

Maria Ishikawa

Dr. Eijun Senaha

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**“An Annotated Bibliography 1979-2013:
Constructions of Domestic Spheres in Emily Dickinson’s
Poems”**

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1. Introduction

Emily Dickinson, now acknowledged as one of the greatest American women poets, is known for her frequent use of the images of interior spaces, mainly of domestic spheres, such as “house,” “home,” “room,” and “chamber.” The significance in her representation of domestic/interior/private spaces has long been examined by many scholars in relation to her mentality, gender identity as female poet,

biographical facts such as her seclusion, and the nineteenth-century socio-cultural context in which the poet lived.

To explore those significant motifs in Dickinson's poetry, this bibliography offers the listing of the secondary sources relevant to Dickinson's "domestic spheres," and attempts to illustrate the transformations of critical reception of the theme. The listing includes articles related to both Dickinson's psychological interiority and physical dwellings, in consideration of Dickinson's close relationship to the two houses of her family: the Dickinson Homestead and the Evergreens.

The scope of the project ranges from 1979 to 2013, started by the groundbreaking year that the feminist critics gave a great impact on Dickinson scholarship. In the year, Sandra Gilbert and Susan Gubar's *Mad Woman in the Attic* presented Dickinson as a repressed woman poet imprisoned in domestic sphere (her father's house) by the Victorian patriarchal society. Their study must have been inspired by a feminist theorist Adrienne Rich, who argued three years earlier in her "Vesuvius at Home: The Power of Emily Dickinson" (1975) that "Dickinson chose her seclusion" to secure her creative activity, altering the modern view of the poet and her life. These opposing views on the nature of the poet's seclusion and her attitude toward domestic spheres not only determined the direction for the future criticism on Dickinson, but also made the year a landmark for the feminist criticism. Suzanne Juhasz's "The 'Undiscovered Continent': Emily Dickinson and the Space of the Mind" also stimulated academia to take notice of the poet's relationship with her poetic "landscape" or "space" and her "mind" in the year.

The critical history of the domestic/interior spheres in Dickinson's poetry goes back to the 1940's.¹ Flora Rheta Schreiber's "Emily is in the House: Emily Dickinson as Revealed through her Imagery" (1940) is one of the first and examines Dickinson's "house- door - prison" images. In the 1950s, while some critics attempted to illuminate the biographical facts of the poet's house/family based on Dickinson's friend's description, Lee B. Copple explored the theme of "homelessness" in his "Three Related Themes of Hunger and Thirst, Homelessness and Obscurity as Symbols of Privation, Renunciation, and Compensation in the Poems of Emily Dickinson" (1955).

Although some critics have paid more attention to her house imagery and domestic motifs in relation to her "withdrawal from the society" in the 1960's, it was not until the mid-1970s that the first exclusive study on Dickinson's house/home imagery appeared: Jean McClure Mudge's *Emily Dickinson and the Image of Home* (1975). Afterwards, in the late 1970s, Gilbert & Gubar, Rich and Juhasz had a great influence on the course of discussion over the poet's domestic life in 1979.

On the foundation provided by those revolutionary studies in the previous decade, the 1980's spawned an abundance of criticism which led to the reevaluation of both Dickinson's works and personal figure.² Criticizing the formalist attitudes to separate biography from criticism, many more feminist scholars started to relate Dickinson's metaphor of domestic spheres and enclosed space such as "prison" to the poet's gender orientation and femininity, or interpret them in the sociocultural context.

¹ The information on the materials before 1979 derives from the existing annotated bibliographies mentioned below.

² The following texts are all included in the bibliography section from 1979 to present.

Andrea Abbott and Sharon Leder's *The Language of Exclusion: The Poetry of Emily Dickinson and Christina Rossetti* (1987) was one of them; they attempted to correct the "spinster/recluse model" of Dickinson with the socio/historical perspective. Christopher E. G. Benfey took the similar approach to examine the poet's insistency of privacy in his *Emily Dickinson and the Problem of Others* (1984). Another significant current of this period was the criticisms on Dickinson's life from medical standpoints, which saw Dickinson's well-known "recluse" as a kind of mental disorder, such as agoraphobia, seemingly started by Amberys R. Whittle's "Second Opinion: Diagnosing ED" (1984).

The 1990s saw the two major trends: the further increase of feminism and gender studies, and the new approaches such as new historicism and postcolonialism. Dickinson's imageries of domestic spheres such as "interior space," "enclosure," and "closedness" were closely connected to the oppression of women in the Victorian society, based on the understanding of her life as an eccentric recluse. Opposed to this view, Masako Takeda and Diana Fuss tried to correct the widespread impression that Dickinson's domestic life was "prisoner of bedroom," based on a detailed observation of Dickinson's birth house and her brother's house, the Dickinson Homestead and the Evergreens. This study also attempted to illuminate the significance of the mutual relationships between the physical and metaphysical space in understanding the poet's psychological structure.

Since 2000, more studies started to place the Dickinson's domestic spheres in the literary history. For instance, Thomas Foster's

Transformations of Domesticity in Modern Women's Writing: Homelessness at Home (2002), Lesley Wheeler's *The Poetics of Enclosure: American Women Poets from Dickinson to Dove* (2002), and Salley Bayley's *Home on the Horizon: America's Search for Space, from Emily Dickinson to Bob Dylan* (2010) attempt to evaluate the domestic imagery in Dickinson's works in the tradition of "home" represented in American literature. Caleb Smith's *The Prison and the American Imagination* (2009) and Anne Pogue's "The Poetics of Interiority: Emily Dickinson, Edith Wharton, Willa Cather and the Use of Interior Space" (2010) are also provided the criticism on Dickinson's closed space or prison imagery as an analogy of house imagery in the context of the American literary tradition.

Meanwhile, academic publications on Dickinson's space imagery continue to increase and grow complex. Major approaches to her domestic spheres are categorized into three: the sociocultural approach, the comparative literature approach situating Dickinson in the tradition of contemporary women writers and poets, and the study adopting philosophical theories, such as phenomenology, topology, and feminist geography. Now in the 2010s, seeing Dickinson's representations of domestic spheres in the free discussion, this project attempts to illustrate the new critical history concerning Dickinson's idea and imagery of domestic spheres.

Having the scope of the sources ranges from 1979 to 2013, this bibliography both succeeds and complements the existing annotated bibliographies: Willis J. Buckingham's *Emily Dickinson: An Annotated Bibliography: Writings, Scholarship, Criticism, and Ana 1850-1968* (1970),

Karen Dandurand's *Dickinson Scholarship: An Annotated Bibliography 1969-1985* (1988), and Joseph Duchac's *The Poems of Emily Dickinson: An Annotated Guide to Commentary Published in English, 1890-1977* (1979) and *The Poems of Emily Dickinson: An Annotated Guide to Commentary Published in English, 1978-1989* (1993). As the selections provided by those published bibliographies listed above are comprehensive and not enough focused on certain topics, this project will be the first bibliography that exclusively focuses on the theme of "domestic spheres."

The books and articles in this project are collected using multiple online databases such as *Humanities Abstracts*, *MLAIB online*, *EBSCO*, *ProQuest*, *Project MUSE*, *Academic Search Premier*, *Dissertation Abstract International*, *NACISIS*, *Amazon*, etc. and the webpages of Emily Dickinson Academic Groups in the United States of America: *Emily Dickinson Online*; *Dickinson Electronic Archives*; *The Emily Dickinson International Society*. Most of the bibliographical information is based on the research results as of July 2013, using the combinations of keywords "Emily Dickinson" and "house," "home," "room," "chamber," "domestic," "interior," "prison," "confinement," "enclosure," "closure," "agoraphobia," "recluse," "space." Annotations are not provided for items which were personally inaccessible as of 2013. 98 items are listed chronologically so that readers can recognize the change of the critical history of Dickinson's both psychological and physical interior world (space). The index of author is given at the end.

As the first annotated bibliography selected on the theme of "domestic/interior/private spheres," this project should contribute to

illuminating the various undercurrents of present Dickinson studies.

Reference

- Buckingham, Willis J. *Emily Dickinson: An Annotated Bibliography: Writings, Scholarship, Criticism, and Ana 1850-1968*. Bloomington: Indiana UP, 1970. Print.
- Dandurand, Karen. *Dickinson Scholarship: An Annotated Bibliography 1969-1985*. New York: Garland. 1988. Print.
- Duchac, Joseph. *The Poems of Emily Dickinson: An Annotated Guide to Commentary Published in English, 1890-1977*. Boston: G. K. Hall, 1979. Print.
- Duchac, Joseph. *The Poems of Emily Dickinson: An Annotated Guide to Commentary Published in English, 1978-1989*. New York: G. K. Hall, 1993. Print.

2. List of Abbreviations

DAI = *Dissertation Abstract International*

ED = Emily Dickinson

F (e.g. F448)

= Poem numbers in Franklin, R. W., ed, and Emily Dickinson. *The Poems of Emily Dickinson*. 3 vols. Cambridge: Harvard UP, 1998.

3. Secondary Sources (1979-2013)

– 1979 –

1. **Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-century Literary Imagination*. New Haven: Yale UP, 1979. Print.**

One of the pioneering essays that had a great impact on the view of ED's personal figure and her attitude toward domestic spheres. Argues that ED "enacted" her anxieties "in her own life, own being," while other contemporary women writers (such as Rossetti, Browning, Eliot) projected their anger or guilt as a woman in their fiction. In relation to the "madwoman," Gilbert & Gubar's main idea about repressed women in nineteenth century, they suggest that ED "herself became a madwoman -- became, as we shall see, both ironically a madwoman (a deliberate impersonation of a madwoman) and truly a madwoman (a helpless agoraphobic, trapped in a room in her father's house)." Transforming her life into "the verse drama" was "essential to her poetic self-achievement."

2. **Juhasz, Suzanne. "The 'Undiscovered Continent': Emily Dickinson and the Space of the Mind." *The Missouri Review* 3.1 (1979): 86-97. Project MUSE. Web. 13 July 2013.**

Defends ED's seclusion from social interaction as her strategy, "a

solution” to be a woman poet. Retreating to her house and room, ED chose to live in her mind by taking “the mind to be her dwelling place.” Juhasz breaks ED’s poetic vocabulary into three categories: 1) architectural vocabulary, which creates “a sense of the mind as an enclosed space, its confinement responsible for both safety and fear”; 2) geographical vocabulary “to depict her experience of the mind’s sudden expansion in times of crisis”; and 3) outer-spatial/extra-terrestrial travel.

– 1980 –

3. **Mossberg, Barbara Ann Clarke. “Reconstruction in the House of Art: Emily Dickinson’s ‘I Never Had A Mother’.” *The Lost Tradition: Mothers and Daughters in Literature*. 128-38. New York: Ungar, 1980. Print.**

Focuses on the absence of mother in ED’s life and her crucial influence on ED’s development as a woman/poet. Reading ED’s work as a reflection of “an internalized mother-daughter conflict,” Mossberg argues that ED established herself as a poet by keeping her primary identity as a daughter and rejecting her mother’s role and existence to avoid the fate of a Victorian woman.

– 1981 –

4. **Killingsworth, Myrth Jimmie. “Dickinson’s ‘Who Occupies this House’.”** *Explicator* 40.1 (1981): 33-35. *EBSCO host*. Web. 2 July 2013.

In F1069, ED compares a grave to a house, the entire cemetery to a town. But she seems to be aware of “the inadequacy of metaphorical thinking as a means of dealing with the mystery of death,” describing the fear of “the distance between herself, one of the living,” and the dead as the “Stranger” in the “House.”

– 1982 –

Not found

– 1983 –

5. **Juhasz, Suzanne. *The Undiscovered Continent: Emily Dickinson and the Space of the Mind*. United States of America: Indiana UP, 1983. Print.**

Not available as of 3 March, 2014.

6. **Walker, Julia M. “ED’s Poetic of Private Liberation.”** *Dickinson Studies: Emily Dickinson (1830-86), U.S. Poet* 45 (1983): 17-22.

Print.

Criticizes the contemporary feminist critics, including Guber and Gilbert, arguing that they “rubber-stamp her [ED] as a repressed woman writer” to meet their socio-ideological claim that ED “saw the world thru her poetry as a system of male oppression/suppression and female degrees of resistance”. Analyzing F466, Walker sees ED’s metaphor of “house” for poetry as a place of “infinite proportions” and protection, not a confinement, and concludes ED accomplished her “private poetics of liberation” by choosing to stay home.

– 1984 –

7. **Anderson, Douglas. “Presence and Place in Emily Dickinson’s Poetry.” *New England Quarterly* 57 (1984): 205-24. Print.**

Examines the concept of “presence” and “place” in ED’s works. Comparing ED to Anne Bradstreet and Issac Watts, Anderson argues that ED has modified “the spiritual geography” transmitted from the religious context. The idea of proximity as “presence,” the contrary concept of “place,” is one of the unique aspects of ED’s poems, and ED used it as a strategy to build “domestic peace” and “intimacy,” as in the poem A13-2. This sense of the intimate proximity of transcendent experience is what fills “loneliness,” “loss,” or “solitude.”

8. **Barnstone, Alik.** “Houses within Houses: Emily Dickinson and Mary Wilkins Freeman’s ‘A New England Nun’.” *The Centennial Review* 28.2 (1984): 129-45. Print.

Makes a comparison of ED’s “house of consciousness” with the house imagery in Mary Wilkins Freeman’s “A New England Nun.” The main character of the story, Louisa, and ED have many similarities in their approach of isolating herself at home, however, ED violated the walls of a patriarchal household, while Louisa is enclosed by them.

9. **Benfey, Christopher E. G.** *Emily Dickinson and the Problem of Others*. Amherst: U of Massachusetts P, 1984. Print.

Benfey devotes the second and third chapters to ED’s definition of and insistence on privacy, which is a condition for both the writing and reading of poetry. Providing a philosophical view on the rise and transition of “privacy” in America, Benfey further explores that ED’s frequent use of metaphorical space and time (the “nextness,” “nearness,” “neighbor,” and “intimacy”) are connected to the problems of relationships and the accessibility of knowledge.

10. **Cherry, Amy L.** “‘A Prison Gets to Be a Friend’: Sexuality and Tension in the Poems of ED.” *Dickinson Studies: Emily Dickinson (1830-36), U.S. Poet* 49. (1984). 9-21. Print.

Explains ED’s multiplicity of selves expressed in her use of various

personae. In F456, Cherry argues, to keep remembering captivity enables the speaker to avoid resigning herself to her prison. Similarly, “the limitations of the prison” are what ED needs to keep writing. By writing, she challenges the limitation of “language and form,” “conventionality and domesticity,” “death and the grave.”

11. **Whittle, Amberys R. “Second Opinion: Diagnosing ED.” *Dickinson Studies: Emily Dickinson (1830-86), U.S. Poet* 52. (1984): 22-31. Print.**

Examines ED’s gradual withdrawal, focusing on the medical problems and behavior. Introducing studies on the medical stand point since 1979, Whittle concludes that ED suffered from complex agoraphobia, which is compounded by “a vivid memory of a prior panic experience.”

12. **Wilt, Judith. “Emily Dickinson: Playing House.” *Boundary 2* 12.2 (1984): 153-69. *Academic Search Premier*. Web. 2 July 2013.**

Examines ED’s house imagery and the image of “inside out,” and “reversal.” Argues that ED’s purpose is “to enact all the possibilities in ‘house’ -- that fertile, or fatal, or banal trope for the creative territory and prison house of women.”

– 1985 –

Not found

– 1986 –

Not found

– 1987 –

13. **Abbott, Andrea, and Sharon Leder. *The Language of Exclusion: the Poetry of Emily Dickinson and Christina Rossetti*. New York: Greenwood, 1987. Print.**

A feminist critical study of two Victorian women poets, ED and Christina Rossetti. Correcting the poets' spinster/recluse model which has molded by critics earlier than 1960s, Abbot and Leder emphasize the social/historical dimensions of the poets and their connections for the movements of the nineteenth-century society, such as changes in the ideology of privatization of women's spheres, religious reform, nationalistic wars, and rise of industrialism. Place them in the female poets' tradition of challenging the restricted themes for women writers, such as the convention of romantic love, claiming that they each attempted to "reconcile the ways of God and woman" by the strong connection in sisterhood and "a transcendental link between the natural and spiritual worlds."

– 1988 –

14. **Walker, Nancy.** “**Wider than the Sky’: Public Presence and Private Self in Dickinson, James, and Woolf.**” *The Private Self: Theory and Practice of Women’s Autobiographical Writings.* 272-303. Chapel Hill: U of North Carolina P, 1988.

Not available as of 3 March, 2014.

– 1989 –

15. **Bernays, A.** “**A Poet’s Safe Haven in Amherst. (Cover Story).**” *New York Times Magazine* 139.4796 (1989): 68. Print.

Introduces the exhibition and tour of Dickinson Homestead offered as of 1989, with five color photographs and a tour guide’s actual opinions on ED, for instance, that ED’s “true love” should be Samuel Bowls because she only liked “intellectual men.” Bernays also introduces the house’s history of restoration in 1965, from the Victorian style to the Federal mode of ED’s grandfather, based on the interview with the curator of ED’s special collections at Amherst’s public library.

16. **Dobson, Joanne.** “**Emily Dickinson and the “Prickly Art” of Housekeeping.**” *Women’s Studies* 16.1/2 (1989): 231-37. *Academic Search Premier.* Web. 29 June 2013.

Explores the life of ED, especially focusing on her domestic seclusion. Highlights ED's life-long role of domesticity, including cooking, housecleaning, and nursing her mother, in terms of nineteenth-century America's cultural ideal of feminine privacy. Dobson concludes ED's "obvious commitment to home and family may have enabled her to write with the dedication and seriousness of purpose of a professional without experiencing the gender conflict that such a self-definition caused other women writers," to "allow herself a way of life that had the sanction of the cultural ideal."

17. **Garbowsky, Maryanne M. *The House without the Door: a Study of Emily Dickinson and the Illness of Agoraphobia*. London: Associated UPs, 1989. Print.**

Investigates the symptoms of agoraphobia observed in ED's isolation and her writings including poems and letters. Offering persuasive medical evidence, Garbowsky insists that ED suffered from the phobia from her early life. Also mentions ED's father's obsession about having his children around him in the house and its possible influence on ED's withdrawal from the society.

18. **Johnson, Greg. "Gilman's Gothic Allegory: Rage and Redemption in "The Yellow Wallpaper." *Studies in Short Fiction* 26.4 (1989): 521-30. *Academic Search Premier*. Web. 15 July 2013.**

An essay on Gothic themes of confinement and rebellion, forbidden desire and irrational fear. Gives a brief mention of ED's mother's (Emily Norcross Dickinson) "unusual request" for new wall paper for her bedroom during pregnancy, just before ED's birth. Johnson attempts to take this episode as "a desperate gesture of autonomy and self-assertion" of a "nineteenth-century ideal" woman, and relates her to the heroine of "The Yellow Wallpaper." Supposes that her daughter ED would have admired the heroine.

19. **Robinson, Douglas. "Two Dickinson Readings." *Dickinson Studies* 70 (1989): 25-35. Print.**

Analyzes ED's house imagery in F409 in relation to Emerson's "apocalyptic house-building." Argues that ED's poem is a reversal of "the Romantic crisis-lyrics" proposed by Harold Bloom. While "the Romantic crisis-lyrics" moves from "Poeian constriction to Emersonian possibility," ED's trope changes the opposite way, presenting interiority shrinking into a prison image which is only constriction.

20. **Shakinovsky, Lynn Joy. "The House without the Door': Space and Silence in the Poetry of Emily Dickinson." *Diss. U of Toronto, 1988.***

A dissertation thesis concerning with "the hesitations, dashes, gaps, spaces and silences." Explores ED's ways of creating "a private and esoteric universe" in the last chapter. [*DAI* 50.1 (1989): 141A]

– 1990 –

21. **Thomas, Mary Jo. “Articulation and the Agoraphobic Experience in the Poems of Emily Dickinson.” Diss. U of Florida, 1989.**

Explores the reflection of agoraphobic experience in ED’s use of language and metaphor. [DAI 51.4 (1990): 1232A]

– 1991 –

22. **Kavaler-Adler, Susan. “Emily Dickinson and the Subject of Seclusion.” *The American Journal of Psychoanalysis* 51.1 (1991): 21-38. NII-REO: Springer Online Journal Archive. Web. 26 Nov. 2013.**

A psychoanalytic explanation of ED’s withdrawal from the world. Arguing against the feminist literary critics’ beliefs that ED’s seclusion was a rationalized, artistic choice, Kavaler explains that it was ED’s defense against “her split-off aggression” toward her father, and “the terrors of interpersonal engagement” which reflects her “early abandonment trauma, perhaps the continual abandonment of an extremely detached mother.” However, the trauma, as well as the oppressed aggression and sexuality, was repeated compulsively in her poems as abandonment from God or father figures. Also, mentions briefly Donna Bassin’s view on ED’s shrunken inner space.

– 1992 –

23. **Grimes, Linda S. “Dickinson’s ‘There’s Been a Death in the Opposite House.’” *Explicator* 50.4 (1992): 219. *Academic Search Premier*. Web. 29 June 2013.**

A short essay on the alteration of ED’s text of F547 by editors of anthologies in which the empty line separating the last line of the fifth stanza was eliminated. Insists the space is important to show the concrete image of a funeral procession, “that Dark Parade,” by separating it from the rest of the stanza, whose last image is of a house.

24. **Simpson, J. “The Poet’s Life in Amherst, Massachusetts.” *Architectural Digest* 49.7 (1992): 62, 64, 66, 68-69. Print.**

Provides a brief introduction of the structure and history of Dickinson Homestead, where ED found “the sanctuary she required to write her startlingly original poems.” Includes seven color photos of the house and rooms.

25. **Winter, Kari J. *Subjects of Slavery, Agents of Change: Women and Power in Gothic Novels and Slave Narratives, 1790-1865*. Athens: U of Georgia P, 1992. Print.**

Investigates the treatment of oppression/enclosure of women in women's Gothic novels and slave narratives, focusing on how they dealt with "the dominant classist, racist, patriarchal discourse" and opened new avenues for the critical feminist views on the social condition of women. Winter finds the model for women's attempt to escape from oppressive patriarchal society in ED's F360, which represents first the horror, then the possibility of resistance and escape, and finally the return to repression and silence.

– 1993 –

26. **Farmer, Gregory.** "The Evergreens: the Other Dickinson House." *Massachusetts Review* 34 (1993): 561-64. *Humanities Abstracts*. Web. 9 Sept. 2013.

An essay by Japanese scholar Masako Takeda and curator Gregory Farmer, reporting the Amherst residence of Emily's brother Austin, which had long been closed to the public including scholars and researchers. Provides valuable information and a series of photographs of the interior before it was opened to the public, taken by photographer Jerome Liebling.

27. **Takeda, Masako.** 『エミリの詩の家: アマストで暮らして[Emiri no Si no Ie: Amasto de Kurashite] [From Japan to Amherst: My Days with Emily Dickinson].』 Tokyo: Henshu Koubou Noa, 1993. Print.

A report of academic fieldwork on ED's living, writing, and human environment. Based on her several visits/stays in Amherst, Takeda gives detailed descriptions not only of Dickinson Homestead but of the Evergreen before it was opened to the public. According to her report, ED's bedroom floor was covered with tatami (more accurately, goza) mats, which were brought by ship from China as packaging material.

– 1994 –

Not found

– 1995 –

Not found

– 1996 –

28. **Chaichit, Chanthana. "Emily Dickinson Abroad: the Paradox of Seclusion." *The Emily Dickinson Journal* 5.2 (1996): 162-68. Project MUSE. Web. 16 Nov. 2013.**

An attempt to explain the paradox of ED's life, in which both the imaginative abroadness through her poetic works and letters and

the international recognition today resulted from ED's decision of seclusion/withdrawal from the world. Seeing ED's seclusion as a "self-imposed imprisonment" and ED herself "a victim of a lonely environment that drives her to triumphs of the imagination," Chaichit says that ED uses travelling personas in her works to set herself free from "home confinement."

29. **Crumbley, Paul. "Art's Haunted House: Dickinson's Sense of Self." *The Emily Dickinson Journal* 5.2 (1996): 78-84. *Project MUSE*. Web. 2 July 2013.**

ED's house or home imagery is related to her sense of self. "Home," in ED's poetry, "expresses the dangerous familiarity of imprisoning homes." Therefore, Crumbley argues, "Homelessness—the refusal to inhabit permanently the rules of any game—becomes the condition most desired by the poet," as a form of transport from imprisonment or entrapment.

30. **Higgins, Anna Dunlap. "A Sudden Feast': the Domestic Life and the Poetry of Emily Dickinson's Prose." *Diss. U of Tennessee, 1995.***

Not available as of 3 March, 2014. [*DAI* 56.11 (1996): 4396-97]

31. **Juhasz, Suzanne. “‘The Landscape of the Spirit’.” *Emily Dickinson: A Collection of Critical Essays*. 130-40. Upper Saddle River: Prentice Hall, 1996. Print.**

Juhasz explores ED’s representation of “mind” as an actual, substantial space or “the dwelling of the ‘oneself’.” In ED’s poems, the mind is frequently portrayed with architectural vocabulary as enclosed, “prison-like” house imagery whose confinement creates power, safety and “fearful confrontation” with oneself, as vividly presented in F407 and F409. Standing on the feminist criticism that ED’s move into the mind as strategy rather than retreat, Juhasz states that ED chose to live in the mind as a “more private and expansive” place, to “achieve the self-knowledge, the self-awareness, the self-fulfillment that her vocation demanded.”

32. **MacCallum-Whitcomb, Susan Lee. “‘Myself was formed - a carpenter -’: The House in the Poetry of Three New England Women.” *Diss. U of New Brunswick, 1994***

Discusses the “house” appearing in the work of four New England female poets including ED. Scholars have interpreted woman’s writing of house as “agoraphobes” or “claustrophobes,” but Whitcomb goes against the convention that sees women as merely victims of the house. She argues that New England women are “verbal carpenters” who resolve tension within the space of/for men by writing and modifying the figure of the house. [DAI 56.7 (1996): 2683-A]

– 1997 –

33. **Baker, Dorothy Z. “Ars Poetica/Ars Domestica: the Self-Reflexive Poetry of Lydia Sigourney and Emily Dickinson.” *Poetics in the Poem: Critical Essays on American Self-Reflexive Poetry*. NY: Peter Lang, 1997. 69-89. Print.**

Examines ED’s strategic solution to the conflict between the homely duties and artistic imagination. In contrast to traditional romantic poets who figure nature as “a female foil for male sentiment,” ED depicts nature as “domestic woman,” who does “the real work of real woman” at the time, as in F1454, 1159, 796, 291, etc. Using “the portrait of the artist as domestic woman,” ED made a radical response to the patriarchal demand for “her double role as artist and ‘angel in the home,’” and “foreground images of the *ars domestica* within their *ars poetica*.”

34. **Cassarino, Cesare. “The Sublime of the Closet; or, Joseph Conrad’s Secret Sharing.” *Boundary 2* 24.2 (1997): 199. *Academic Search Premier*. Web. 13 July 2013.**

Mentions briefly ED’s image of “absolute-freedom-in-captivity” and its influence on future generations. Presents F445 as “a heuristic cluster of conceptual figures” to unfold “the spectacle of the sublime of the closet in Conrad’s *Secret Sharer*.”

35. **Dickinson, Cindy, and Gregory Farmer. "Two Dickinson Houses: Two Conservation Projects Seek Funding." *Emily Dickinson International Society Bulletin* 9.2 (1997): 10-11. Print.**

A short article on two conservation projects of the Dickinson Homestead reported by the curator of Emily Dickinson Homestead and project manager of the Evergreens as of 1997. In the project, four paintings from Austin and Susan Dickinson's personal art collection were to be restored, and ED's legendary white dress was to be removed from the exhibition to be reproduced.

36. **Dickinson, Laura Marie. "A House that Tries to be Haunted': Emily Dickinson's Poetics of Transgression." Diss. U of Maryland College Park, 1996.**

Not available as of 3 March, 2014. [DAI 58.1 (1997): 165]

37. **Donglinger, Mary Jo. "One Need Not be a Chamber - to Be Haunted': Emily Dickinson's Haunted Space." *Creating Safe Space: Violence and Women's Writing*. 101-16. Albany, NY: State U of New York P, 1997. Print.**

Interprets ED's "wife" persona in "wife poems" as a metaphor for her real experience. Donglinger insists that ED was a victim of sexual abuse, especially paternal incest. Viewing home as a threatening space, ED in

contrast “visualizes the grave as a homey place of safety and happiness and the soul as an internal space, which is impervious to violation.” Through using spatial imagery, ED creates security to protect herself from the reality.

38. **Frank, Bernhard. “Dickinson’s ‘Safe in Their Alabaster Chambers’.” *Explicator* 55.4 (1997): 211-14. *Academic Search Premier*. Web. 24 Nov. 2013.**

Interprets the concept of “Safe” in F124 implied by architectural descriptions of the “Alabaster Chambers” as bank vault. Bernhard also argues that “the meek members of Resurrection” serve as male sexual organs, while “Crescent,” “Arcs” and “Disc” as “universal feminine which dominates and absorbs the emasculated male.”

39. **Freeman, Margaret H. “Grounded Spaces: Deictic -Self Anaphors in the Poetry of Emily Dickinson.” *Language and Literature: Journal of the Poetics and Linguistics Association* 6.1 (1997): 7-28. Print.**

Through a cognitive linguistic approach, Freeman examines the relation between ED’s use of “self-anaphors” and her notion of mental spaces. Argues that the ungrammaticality can be perfectly grammatical under Gilles Fauconnier’s mental space theory, in which the speaker is considered to create “conceptualizations distinct from each other in time, space, or even existence.”

– 1998 –

40. **Fuss, Diana. "Interior Chambers: the Emily Dickinson Homestead." *Differences: A Journal of Feminist Cultural Studies* 10.3 (1998): 1-46. EBSCO HOST. Web. 1 July 2013.**

Showing the Homestead's floor plan and photographs, Fuss corrects some dominant misconceptions that have portrayed ED as an agoraphobic imprisoned in her bedroom, "a domestic coffin or a Gothic prison." In fact, Fuss found that ED's southwest corner bedroom was "spacious and airy," with "the best light, the best ventilation, and the best views" of mountains and her Brother's house, the Evergreen.

41. **Habegger, Alfred. "How the Dickinsons Lost their Homes." *ESQ: A Journal of the American Renaissance* 44.3 (1998): 161-97. Print.**

Traces the details of ED's paternal grandfather, Samuel Fowler Dickinson's financial collapse and dispossession of the large house known as the Dickinson Homestead. Examining various documents, Habegger finds that it was not in 1833 that Samuel lost the house as believed by critics, but "at some hard-to-pinpoint moment in 1826-28," days of his son/poet's father Edward's courtship and marriage. Because of his father's repeated financial mismanagement, Edward and his newly-wed wife Emily experienced "three successive moments of threatened or real dispossession" in the period of 1828-33. This "chronic insecurity" and "the relentless quest for perfect security,"

Habegger concludes, not only stayed with Edward, but shaped his daughter, ED, who had a powerful attachment to “home.”

42. **Kissam, Dorothea A. “Guiding at the Homestead: a Personal View.” *Emily Dickinson International Society Bulletin* 10.2 (1998): 12. Print.**

A brief essay on the author’s personal experience as a guide at the Homestead since 1991. Bringing ED’s poetry into her tour, Kissam tries to show the writer’s house “as the background for Emily’s poetry” for better understandings.

– 1999 –

43. **Abbott, Collamer M. “Dickinson’s ‘Because I Could Not Stop for Death’.” *Explicator* 57.4 (1999): 212-13. *Academic Search Premier*. Web. 29 June 2013.**

Explicates the house image in F479 as a burial vault by reference to the traditional structures of vaults that “still survive in Massachusetts around Amherst and throughout New England.” Structured with stone walls, the vault’s entire structure was earthed and covered with grass, making the roof and “the Cornice” invisible under the ground, as ED described as “Swelling of the ground.” Abbott made comparisons between other grave/loved houses with room “imageries, such as

“cottage” in F1784 or “Room” in F448. Since houses and domestic chores had importance in her life, the house figure in these poems “expands the symbolism immeasurably beyond the moldy receptacle of an underground grave, to a hospitable dwelling.”

44. **Crumbley, Paul. “The Dickinson Variorum and the Question of Home.” *Emily Dickinson Journal* 8.2 (1999): 10-23. Project MUSE. Web. 10 Oct. 2013.**

An essay focusing on the question of dealing with variorum by editors, but referring to ED’s use of images of home and house. In the opening section and endnotes, lists some poems as representative of ED’s works that “resist containment in house or home”: F178A, 585, 710, 891, 1018, 1404. Also, adding to the eighty-six poems with the word “house” listed by Jean McClure Mudge’s *Emily Dickinson and the Image of Home*, Crumbley notes that more poems on the topic of home without using the word “house” or “home,” as in F788, which “refers to the mind as an item capable of being auctioned, as if it were part of an estate.”

45. **Hedrick, Tace. “‘The Perimeters of Our Wandering Are Nowhere’: Breaching the Domestic in Housekeeping.” *Critique: Studies in Contemporary Fiction* 40.2 (1999): 137-51. Academic Search Premier. Web. 16 Oct. 2013.**

Seeing the Emersonian influence on the problematics of domestic space of Marilynne Robinson's *House Keeping*, Hedrick also finds the resonance of ED's brain image in the novel. Hedrick suggests that the "lake-flooded house" imagery in *Housekeeping* shares the same "poetic danger inherent" with ED's "all-absorbing circumferences" in F598.

46. **Wheeler, David L. "Seeking Emily Dickinson, Poet, Gardener, Recluse, in the Privacy of her Home." *Chronicle of Higher Education* 46.10 (1999): B2. *Academic Search Premier*. Web. 9 Sept. 2013.**

A short report on the tour of the Dickinson Homestead organized by Martha Ackmann, a lecturer in women's studies at Mount Holyoke. Includes descriptions of ED's garden and interior, referring to the importance of visiting ED's house to look out of its window and comprehend her view of the world.

— 2000 —

47. **Hawkins, Gary. "Constructing and Residing in the Paradox of Dickinson's Prismatic Space." *Emily Dickinson Journal* 9.1 (2000): 49-70. *Project Muse*. Web. 1 July 2013.**

Analyzes the construction of "paradoxical space" and its "inside-outside

structure” in ED’s poetics. Refusing logical terms and binary relations, ED’s poetic space is a “prismatic” space where “no self can settle in bonded unity.”

48. **Kinser, Brent E. “Dickinson’s ‘Safe in Their Alabaster Chambers’.” *Explicator* 58.3 (2000): 143-46. *Academic Search Premier*. Web. 20 Nov. 2013.**

Focuses on the contrasting images in F124 and analyzes the concurrence of stillness of members in the “Chambers” and eternal motion of the “Worlds.” Points out that this poem should be read nonlinearly in order to understand “the coexistence of life and death in the universe,” which is alluded to by the circular imagery in the second stanza.

49. **McDermott, John F. “Emily Dickinson’s ‘Nervous Prostration’ and its Possible Relationship to her Work.” *Emily Dickinson Journal* 9.1 (2000): 71-86. *Project MUSE*. Web. 13 July 2013.**

An attempt by a psychiatrist to diagnose ED’s “self described reclusiveness” from a medical standpoint, by examining events and experiences described by ED herself in her letters. ED mentions her symptoms of “Nervous prostration” in 1884, and her gradual withdrawal from society and the frequently described fear or “terror” in her poetry

or letters could be understood as Panic Attack with agoraphobia based on the current diagnostic criteria. McDermott explains that ED's case shows "how traumatic life experience, grafted onto underlying creative genius and personal courage, can convert passive suffering into active coping, an attempt at self-healing."

– 2001 –

50. **Bannister, Polly. "A Tale of Two Houses." *Yankee* 65.9 (2001): 64. *Academic Search Premier*. Web. 3 July 2013.**

Focuses on the newly published images of two Dickinson homes, the Dickinson Homestead and the Evergreens photographed by Jerome Liebling, one of America's foremost photographers. Introduces Christopher Benfey's explanation, from his essay accompanying the photos, that these photos were taken as the importance of the Evergreens in understanding ED's life became realized during the 1980s and early 1990s.

51. **Clark, Jeanne Elizabeth. "Captivity Taken Captive: the Prison Poetics of Emily Dickinson and Elizabeth Bishop." *Diss. Arizona State U, 2001.***

Argues that ED uses "prisoner subject position" express captivity, but also that it set her free from the literary tradition. According to

Clark, ED employs a spatial trope of prison as a site of struggle, which challenges literary conventions of Romantic male poets in the nineteenth-century. [DAI 62.1 (2001): 170A]

52. **Gardner, Thomas. "Enlarging Loneliness: Marilynne Robinson's Housekeeping as a Reading of Emily Dickinson." *Emily Dickinson Journal* 10.1 (2001): 9-33. Project MUSE. Web. 19 Nov. 2013.**

Describes how analogies used in Marilynne Robinson's *Housekeeping* are drawn from ED. Gardner argues that some women characters, especially Ruth and Sylvie, embody Dickinson's notion of being "Homeless at home," or loneliness, and "unfold her own version of Dickinson's poetics." In the novel, Ruth changes a foreign and contained house image into a house of possibility, by using words, continuing the conversation begun by ED.

53. **Herron, Kristin. "Finding 'Freedom': Researching Emily Dickinson's Bedroom." *Emily Dickinson International Society Bulletin* 13.1 (2001): 8-9. Print.**

Introduces a process of "interpretative planning" and "visual representation" of ED's bedroom, where most of her writing took place, in "the way it may have looked during Dickinson's occupancy." With only limited primary evidence for ED's bedroom, the representation was based on the ED's few references and the written recollections from ED's

relatives, “combined with information from period sources, including trade catalogs, probate inventories from New England households of the same era, and prescriptive literature.” As a consultant at the Dickinson Homestead for both the Historic Furnishing Report and the NEH Interpretive Planning Project, Herron describes how the new discoveries have been unearthed and how the further restoration can be done.

54. **Ickstadt, Heinz. “Emily Dickinson’s Place in Literary History: or, the Public Function of a Private Poet.” *Emily Dickinson Journal* 10.1 (2001): 55-69. Project MUSE. Web. 15 July 2013.**

Ickstadt finds that ED and French symbolists, Baudelaire and Mallarme, share many keywords, “a vocabulary of negation and denial,...intense antithesis.” Also, they have the “tendency toward an extreme condensation as well as a de-contextualization of language” in common. The difference between ED and others is, Ickstadt argues, her gender as a woman restricted from poetic space. Her poetry made “the domestic, the private, the interior,” which was considered to be women’s territory, become “the sphere of inwardly directed consciousness.”

55. **Lebow, Lori. “Emily Dickinson: ‘She Don’t Go Nowhere’; or, a Nineteenth-Century Recluse’s Guide to Cross-Culturalism.” *Women’s Writing* 8.3 (2001): 441-55. Print.**

Examines how the Dickinsons' Irish servant Maggie Maher's devoted service assisted her mistress, ED's literary works. Maggie, working for the Dickinsons for thirty years, was the one who enabled ED to write "without occupation" by providing domestic labor. Moreover, she preserved ED's secret poetry fascicles in her trunk and prevented them from burning in an act of disobedience to her mistress after ED died. Lebow concludes that this "contact between women across class lines" shows the cross-cultural and cross-class experiences within the domestic sphere in the nineteenth century.

56. **McNair, Wesley. "Places in the Dark." *Sewanee Review* 109.1 (2001): 102-107. *Academic Search Premier*. Web. 12 June 2013.**

A short critique on the treatment of psychic spaces in New England literature, including ED. Examines the geographical and cultural aspect of the feelings evoked by the term "north," and the frequent use of darkness of night as a literary setting. McNair points out ED's emphasis on the interior world by using the "dark" in analyzing ED's "We grow accustomed to the Dark" (F428).

57. **Mitchell, Domhnall. "Filling in the Blanks: the Significance of Space in Emily Dickinson's Manuscript Books." *Harvard Library Bulletin* 12.3 (2001): 17-39. Print.**

Mitchell focuses on the blank spaces in ED's original manuscripts

which are related to her “use or non-use of paragraphs, generic distinctions, and metrically determined lineation.” Argues for the importance of accurate representation of the spaces in print editions to understand her creative intentions and aesthetic uniqueness.

58. **Sanborn, Geoffrey. “Keeping her Distance: Cisneros, Dickinson, and the Politics of Private Enjoyment.” *PMLA: Publications of the Modern Language Association of America* 116.5 (2001): 1334-48. Print.**

Examines the Latina writer Sandra Cisneros’s representation of private enjoyment in *The House of Mango Street* in relation to the biography and works of ED, who had a profound impact on Cisneros. Having ED as a model of “the maintenance and enjoyment of one’s distance from the properly social,” Cisneros seeks what Sanborn calls “a socially progressive politics of private enjoyment.”

59. **Szegedy-Maszak, Marianne. “‘Much Madness is Divinest Sense.’” *U.S. News & World Report* 130.20 (2001): 52. *Academic Search Premier*. Web. 13 July 2013.**

Following McDermott’s psychoanalytic study of ED’s mental condition, Szegedy suggests that ED struggled with mental illness from her early life. Points out a critical tendency of double standard that views “women genius” as “a mere byproduct of illness,” while male artists with mental

disorder are evaluated by their art.

– 2002 –

60. **Abbott, Collamer M. “Dickinson’s Safe in their Alabaster Chambers.” *Explicator* 60.3 (2002): 139. *Academic Search Premier*. Web. 29 June 2013.**

Analyzes the images of “Chambers” or “Roof of Stone” in F124 as a dwelling or home with chambers. Based on the theory he has suggested before, Abbott argues that “grave” in ED’s poems is “an above-ground, or partly above-ground, stone burial vault of a type that was used throughout New England,” which is called the New England Stone Chambers, not one with a tombstone.

61. **Coelho, Maria Luisa de Sousa. “Dickinson’s ‘Tis Little I—Could Care for Pearls.” *Explicator* 60.3 (2002): 140-42. *Academic Search Premier*. Web. 12 June 2013.**

On F597, in which, Coelho argues, ED expresses her “ambivalent responses to her society’s constrictive images of the female self.” In the poem’s oppositions between the speaker and society, greatness and littleness, and the interior and exterior worlds, the speaker “highlights the value of the world within.” This reflects ED’s attempts to surmount the private/public dichotomy by “accepting the place to which women

are generally relegated—the private sphere” and then “turning it into her source of power.”

62. **Foster, Thomas.** *Transformations of Domesticity in Modern Women's Writing: Homelessness at Home.* Basingstoke, England: Palgrave Macmillan, 2002.

Not available as of 3 March, 2014.

63. **Heisler, Eva.** “Roni Horn and Emily Dickinson: The Poem as Place.” *Women's Studies: An Interdisciplinary Journal* 31.6 (2002): 759-67. *Springer.* Web. 16 Nov. 2013.

Discusses a sculptor Roni Horn's series of works entitled “When Dickinson Shut Her Eyes,” inspired by lines of ED's poems. Heisler suggests that Horn's three-dimensional objects not only “double” ED's work but also creates ED's lyric “as place, as anexus of body, object, space, and memory.” Through the emphasis on three-dimensionality, Horn represents “the spatial and temporal dynamics” in her adaptation of ED's poems, creating “a situation in which spatial experience and reading experience occur simultaneously.”

64. **Herring, Gina.** “‘Approaching the Altar’: Aesthetic Homecoming in the Poetry of Linda Marion and Lynn Powell.” *Appalachian Heritage* 30.2 (2002): 20-30. Print.

Analyzes ED's influence on the female poets, Linda Marion and Lynn Powell, and the differences between the three. Following ED's "emblematic transformation and elevation of female domestic and religious experience," Marion and Powell take marriage and motherhood as vital aspects of their creative lives, and emphasize "the saving power of home, the sacramental celebration of daily ritual and family history."

65. **Kohler, Wendy.** "“What a Home You and I Shall Make, Sue-Did Anyone Else Ever Dream of Such a Home?”” *Emily Dickinson International Society Bulletin* 14.1 (2002): 1-2. **Print.**

An interview with Jane Wald, the first professional director at The Evergreens. Wald's task is to restore the house and represent "all the periods of the Dickinson occupancy," providing the full context of complexities of relationships among the family members and the poet's life.

66. **de Langis, Theresa Cora.** "Homeless at Home: Maternal Desire in the Life and Works of Emily Dickinson." 3047848 U of Illinois at Chicago, 2002. Ann Arbor: *ProQuest*. **Web. 12 Dec. 2013.**

Explores ED's mother-daughter relations in her domestic spheres, arguing that "mother's creative efficacy in creating the Dickinson home and her important influence" empowered her daughter, ED. Claims that ED's life was "a replication of her mother's rather than a rejection of it."

67. **Wald, Jane. "Fairer Houses." *Emily Dickinson International Society Bulletin* 14.2 (2002): 8-13. Print.**

An article by Jane Wald, a director of the Evergreens, and Cindy Dickinson, a curator of the Homestead. Introduces some semester-long academic courses and intensive courses on/at the Dickinson Homestead and the Evergreens. Studying ED and her work at the Homestead, concerning ED's house-bound nature of biography, gives students "a physical connection to the poetry, but also gives physicality to the images in the poetry being studied."

68. **Wheeler, Lesley. *The Poetics of Enclosure: American Women Poets from Dickinson to Dove*. Knoxville: U of Tennessee P, 2002. Print.**

Argues for an American women poets' tradition of figuring enclosure, examining six poets: Emily Dickinson, Marianne Moore, H.D., Gwendolyn Brooks, Elizabeth Bishop, and Rita Dove. Although the way of demonstration differs among the poets, Wheeler finds the common approach and meanings for enclosure: confinement in forms, privacy in both style and content, and a central image of narrow spaces. Devotes an entire chapter to suggesting that ED's poetic forms render her "experience of confinement as a nineteenth-century American woman," but also critique "the ideology of domesticity" by practicing her poetic enclosure.

– 2003 –

69. **Burtner, Amy Leigh. “Spreading Wide my Narrow Hands: Gathering Emily Dickinson.”** *Diss. State U of New York, 2002.*

An attempt to show the comparison between various views in ED’s criticism on the same themes. Explores four main themes in ED’s works: language, definitions, architecture imagery, and death. [*DAI* 63.12 (2003): 4311]

70. **Lachman, Lilach. “Time-Space and Audience in Dickinson’s Vacuity Scenes.”** *The Emily Dickinson Journal* 12.1 (2003): 80-106. *Project MUSE. Web. 13 June. 2013.*

Discusses the role of space, especially “negative space(s),” in ED’s poetry. Criticizing the previous criticism including Juhasz and Freeman, Lachman argues that space is used by ED “as a major tool with which to materialize time,” and “affect[s] the reader’s perception of space and often reverses our spatial hierarchies and our sense of life’s movement in time.”

71. **Leader, Jennifer Lynn. “‘A House not Made with Hands’: Natural Typology in the Work of Jonathan Edwards, Emily Dickinson and Marianne Moore.”** *Diss. The Claremont Graduate U, 2003.*

A New Historist-based study which explores the relationship between

her writing and the domestic life. Leader investigates the nineteenth-century ideals about household and ED's own experience of home reflected in her metaphors. Concludes ED's domestic life was invested with sacredness and poetic inspiration. [*DAI* 64.2 (2003): 501]

72. **Zapédowska, Magdalena. "The Event of Interiority: Dickinson and Emmanuel Levinas's Phenomenology of the Home." *American Studies* 20. (2003): 113-28. Print.**

Not available as of 3 March, 2014.

73. **Zapédowska, Magdalena. "Citizens of Paradise: Dickinson and Emmanuel Levinas's Phenomenology of the Home." *Emily Dickinson Journal* 12.2 (2003): 69-92. *MLAIB*. Web. 12 June 2013.**

Exploring the similarity between ED's poetry and Emmanuel Levinas's philosophy, Zapédowska mainly discusses ED's key aspect of interiority such as doors, windows, and rooms. In ED's works, home is a realm of happy independence which provides shelter and freedom, serving as "removable barriers." Therefore, "the act of opening the window ... lifts the barrier between self and world without removing the frame and thus affords the speaker, still safe and comfortable inside the home, both the distance of contemplation and the immediacy of enjoyment."

– 2004 –

74. **Biemiller, Lawrence.** “**Shimmering with Stories.**” *Chronicle of Higher Education* 50.32 (2004): A48. *Academic Search Premier*. **Web. 12 Dec. 2013.**

Emphasizes the significance of the Evergreens, which offers “the real things” that the family left behind in contrast to the Homestead, filled with complex stories behind ED’s poems. Provides the brief history of the house from ED’s time to the present.

75. **Fontana, Ernest.** “**Patmore and Dickinson: Angels, Cochineal, and Polar Expiation.**” *Emily Dickinson Journal* 13.1 (2004): 1-17. *MLAIB*. **Web. 28 June 2013.**

Explores the impact of Coventry Patmore’s *The Angel in the House* on ED’s poetry. The echoes of Patmore’s metaphors and situations are found in some of ED’s poems of a newlywed bride, such as F185, 225. Fontana argues that ED “seems to be either disturbing, correcting, or extending” those concepts. While Patmore’s narrative is idealized and only performed by the bridegroom, ED, by performing the speech act of a newly-wed bride, “is not only providing for Patmore’s poem its absent female voice, but also subverting its tone of controlled gentlemanly decorum with that of a socially marginalized voice of female erotic intensity.”

76. **Fuss, Diana.** *The Sense of an Interior: Four Writers and the Rooms that Shaped them.* New York: Routledge, 2004. Print.

An inspiring study of four famous writer's spatial orientation based on the close examination of their literary houses, focusing on the mutual relationships between the psychological space and the material space. Fuss understands ED's eccentric reclusion in relation to the rise of interiority in nineteenth century America, when the distinction between public and private space occurred due to the architectural privatization of houses and the improvement of heating arrangements (Franklin stove). The change in domestic privacy altered the family relations and the "compartmentalization of the family into separate spatial domains permitted a new division of family labor," which allowed ED to "think," as ED's sister Lavinia admitted.

77. **Winhusen, Steven.** "Emily Dickinson and Schizotypy" *The Emily Dickinson Journal* 13.1 (2004): 77-96. Project MUSE. Web. 13 July 2013.

A psychoanalytic study of ED's condition with a close examination of ED's letters and poems. Pointing out the limit of earlier studies, Winhusen introduces the American Psychological Association's new diagnostic category: "schizotypal personality disorder," which was introduced after the two existing psychological biographies by Cody and Garbowsky. According to Winhusen, ED's famous reclusion and her

insistence on dressing in white can be explained by two criteria for schizotypy, and the Victorian culture that kept women within “a private circle” and romanticized poets’ renunciation of life for art gave ED “a theoretical justification for her habits and lifestyle.”

78. **Wolosky, Shira. “Public and Private in Dickinson’s War Poetry.”** *A Historical Guide to Emily Dickinson*. 103-131. Oxford: Oxford UP, 2004. Print.

Points out the problem of reading ED’s works as “hermetically private,” which confines ED in the highly gendered paradigm of public/private of the nineteenth-century culture. Examining ED’s involvement in public life concerning her social existence, family tradition, education, religion, and her war poetry, Wolosky reads ED’s texts as “battlefields between contesting claims of self and community, private and public interest, event and design, metaphysics and history, with each asserted, often against the other.”

– 2005 –

79. **Blackwood, Sarah. “‘the Inner Brand’: Emily Dickinson, Portraiture, and the Narrative of Liberal Interiority.”** *Emily Dickinson Journal* 14.2 (2005): 48-59. ProQuest. Web. 15 Nov. 2013.

Provides a critique of the long shaped critical works figuring in ED’s life

and poetics in the binary opposition of “private versus public, inner versus outer, personal versus political.” Blackwood insists that this manner confines ED’s poetics in a “historically-specific ideal of interiority” in which each person is believed to have “an inviolable interior life,” and fails to understand her “fascinating challenge to liberal definitions of subjectivity and interiority,” connected to her status as a 19th century woman. Blackwood concludes that, unlike American Renaissance writers such as Emerson and Thoreau who believed in “a coherent interior that continually projected itself upon the world,” ED sought “the possibility that a dialectical relationship exists between the self and the world,” the complex epistemological problem of the self and its representation.

– 2006 –

80. **Davinroy, Elise. “Tomb and Womb: Reading Contexture in Emily Dickinson’s ‘Soft Prison’.” *Legacy: a Journal of American Women Writers* 23.1 (2006): 1-13. *Project MUSE*. Web. 15 July 2013.**

Considers “the contexture (or interwoven consistency) of Dickinson’s written performances,” and reads the two surviving versions of F1352 in the context of the letter in which the first version is found, which tells of ED’s father’s death to her friend. Davinroy interprets the prison image in F1352 as her father’s grave, with his death “has frozen the house and shut each member of the family up in his or her own tomb.” In the

second version with a second stanza which refers to “Home,” adds to the prison/dungeon image the sense of “her frustration with the narrowness of her domestic kingdom.”

81. **Gerhardt, Christine.** “‘Often Seen-But Seldom Felt’: Emily Dickinson’s Reluctant Ecology of Place.” *Emily Dickinson Journal* 15.1 (2006): 56-78. *Project MUSE*. Web. 15 July 2013.

Discusses ED’s geographical images of “place” in conjunction with her culture’s proto-ecological discourses from the ecocritic perspective. Points out that her presentation of “natural place” or landscapes “challenges any one-dimensional, restrictive localism, anticipating the critical sense of place” long before the environmentalists have begun to be aware of it.

– 2007 –

82. **Barrett, Faith.** “Public Selves and Private Spheres: Studies of Emily Dickinson and the Civil War, 1984-2007.” *Emily Dickinson Journal* 16.1 (2007): 92-104. *Project MUSE*. Web. 15 July 2013.

Examines the critical history from 1984 to 2007 on ED’s treatment of the American Civil War and slavery, which reflects ED’s response to the idea of “private sphere” and “public sphere.” Concludes that the recent scholarly trend on the issue “has a strong investment in examining

Dickinson's political and ideological allegiances, her engagement with discourses from the nineteenth-century public sphere." Suggests also that trauma theory will play a more important role in ED studies.

– 2008 –

83. **Murray, Aife. "Architecture of the Unseen." *A Companion to Emily Dickinson*. 11-36. Malden, MA: Blackwell, 2008. Print.**

An essay on the race and class issues observed in the Dickinson family's treatment of servants and the Homestead. Examines how the family's relationships to Homestead and their servants altered "the geopolitical compact of the region and nation," and how it affected ED's writing on "issues of class and race."

– 2009 –

84. **Aiello, Lucia. "Mimesis and Poiesis: Reflections on Gilbert and Gubar's Reading of Emily Dickinson." *Gilbert and Gubar's The Madwoman in the Attic after 30 Years*. 237-255. Columbia: U of Missouri P, 2009.**

Not available as of 3 March, 2014.

85. **Al-Joulan, Nayef Ali. "Heterotopological Space in Emily Dickinson's Poem 632 'The Brain-Is Wider than the Sky-'.*" zinyrtsyviyond: Ege Journal of English and American Studies. 18.2 (2009): 1-13. Print.***

Points out the importance of ED's spatial signification in understanding both "the notion of hyperreal space" in her poems and "shape/calligraphy" in the manuscripts, on which former critics had not offered adequate analysis. Applying Michel Foucault's concept of 'heterotopology,' Al-Joulan argues that ED reflects her theological views on the relationships between God and man, or on the intellectual, that is, "unlimited virtual space of the brain." With "space becoming hence a translation of the mysterious abstract notion," Al-Joulan concludes that ED's space is "symbolic of Dickinson's intellectual, philosophic, and religious concerns mounting to her belief in the infinite possibilities of the human mind."

86. **Smith, Caleb. *The Prison and the American Imagination. New Haven: Yale UP, 2009. Print.***

Smith examines the two opposing traditions in discourse on imprisonment in America. While the first tradition depicts the prisoner status as living death, the other represents the prisoner as "a reflecting, self-governing soul." Places ED's confinement and prison tropes in the latter tradition.

87. **Tingley, Stephanie A. “‘Blossom[s] of the Brain’: Women’s Culture and the Poetics of Emily Dickinson’s Correspondence.” *Reading Emily Dickinson’s Letters: Critical Essays*. 56-79. Amherst: U of Massachusetts P, 2009. Print.**

Extending the feminist critics’ discussion how domestic activities provided for ED’s metaphors, Tingley further examines “how domestic metaphors illuminate her own poetic processes and purposes.” Living in the upper-middle-class women’s culture in 19th century, ED’s “a poetics of exchange and kinship” was firmly grounded in the social rituals, including domestic labors, paying social calls, and gardening culture, etc. ED’s private and sacred way of communication through letters made the attached poem much more high-context, knowing “both writer and reader must be familiar with the code before these messages without words could communicate their meanings.”

– 2010 –

88. **Bayley, Sally. *Home on the Horizon: America’s Search for Space, from Emily Dickinson to Bob Dylan*. Witney, Oxfordshire: Peter Lang, 2010.**

Not available as of 3 March, 2014.

89. **Christopher, Tom. "Emily Dickinson, Gardener." *Humanities* 31.4 (2010): 16-52. *Academic Search Premier*. Web. 12 Dec. 2013.**

Focuses on ED's gardening life around the Dickinson Homestead. Introducing the diversity and richness of vegetables, flowers, and fruits in ED's garden, Christopher suggests that her arrangement of acreage should reflect her "world view and daily experience," considering her limited geographical circumstances.

90. **Gordon, Lyndall. *Lives Like Loaded Guns: Emily Dickinson and Her Family's Feuds*. New York: Viking, 2010.**

Not available as of 3 March, 2014.

91. **Jacobsen, Ann Pogue. "The Poetics of Interiority: Emily Dickinson, Edith Wharton, Willa Cather and the Use of Interior Space." *Diss. U of California*, 2010.**

Among the three writers, Jacobson mainly discusses ED's use of interior spaces as her most important metaphor for psychological interiority. Combining architectural and literary approaches, Jacobson argues that house images allow ED to express a story or emotion that needs to be protected, providing protection, shelter, and distance in the domestic sphere. [DAI 70.11 (2010): 4287- 88]

– 2011 –

92. **Fodness, Kacie M. ““Ashes Denote that Fire was”: The Poetics of Space in Melville and Dickinson.” 1494032. U of Massachusetts-Boston, 2011. Ann Arbor: ProQuest. Web. 5 Feb. 2014.**

Not available as of 3 March, 2014.

93. **Giles, Paul. “‘The Earth reversed her Hemispheres’: Dickinson’s Global Antipodality.” *Emily Dickinson Journal* 20.1 (2011): 1-21. Project MUSE. Web. 16 July 2013.**

Examines how ED’s representations of “space” and “distance,” “interiority” and “exteriority” carry “specific cultural and intellectual resonance[s]” derived from the nineteenth-century science, such as geology, botany, algebra, Euclidean geometry, chemistry, and astronomy. Employing McKenzie Wark’s term “antipodality,” Giles explains that internalization of those discourses formed ED’s poetic antipodality, “a sense of ‘perception at a distance’.”

94. **Hayden, Dolores. “Construction, Abandonment, and Demolition.” *Yale Review* 99.4 (2011): 67-75. *Humanities Abstracts*. Web. 15 July 2013.**

Analyzes ED's house and grave imagery in the light of "place attachment," the natural tendency to have attachment to loved or memorable places, theorized by geographers and anthropologists. From the age of ten to twenty-five, ED lived in her second house with a second-floor window facing the cemetery. This biographical fact, Hayden argues, might be reflected in her frequent representation of "dwelling as grave and grave as dwelling," as illustrated in F124, 340, 479.

95. **Phillips, Leigh. "Enclosure, Disclosure, and Patriarchal Poetry: Diane Di Prima and 13 Ways of Looking at a Nightmare." *Paterson Literary Review* 39 (2011): 363-375. *Academic Search Premier*. Web. 1 July 2013.**

Focusing on the themes of enclosure and disclosure in Diane Di Prima's poems, Phillips claims that ED "designates the architecture of her own poems, an architecture that resists patriarchal motifs of confinement" in F445. Considering the archetype of the house tropes that represent the cage or cave, women's imprisonment, ED's "intellectual presence defies imprisonment and ultimately exercises her own authorship."

96. **Vanderhurst, Lauren. "A Prison Gets to be a Friend": Emily Dickinson, Agoraphobia and Introspection." *Emergence: A***

Journal of Undergraduate Literary Criticism and Creative Research 2 (2011): n.pag. Web. 16 Dec. 2013.

Using the originally psychological term “agoraphobia” as a “thematic representation of space, thought and seclusion” of ED, Vanderhurst observes that ED presents the psychological disorder of agoraphobia “as a metaphor that thematizes the introspection.” Her home gave ED, who was in “a state of submission from which she cannot escape,” a needed place for introspection, a “sole salvation.”

– 2012 –

Not found

– 2013 –

97. du Plock, Simon. “Emily Dickinson: Metaphorical Spaces and the Divided Self.” *Existential Analysis* 24.2 (2013): 268-80. Print.

As a psychotherapist, du Plock discusses the significance of ED to modern psychology, especially to his field of existential-phenomenological therapy. Analyzing F407, he argues that what makes ED unique and contributive is her attempt to draw out the metaphorical architecture of the brain and the experience of being the “double” or “divided self.”

98. **Hernando-Real, Noelia. "On Closets and Graves: Intertextualities in Susan Glaspell's *Alison's House* and Emily Dickinson's Poetry."** *Intertextuality in American Drama: Critical Essays on Eugene O'Neill, Susan Glaspell, Thornton Wilder, Arthur Miller and Other Playwrights.* 63-75. Jefferson, NC: McFarland, 2013.

Not available as of 3 March, 2014.

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