

**Program Schedule and Resource List:
'Revolution is the Pod': Emily Dickinson's American Poetry**

Program Schedule:

ADVANCE SESSION (Session I: July 8; Session II: July 15)

6:30–7:30 pm	Welcome from Project Team, Program Overview, Participant
7:30–7:35pm	Introductions <i>Break</i>
7:35–8:15pm	Introduction to the digital Emily Dickinson Archive
8:15–8:30pm	Q&A

Resources:

Emily Dickinson Archive. <https://www.edickinson.org/>

The Emily Dickinson Museum. <https://www.emilydickinsonmuseum.org/>

Project Co-Directors:

Elias Bradley is Education Programs Manager at the Emily Dickinson Museum. Bradley has led the growth of school programming, academic partnerships, and educator professional development for 8 years. Prior to his work at the Emily Dickinson Museum, Elias was Senior Educator at the public garden and Cultural Center Wave Hill, where he led interdisciplinary school programs connecting history, art, and the living environment. Bradley has a BA in English and History from the University of Illinois, and MA in Public History from the University of Massachusetts Amherst.

Brooke Steinhauser is Senior Director of Programs at the Emily Dickinson Museum where she oversees interpretation, education, and public programming. She was a workshop assistant for the Museum's 2009 Landmarks workshop, and project director for the Museum's 2017 workshop. She holds a Bachelor's degree from Muhlenberg College in Art History and a Master's degree in Museum Studies from the Cooperstown Graduate Program.

Education Specialist:

Deb Polansky has been a Program Supervisor and Field Instructor for Master of Arts in Teaching Students at Brandeis University, as well as a teacher trainer for NAMI (National Alliance on Mental Illness). Prior to her work in teacher education, she was a fourth-grade teacher at Shady Hill School for many years. She serves on the Emily Dickinson Museum Board of Directors and is an active member of the Emily Dickinson International Society.

SUNDAY EVENING (July 19, July 26)

Guiding Questions:

- *How can biography enrich the study of other subjects like English Language Arts and Social Studies?*
- *How might the experiential research methods employed in creative nonfiction enliven classroom learning?*

- *How has Dickinson's legacy been interpreted and reinterpreted, and what challenges does her biographer face?*

Pre-reading: Ackmann, Martha. *These Fevered Days: Ten Pivotal Moments in the Making of Emily Dickinson*. First edition. W W. Norton & Company, Inc., 2020.

1:30–4:00 pm Registration
 5:00–6:00 pm Campus Walking Tour & Orientation
 6:00–8:00 pm Welcome Dinner & **“The Fleeing of the Biographed”:** A
Conversation with Dr. Martha Ackmann, author of *These Fevered Days*

Sunday workshop faculty:

Martha Ackmann taught in the Gender Studies Department at Mount Holyoke College for thirty years, including a popular seminar on Emily Dickinson in the poet's house, now the Emily Dickinson Museum. She is a past president of the Emily Dickinson International Society and co-founder of *Legacy: A Journal of American Women Writers*. Her book, *These Fevered Days: Ten Pivotal Moments in the Making of Emily Dickinson* (W.W. Norton & Company, 2020), will be one of the assigned pre-reading texts for the Museum's workshops. She has instructed teachers from across the country through programs including the New England Young Writers Conference and the National Endowment for the Humanities.

MONDAY (July 20, July 27)

Guiding Question:

- *What unique stories can personal objects and records (private manuscripts and letters, domestic objects and architecture) tell us about the past?*
- *What other stories of nineteenth century life could be told through these collections?*

Suggested Reading: Emerson, Ralph Waldo. “New Poetry.” In *The Dial*, Vol.1, July 1840–April 1841. <https://archive.vcu.edu/english/engweb/transcendentalism/ideas/dial.html>

8:30–9:15 am Director Announcements & Writing Into the Day with **Bruce Penniman**
 9:15–10:30 am **Emily Dickinson Museum History and Collections** with **Jane Wald**

10:30–11:00 am *Break, Coffee Service*
 11:00–12:30 pm BLOCK 1: Museum Tour, Frost Library Special Collections, Poetry Workshop

- **Museum Tour:** Guided tour of the Homestead and The Evergreens, exploring Emily Dickinson's journey as poet.
- **Frost Library Special Collections:** Highlights from Amherst College's extensive Dickinson collection, manuscript activity with **Dr. Karen Sánchez-Eppler**

- **“To Dwell - Delicious - On”: Approaching Dickinson’s Poetry:**
Learning Cohort Leaders **Bruce Penniman, Deb Polansky, and Dr. Wendy Tronrud**

12:30–2:00 pm	Working Lunch in Cohorts <ul style="list-style-type: none"> ● Cohort Meeting One: project introduction & goal setting
2:00–3:30 pm	BLOCK 2: Museum Tour, Frost Special Collections, Poetry Workshop
3:30–4:00 pm	<i>Break</i>
4:00–5:30 pm	BLOCK 3: Museum Tour, Frost Special Collections, Poetry Workshop
5:00–7:00 pm	<i>Free Time & Dinner</i>
7:00–8:30 pm	Emily Dickinson’s Letters with Dr. Cristanne Miller

Resources:

The Emily Dickinson Collection. Amherst College Archives & Special Collections. <https://acdc.amherst.edu/view/EmilyDickinson>.

Learning Cohort Leaders:

Bruce Penniman taught writing, speech, and literature at Amherst Regional High School for 36 years, and served as the Site Director of the Western Massachusetts Writing Project at the University of Massachusetts, where he taught numerous graduate courses for teachers. He is the author of *Building the English Classroom: Foundations, Support Success* (NCTE: 2009). He served as a mentor teacher for the Emily Dickinson Museum’s NEH Landmarks workshops in 2009, 2011, 2013, and 2017, and has led many Emily Dickinson poetry discussion programs for the Museum.

Deb Polansky: (See above.)

Wendy Tronrud has a Masters in Teaching from Bard College and a PhD in Literature from CUNY Graduate Center, with a focus in 19th-century American and African American Literature, transhistorical poetry, archival studies, and pedagogy. She has taught at Queens College and Cooper Union, mentored and taught in Bard College’s Master of Teaching program, and been a faculty member for the Bard Prison Institute. She is an active member of the Emily Dickinson International Society and co-chair of the Society’s Pedagogy Committee.

Tuesday Workshop faculty:

Cristanne Miller is SUNY Distinguished Professor and Edward H. Butler Professor of Literature at University of Buffalo, emerita, where she publishes on nineteenth- and twentieth-century poetry and culture, including *Emily Dickinson: A Poet’s Grammar* (Harvard University Press, 1987), *Reading in Time: Emily Dickinson in the Nineteenth Century* (Harvard University Press, 2012), an edition of Dickinson’s complete poems: *Emily Dickinson’s Poems: As She Preserved Them* (Harvard University Press, 2016), winner of the MLA Scholarly Edition Prize and translated into Portuguese; and *The Letters of Emily Dickinson*, co-edited with Domhnall Mitchell (Harvard University Press, 2024), named as a best 10 Books of the year by PBS News

10:30–11 am	<i>Coffee Break and travel time</i>
11–12:30 pm	45 min, alternating workshops about reading objects as primary sources: <ul style="list-style-type: none"> ● Dickinson’s Amherst with Dr. Karen Sánchez-Eppler: Telling a story of place through maps, town records, and other objects from the Jones Library Special Collections. ● Teaching with Objects with Elias Bradley: Lessons from K-12 engagement at the Emily Dickinson Museum.
2–3:00 pm	Poetry and letters discussion groups with Dr. Renée Bergland, Dr. Cristanne Miller and Dr. Karen Sánchez-Eppler
3–4:30 pm	Planetary Poetry: Ecological and Geological Dickinson lecture with Dr. Renée Bergland
4:30-6:00 pm	<i>Free Time & Dinner</i>
6--8:00 pm	Beneski Museum Visit with Dr. Renée Bergland

Resources:

Digital Amherst. The Jones Library. <https://www.digitalamherst.org/>

Emily Dickinson Collection. The Jones Library. <https://www.joneslibrary.org/316/Dickinson-Emily>

The Emily Dickinson Museum Collection.

<https://www.emilydickinsonmuseum.org/museum-collection/>.

[Emily Dickinson’s Herbarium](#). Houghton Library at Harvard University.

Workshop faculty:

Lisa Brooks is the Winthrop H. Smith 1916 Professor of American Studies and English at Amherst College. As a writer, literary scholar and historian, she works at the crossroads of early American literature & history, geography and Indigenous studies. Her writing and teaching considers questions about how we see the spaces known as “New England” and “America” when we turn the prism of our perception to divergent angles. Indigenous methodologies, including a focus on language, place, and community engagement, are crucial to her research, as is deep archival investigation. She was a contributor to the *Oxford Handbook of Emily Dickinson* (Oxford University Press, 2022) with my essay entitled, “Whose Native Place? The Dickinsons and the Colonization of the Connecticut River Valley.”

Renée Bergland is a literary critic and a historian of science who teaches in the Department of Humanities at Simmons University where she is Program Director of Literature and Writing. Her most recent publication is *Natural Magic: Emily Dickinson, Charles Darwin, and the Dawn of Modern Science* (Princeton University Press, 2024). She contributed an essay, “Dickinson Emergent: Natural Philosophy and the Postdisciplinary Manifold”, to the *Oxford Handbook to Emily Dickinson* (2022). Bergland is writing a forthcoming general audience book examining Dickinson’s poetry as interpreted through the lens of difference sciences, including astronomy,

geology, and ecology. She is a member of the board of the Emily Dickinson International Society.

Cristanne Miller: (See above.)

Karen Sánchez-Eppler: (See above.)

WEDNESDAY (July 22, July 29)

Guiding Questions:

- *How does Dickinson’s Civil War poetry compare and contrast with the war poetry of her contemporaries, including the writing of Black Americans and the nationalist rhetoric of popular verse?*
- *What is the role of poetry in bearing witness to national trauma and human suffering?*

Suggested reading:

Harper, Frances Ellen Watkins. “Two Offers” and “Slave Mother.”

Selections from *Praise Songs for Dave the Potter: Art and Poetry for David Drake*, edited by Gabrielle Foreman. University of Georgia Press, 2023. Afterword by Evie Shockely. Forward by Kwame Dawes.

Kohler, Michelle. “Dickinson and the Poetics of Revolution,” in *The Emily Dickinson Journal*, Vol 10, Number 2, 2010: pp. 20-46.

8:30–9:15 am	Director Announcements & Writing Into the Day with Bruce Penniman
9:15–10:45 am	Politics, Poetry, and the Press: Dickinson, David Drake and Frances Ellen Watkins Harper with Dr. Gabrielle Foreman
10:45–11:00 am	<i>Break</i>
11:00–12:00 pm	Visit Civil War Tablets Exhibit in Town Hall
12–1:00 pm	<i>Lunch</i>
1pm–2:30 pm	Emily Dickinson’s Civil War Poetry with Dr. Cristanne Miller
3pm–4:30 pm	Cohort Meetings
4:30–6:00 pm	<i>Free time, or optional walk in Amherst College Sanctuary</i>
6:00 on	<i>Dinner, Free Evening</i>

Resources:

The Colored Conventions Project Digital Exhibit on Frances Ellen Watkins Harper.

<https://coloredconventions.org/harper/>

Wednesday faculty:

Gabrielle Foreman is the Paterno Family Professor of American Literature and Professor of African American Studies and History at Penn State. She co-directs the Center for Black Digital Research at Penn State and is founding director of The Colored Convention Project. As an award-winning teacher and scholar of African American studies and nineteenth century literary history and culture, she is known for her collaborative work including an edition of Harriet Wilson's *Our Nig* as well as dance/poetry performance pieces on Wilson, David Drake or "Dave the Potter," the Colored Conventions and Mary Ann Shadd Cary. In 2022, Foreman was awarded the prestigious MacArthur Fellowship.

Cristanne Miller: (See above.)

THURSDAY (July 23, July 30)

Guiding Questions:

- *How can we have conversations that celebrate the universal in great art while making space for individual experiences? How might these conversations open the door to new scholarly and artistic ideas?*
- *What is the value of reading and writing poetry in today's classrooms? What unique skills does it nurture?*
- *Many modern interpretations of Dickinson "Tell [truth] Slant," reframing aspects of her story to emphasize what is emotionally or intellectually resonant. What educational value do slant or pop culture interpretations of the poet have? Can we tell history slant?*

Suggested reading:

Shockley, Evie. "Coloring Dickinson: Race, Influence, and Lyric Dis-reading." Chapter. In *The New Emily Dickinson Studies*, edited by Michelle Kohler, 258-79. Twenty-First-Century Critical Revisions. Cambridge: Cambridge University Press, 2019.

Adrienne Rich, "Vesuvius at Home; The Power of Emily Dickinson" (1975) from *On Lies Secrets and Silence* (New York: Norton, 1979), 157-183.

8:30–9:15 am	Director Announcements & Writing into the Day with Bruce Penniman
9:15–10:45 am	Strange Syntax: on Emily Dickinson's Radical Poetics with Tiana Clark
10:45–11:00 am	<i>Break</i>
11:00–12:00 pm	Poetry Discussion and Creative Writing with Tiana Clark
12:00–1:00 pm	Lunch at Valentine Hall with Karen Sánchez-Eppler
1:00–2:30 pm	Curriculum Group Meeting, Learning Cohort Leader Office Hours
2:30–5:30 pm	Research time with items from the collections of the Jones Library, Frost Library, and Emily Dickinson Museum
5:30–6:30 pm	<i>Dinner</i>

6:30–8:00 pm Screening of episodes from Apple TV’s Dickinson (optional)

Thursday faculty:

Tiana Clark is the Grace Hazard Conkling Writer-in-Residence at Smith College. In addition to scholarships at Bread Loaf, Sewanee Writers’ Conference, the Frost Place Seminar, and Kenyon Review Writers Workshop, she is the winner of the 2020 Kate Tufts Discovery Award. She is a recipient of the 2021–22 Amy Lowell Poetry Traveling Scholarship, a 2019 Pushcart Prize, and is a 2019 National Endowment for the Arts Literature Fellow. As Smith College Writer-in-Residence she is a judge of the Annual Poetry Prize for High School Girls. Her book *I Can’t Talk About the Trees Without the Blood* won the 2017 Agnes Lynch Starrett Prize, and her first book, *Equilibrium* (Bull City Press, 2016), was selected by Afaa Michael Weaver for the 2016 Frost Place Chapbook Competition. Clark’s essay “We keep revising our idea of Emily Dickinson. We may never get her right.” was published in the Washington Post in 2019 and she was a headliner of the Emily Dickinson Museum’s Tell It Slant Poetry Festival in 2021.

FRIDAY (July 24, July 31)

Guiding Questions:

- *If Emily Dickinson is considered the mother of American poetry, what does that say about our values in American writing?*
- *How/Is Emily Dickinson’s poetry revolutionary?*

8:30–9:15 am	Director Announcements & Writing into the Day with Bruce Penniman
9:15–10:30 am	Curriculum Group Final Meeting and Share Out
10:30–11:00 am	<i>Break , travel time</i>
11:00–12:00 pm	West Cemetery Poetry Reading
12:00–1:30 pm	Farewell Lunch at Emily Dickinson Museum Closing conversations, certificate ceremony

Workshop Resource List:

Required Texts *Sent to attendees in advance of the workshop*

Ackmann, Martha. *These Fevered Days: Ten Pivotal Moments in the Making of Emily Dickinson*. W. W. Norton & Company, Inc., 2020.

The Poems of Emily Dickinson, Reading edition. Ed. R.W. Franklin. Belknap Press of the Harvard University Press, 1999.

Dickinson, Emily. *The Letters of Emily Dickinson*. Edited by Crisianne Miller and Domhnall Mitchell. The Belknap Press of Harvard University Press, 2024.

Selected essays from The Emily Dickinson Museum: <https://www.emilydickinsonmuseum.org/>

Suggested Readings *Provided to attendees via Moodle*

Bergland, Renée. "The Religion of Geology." Chapter. In *Natural Magic : Emily Dickinson, Charles Darwin, and the Dawn of Modern Science*, 153-77. Princeton University Press, 2024.

Emerson, Ralph Waldo. "New Poetry." In *The Dial*, Vol.1, July 1840–April 1841. <https://archive.vcu.edu/english/engweb/transcendentalism/ideas/dial.html>.

Kohler, Michelle. "Dickinson and the Poetics of Revolution," in *The Emily Dickinson Journal*, Vol 10, Number 2, 2010: pp. 20-46.

Rich, Adrienne Rich. "Vesuvius at Home; The Power of Emily Dickinson," in *On Lies Secrets and Silence*, 157-183. New York: Norton, 1979.

Shockley, Evie. "Coloring Dickinson: Race, Influence, and Lyric Dis-reading." Chapter. In *The New Emily Dickinson Studies*, edited by Michelle Kohler, 258-79. Twenty-First-Century Critical Revisions. Cambridge: Cambridge University Press, 2019.

Preliminary reading list from *The Poems of Emily Dickinson* (organized by year)

1858 - 1860	229	Musicians wrestle everywhere -	
2	Sic transit gloria mundi*	236	Some keep the Sabbath going to Church -
112	Success is counted sweetest*	241	What is - "Paradise" -
143	Exultation is the going*	256	The Robin's my Criterion for Tune -
147	A science - so the Savans say,*	260	I'm Nobody! Who are you?
1861	269	Wild nights - Wild nights!	
195	Victory comes late -	1862	
202	"Faith" is a fine invention	278	A word is dead, when it is said
207	I taste a liquor never brewed	282	We play at Paste -
225	I'm "wife" - I've finished that	288	My first well Day - since many ill -

291	It sifts from Leaden Sieves -	407	One need not be a Chamber - to be Haunted
300	Unto like Story - Trouble has enticed	409	The Soul selects her own Society
301	One Year ago - jots what?	419	A Toad, can die of Light
307	A solemn thing - it was - I said -	428	We grow accustomed to the Dark
312	I can wade Grief -	445	They shut me up in Prose
314	"Hope" is the thing with feathers	446	This was a Poet -
319	Of Bronze - and Blaze	465	The name - of it - is "Autumn" -
320	There's a certain Slant of light	466	I dwell in Possibility -
327	How the old Mountains drip with Sun:	479	Because I could not stop for Death
336	Before I got my eye put out		
		1863	
340	I felt a Funeral, in my Brain	515	There is a pain - so utter
347	I dreaded that first Robin, so,	517	A still - Volcano - Lide
348	I would not paint - a picture -	519	This is my letter to the World
353	I'm ceded - I've stopped being Their's	522	I tie my Hat - I crease my Shawl
357	I felt my life with both my hands	524	It feels a shame to be Alive -
356	Perhaps I asked too large	530	He gave away his Life -
359	A Bird, came down the Walk	533	I reckon - When I count at all -
360	The Soul has Bandaged moments -	545	They dropped like Flakes -
372	After great pain, a formal feeling comes	550	I measure every Grief I meet
373	This World is not conclusion	583	You cannot put a Fire out
381	I cannot dance upon my Toes -	588	The Heart asks Pleasure - first
383	I like to see it lap the Miles	591	I heard a Fly buzz - when I died
392	We talked as Girls do	598	The Brain - is wider than the Sky
401	Dare you see a Soul at the "White Heat"?	619	Did you ever stand in a Cavern's Mouth -

620	Much Madness is divinest Sense	1865	
627	I think I was enchanted	895	Further in Summer than the Birds
629	The Battle fought between the Soul	905	Split the Lark - and you'll find the Music
640	Death sets a Thing significant	926	I stepped from Plank to Plank
660	I took my Power in my Hand -	930	The Poets light but Lamps
667	Answer July	983	Bee! I'm expecting you!
677	Funny - to be a Century -	1009	I was a Phebe - nothing more
681	Don't put up my Thread & Needle -	1038	Bloom - is Result - to meet a Flower
700	The Way I read a Letter's - this -	1044	Revolution is the Pod
704	My Portion is Defeat - today -	1050	I am afraid to own a Body -
710	Doom is the House without the Door	1070	The Chemical conviction
729	The Props assist the House	1096	A narrow Fellow in the Grass
754	Let Us play Yesterday -		
764	My life had stood - a Loaded Gun		
772	Essential Oils - are wrung	1866 - 1869	
788	Publication - is the Auction	1144	Paradise is that old mansion
		1160	The duties of the Wind are a few-
1864		1163	A Spider sewed at Night
820	The only news I know	1870 - 1879	
836	Color - Caste - Denomination	1184	We introduce ourselves
839	Unfulfilled to Observation -	1212	My triumph lasted till the Drums
857	She rose to His Requirement - dropt	1220	The Popular Heart is a Cannon first -
867	I felt a Cleaving in my Mind	1263	Tell all the truth but tell it slant
876	To be alive - is Power -		

1273	The Past is such a curious Creature	1520	The Robin is a Gabriel
1286	There is no Frigate like a Book	1564	The Things that never can come back, are several -
1356	A little Madness in the Spring	1577	The Bible is an antique Volume
1381	The Heart is the Capital of the Mind	Undated	
1489	A Route of Evanescence	1681	Volcanoes be in Sicily
1880 - 1886		1696	There is a solitude of space
		1788	Fame is a bee

Preliminary selections from *The Letters of Emily Dickinson*

- L 1, To Austin Dickinson, April 18, 1842
- L 6, To Abiah Root, May 7, 1845
- L13 , To Abiah Root, September 8, 1846
- L 16, To Austin Dickinson, October 21, 1847
- L18, To Abiah Root, November 6, 1847
- L 22, To Austin Dickinson, February 17, 1848
- L 36 To Jane Humphrey, April 3, 1850
- L 38 To Abiah Root, May 7, 1850
- L 40 To Abiah Root, December 31, 1850
- L 42 To Susan Gilbert (Dickinson), February 27, 1851
- L 75 To Susan Gilbert (Dickinson), February 6, 1852
- L 98 & 99 To Susan Gilbert (Dickinson), June 1852
- L 183 To Elizabeth and Josiah Holland and Amelia Chapin, about March 16, 1855
- L 206, To Susan Gilbert Dickinson, about December 19, 1858 (Fr 5)
- L 305 & 306, To Susan Gilbert Dickinson, autumn 1861 (Fr 124)
- L 330, To Louisa and Frances Norcross, 22 to 31 March 1862
- L 337 & 338, To Thomas Wentworth Higginson, April 15, 1862
- L 345, To Thomas Wentworth Higginson, July 22, 1862
- L 369, To Thomas Wentworth Higginson, about January 1863
- L 426, To Thomas Wentworth Higginson, mid-June 1864
- L 443, To Louisa Norcross, about February 1865
- L 508, To Thomas Wentworth Higginson, June 1869

L 586, To Louisa and Frances Norcross, late April or early May 1873
L 620, To Thomas Wentworth Higginson, July 1874
L 1053, To Maria Whitney, early spring 1883
L 1084, To Martha (Mattie) Dickinson and Sally Jenkins, about summer 1883
L 1109, To Susan Gilbert Dickinson, soon after October 5, 1883
L118, To Elizabeth Holland, early November 1883
L1156, To Susan Gilbert Dickinson, late May or early June 1884
From Helen Hunt Jackson to Emily Dickinson, September 4, 1884
L 1213, To Mary and Eben Jenks Loomis, January 2, 1885
L 1226, To Thomas Wentworth Higginson, February 1885
L1304, To Louisa and Frances Norcross, May 1886

Reference

Participants will have access to the Museum's large reference library. Copies of select works will also be provided to the dormitory, including:

The Gorgeous Nothings: Emily Dickinson's Envelope-Poems. Ed. Jen Bervin and Marta Werner. New Directions, 2013.

Bianchi, Martha Dickinson. *Emily Dickinson Face to Face: Unpublished Letters with Notes and Reminiscences.* Boston: Houghton Mifflin Company, 1932.

Habegger, Alfred. *My Wars Are Laid Away in Books: The Life of Emily Dickinson.* New York: Random House, 2001.

Open Me Carefully: Emily Dickinson's Intimate Letters to Susan Huntington Dickinson. Ed. Ellen Louise Hart and Martha Nell Smith. Paris Press, 1998.

The Letters of Emily Dickinson. Ed. Thomas Johnson and Theodora V. Ward. Belknap Press of the Harvard University Press, 1958.

Years and Hours of Emily Dickinson. Ed. Jay Leyda. New Haven: Yale University Press, 1960; reprinted by Archon Books, 1970. Two volumes.

A Concordance to the Letters of Emily Dickinson. Ed. Cynthia Mackenzie. Boulder: University Press of Colorado, 2000.

Emily Dickinson's Poems: As She Preserved Them. Ed. Crisianne Miller. Harvard University Press, 2016.

Sewall, Richard B. *The Life of Emily Dickinson.* New York: Farrar, Straus, Giroux, 1974.

Additional Digital Resources:

[Houghton Library, Harvard University](#), Cambridge, Massachusetts.

The collection includes most of Emily Dickinson's fascicles and a large collection of family letters as well as family photographs, books, and personal items.

- [Emily Dickinson's Music Book](#) (Harvard's Houghton Library)

[Radical Scatters: Emily Dickinson's Fragments and Related Texts](#)