

A note on Gefn Press Emily Dickinson books published in 1984, 1989 and 1998.

Each of these books was conceived as a 'curated' grouping of poems, with the initial intention to re-present Dickinson away from bees and flowers - focusing on poems containing the vocabularies scientific discourse and energy.

The 1984 book is poems concerning forces and sequences. The lithographs were drawn from a series of Dickinson inspired sculptures made from worn-down brushes, metal grills, bin bags, dried sponge, wire, bits of metal and fur. The book itself is large and heavy, with a radio backboard inset on the cover. With no access to letterpress when producing the lithographs, these poems were printed later onto torn fragments of paper and then collaged into the book.

The 1989 book is poems concerning doubt and chance. It is tiny, with hand-burnished imagery of forks and flattened metal objects found on the road when cycling.

The 1998 book *compound frame*, is poems concerning the body and soul ajar.

The imagery is woodcuts with sawn lines and the ghosts of hammered dressmaker's pins. White space is cut from linoleum blocks to reveal bony spines, hip joints and femur.

This book was co-published with the Janus Press who contributed the plastics and a complex woven binding structure.

My material responses to Dickinson were made somewhat intuitively before reading Susan Howe's *My Emily Dickinson* or knowing about the variant versions of poems.

Two decades on, Kristen Kreider's essay 'Scrap,' 'Flap,' 'Strip,' 'Stain,' 'Cut.' *The Material Poetics of Emily Dickinson's Later Manuscripts Pages* provides an interesting new context for these books.