Asian Anglophone literature, and world literature. He has made conference presentations and publications on South Asian literature, political discourses, ecocriticism, and the Indo-Caribbean writer V.S. Naipaul.

Vladislav Areshka

I am a PhD candidate in American literature at the University of Portsmouth (United Kingdom). My research focuses on Anglo-American poetry, historical linguistics, and stylistics. I am currently working on the project regarding Emily Dickinson's original pronunciation, whose preliminary findings are presented at the American Literature Association conference in Boston in May 2023. Previously, I received my Bachelor's and Master's degrees in European and American languages and literatures at the University of Rome "Tor Vergata" (Italy), and undertook creative work with several local cultural associations.

Chihiro Asano

Mezzo-Soprano Chihiro Asano from Tokyo, Japan, graduated with her Master of Music in Vocal Pedagogy from NEC in 2022. Her staged performances include opera, chamber works, and contemporary experimental music. Most recently, Chihiro was seen playing Ms. Gross in Benjamin Britten's *Turn of the screw* and Hiroko Watanabe in Jack Perla's *An American Dream*. In addition to performance, Chihiro is also passionate about teaching and voice science. In August 2021, she presented her research on the Japanese female voice in Anime at the Pan American Vocology Association (PAVA) Conference.

Renée Bergland

Renée Bergland is a professor of Literature & Writing at Simmons University in Boston. Her next book, *Natural Magic: Emily Dickinson, Charles Darwin, and the Dawn of Modern Science*, will come out from Princeton University Press in Spring 2024.

Pola Biblis

Pola Biblis is a Polish and Comparative Literature undergraduate student in the Inter-Faculty Individual Studies in the Humanities at Jagiellonian University. Her BA thesis examines the image of George Sand in poems by Elizabeth Barrett-Browning and Isa Blagden. Her interests include 19th-century women's writing, Polish and Anglo-American literature, gender studies, postcolonialism, and translation.

George Boziwick

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 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

Juan Carlos Calvillo

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 two books: *Emily Dickinson. A Study of Poetry in Spanish Translation* (2020) and *The Wheels of Birds* (2020), the first Spanish translation of the envelope poems and other fragments. He also serves on the Board of the Mexican Literary Translators Association (Ametli) and as Editorial Secretary of The College of Mexico's main review, *Otros Diálogos*. His forthcoming book is entitled *Dickinson in Our Tongue*.

Katie Chappell

Having received their master's degree from the University of Colorado, Boulder, Katie Chappell (she/they) is a PhD candidate at the University of California, Davis, researching queer and trans poetics as well as disability studies. They plan to write their dissertation on representations of gender and sexuality in the temporal and spatial liminality of four women's poetry, including Emily Dickinson.

Katherine A. Chase (nee Humes)

Katherine received her MA in English Literature from New York University and is an independent scholar studying visual poetics, feminist poetics, and female writers of the Renaissance. She teaches middle school ELA and writing and writes nonfiction essays and poetry. Her nonfiction essays have been published online and a piece of hers on visual poetics and Dickinson was featured in the Spring 2021 Emily Dickinson International Society Bulletin. She recently participated in the 2022 Dickinson Critical Institute in Seville, Spain.

Ariane Cloutier

Ariane Cloutier graduated from Southern Connecticut State University with a Master's degree in English in May 2023. In her final year of graduate school, she completed a thesis on Emily Dickinson's Fascicle 25. In this work, she has examined the themes of Dickinson's tensions with religion and the impact of the War Between the States which defined Dickinson's life and poetry.

Sarah Coffman

Praised for her "deeply expressive singing" (Cleveland Classical), Sarah Coffman, Soprano and Early String Player, has performed a variety of repertoire from the Middle Ages to the present. Now based in Boston, Sarah has appeared with The Boston Camerata, The Thirteen, The New York Philharmonic, Apollo's Fire, Schola Cantorum Boston, Les Délices, and the Ashmont Bach Project, among other ensembles. Sarah recently graduated from Case Western Reserve University's Historical Performance program, where her dissertation received the Adel Heinrich Award for Excellence in Musicological Research.

Vanessa E. Cook

Vanessa E. Cook is currently completing her doctoral dissertation, which explores and situates Emily Dickinson's poetry in the context of nineteenth-century Anglophone psychological discourse. A dual citizen of Britain and Germany, she is a non-resident PhD candidate at University College London and lives in Berlin. She holds a M.A. in English Literature from Cambridge University and a M. St. in Women's Studies from Oxford University.

Ryan Cull

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*.

Greg Darms

Greg Darms is a retired middle school teacher of English, Creative Writing and Science. He has been an active participant in the monthly discussion group of the Amherst Chapter of EDIS since moving here in 2018. His paper "Certain Uncertainties: Speculative Readings of Emily Dickinson's 'This World is not conclusion'" was published in 2019 and translated into Russian in the St. Petersburg literary and cultural journal, "Apraksin Blues." He lives in Shutesbury, near Amherst, where he enjoys "The Hills in Purple / syllables."

Lesley Dill

Lesley Dill is an American artist working at the intersection of language and fine art in sculpture, printmaking, installation and performance, exploring the power of words to cloak and reveal the psyche. Dill transforms the emotions of the writings of Emily Dickinson, Salvador Espru, Tom Sleight, Franz Kafka, and Rainer Maria Rilke into works of paper, wire, horsehair, foil, bronze and music—works that awaken the viewer to the physical intimacy and power of language itself. Dill's artworks are in the collections of over fifty museums, including the Metropolitan Museum of Art, the Museum of Modern Art New York, and the Whitney Museum of American Art. She has had over 100 solo exhibitions. She lives and works in Brooklyn, New York. She is represented by Nohra Haime Gallery in New York City and Arthur Roger Gallery in New Orleans, LA.

Margaret Dryden

Maggie Dryden is a first-year doctoral student in the English Department at Emory University. She studies nineteenth- and twentieth-century American literature, focusing mostly on poetry

written by women. Her recent work has focused on the late poetry of Emily Dickinson and how her late compositional processes are revealing of her poetics at large. Responding to Susan Howe's call to "ask what form for the form," Maggie considers how textual studies and digital humanities methodologies can aid in the collection and curation of Dickinson's poems.

Jonathan Elmer

Jonathan Elmer is Professor of English at Indiana University. He is author of *Graphic and Atmospheric: what re-mediations of Poe tell us about modern aesthetics* (forthcoming), *On Lingering and Being Last: Race and Sovereignty in the New World* (Fordham) and *Reading at the Social Limit: Affect, Mass Culture, and Edgar Allan Poe* (Stanford). He has published essays on figures ranging from Richard Wright and Mary Shelley to Niklas Luhmann, Jacques Lacan, and Jeffrey "the Dude" Lebowski.

Isabel Evans

Isabel Evans (she/her) will graduate with a dual BA in English and BA in Environmental Analysis (Policy Emphasis) from Scripps College in Claremont, California in May 2023. She first encountered Emily Dickinson's manuscript for the Vanderbilt variant of the "Further in Summer in the Birds" while working as the Student Staff Chair at Ella Strong Denison Library, the special collections library at Scripps College, and originally presented a version of this paper for her senior thesis in English. In the fall, Isabel will be pursuing an MA in Library and Information Studies at University College London.

Nick Fahrenkrug

Baritone Nick Fahrenkrug, lauded for his supple sound in concert and expressive story-telling on stage, has recently been awarded an Acknowledgement for Artistic Achievement for his guerilla-style art film "Dichterliebe: Within and Without" from The American Prize. Nick recently graduated from Louisiana State University where he received a M.M. degree in Vocal Performance, and co-founded the Apollo Duo with pianist Eleonora Apostolidi. Since moving to Boston, he has appeared with Nightingale Vocal Ensemble, and the Boston Youth Symphony Orchestra. Learn more about his recent and future engagements at nickfahrenkrug.com.

Páraic Finnerty

Páraic Finnerty is Reader in 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.

Kacie Fodness

Kacie Fodness is a PhD candidate specializing in American literature at the University of South Dakota (Vermillion, SD). She plans to graduate in Fall 2023. Kacie's research considers the poetics of possibility, conclusion, and unfinished forms in the long nineteenth-century. Her dissertation, titled "Unfinished American Writing," explores how Emily Dickinson, Edith Wharton, and Walt Whitman challenge the requirements for closure in the text and how the practice of unfinished writing creates new conditions for readerly participation.

Vera R. Foley

Vera R. Foley is a visiting assistant professor of early American literature at Gustavus Adolphus College, where she teaches courses covering American women, the Atlantic World, and environmental literature. She earned her doctorate from the University of North Carolina at Chapel Hill with a focus on American women writers of the Civil War and Reconstruction eras and has recent publications in *Legacy* and *Western American Literature*. Her current research explores nineteenth-century American women's literary responses to Victorian bestseller Jane Eyre.

Elizabeth Godber

Elizabeth Godber is a PhD candidate at the University of Hull, Yorkshire, England in the department of American Studies. Elizabeth's research is centred around American Female Poets who committed suicide, and she focuses on Dickinson as a "muse" for many American poets: often viewing Dickinson as a woman with her own mental health struggles. Elizabeth has previously presented at the "Apocalypse II" Symposium at the University of Huddersfield on Beat-poet Elise Cowen in relation to Dickinson, and will soon be presenting at the University of Lancaster.

Peter Grima

Among other things, Peter Grima is a botanist, forester, former-physicist, 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 wildflowers it contains, and a manuscript centered on her "neglected specimens" is forthcoming in 2023.

Jonnie Guerra

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.

Susen Halank

Susen Halank completed both her teaching degree in English and Spanish and her M.A. in English and American Studies at the University of Bamberg (Germany) where she is now a PhD-student and contract lecturer at the American Studies department. Her PhD-project is funded by the Cusanuswerk and focuses on the relation between letters and poetry, in the works of 19th- and 20th-century female poets with a focus on Emily Dickinson. Her academic interests lie in Dickinson studies, gender and feminism studies, and ecocriticism.

Eleanor Heginbotham

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 Crumbly the collection *Dickinson's Fascicles: A Spectrum of Possibilities* in 2014.

Ryan Heryford,

Ryan Heryford is Associate Professor of Environmental Literature at California State University East Bay, where he teaches courses in nineteenth and twentieth century literature, eco-poetry and cultural narratives of environmental justice, and film studies. His most recent articles can be found in ISLE: Interdisciplinary Studies in Environmental Literature, The Emily Dickinson Journal, Mark Twain Annual, as well as edited collections on Faulkner, Melville and M. NourbeSe Philip. In 2018-19, he was awarded the Emily Dickinson International Society Dickinson Scholar Award.

Gerard Holmes

Gerard Holmes completed a dissertation, “Discretion in the Interval”: Emily Dickinson’s Musical Performances, in 2020. He has published essays in *The Oxford Handbook of Emily Dickinson*, *The Emily Dickinson Journal*, and *Reception*, as well as co-edited a special issue of *Women’s Studies* exploring new directions in Emily Dickinson and music. He is currently co-editing a special issue of *ESQ* about Thomas Wentworth Higginson’s long career separate from Dickinson, and working on several essays, including one about the importance of George Sand’s novel *Consuelo* and its sequel, *La Comtesse de Rudolstadt*, on mid-nineteenth-century American literature.

Emma Horst

Emma Horst is a Ph.D. student at Loyola University Chicago. Her research and teaching are focused on nineteenth-century British and American literature, especially domestic, sentimental, and sensation fiction. Emma’s work interrogates representations of race, gender, and sexuality in nineteenth-century literature, with specific attention to constructions of womanhood, such as the Angel in the House or the True Woman, and the racial and sexual ideologies that influence those constructions. She is especially interested in the politics of the aesthetics of racialized womanhood, including topics like beauty, hair color, and cosmetics as well as the function of artforms like portraiture and the tableau as they appear in the novel.

Li-hsin Hsu

Li-hsin Hsu is Professor of English at National Chengchi University, Taiwan. Her research interests include Emily Dickinson studies, Romanticism, Orientalism, Ecocriticism, and Modern Taiwan Poetry. She has published in a number of international journals, such as the *Emily Dickinson Journal*, *Romanticism*, and *Concentric*. She has also guest-edited several journal special issues and contributed to a number of edited volumes, such as *Ephemeral Spectacles, Exhibition Spaces and Museums: 1750–1918* (Amsterdam University Press, 2021) and *Romantic Environmental Sensibility: Nature, Class, Empire* (Edinburgh University Press, 2022), on topics

related to nineteenth-century literary studies. She is currently serving the EDIS board as Nominations Committee Chair.

Melba Jensen

Melba Jensen is a former instructor in 19th-century American Literature at the University of Massachusetts Amherst and a guide at the Emily Dickinson Museum.

Junko Kanazawa

Junko Kanazawa is an adjunct professor of Tokyo University of Science. She is the author of *Emily Dickinson no Nanbokusenso* (Emily Dickinson's Civil War, Otowashobo, 2021), and the co-author of *Thoreau in the 21st Century Perspective from Japan* (Kinseido, 2017). She is a joint translator of *Ramona* by Helen Hunt Jackson (Shohakusha, 2007). She has also published articles on Elizabeth Bishop, Herman Melville, Walt Whitman, and others. She is now interested in the representations of Nature in the American women poets.

Dana Kaufman

Hailed as “whirlwind” (*Gramophone*) and “dramatic...and powerfully funny” (*Observer*), Dr. Dana Kaufman's music has been heard in North America, Europe, and South Korea. Her works have been featured at Carnegie Hall, New York Opera Fest, Contemporary Music Center of Milan, National Gugak Center, Hartford Opera Theater, and Ravinia Festival; they have been commissioned by GRAMMY-winning pianist Nadia Shpachenko, Louisville Ballet, and others. A Fulbright Fellow, OPERA America Discovery Grantee, and four-time American Prize honoree, Kaufman has lectured at LA Opera, Women Composers Festival of Hartford, and Music by Women Festival. She is Assistant Professor in Music Composition at UC Riverside. danakaufmanmusic.com

Eva Kerins

Eva Kerins is a burgeoning writer pursuing her interest in literary publishing and composition. She has recently completed her B.A. in English at University of California, Berkeley, with special emphasis in Dickinson and Classical studies. Her work has been recognized in Matchbox Magazine, You Might Need to Hear This Literary Magazine, and Kingdoms In the Wild Poetry Magazine, and she has received the SURF Fellowship Award for her research on Homer. Through her literary pursuits, she has received opportunities to study in Madrid, Rome, Crete, and London. Between bussing tables, stacking books, and writing research papers, she enjoys creating oil pastel portraits and extensive Spotify playlists.

Susan Kerr

In 1999 I attended the International Conference of Emily Dickinson, held in Amherst Ma. I was introduced to the many scholars, from around the world, presenting papers on a broad number of topics surrounding the life and poetry of Dickinson. This experience influenced me to write my Master's thesis on the way Dickinson's Puritan past influenced her poetry. In 2001 I participated in the conference in Trondheim Norway, as an independent scholar, and presented a paper that further examined the role that Puritanism played in Emily Dickinson's life as a woman and poet. Over the years I have presented readings of Dickinson's poetry and her life to different groups. I

enjoyed introducing Dickinson as a self actualized woman, as well as a poet with “a room of her own.”

Mateusz Kucab

Mateusz Kucab is a doctoral student at Jagiellonian University, a Fulbright Junior Researcher and a member of the William Morris Society US, the American Studies Association of Norway and the HERstory Museum. He is preparing a doctoral dissertation on Emily Dickinson and Polish women poets of the 20th century.

Eleanor Linafelt

Eleanor Linafelt is a freelance writer and editor and an indie rock musician living in Philadelphia. She is the singer, guitar player, and primary songwriter for the band Queen Rat, which released its first full length album *Until It's Not* in 2022. Her 2020 thesis at the College of Wooster, where she received degrees in English and women's, gender, and sexuality studies, was entitled “Tell It Slant: Queerness and Form in The Argonauts and Time Is the Thing a Body Moves Through.”

Tod Linafelt

Tod Linafelt is professor of biblical literature at Georgetown University, where he specializes in the literary workings of the Hebrew Bible. He is the author of many books and scholarly articles, including “Why is there Poetry in the Book of Job?,” published recently in the *Journal of Biblical Literature*.

Irene Lopez Sanchez

Irene Lopez Sanchez is a last year PhD student and Graduate Teaching Assistant at the University of Kent, Canterbury, United Kingdom. Her research interests center on Emily Dickinson and nineteenth-century literature in the USA. She is interested in intertextuality, poetry, transcendentalism, and notions of emotion, happiness, and exceptionalism within comparative US culture.

Gailanne Mackenzie

Gailanne Mackenzie teaches as a lecturer at SUNY-Cortland (B.A., Smith, MFA, Brown). She has presented at two NeMLA conferences on the subject of how our popular myths about Dickinson objectify and silence her, and on the subject of her approach to the domestic life, and vigorously stalks The Homestead when she is in Massachusetts. That is where, she learned about the white dress being eminently practical for the period when dyes were so unstable, which ultimately led to her rethinking Emily Dickinson altogether.

Daniel Manheim

Daniel Manheim is the editor of the *EDIS Bulletin*. He teaches courses in 19th and 20th century literature at Centre College. His writings on Dickinson have addressed gifts, hymnody, and the rhetoric of Reconstruction.

Amanda Marchand

Amands Marchand is an award-winning, Canadian, New York-based photographer. Her work explores the natural world with an experimental approach to photography. Marchand has

published many monographs and artist books, including most recently *The World is Astonishing with You in it: A 21st Century Field Guide to the Birds, Ferns and Wildflowers* (2022) and *Nothing Will Ever be the Same Again* (2019). Marchand is published by Datz Press, and has representation from Traywick Contemporary, Foto Relevance, and photo-eye's Photographer's Showcase. www.amandamarchand.com

Marta McDowell

Marta McDowell teaches landscape history and horticulture at the New York Botanical Garden and was an advisor to the Garden's 2010 show, "Emily Dickinson's Gardens: The Poetry of Flowers." For nearly three decades, Marta has worked with the Emily Dickinson Museum, coordinating garden volunteers, scripting the landscape audio tour, presenting programs. She was the Museum's 2018 Gardener-in-Residence. With Timber Press, Marta has published five books including *Emily Dickinson's Gardening Life* (2019).

Cristanne Miller

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, forthcoming with Harvard University Press, 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 Moore

Barbara Moore studied conservation at the University of London and has headed conservation laboratories at the Arizona State Museum, the Peabody Museum at Yale University, and Strong Museum. Now an independent consultant, she works with museums and other cultural institutions across the country on conservation planning, collections assessments, emergency planning and response for collections, and planning new and renovated storage facilities for collections of all kinds.

Barbara Mossberg

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, 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 portray Dickinson's Transcendental Revolutionary Imagination. Her 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 and Past-President of the Emily Dickinson International Society.

Masako Nishioka

Born and raised in Japan, Masako Nishioka lived in New York, USA for 29 years as a journalist since 1991, and returned permanently to Japan in 2020 with her American husband and their dog. She is deeply involved in American literature and hopes to return to the hometown of Emily Dickinson, who inspired her to resume her studies at her age. Her current research focuses on issues of race and gender through the Chicago poet Gwendolyn Brooks (1917-2000).

Marianne Noble

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.

Victoria O'Dea

Victoria O'Dea is a second-year Ph.D. student and instructor of record at Loyola University Chicago where she teaches first-year rhetoric and composition. Her primary area of research is nineteenth-century transatlantic literature and culture and her theoretical lenses include archive studies, textual studies, and epistolary studies. She's particularly intrigued by the intersections and liminal spaces between private and public documents that make up the subtext of our modern lives. Victoria received her BA in English and History from the University of Virginia in 2011 and her MA in English from University College London in 2012.

Benjamin Perry

Benjamin Perry (he/him) is a Boston-based choral conductor, tenor vocalist, and yoga teacher. He received a Masters in Choral Conducting at The Boston Conservatory at Berklee whilst studying with Dr. George Case. Ben is a Co-Founder and Artistic Director of the Boston-based professional choir Nightingale Vocal Ensemble where he conducts and oversees the curation of innovative new-music projects. He has been the Director of Choirs at St. John Lutheran Church in Sudbury, MA since 2019. Ben was the Assistant Conductor of The Boston Cecilia from 2018 to 2020. When not singing or conducting, Ben teaches yoga at Down Under School of Yoga in Boston.

Elizabeth Petrino

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). Currently, she is coediting with Mary Louise Kete a Special Issue of *ESQ* on "Lydia Sigourney and the Poetics of Dissent."

Megan Ramsey

Megan Ramsey is the Collections Manager at the Emily Dickinson Museum. In this role, Megan is responsible for organizing the first comprehensive collections catalog at the museum including the preservation, documentation and management of over 8,000 objects. Megan brings over a decade of experience in museums and a passion for improving preservation of and access to museum collections. Prior to joining EDM in 2020, Megan worked at Bishop Museum and Iolani Palace in Honolulu, Hawaii; Virginia Holocaust Museum in Richmond, Virginia; Greenbrier Historical Society in Lewisburg, West Virginia; and the Pearl S. Buck Birthplace in Hillsboro, West Virginia.

Eliza Richards

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 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. She currently serves as the President of the Emily Dickinson International Society.

Ed Robbins

Ed Robbins is a multi-award winning documentarian. Awards for his work include an Emmy, multiple Cine Eagles, the GRACIE, GLAD, BANFF Awards, Best Doc Rome Festival (Feature), BAFTA Nominee and others. He has worked as a writer-director and also as a “one-man-band”; in numerous crisis zone regions. His decades of work include a profile of soldiers during Iraq’s civil war; in Kabul he captured the story of a young girl in a circus school for children; in Pakistan’s Northwest Territories he explored the Taliban’s grab for political power. Working across the world and throughout America those who have commissioned his work as writer-director include: PBS, BBC2, Channel4 UK, National Geographic, The NYTimes, Time Magazine, The Discovery Channel, ABC, NBC, WCBS and other leading outlets. A clip of his being attacked during the Iraq war, from his PBS film “Warriors,” is featured in the last episode of “The Sopranos.” His recent film *Divide Light* was featured at the prestigious FIFA Canada film festival, one of many fine arts related films he has directed shown in museums nationwide. He’s been an Adjunct Professor at Columbia U. Graduate School of Journalism since 2011.

Nicole Salama

Nicole Salama is currently a Ph.D. student studying Modern Literature and Culture at Loyola University Chicago. In addition to modernism, Nicole’s other research interests include poetry and poetics, women writers, trauma studies, textual studies, and book history. Her work has been published or is forthcoming in *Plath Profiles* and the *Eudora Welty Review*. Before moving to Chicago to attend Loyola, Nicole earned her bachelor’s degree in English and accounting from Baylor University.

Karen Sánchez-Eppler

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.

Rocío Saucedo Dimas

Rocío Saucedo Dimas is Associate Professor at the College of Modern Literatures (Facultad de Filosofía y Letras, Universidad Nacional Autónoma de México), where she teaches nineteenth-century British and American literature. Besides these, her areas of interest are the theory of poetry and the lyric, literature by women, the influence of nineteenth-century literature in contemporary popular culture, translation, and intermediality. She is an EDIS member since 2019 and participated in the 2020 EDIS Annual Meeting “Dickinson at a Distance” and in the 2022 EDIS Conference “Dickinson and Foreignhood”. The abstract of her PhD dissertation was published in the special issue of the EDJ “International Dickinson.”

Judith Scholes

Judith Scholes is Assistant Professor in English at St Mark's and Corpus Christi Colleges at the University of British Columbia, Vancouver. Her research considers the rhetoric, editing, and publication of women's poetry in nineteenth-century U.S. periodicals. She has written specifically on Emily Dickinson's response to mass readership, her addressed poems, and on the positioning and editing of Dickinson's poems for publication during her lifetime. Her work appears in the *Emily Dickinson Journal*, *Legacy*, and *The Oxford Handbook of Emily Dickinson* (2022).

Ivy Schweitzer

Ivy Schweitzer is Professor emerita of English and Creative Writing, and past chair of Women's, Gender and Sexuality Studies at Dartmouth College. Her fields are early American literature, American poetry, women's literature, gender and cultural studies, and public humanities. In 2018, she blogged weekly about the year 1862 in the creative life of Emily Dickinson at [White Heat: Dickinson in 1862](#) and in 2019 co-edited a collection of essays in honor of the *Occom Circle*, her first digital project, titled [Afterlives of Indigenous Archives](#). In 2021, she collaborated on a digital pedagogical site, [HomeWorks](#), which offers lessons from 19th women writers, including Dickinson, about the richness of staying at home. Currently, she is working on a collection of poems about whiteness and a new digital project about the literature of cross-racial friendship.

Emily Seelbinder

Emily Seelbinder served as a Professor of English at Queens University of Charlotte from 1989 until her retirement as a professor emerita in 2019. Though she cultivated a reputation there as “the Meanest, Baddest English Teacher on the Planet,” she twice received the Fuqua Distinguished Educator Award and, in 2007, the Hunter-Hamilton Love of Teaching Award. At Queens she developed courses on African American literature and culture and on the U.S. Civil War and American literature, as well as an interdisciplinary course entitled “Emily Dickinson and Her Descendants.” Her scholarly work has long focused on Dickinson's use – and abuse – of scripture and on how contemporary composers “read” Dickinson through music. Her

publications include a chapter on Dickinson's Bible in *Dickinson in Context* (2003), essays in the *EDIS Bulletin* about musical settings of Dickinson's work, and a review of *Divide Light Opera Film* in the *Emily Dickinson Journal* (2022).

Mridula Sharma

Mridula Sharma has published over 20 journal articles and book chapters, some of which are scheduled for publication by Routledge, McFarland, and Vernon Press, among others. She has presented her work at over 50 academic conferences, and received grants and scholarships for her research by institutions in Germany, England, India, and the US. Her areas of interest include postcolonial and feminist critical theories, modernity, and pedagogy.

Anna Smith

Anna Smith is the 2022-2024 Anne T. and J. Morris Evans Post-Baccalaureate Fellow at Haverford College Quaker and Special Collections. A 2022 graduate of Amherst College with a degree in American Studies, she studies the memory of enslavement in the North and the built environment. Smith's senior thesis focused on Israel Trask, an Amherst College trustee who enslaved over 250 individuals. After serving as a podcast researcher for *The Slave is Gone, the show that talks back to AppleTV+'s Dickinson*, she began investigating ties between Trask and the Dickinson family.

Leah Sobsey

Leah Sobsey is an image maker, Associate Professor of Photography, Curator and Director of the Gatewood Gallery at the University of North Carolina, Greensboro. Her multidisciplinary photographic practice reaches into the fields of science, design, installation and textile. She shows internationally in galleries, public spaces, and museums, including her current exhibition, "In Search of Thoreau's Flowers," at The Harvard Museum of Natural History, which documents species loss through the lens of Henry David Thoreau's herbarium. www.leahsobsey.com

Kimberly Ann Southwick-Thompson

Kimberly Ann Southwick-Thompson is a poet and Assistant Professor of Creative Writing and Literature at Jacksonville State University in Alabama. Her first full-length poetry collection, *Orchid Alpha*, will appear this year from Trembling Pillow Press. She is the founder and editor in chief of the print literary-arts journal, *Gigantic Sequins*, which has been in print since 2009. Kimberly earned her PhD in English and Creative Writing from the University of Louisiana at Lafayette in 2020. She is originally from the greater Philadelphia area.

Nathan Spoon

Nathan Spoon is an autistic poet with learning disabilities and author of *The Importance of Being Feeble-Minded* (Propel Disability Poetry Series, 2023). His poems and essays appear or are forthcoming in *American Poetry Review*, *Bennington Review*, *Gulf Coast*, *Poem-a-Day*, *Poetry*, *Poetry Daily*, and *swamp pink*, as well as the anthologies *How to Love the World: Poems of Gratitude and Hope*, *The American Sonnet: An Anthology of Poems and Essays* (University of Iowa Press, 2023), and *The Wonder of Small Things: Poems of Peace and Renewal*. He is the editor of *Queerly* and an ally of timemedicine.org.

Juan Suarez

Baritone Juan-Sebastian Suarez, holds a Masters Degree from the New England Conservatory of Music in Vocal Performance and a Bachelor's Degree from Stetson University. Mr. Suarez has sung in several mainstage productions with Boston based arts organizations such as NEMPAC Opera, MassOpera, Odyssey Opera, and with the Community Engagement Programs at NEC, featuring a tour of two children's operas for two consecutive years at schools and venues in the greater Boston area. Juan has sung with Nightingale Vocal Ensemble for over two years, and has most recently collaborated with them as a chorister, soloist, and composer for their 2022-2023 Season.

Yu-Hung Tien

Yu-Hung Tien is a first year, MoE-Taiwan funded PhD student at the University of Edinburgh, UK. His research interests lie in Romanticism and its transcultural legacies. His current project, supervised by Dr Andrew Taylor and Dr Lee Spinks, explores the afterlives of John Keats from a transatlantic perspective, with a particular focus on the poet's literary survival in Emily Dickinson, Wallace Stevens and F. Scott Fitzgerald. Yu-Hung has recently published an article in the *Symbiosis* journal. He is also the Postgraduate Representative for the British Association for Romantic Studies, and the Communications Fellow for the Keats-Shelley Association of America.

Connor Vigeant

Tenor Connor Vigeant is a vibrant performer and educator based in Boston. He enjoys regular solo and choral engagements with Boston Baroque, Cappella Clausura, The Boston Cecilia, and The Highland Glee Club. Connor also serves as a Choral Fellow at the Old South Church in Boston. The premiere of *Adrift* was Connor's debut performance with Nightingale Vocal Ensemble, and he is delighted to share it with this audience. An alumnus of Boston Conservatory at Berklee, Connor holds a BM in Vocal Performance and is a member of the Phi Mu Alpha Sinfonia Fraternity, a national service organization that has promoted the advancement of music in America for over a century.

Christa Holm Vogelius

Christa Holm Vogelius is a New Carlsberg Fellow in Art Research at the University of Southern Denmark and the Jacob Riis Museum in Ribe, Denmark. Her monograph, *To a Picture: Ekphrasis, Gender and the National Imagination in American Literature* (under contract at University of Massachusetts Press) examines mid-nineteenth century female and feminized writers through the lens of the visual arts, arguing that art writing offered a medium for re-examining aesthetic categories like the conventional and the original. She is currently working on a project on the intersection between urban reform, pre-eugenics, and conceptions of nature at the end of the nineteenth century.

Jane Wald

Jane Wald is the Jane and Robert Keiter Family Executive Director of the Emily Dickinson Museum. Her work at the museum 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 "'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.

Cheryl Weaver

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 "Emily Dickinson's Epistolary Network: The Influence of Nineteenth-Century Conventions, Education, and Postal Practice on Her Letters and Poems." Most recently she presented papers on Margaret Fuller's international postal use at the 2022 Thoreau Gathering and "Postal Horizons: The British Postal Service in Richardson's Pamela and Haywood's Anti-Pamela" at the 2022 Epistolary Research Network Conference.

Shira Wolosky

Shira Wolosky (Princeton Ph.D.) was Associate Professor of English at Yale University before moving to the Hebrew University, where she is Professor of English and American Literature, Emerita. Her books include: *Emily Dickinson: A Voice of War; Language Mysticism; The Art of Poetry; The Cambridge History of American Literature*, Vol 4, ed. Sacvan Bercovitch; *Feminist Theory Across Disciplines; Poetry and Public Discourse; The Riddles of Harry Potter* as well as many essays on poetics, American poetry, and religious and Jewish subjects. Her awards include Guggenheim, ACLS, Fulbright and Tikvah Fellowships, Fellowships at the Institutes for Advanced Studies at Princeton and Jerusalem, Drue Heinz Visiting Professorships at Oxford, Katz Center, Fellowships at University of Pennsylvania, etc.

Ting-An Wu

Ting-An Wu is currently a Master Student at National Chengchi University, Taiwan. Her research interest lies in Romanticism and Emily Dickinson's poetry. Her recent project, supervised by Dr. Li-Hsin Hsu, explores the thingness in Dickinson's poetry from the perspective of absence, with a particular focus on thingness and the idea of mourning. Ting-An has recently participated in many conferences and round table discussion about poetry, including the British Association for Romantic Studies (BARS). She also works as a teaching assistant in the introduction to western literature course in National Chengchi University, and teaches debate and philosophy in National Taiwan University.

Kit Young

As a pianist/improviser/composer, Kit Young continues to find a synergy of ecologies throughout Dickinson's poems embracing sound and music. Ms. Young devised a libretto "What Miss Dickinson Heard - and Didn't" for an improvised chamber opera performed at the EDIS Asilomar Conference in 2019. Collaborating in 2022 with George Boziwick, she recorded repertoire on 19th century square pianos for his book, "Emily Dickinson's Music Book and the Musical Life of an American Poet". From 1991 to 2011, Ms. Young was resident in Thailand, Malaysia, Myanmar and China performing with colleagues from those countries, on faculty at various universities. In 2003, she co-founded Gitameit Music Institute, continues to compose,

perform and study Burmese Sandaya (Burmese music on the western piano). She lives in Washington, DC.

Magdalena Zapędowska

Magdalena Zapędowska [za-pen-doff-ska] (she/her) is a lecturer in English language and literature at Smith College. Her essays have appeared in *J19*, *ESQ*, *Women's Studies*, *the Emily Dickinson Journal*, *Emily Dickinson in Context* (Cambridge UP, 2013), and Polish journals and edited collections. She was the 2004 Fraser Fallon Scholar in Amherst. Zapędowska's book project, "Forms of Black Future: Speculative Thinking in African American Poetry and Print Culture in the Long Nineteenth Century," examines how Black poets mobilized literary genre and the materiality of print to see the future in the present. She currently serves as an at-large member of the C19 executive committee.