

THE EMILY DICKINSON INTERNATIONAL SOCIETY

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"The Only News I know / Is Bulletins all Day / From Immortality."

NEW PUBLICATIONS

meditation features one of Dickinson's less familiar poems (Fr 166, 197, 261, 270, 273, 346, 436, 454, 559, 623, 652, 670, 698, 743, 996, 1012, 1082, 1094, 1117, 1344, 1556, 1573A, 1620, 1641, and 1671), carefully chosen and closely read to reinforce LeMay's lucid, often persuasive, discussions of Dickinson's beliefs about conversion, scripture, doubt, proof, hymn, intercession, Jesus, incarnation, crucifixion, resurrection, silence, ecstasy, humor, being grasped by God, and revelation. Many other Dickinson poems and letters are referenced throughout the meditations. Although Dickinson insisted that she could not pray, LeMay has a broad understanding of what constitutes prayer. She says, Dickinson "met the world, its grief and joy, with song: 'The first Day's Night had come - / And grateful that a thing / So terrible - had been endured - / I told my Soul to sing - ' (Fr 423). Her song rises first from trouble and then from gratitude. . . . The question of why she sang fades before the sheer, gratuitous gift that she sang, as well as the overwhelming beauty of what she sang." To be read and reread one essay at a time, this book is worth a permanent place on the bookshelf of any reader seeking spiritual engagement regardless of religious or secular affiliations. Included are an introduction and 35 pages of notes.

McLaughlin, Dan

Oh No, Not Emily! An Operetta of Academia, Fraud and Emily Dickinson.

Seattle: Create Space Independent Publishing, 2012. 83 pp. Paper, ISBN 1-4681-0477-6, \$9.99.

In the lively spirit of Gilbert and Sullivan, McLaughlin has written a light, amusing, satirically subversive operetta, a combination of dialogue and 20 songs, all making good-natured fun of academia. The operetta is a silly, oh-so-true

romp about a memo-writing Dean, a bureaucratic English Department, and the neurotic lives of four graduate students and their falsely humble, egocentric professor whose latest paper is entitled "The Agency of Transgender Normative Transfixed or Transmitted: the Use of Vowels in the Poems of Emily Dickinson." Into this manic, insular world steps Bob Forger, claiming to have a newly-found poem written by Emily Dickinson. This turn of plot will resonate for Dickinson aficionados who remember the newly-discovered Dickinson poem auctioned at Southeby's in 1997, later revealed to be a forgery. The operetta, however, has a different and surprisingly antic climax in store for readers of *Oh No, Not Emily!* McLaughlin correctly says that the operetta will appeal to those who "have spent time in an English department, know what a paradigm is, exist in large bureaucracies, are in grad school and need to laugh about it, are thinking of going to grad school and want to know what it is really like, [or] are paying for grad school and are curious about what they are spending all that money for." Featuring songs such as the "Yellow Rose of Emily," *Oh No, Not Emily* debuted on stage in 2003, in Burbank, California, and is now available in paperback or Kindle editions, and on CD.

Ruedeke, Rodney

Echoes of Emily.

Seattle: Create Space Independent Publishing, 2012. 225 pp. Paper, ISBN 1-4700-7898-0, \$10.00.

The echoes in Ruedeke's title refer to the poems he writes in response to his readings of 87 Dickinson poems printed in full from the Franklin edition. Ruedeke writes neither "as a scholar" nor as "a poet by inclination," but he admires Dickinson's work and hopes that his