



Rev.

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Fall 2011

EMERSON SOCIETY PAPERS

Phyllis Cole Honored with 2011 Distinguished Achievement Award

The achievement of this year's recipient, like the recipient herself, is, as Emerson wrote of his aunt Mary Moody Emerson, "purely original and hardly admits of a duplicate."

Professor of English, Women's Studies and American Studies at Penn State Brandywine, Phyllis Cole is a summa cum laude graduate of Oberlin College with an M.A. and Ph.D. from Harvard University. Her many essays on Ralph Waldo Emerson and Mary Moody Emerson have appeared regularly in journals and as chapters in landmark Emerson collections—*Emerson: Prophecy, Metamorphosis, and Influence* (1975), *Emerson: Prospect and Retrospect* (1982), *Emersonian Circles: Essays in Honor of Joel Myerson* (1997), the *Cambridge Companion to Ralph Waldo Emerson* (1999), *Emerson Bicentennial Essays* (2006)—and in *The Oxford Handbook of Transcendentalism* (2010).

President of the Emerson Society in 2004 and 2005, Phyllis initiated our global outreach, the legacy of which has been regular international representation on our panels and advisory board and in the pages of *ESP*. A frequent speaker on our American Literature Association panels and Concord programs, she served on the planning committee for the 2006 conference "Transatlanticism in American Literature" at the University of Oxford (U.K.). It is apparent to anyone who has heard her give a paper that she is also a dedicated and talented teacher—indeed, she has won a Delaware County Heritage award (2004) for a class study of Cumberland Cemetery, and she directed freshman honor students in archival research and alumni interviews that contributed to a book for Penn State Brandywine's fortieth anniversary.

Cole is, of course, best known as the author of one of the most "purely original" Emerson books of our time.

Mary Moody Emerson and the Origins of Transcendentalism (Oxford, 1998), a finalist for the MLA James Russell Lowell Prize, is a milestone in Emerson studies. Placing Waldo in a relational, intergenerational family story and context, it has been central to the ongoing revision of him as solitary male individualist. The book is equally a landmark in women's studies that offers, as Waldo wrote of his aunt, "a portrait of real life"—a social, intellectual, spiri-



Phyllis Cole receives her award from President Wes Mott (left) and Past President Len Gougeon.

tual life of a woman who, as one committee member wrote, "is of permanent interest to Emerson study, a fascinating link across the religious-cultural divide between Edwards and Emerson." Based on Cole's pioneering work with Mary Moody Emerson's *Almanacks*, the book is grounded on scholarship that is both staggeringly demand-

(Continued on page 19)

2011 EMERSON SOCIETY DONORS

Emerson Society members continue generously to join at various "patron" levels of membership. All donations above the \$10 annual regular membership go to support special programs of the Society. Dues categories are Life (\$500), Sustaining (\$50), Contributing (\$25), and Regular (\$10). Please send check payable to The Emerson Society (U.S. dollars only) to Todd H. Richardson, Dept. of Literature and Languages, University of Texas of the Permian Basin, Odessa, TX 79762-0001.

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EMERSON SOCIETY PAPERS

The newsletter of the Ralph Waldo Emerson Society
Published at Ball State University

www.emersonsociety.org

Editor: Robert D. Habich
Book Review Editor: Jennifer Gurley
Editorial Assistant: Kelsi Morrison-Atkins
Design and Production: Peggy Isaacson

Emerson Society Papers is published twice a year. Subscriptions, which include membership in the Society, are \$10 a year. Send checks for membership (calendar year) and back issues (\$5 each) to Todd H. Richardson, Department of Literature and Languages, University of Texas of the Permian Basin, Odessa, TX 79762-0001.

ESP welcomes notes and short articles (up to about 8 double-spaced, typed pages) on Emerson-related topics. Manuscripts are blind refereed. On matters of style, consult previous issues. We also solicit information about editions, publications, and research in progress on Emerson and his circle; queries and requests for information in aid of research in these fields; and significant news of Emersonian scholars. Send manuscripts to the editor, Robert D. Habich, Department of English, Ball State University, Muncie, IN 47306-0460 or email rhhabich@bsu.edu.

Review copies of books on Emerson should be sent to book review editor Jennifer Gurley, Department of English, Le Moyne College, 1419 Salt Springs Road, Syracuse, NY 13214-1399.

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PROSPECTS.



Inaugural Barbara L. Packer Fellowship

The **Barbara L. Packer Fellowship**, established by the Ralph Waldo Emerson Society to honor the memory of Barbara Packer, is awarded to individuals engaged in scholarly research and writing related to the Transcendentalists in general, and most especially to Ralph Waldo Emerson, Margaret Fuller, and Henry David Thoreau. Administered through our partners at the American Antiquarian Society, this short-term research fellowship carries an \$1850 stipend for one month in residence in Worcester, Massachusetts, and is open to both postdoctoral scholars and graduate students at work on doctoral dissertations. The application materials are a cover sheet, CV, 2-page proposal, 1-page bibliography, and 2 letters. For further information and application instructions, visit the American Antiquarian Society Short-term Fellowship page at www.americanantiquarian.org/acafellowship.htm. The application deadline is January 15, 2012; awards will be announced by April 1, 2012.

Emerson Sightings/Citings

Joel J. Brattin of Worcester Polytechnic Institute points out that in his recent collection of poems, *Face* (Brooklyn: Hanging Loose Press, 2009), Sherman Alexie uses an epigraph from the first chapter of *Nature* ("The sun illuminates only the eye of the man, / But shines into the eye and [the] heart of the child") for his poem "Chicken," a 22-line variant of the villanelle. In this poem, Alexie refuses to attend a tribal powwow, recalling his traumatic experience of being bullied as a child. His wife takes his sons to the powwow without him, allowing them to experience the traditional chicken dance for themselves, with "transparent eyes"—an allusion to the "transparent eye-ball" mentioned by Emerson in the same chapter of the essay as the epigraph.

Joel also reports that about 25 minutes into the feature film *The Tillman Story* (directed by Amir Bar-Lev, 2010) it is revealed that Pat Tillman was a fan of Emerson. Tillman was the standout NFL player who gave up a multi-million dollar professional contract for military service in Afghanistan, where he was killed by "friendly fire."

Clarence Burley notes that the anniversary of the first publication of *The Dial* was the subject of the June 30, 2011 post of MassMoments, an "electronic almanac of Massachusetts history" sponsored by the Massachusetts Foundation for the Humanities, a state government department fostering research, preservation, and programming (www.massmoments.org). According to the post, "The moving force behind this 'journal in a new spirit' was Ralph Waldo Emerson, the man who stood at the center of Transcendentalism."

Noting the many ways Emerson can be (mis?)appropriated for commercial ends, **Sandy Mott** calls our attention to an article in *Newsweek* for October 10 & 17, 2011, entitled "The Coffee Shop Baby: Meet a 'donorsexual' on the Web—and He'll Service You Anywhere" (pages 45-48). Its subject is an online sperm-donor site, whose home page quotes Emerson: "The only gift is a portion of thyself." The quote is from "Gifts" (*Essays: Second Series*, 1844).

A new book entitled *The Spiritual Power of Nonviolence* by George W. Wolfe (Jomar Press, 2011) connects in interesting ways Emersonian self-reliance with Gandhi's political and personal principle of *swaraj*, a concept variously translated as "home rule" or "self-rule" (p. 70).

2011 Emerson Society Awards

Our graduate student paper award supported attendance at the American Literature Association conference for two deserving doctoral students, **Carolyn Elliott** of the University of Pittsburgh and **Jacob Reisinger** of Harvard University. (For abstracts of their papers, see elsewhere in this issue.)

The 2011 recipient of our Research Grant was **Teresa Coda**. As a senior at Wittenburg University in Springfield, Ohio, Teresa used the grant to research the unpublished correspondence of Mary Moody Emerson and Ralph Waldo Emerson housed at Harvard University's Houghton Library. This research was in support of Teresa's honors thesis on the influence of Mary Moody Emerson on Emerson's spirituality.



Program Chair Leslie Eckel (center) presents the annual Graduate Paper Awards to Carolyn Elliott and Jacob Reisinger

Calls for Proposals

American Literature Association

The Emerson Society will sponsor two panels at the annual meeting of the American Literature Association, to be held in San Francisco from May 24-27, 2012. For information about the conference, see www.calstatela.edu/academic/english/ala2/. Members are encouraged to submit abstracts on the following topics:

Panel I: Emerson and African American Writers

In 1844, Emerson asserted, "if you have man, black or white is an insignificance." The Emerson Society invites reflections on African American responses and challenges, from the antebellum period to the present, to Emerson's core ideas, antislavery views, and Civil War engagements. Papers might address specific authorial dialogues and revisions, cultural innovation and formal experimentation, matters of politics and protest, and the relation of "self-reliance" to black elevation. E-mail 300-word abstracts to Leslie Eckel (leckel@suffolk.edu) by Jan. 15, 2012.

PROSPECTS

(Continued from page 3)

Panel II: Emerson and Lincoln

In honor of the 150th anniversary of Emerson and Lincoln's first meeting, the Emerson Society welcomes studies of the intellectual and political relationship between these two "representative men." Papers might consider Emerson's lectures and writings on emancipation, his concern for the fate of American nationality in a global context, and his views of political leadership and institutions of government. E-mail 300-word abstracts to Leslie Eckel (leckel@suffolk.edu) by Jan. 15, 2012.

Thoreau Society Annual Gathering

The theme of next year's Thoreau Society Annual Gathering (Concord: July 12-15, 2012) is "Celebrating 150 Years of Thoreau's Life, Works, and Legacy." The Emerson Society sponsors a program at the Annual Gathering; the topic for 2012 is "Emerson's Contribution to Thoreau's Legacy." For a conversational panel on Emerson's practical and philosophical impact on Thoreau, the Emerson Society invites brief papers that consider Emerson as an example, mentor, or antagonist for Thoreau, their shared practices of walking and journal writing, and the implications of Emerson's 1862 eulogy for Thoreau. E-mail 300-word abstracts to Leslie Eckel (leckel@suffolk.edu) by Jan. 15, 2012.

Emerson Society Graduate Student Travel Award

This award provides up to \$750 of travel support to present a paper on one of the Emerson Society panels at the American Literature Association annual meeting or the Thoreau Society Annual Gathering. Graduate students interested in applying should submit their abstracts by Jan. 15, 2012, to Leslie Eckel (leckel@suffolk.edu) and indicate their desire for consideration. For complete information about this and other awards, see the flier included with this issue.

Correction

The spring 2011 *ESP* carried an interesting article on the Nathan Brooks papers, written by the Curator of the William Munroe Special Collections at the Concord Free Public Library. The writer, of course, is longtime member and contributor **Leslie Perrin Wilson**, whose name unfortunately disappeared from the printed page. Your editor apologizes for the error.

Words and Deeds

Diane E. Whitley Bogard, Assistant Dean for Academic Courses at the Eastview Campus of Austin (TX) Community College, reports on her research on the artwork in Emerson's study:

In November 2009, I was granted permission to photograph the artwork in Emerson's study and was given access to the original room housed at the Concord Museum. I have conducted research on four pieces, the most intriguing related to an engraving titled "Cypresses in the Villa D'Este at Tivoli." I have yet to determine the artist responsible for Emerson's piece. Jean-Honoré Fragonard generated an image titled "Large Cypresses at the Villa d'Este" which is strikingly similar to the engraving in Waldo's study. Fragonard's image includes fewer statues and placement of individuals in a different location. Otherwise, the images are virtually the same. But this does not reveal the most challenging aspect of the work. The house inventory notes: "Brought to Emerson by Margaret Fuller when she was shipwrecked." Truly? I began studying Emerson's journals and letters, hoping to locate a *direct* reference to this gift.

I read Thoreau's letter to Emerson about searching for Fuller's belongings along the shore of Fire Island. I attempted to locate reference of this intended gift in Fuller's letters. I consulted Charles Capper, leading Margaret Fuller expert, who indicated he is not familiar with Margaret's gesture. I also contacted Robert Richardson, who footnotes the Fuller gift in his *Emerson: The Mind on Fire*. His source? The house papers—the same documents in my possession. Mary Hosmer Brown makes reference in *Memories of Concord*, stating the engraving "was a gift which Margaret Fuller was bringing to Mr. Emerson and which was found on the beach after the fatal wreck." But what is the proof? How Emerson *truly* acquired the work thus far remains a mystery.

Past President **Len Gougeon** reports on his recent efforts to present Emerson in his historical context to audiences of non-specialists in Florida and Massachusetts:

I was very pleased with the very positive reactions in both venues. The Emerson Center in Vero Beach is a wonderful facility, and over 150 interested adults showed up. The presentation in Northampton included a personal note since the house I grew up in was once the home of the black abolitionist David Ruggles. Also, as it turns out, Emerson was very familiar with Northampton and the village of Florence (the section that was home to me). He preached there before his ordination and lectured there after his transcendental conversion. In my youth, I must have been moved (unconsciously) by his spirit, and that of Ruggles, to follow the course that I did.



COURTESY RALPH WALDO EMERSON MEMORIAL ASSOCIATION

Emerson Society Papers: Cumulative Author and Title Listing, 2000–2010

Sterling F. (Rick) Delano, Villanova University (Emeritus)

[We are grateful to Rick Delano for compiling this inventory of the second decade of *Emerson Society Papers*, a companion piece to the author/title listing for volumes 1-10 that appeared in *ESP* for spring 2011, pp. 8-11. For reasons of space, the brief entries in the regular "Prospects" section are not included in this listing. —Ed.]

Articles

- Delano, Sterling F. "The Transcendentalists and Brook Farm: A Calendar of Their Visits to the Community." 20 (Fall 2009): 5-8.
- Gougeon, Len. "Emerson at 100." 14 (Spring 2003): 1, 6-7.
- Guardiano, Nicholas. "A One-Way Street: Emerson and the Hudson River School." 21 (Spring 2010): 1, 9-11.
- Higgins, Richard. "Getting to the Root of *Bush*: Nickname, Metaphor, and the Biblical 'George Bush.'" 15 (Spring 2004): 1, 7.
- Holmbeck, Jack and Colleen. "Emerson Land Gifted to West Wisconsin Land Trust." 17 (Spring 2006): 1, 11-12. See also 16 (Fall 2005): 9, and Jeanna Kadlec below.
- Kadlec, Jeanna. "Emerson's Wisconsin Land: An Update." 19 (Fall 2008): 15. See also Jack and Colleen Holmbeck above.
- Koch, Daniel Robert. "'Installing Judas as Steward': 'Power,' Perfectionism, and Responses to Emerson at the Oneida Community." 20 (Spring 2009): 1, 12-15.
- McMasters, Wesley, Jeffrey Sexton, and Richard Kopley. "Oliver Wendell Holmes on Writing the Emerson Biography: A New Letter to Charles Dudley Warner." 20 (Fall 2009): 9-10.
- Meehan, Sean Ross. "Living Learning: Lessons from Emerson's School." 17 (Fall 2006): 4-5, 15.
- Mott, Wesley T. "Lucy Stone Reviews Emerson." 18 (Spring 2007): 4-5.
- Mott, Wesley T. "'October Satisfaction': Methodist Gilbert Haven Reviews *Society and Solitude*." 19 (Spring 2008): 6-7.
- Mott, Wesley T. "George Harrison, Waldo Emerson, and Lao Tse: 'The Same Centripetence.'" 20 (Spring 2009): 5-7.
- Myerson, Joel. "Emerson's 'Success'—Actually, it is not." 11 (Spring 2000): 1, 8.
- Orth, Ralph H. "Emerson's Visit to the Tomb of His First Wife." 11 (Spring 2000): 3, 8.
- Paolucci, Stefano. "Emerson Writes to Clough: A Lost Letter Found in Italy." 19 (Spring 2008): 1, 4-5.
- Reffor, Wendell F. "The Nantucket Atheneum Calls for Emerson in 1847 and 2009." 20 (Fall 2009): 8, 10.
- Robinson, David M. "An Emerson Bibliography, 2000." 12 (Fall 2001): 6-7. David Robinson compiled the annual bibliography for *ESP* from 1991-2008. See 13 (Fall 2002): 6-7; 14 (Fall 2003): 13-14; 16; 15 (Fall 2004): 6-7; 17 (Spring 2006): 5-7; 18 (Spring 2007): 5-6; 18 (Fall 2007): 10-11. 19 (Fall 2008): 10-11, 14. 20 (Fall 2009): 14-15. (See William Rossi below; see also the listing for 'Bibliography' in "Miscellaneous.")
- Rossi, William. "An Emerson Bibliography, 2009." 21 (Fall 2010): 14-15. (William Rossi succeeded David Robinson in 2009 as compiler of the annual *ESP* bibliography.)
- Scalia, Bill R. "Sampson Reed: A Swedenborgian at Harvard and Early Emerson Colleague." 18 (Spring 2007): 1, 11-12.
- Van Cromphout, Gustaaf. "Goethe, not Coleridge." 13 (Spring 2002): 1, 8.
- Wilson, Leslie Perrin. "Emerson in the Concord Free Public Library." 12 (Spring 2001): 1, 4-6; 16 (Spring 2005): 4-5, 11.
- Yetwin, Neil B. "Emerson in Albany, New York." 16 (Spring 2005): 1, 11, 12.

Reviews

- Addison, Elizabeth. Review of Leslie Perrin Wilson, *In History's Embrace: Past and Present in Concord, Massachusetts*. 20 (Spring 2009): 10-11.
- Altieri, Charles. Review of Joan Richardson, *A Natural History of Pragmatism: The Fact of Feeling from Jonathan Edwards to Gertrude Stein*. 19 (Spring 2008): 9-10.
- Arsić, Branka. Review of Naoko Saito, *The Gleam of Light: Moral Perfectionism and Education in Dewey and Emerson*. 19 (Spring 2008): 8.
- Arsić, Branka. *On Leaving: A Reading in Emerson*. Reviewed by David Greenham. 21 (Fall 2010): 12-13.
- Balaam, Peter. Review of Christopher J. Windolph, *Emerson's Nonlinear Nature*. 19 (Spring 2008): 9.
- Bosco, Ronald A., and Joel Myerson, Eds. *The Later Lectures of Ralph Waldo Emerson*. Reviewed by Roger Thompson. 16 (Fall 2005): 6-7.
- Bosco, Ronald A., and Joel Myerson, Eds. *The Emerson Brothers: A Fraternal Biography in Letters*. Reviewed by Shoji Goto. 18 (Spring 2007): 8-9.
- Bosco, Ronald A., and Joel Myerson, Eds. *Emerson Bicentennial Essays*. Reviewed by Jan Stievermann. 18 (Fall 2007): 12.
- Brown, Lee Rust. *The Emerson Museum: Practical Romanticism and the Pursuit of the Whole*. Reviewed by Robert E. Burkholder. 11 (Spring 2000): 6-7.
- Buell, Lawrence. *Emerson*. Reviewed by Jennifer Gurley. 16 (Spring 2005): 8-9.
- Burkholder, Robert E. Review of Lee Rust Brown, *The Emerson Museum: Practical Romanticism and the Pursuit of the Whole*. 11 (Spring 2000): 6-7.
- Cavell, Stanley. *Emerson's Transcendental Etudes*. Reviewed by Joseph M. Thometz. 16 (Spring 2005): 9-10.
- Clark, Prentiss. Review of Richard Deming, *Listening on All Sides: Toward an Emersonian Ethics of Reading*. 21 (Fall 2010): 13.
- Cole, Phyllis. *Mary Moody Emerson and the Origins of New England Transcendentalism*. Reviewed by Barbara Packer. 13 (Spring 2002): 4.
- Cole, Phyllis. Review of Sarah Ann Wider, *Anna Tilden, Unitarian Culture, and the Problem of Self-Representation and The Critical Reception of Emerson: Unsettling All Things*. 13 (Spring 2002): 4-6.
- Cole, Phyllis. Review of Patrick J. Keane, *Emerson, Romanticism, and Intuitive Reason: The Transatlantic "Light of All Our Day"*. 17 (Fall 2006): 12-13.
- Collison, Gary. *Shadrach Minkins: From Fugitive Slave to Citizen*. Reviewed by Frank Shuffelton. 11 (Spring 2000): 6.
- Conrad, Randall. Review of W. Barksdale Maynard, *Walden Pond: A History*. 16 (Fall 2005): 8.
- Deese, Helen. Review of Ralph Waldo Emerson, *Letters and Social Aims. The Collected Works. Vol. VIII*. 21 (Fall 2010): 12.
- Delano, Sterling F. *Brook Farm: The Dark Side of Utopia*. Reviewed by Ellen Rigsby. 16 (Fall 2005): 8-9.
- Delogu, C. Jon. *Ralph Waldo Emerson: Une Introduction*. Reviewed by Claude Dorey. 19 (Spring 2008): 8-9.
- Deming, Richard. *Listening on All Sides: Toward an Emersonian Ethics of Reading*. Reviewed by Prentiss Clark. 21 (Fall 2010): 13.
- Dimock, Wai Chee. *Through Other Continents: American Literature Across Deep Time*. Reviewed by Mark Pedretti. 19 (Fall 2008): 13-14.
- Dorey, Claude. Review of C. Jon Delogu, *Ralph Waldo Emerson: Une Introduction*. 19 (Spring 2008): 8-9.

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The David Ruggles Center and UU Adult Ed present ABOLITION IN BLACK & WHITE: Ruggles, Douglass, & Emerson



A talk by Len Gougeon, author of *Virtue's Hero: Emerson, Antislavery and Reform*

Sat., October 9, 5:00 p.m., Unitarian Society of Northampton & Florence, 220 Main Street

ALSO JOIN US FOR A WALKING TOUR OF DOWNTOWN NORTHAMPTON IN THE ABOLITION ERA MEET AT THE UNITARIAN SOCIETY AT 10 AM

2011 Annual Business Meeting

The annual business meeting of the Ralph Waldo Emerson Society convened at 8:00 a.m., 28 May 2011, in St. George D of the Westin Copley Hotel. Wesley Mott presided. Approximately 20 members were in attendance.

- 1. Minutes and Treasurer's report from the 2010 annual board meeting were presented. Approved unanimously.
- 2. Wesley Mott thanked outgoing board member Dan Malachuk, who continues to serve on the Florence conference committee.
- 3. In memoriam: Barbara L. Packer (Wes Mott)
- 4. Todd Richardson presented the 2011 Treasurer's report (see attached).
- 5. Leslie Eckel reported on Program Chair activities.

6. Awards announcements:

- Distinguished Achievement Award: Phyllis B. Cole (Committee: Wes Mott, Len Gougeon, Peter Balaam)
- Graduate Student paper Awards: Carolyn Elliott (U of Pittsburgh) and Jacob Risinger (Harvard U) (Leslie Eckel)
- Special Awards: Research Grant to Teresa Coda (Wittenberg U) (Committee: Dan Malachuk and Jessie Bray)

7. Reports

- *Emerson Society Papers*. Editor Bob Habich reported that the spring 2011 issue was mailed in early May; costs of production and mailing continue to rise; we need to consider ways to distribute the journal electronically.
- *Collected Works*. Al von Frank showed the recently published vol. 9, *Poems*, which he coedited with Tom Wortham; congratulations to Al and Tom; Joel Myerson reported that vol. 10, *Miscellanies*, will be submitted to the Press later this year.
- Contributions to Society collections. Wes Mott reported that material from vol. 9 of CW will be donated soon; Wes is in ongoing conversation with Jeff Cramer of the Henley Library and Kevin van Anglen of the Thoreau Society about a policy for contributions; he will report to the board.
- Web site. Joel Myerson is retiring as webmaster after 10 years; new webmaster to be Amy Earhart of Texas A&M University who also works with Leslie Wilson of the Concord Free Library on the Concord Digital Archive; need to decide long-range what will be posted to the site; the site is registered and the redirection function has been extended for another three years; the board expressed its gratitude to Joel.

8. Nominations and elections

- President-Elect: Sue Dunston
- Sec/Treasurer: Todd H. Richardson for another two-year term
- Advisory Board, 2012-2013: Yoshio Takanashi and Jessie Bray
- Program Chair: Leslie Eckel (her "solo year")

- DAA Committee (Len Gougeon, Sandra Morris, Bob Habich—appointed by President)
- Special Projects Awards Committee (Jessie Bray, Bonnie O'Neill, Bob Habich ex officio)
- Graduate Student paper award (Leslie Eckel and Bob Habich)

9. Additional announcements and items discussed:

- Al von Frank discussed the Packer Fellowship. He has received approximately \$43,000 in pledges, towards the needed minimum of \$50,000 to be administered by the American Antiquarian Society. Of the \$43,000, the Emerson Society has pledged \$10,000 and the AAS has offered to cover up to \$10,000, if the initial drive falls short of its goal, in order to announce the Fellowship this year. The AAS would advertise the fellowship and collect applications, the RWES would establish a committee to help review applications that made it through the initial AAS screening. Al indicated he would check if the AAS would be willing to receive and process donations directly.
- Todd Richardson gave a general update on the planning for the Florence 2012 conference. The proposal deadline is October 1, and the conference program will be established by the end of 2011, with the help of program committee representatives from the RWES. As it stands, those individuals are Sue Dunston, Dan Malachuk, and Todd Richardson. Conference registration fee for each individual is \$400, and there are 140 maximum participants. RWES has paid out, to date, approximately \$3,000—an amount that should be recouped from the conference registration fees. Jason Courtmanche will be conducting a site visit at La Pietra in Florence in June 2011 and will report his findings to each of the sponsoring societies' boards.
- Wes Mott explained the need for a policy governing the replacement of a board member who cannot serve out the rest of his or her term. The following motion passed: "If an officer or board member is unable to complete a term, the Advisory Board may appoint a successor to complete the remainder of the term."
- Next year's board/business meetings. Due to the closeness in time between ALA 2012 and the Florence 2012 conference, it is probably prohibitive to expect members to travel to both. RWES membership agrees that the 2012 board/business meetings be held in Florence, not at ALA.

Adjourned at 9:20 a.m.

Respectfully submitted,
Todd H. Richardson
Secretary/Treasurer
RWE Society

Treasurer's Report: The Ralph Waldo Emerson Society, Inc.

May 27, 2011

Membership and Comparisons (as of May 12, 2011)

	May 2004	May 2005	May 2006	May 2007	May 2008	May 2009	May 2010	May 2011
Total membership	188	183	194	210	184	176	165	160
Life members	25	22	22	22	25	26	27	27
Sustaining members	17	18	18	25	29	19	20	18
Contributing members	48	46	51	55	41	40	41	52
New Members	n/a	11	22	40	15	19	17	12
States represented	35	35	43	43	38	35	31 (+D.C.)	34
Non-U.S. countries	5	6	10	10	13	12	10	9

Our international membership includes the countries of Japan, France, Germany, Italy, Australia, Canada, Russia, Spain, and Turkey.

Finances (as of May 1, 2011)

\$ 31,391	Balance, May 1, 2010	\$ 1,169	Current balance, checking account
4,882	Credits	4,624	Current balance, savings account, WF*
8,158	Debits	28	Current balance, savings account, WTECU**
\$ 28,115	Balance, May 1, 2011	15,277	Current balance, CD #1
		7,017	Current balance, CD #2
		\$ 28,115	Current assets, May 1, 2011

* Wells Fargo ** West Texas Educators CU

Major *debits* for the year ending May 1, 2011, include the Graduate Student paper award (\$750), Research grant (\$500), printing and postage for Spring and Fall 2010 *ESP* (\$983), design and layout of Spring and Fall 2010 *ESP* (\$1,000), deposit to Florence in 2012 conference organizers La Pietra (\$2,141), deposit to Eurocoperture for Florence conference support (\$471), funds to Florence conference organizer Jason Courtmanche for travel to Florence (\$500), and payment for update of RWES website (\$1,200).

Major *credits* for the four months ending May 1, 2011, include membership dues and donations (\$4,495) and interest on savings (\$387).

Additional notes:

- Our balance is down about \$3,000 from last year. This can be attributed primarily to our outlay for the Florence conference. It is my understanding that we can count on a refund of our deposits to La Pietra and Eurocoperture. Even so, we are continuing a trend of spending somewhat more than we are taking in.

- I had to switch banks in September 2010. The credit union, though offering very good rates, cannot handle international wire transfers, international money orders, and the like. I am, however, keeping CD#1 at the credit union to take advantage of the good rates. In order to do so, I must maintain a nominal amount (\$25) in a savings account there.
- Membership is down somewhat from this time last year by about five members.
- Our CDs are not performing as well for us as they had been. Our current interest rates for our two CDs are 0.6% and 0.5%.

Many thanks to everyone in the Emerson Society who has helped make my term as Secretary/Treasurer a rewarding one!

Respectfully submitted,
Todd H. Richardson
Secretary/Treasurer
RWE Society

Abstracts of Boston ALA Papers

The following panels, organized by Program Chair Leslie Eckel, were presented by the Ralph Waldo Emerson Society at the twenty-second annual meeting of the American Literature Association in Boston, Massachusetts, on May 27, 2011.

SESSION I: Emerson and Creativity I: Origins and Originality

Chair, Leslie Eckel,
Suffolk University

Silence and Speech, Things and Words: Grounding the Poet's Creativity

ELIZABETH ADDISON, Western Carolina University

In Emerson's mind, an early fascination with Quakers and Quaker practice modulated into an element of his mature theory of creativity. As in Quaker meeting, where silence is the context of worship, so in poetry—in the broad sense Emerson addressed in "The Poet"—silence is the ground and speech is the expression. "The path of things is silent," he said, recalling that crucial passage in *Nature* where he connects language to natural facts. But if natural facts are signs of spiritual facts, and the Poet can make the connection between them through the medium of words, then language can not only name but do. Emerson claimed that George Fox's words "ran through the streets" and lumbermen's words have force. His own words gained more and more force the more they connected with things, realities, yet much of their strength came from maintaining their connection with their wordless, unnamed, and unnameable source.

Philosophy Better Than Philosophy

SHOJI GOTO, Rikkyo University, Tokyo

Emerson refuses nothing. Christian, Jewish, Buddhist, and Islamic, mythologies, and religions. Heraclitus, Plato, Buddha, Confucius, Zoroaster, and modern authors like Bacon, Goethe, and Montaigne, are all vivid in Emerson's way of idealism, or Transcendentalism. Reading the *Histoire Comparée des Systèmes de Philosophie* by De Gérando, and Bacon's *De Augmentis Scientiarum* (Of Advancement of Learning), Emerson is impressed by Bacon's way of the philosophy in its highest sense as a general method. Emerson's Idealism is a general method, in that the visible is the shadows of the invisible, and the shows of things are connected to the desires of the mind as in Zoroastrianism, since the invisible is seen mediately, but not directly. Nature is mediate, and we see mediately.

Idealism of this sort refers back to Thales' axiom, "Water was the beginning of all things." Thales says: "the essence of the soul is motion, κίνητικόν," while Emerson writes: "The universe exists only in transit." Anaximander says: "The infinite is the beginning of all things; an infinite altogether immutable & immense." Thus, Emerson comes to Transcendentalism as "the first & the last step of philosophy." It is the way of the energizing spirit, or life-emanating power as the system of emanation. So long as "the Divinity [is] the universal soul, the soul of the world," it is pantheistic, and for Emerson's soul based on the essential nature, "every natural act is an emanation." It is the inexhaustible power with "the infinite aspirations," or "the Infinite," designating "the shadow of the soul, or other me." It is "the transcendent." Hence he declares, "I stand here to say, Let us worship the mighty and transcendent Soul."

The idea of "the transcendent Soul" is close to that of "the Intelligible" in the Chaldaean philosophy. Heraclitus and Zoroaster, as in

the Hebrew Kabbalah, are pantheistic, mediately theistic, and ascending. Emerson in his first book suddenly cries, look at the stars! and see the presence of the sublime there! Why? The sublime speculations ascend higher, like Plato's winged charioteer heading upward, and the chariot in the *Upanishads* obtaining the highest place of Vishnu. Desire, height, or ascent, is nothing but the idea of the infinite, which opens up the dimension of height. That is called transcendent, or because of its upward tendency it is called a philosophy of "trans-a-scendence." The trans-a-scendence is Emerson's way of philosophy he calls Transcendentalism.

Creating the Creator: Emerson's Epistemology of Form

DAVID GREENHAM, University of the West of England

This paper critically engages with the movement in Ralph Waldo Emerson's thought from seeing the world as pregnant with objective design, located unambiguously in a divine teleology, to becoming a proponent of order as a subjective phenomenon arising from the way that the mind itself organises the world of appearance. That is, the movement from believing in a creator, to actually becoming the creator, or, the movement from Emerson as a Deist to Emerson as a Romantic.

I begin by considering the place of Deism in Emerson's correspondence with his aunt Mary in the 1820s, registering her disavowal of its powers, and his increasing ambivalence. Even in 1831 Emerson was able to use Deism to support his position, but by 1832 and the resignation crisis all science, specifically astronomy, could show him was that he had been utterly displaced from the centre of the universe and the idea of design is overturned. Emerson's task is to recentre the universe. His famous epiphany at the *Jardin des Plantes* in 1833 is crucial. But not the line 'I will be a naturalist.' Rather the line 'Not a form so grotesque, so savage, nor so beautiful but is an expression of some property in man the observer.' (JMN4, 199-200) Here Emerson finds a way to relocate Man at the centre of the cosmos: he is its point of unity, and, ultimately, of meaning. Not because nature has been made for



Gathering after their ALA session are (from left) Leslie Eckel, David Greenham, Richard Hardack, Elizabeth Addison, and Shoji Goto

him, but because he has made it himself. Ironically the very moment that Emerson claims he will be a Naturalist is the very moment when his dependency on Deism falls away, for it is not God that he finds in nature, it is Man. This is the turn from Deism to Romanticism, from the world as objective to the world as subjective; from the world as a created to the world as an ongoing creation. Emerson's form, his way of writing in lectures and then essays will be his response to this open challenge to build his own world. I call this Emerson's epistemology of form.

A Certain Uniform Tune': Emerson's Anti-Romantic Theory of Creativity

RICHARD HARDACK, Independent Scholar

I argue that for Emerson creativity requires the radical dispossession of particular self by an immanent, impersonal force. Relegating creativity from man to god (Nature), Emerson is "constrained every moment to acknowledge a higher origin for events than the will I call mine, that Unity, that Over-Soul." "Greatness" and creativity are external forces that possesses the individual: man "is great only by being passive to the superincumbent spirit," what Emerson repeatedly calls a "superincumbent tendency." Throughout Emerson's works, "self-reliance" and creativity entail submission to this superincumbent involuntary, to an anti-romantic "self" outside individual identity.

For Emerson, in all relation, conversation and creation, "tacit reference is made, as to a third party, to common nature. ... [That] is not social; it is impersonal; is God." All true originality, creativity and genius represent the transcendence of individual particularity, and conformity to this impersonal universal.

Common perceptions of Emerson as a champion of individualism and self-reliance misread his understanding of "self" and "reliance." Emerson's imperative was to transcend the individual entirely. As Emerson writes, "Pan, that is All, disdain[s] particulars," and to the transcendentalist, nothing is more stubbornly, if superficially, particular than the individual. Authentic self-reliance and creation entail submission to an immanent universal nature that bears little relation to individual personality. Even Emerson finally concedes "that every-thing connected with our personality fails. Nature never spares the individual." As Emerson concludes, "We fancy men are individuals; so are pumpkins."



Panelists (from left) Jake Risinger, Carolyn Elliott, Lawrence Rhu, and Jason Berger relax after their ALA session

SESSION II: Emerson and Creativity II: Imagining New Futures

Chair, Lawrence Rhu, University of South Carolina

Emerson's Pleasures of Apostasy: Creativity and the Place of Knowledge in the Early Works

JASON BERGER, University of South Dakota

In an 1847 journal entry discussing Hafiz's poetry, Emerson writes: "Expression is all we want: Not knowledge, but vent" (JMN 10:68). The link between creativity and this notion of expression is practically an Emersonian truism—with, perhaps most notably, the poet figured as the "sayer." In this paper, I concentrate less on this topic of expression and more on the journal entry's negative representation of knowledge. Focusing on Emerson's 1832 break from the Second Church of Boston, I examine how this famous apostasy acts as a social critique that reveals institutional barriers to the type of thought necessary for creativity—barriers erected within the very notion of knowledge, itself. More specifically, I use Jacques Lacan's conception of the university discourse and the hysteric's discourse to analyze Emerson's censure of Harvard Divinity School's use of historical knowledge. I argue that Emerson's concept of joyful "religious sentiment" emerges as a path out of institutional knowledge. Although contemporary scholarship has thoroughly "detranscendentalized" Concord's orphic bard, tracing various political ramifications and materialist tendencies of his work, the social and conceptual valences of pleasure in Emerson's thought have yet to be adequately considered. The wager of this paper is that exploring the nuances of Emerson's notion of "religious sentiment" and his departure from institutional Unitarianism reveals the structural and ideological landscape necessary for the forms of creativity he espouses in major works such as *Nature*, "The American Scholar," and "The Poet."

Teaching the Soul of Poetry: How Emersonian Creativity Transforms Literary Pedagogy

CAROLYN ELLIOTT, University of Pittsburgh

Emerson's conception of creativity is so intimately connected to his consideration of the soul as to make the terms synonymous within his oeuvre. He claimed in "The Poet" that "The Universe is the externalization of the soul," implying that the soul creates the Universe. Yet Emerson imagined the soul as both the subject and object of creative action, as that which creates and that which is created. We see this in "The Over-Soul" when he writes that the soul "is not only self-sufficient and perfect in every hour, but the act of seeing and the thing seen, the seer and the spectacle." Emerson's thought about the relationship between creativity and soul becomes especially significant for us as scholars and teachers of literature when we read in his journal entry of August 26, 1831 an elaboration upon the meaning of the verb "to educate" ("to draw out"). Within this entry Emerson remarked that "Education is the drawing out of the Soul." It's possible to read Emerson's essays as teaching documents in this sense; they are writings which draw out the soul, and thus the creative power, in the reader. What becomes possible in a practice of literary studies pedagogy that takes Emersonian insights into the nature of the creative soul as its theoretical foundation? This paper considers "The Over-Soul" as an essay which enacts the process it describes by creatively transforming and educating us as readers at the soul level. It then goes on to explore the ways in which this enactment provides a model for imagining a kind of literary studies pedagogy which draws out the soul of students, per-

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Abstracts

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mitting space for both “creative reading as well as creative writing,” the value of which Emerson emphasized in his address on “The American Scholar.”

Emerson at the Altar: On ‘Beautiful Necessity’ in Art and Life

JACOB RISINGER, *Harvard University*

At the end of his late, great essay “Fate,” Emerson forces his ethical questions into a baffling resolution that is also an aesthetic imperative: “Let us build altars to the Beautiful Necessity.” While no less an Emersonian than Jonathan Bishop has dismissed this “beautiful necessity” as “the cant of a convention as feeble as any Emerson had repudiated

earlier,” I attempt to reclaim the intellectual seriousness of fate itself, the “adamantine necessity” that Emerson saw as a central facet of both a work of art and the artistic genius that accompanied its creation.

By briefly situating “Fate” in the context of Emerson’s 1850s immersion in the philosophy of F. W. J. Schelling, I attempt to illuminate the central role of what Schelling calls “an element of the unintended” as it emerges in both the moral and artistic life. In his earlier essay “Art,” Emerson insists that these “emanations of a Necessity” must be “contradistinguished from the vulgar Fate, by being instant and alive.” In “Fate,” Emerson explores the manifestations of what Schelling describes as a “necessity that stands over him, and itself takes a hand in the play of his freedom.” For Emerson, the complementarity of freedom and necessity is not merely pragmatic but profoundly aesthetic. Fate becomes not an invitation to acquiescence but, rightly perceived, the indeterminate seed of genius that results in the tension and spontaneity of great art.

Emerson Society Panel at the Thoreau Society Annual Gathering

The Emerson Society once again sponsored a panel at the Thoreau Society’s Annual Gathering in Concord, Massachusetts. For information on the annual gathering, visit www.thoreausociety.org. This year’s panel, on Emerson’s Nature Writing, was chaired by Sean Ross Meehan and held at the Masonic Temple on Thursday, July 7, 2011.

The Supremacy and Artistic Being of Nature

NICHOLAS GUARDIANO, *Southern Illinois University Carbondale*

Nature always impressed Emerson—whether he was walking through the woods at home in New England, or down the halls of museums and cathedrals during his European visits. Since the excitement of visiting the Jardin des Plantes and the identification of nature as divine in his first book, nature is given a preeminent status. In such writings as his early journals and *Nature*, Emerson expresses a conception of nature as superior in regard to art and the powers of the mind, which he so often celebrates. In the introduction to *Nature*, for example, he disparages the products of the will when stating that the “operations [of humankind] taken together are so insignificant.” Similarly, in an early journal entry from 1822, he belittles the inferiority and feebleness of “this over-proud worm” in the face of the “Omnipotence” of nature. This paper explores Emerson’s conception of the superiority of nature in its relationship to art and the creative efforts of humankind. A close reading of *Nature*, “History,” “Art,” and select journal entries reveals the primacy of nature as the source of artistic creation, the standard of beauty, and an essential mediator between the artist and audience. In addition, Emerson’s rich aestheticism of nature is explored as both a work of art and artist itself, where nature’s existence is understood as fundamentally continuous with the domain of art and as a co-natural life of creativity.

“The Morning After the Deluge”: Creative Instability in the Work of Ralph Waldo Emerson and J. M. W. Turner

DOMINIQUE ZINO, *CUNY Graduate Center*

In 1836, Emerson insisted that “the blending of experience with the present action of the mind is proper creation.” Nowhere is this blending more prominent than in the poet, whose eye, Emerson suggests,

functions like the horizon line in nature. In the horizon Emerson finds an experiential metaphor for the way an observer is built into the landscape’s very existence. It becomes an expression of the mind’s work of integrating diverse parts into a whole—an experience to which the “poet” self-consciously attends in order to establish what Joan Richardson has described as a “reciprocal relationship to thinking” (*A Natural History of Pragmatism* 229).

Three years after the publication of *Nature*, Emerson encountered the illustrations of J. M. W. Turner in Samuel Rogers’ *ITALY*. He would later see his paintings in person on a trip to England in 1847-48. In this paper, I discuss the ways in which Turner’s “Light and Colour (Goethe’s Theory)—The Morning after the Deluge” (1843) conflates the power of the eye with the effects of the sun. I propose that Turner’s observer finds himself immersed in the same sublime (if uncertain) place as Emerson’s observer in *Nature*: unable to distinguish self from divinity, subject from object, autonomous perception rivals the subject himself. By reframing Lawrence Buell’s well-known discussion of the “creative instability” that characterizes the writing of the Transcendentalists in a cognitive cultural context, I will explore the “temporarily stable relationship” that exists between the human mind and cultural artifacts it produces, between the *eye* and the “I” of the perceiving subject as they are presented in the work of Emerson and Turner.

“The Poetic Curve of Nature”: Emerson, Thoreau, and the Nature of Metonymy

SEAN ROSS MEEHAN, *Washington College*

Our view of Thoreau as “Emerson’s earthy opposite” (Buell) has been reinforced in criticism that values Thoreau’s later work for its rejection of a poetics of nature long associated with Emerson and his metaphors of the mind. Given Thoreau’s emphasis on representing nature within its material contexts, we might think of Thoreau’s environmental po-

etics in terms of metonymy, the trope of contexture and material relation that critics since Roman Jakobson have viewed as the antipode to metaphor’s more abstract form of symbolism. In understanding “metonymy” to be a name for the kind of proto-ecological writing scholars find emerging late in *Walden* and the natural history projects that follow, my paper offers some initial grounding for what and where metonymy means in Thoreau. I offer that grounding, however, by way of Emerson, turning to an unfamiliar source of his nature writing, his late essay “Poetry and Imagination.” There Emerson explicitly uses the rhetorical name “metonymy” (and not “metaphor”) to characterize Nature as a vast trope of metamorphic relation, linking (and not displacing) matter with mind; in a version of his own proto-ecological vision, Emerson’s imagination names an analogy for, but also from, the natural world. Emerson imagines the poetic registering of this

Reviews

The Oxford Handbook of Transcendentalism.

Joel Myerson, Sandra Harbert Petruionis, and Laura Dassow Walls, eds. N.Y.: Oxford UP, 2010. xxxiii + 755 pp. \$150.00 cloth.

Transcendentalism, famously, is a movement without a philosophy, a cause without a creed. From the movement’s origins as a schismatic offshoot of Unitarianism, it grew to encompass a range of spiritual, philosophical, and social concerns. The scope and variety of the movement’s interests are ably represented in *The Oxford Handbook of Transcendentalism*. The diversity of the subject matter well suits the *Handbook*’s topical form: fifty essays by different authors address specific topics in several categories. While each essay gives an overview of its respective topic, most reach beyond description to offer original arguments. In other words, the *Handbook* is more than a catalogue of the movement, the culmination of the (re)interpretive vision of its contributors. In its topical scope and scholarly ambition, the *Handbook* represents a comprehensive rethinking of Transcendentalism as a field of scholarly inquiry.

The *Handbook* will be indispensable to anyone working on the Transcendentalists and American Romanticism. In addition to its well researched and documented essays, the work includes a helpful chronology of the movement (based on Emerson’s life and career) and a bibliography. As the editors note, these resources are necessarily limited, but they will prove valuable as starting points for future researchers at any level of experience or expertise. It is a pleasure, too, to scan the table of contents and see the names of so many members of the Emerson Society and its Advisory Board listed as contributors. At least seven contributors are recipients of the Emerson Society’s Distinguished Achievement Award. Many other contributors are established scholars of Henry David Thoreau or Margaret Fuller. But the editors have also recruited the pens of less well-known (for the moment) scholars and those working outside of literary studies, and in some cases they have asked established scholars to venture outside of their familiar areas of research.

The longest section of the *Handbook*, “Transcendentalism as a Literary Movement,” is probably also the one of greatest interest to most readers, who come to Transcendentalism through the study of its literature. Individually or collectively, the Transcendentalists practiced nearly every major literary form save fiction and drama, and this portion of the *Handbook* contains essays on each of them. As many contributors point out, the Transcendentalists’ production of public forms like the sermon, the essay, the lecture, and the poem is matched if not overshadowed by a wealth of journals and corre-

metonymic nature of the world in passages that bring to mind Thoreau’s equally poetic, and equally metonymic, “sand foliage” passage from *Walden*. Juxtaposing Emerson’s naturalizing of metonymy in “Poetry and Imagination” alongside Thoreau’s own, though unnamed, examples of the same, I want to complicate the critical tradition whereby Emerson’s metaphorically uplifted intellect offers sharp contrast with Thoreau’s embodied intelligence with the earth, where the choice remains between the figural/poetic or the literal/empirical. If there is an Emersonian poetics to be found even in the later, more material Thoreau, it remains just as important that we begin to consider a Thoreauvian empiricism lurking in the metonymy of Emerson’s later poetics. Perhaps it is even something that Emerson learns from Thoreau.

spondence—a literature of “the portfolio,” as many contributors here term it. Several contributors to the *Handbook* point out the significance of these portfolio writings, and together they make the case that these works deserve fuller critical attention. The informal and often fragmentary nature of both journals and letters suits them to the task of communicating fleeting, spontaneous experience of the divine-in-self. Moreover, as portfolio writing, both journals and letters were circulated among friends; they are works in which “the creation of voice, of tone, and of the use of literary personas is always in play” (Hudspeth 316). These literary performances are simultaneously personal—as distinguished from being private—and public.

In both respects, the portfolio writings resemble two other forms that the *Handbook* highlights: periodical literature and conversations. Conversations are by far the most ephemeral of Transcendental productions, yet they may be the most important. Certainly Noelle A. Baker makes the case for their “importance... to all forms of Transcendentalist production” (348) even as she documents the challenges of approaching a form we now know only by the traces left by a few transcribers. The conversation takes on a double significance in the *Handbook*. It is a form of expression which Transcendentalists practiced enthusiastically in both formal settings, like Fuller’s or Alcott’s organized conversations, and the less formal contexts of social visits and parlor exchanges. It is also a powerful metaphor for the literary production of the Transcendentalists more generally. Thus Todd Richardson claims that Transcendentalism took to the periodical form of writing precisely because it was “wonderfully dialogic and open-ended” (361). And in *The Dial*, Susan Belasco notes, Margaret Fuller and Emerson aimed to draw on the wealth of portfolio writings that circulated, dialogically, among their circle (374).

I emphasize the centrality of conversation to the *Handbook*’s analyses of literary form because it is characteristic of the work as a whole. Although its vast subject has been parceled into essays written by individual authors—and although each of these essays is a valuable reference in its own right—when regarded as a whole work these fifty essays reveal thematic continuities and argumentative resonances. To this end, the scholarship here engages contemporary methods of historical and literary inquiry with traditional textual scholarship, reflecting the tendency of contemporary American literary criticism to seek historical and cultural contexts for literary productions. The editors of the *Handbook* are all expert practitioners of these methods, and the work as a whole reflects their shared critical values. The result is to reveal the Transcendentalists as far more diverse and complicated in their thinking than they have

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been represented by previous scholarship. For instance, in Len Gougeon's discussion of Transcendentalist politics, he challenges longstanding notions that "the terms *transcendental* and *politics* were . . . mutually exclusive" (137). Other essays on politics and social movements similarly point out the varying views and personal vacillations of members of the circle on a range of contemporary issues including Manifest Destiny, slavery, and Indian rights. In individual essays and across the sequence of essays on politics, acknowledgements of the limitations of the Transcendentalists' progressivism enables us to see more clearly the dimensions—and the boundaries—of their moral philosophies.

Political and social issues are not the only beneficiaries of such complicating analysis. Virtually every essay in the *Handbook* challenges traditional notions of who the Transcendentalists were, opens up new topics that have not been investigated thoroughly before, or extends discussion to include both first- and second-generation Transcendentalists whose work lies outside the center of the movement. Indeed, the *Handbook* illuminates the movement's willingness and ability to synthesize seemingly discrete insights and fields of knowledge, and it challenges contemporary scholars to follow their subjects' manifold interests. Laura Dassow Walls's essay "Science and Technology" demonstrates just how far-reaching such scholarship can be. She recognizes science as the pivot on which Transcendentalists' ideas about politics, social organization, philosophy, and literary expression all turn; her claim incorporates the social and cultural revolutions of the movement into a narrative of American identity rooted in a Jeffersonian vision that is itself an expression of the Euro-American, Enlightenment-era philosophical vanguard. As Walls and other essayists here reveal, the Transcendentalists' dialogic response to that cultural and philosophical inheritance engages them with the technologies and theories of their own innovative age. The volume as a whole encourages readers to see the movement in dialogue with the cultural forces of its particular moment as well as to read the critics in conversation with one another.

For most of the essayists here, Emerson is a central figure. The *Handbook* does not abandon or marginalize Emerson, Thoreau, and Fuller, even as it presses the scholarship to incorporate the works of the wider Transcendentalist circle. More traditional studies of the movement's roots in Unitarianism, Puritanism, and European Romanticism are perhaps the models for such far-ranging analyses, as they show how the movement took shape among a growing circle of the like-minded. This trajectory of criticism is certainly evident in the five essays of the *Handbook's* opening section, "Transcendental Contexts," where Emerson and Thoreau are set in conversation with mentors, role models, and fellow travelers including Mary Moody Emerson, Theodore Parker, Frederic Henry Hedge, and Elizabeth Palmer Peabody. Subsequent essays offer new views of these relationships. Elizabeth Addison's "Families and Friendships" reflects on the movement as "an intricate interplay of related persons and friends" and notes that "Intellectual excitement and personal attraction went hand in hand in this circle" (524). Several essays point to a second generation of Transcendentalists who carried the movement forward, often by applying its ideas and examples to specific cultural problems. Moreover, the work contemplates Transcendentalism's legacy in twenty-first century intellectual and cultural life. Lawrence F. Rhu's "The Cavellian Turn" traces Stanley Cavell's efforts to demonstrate Emerson's relevance as a philosopher. Essays by Joel Myerson and Leslie Perrin Wilson widen the circle even further to include the social histories of key locations associated with the movement, including Boston and Concord, as they are traversed by generations of tourists down to our own day.

The list could go on. It is impossible to do justice to all of the contributions in *The Oxford Handbook of Transcendentalism* in so short an essay. Myerson, Petrulionis, and Walls have put together a major work that promises to direct conversation in the field into the next generation.

—Bonnie Carr O'Neill
Mississippi State University

The Other Emerson. BRANKA ARSIĆ AND CARY WOLFE, EDs.
Minneapolis: U of Minnesota Press, 2010. xxxiii + 317 pp.
\$27.50 paper.

The Other Emerson gathers ten essays from contemporary scholars with engagingly diverse views on the writer they all take under consideration from one perspective or another or, it must be said, from several. For the otherness of Emerson that they present exists not only in the multiplicity of opportunities for reflection that Emerson offers in the richness and variety of his writing. It also exists in the plurality of voices audible in this collection and the manifold ways that their precise words manage to clarify moments of Emersonian insight and larger patterns of thought discernible in the mobility of Emerson's mind on its remarkable journey. Moreover, what the editors felicitously call "the otherness of Emerson to *himself*" (emphasis added) also offers yet another pertinent glimpse of this writer in passing. His onward trek makes him hard to pin down definitively except as a work in progress, becoming what he will and resisting fixity despite our culture's wish to canonize, and thus dispose of, the sage of Concord and despite Emerson's own description of himself as "a weed by the wall" and thus eminently disposable.

These essays themselves are further stages along the way that Emerson took, or might have taken, if, in his exceptional talent for receptivity, he had anticipated the reception that his own work would inspire in ages to come. The most influential othering of Emerson that the editors and contributors prominently acknowledge takes place in the readings of Stanley Cavell, who writes the Afterword to this collection. The idea of a stable and comprehensive outlook that we might fairly call Emersonianism resides in the views of earlier influential interpreters like John Jay Chapman, Stephen Whicher, and Sherman Paul. The editors invoke their words to distinguish, by contrast, recent reckonings with Emerson's exploration of the self's "stranded state," as a castaway and a wayfarer ever in process of becoming, at best, momentarily whole and at home while nonetheless partial, adrift, and underway in the immediate sequel. This fragmentary and unstable sense of the self contrasts in striking ways with pervasive understandings of Emerson that have occasioned what Cavell describes as condescension to Emerson and repression of his seriousness as a philosopher. This collection ably overcomes that inclination. It is worth noting, however, that Cavell has resisted the wholesale de-transcendentalizing of Emerson as a philosopher that viewing him as a proto-pragmatist can encourage and that has sometimes put Cavell at odds with Richard Poirier and Cornel West, two other readers of Emerson whose views significantly influence this collection.

Cavell mainly uses his Afterword to celebrate the overall excellence of these ten essays and to express gratitude for the mere existence of such fine writing and adventuresome thought. Thinking and thanking bear a symbiotic relation, as Cavell has previously acknowledged, and the problem of praise—is it honest or false?—has also attracted his attention in considerable detail. Therefore, I would not want simply to overlook quibbles that arise in my reading even of superb essays whose powers of instruction and provocation pervasively distinguish them as essential reading for students of Emerson.

Like many others I owe an intellectual debt of gratitude to Russell Goodman for his astute explications of numerous essays. Still, I feel surprise at witnessing "the genius in each person" morph into "the genius" as "the great man" (or person, 45-6). Gender is not the problem here. It is the distributive force of "each" (along with the democratic sentiment it expresses) that gets blurry in Goodman's transition from genius to greatness. Perhaps by "the genius" Goodman means "the aboriginal Self, on which a universal reliance may be grounded"; and he uses the definite article to indicate the impersonality of Emerson's idea of subjectivity, just as Emerson's cited phrase suggests dependence and passivity that often go unobserved in our ideas of Emerson's thinking. Impersonality and passivity are keynotes of other essays in this collection, but in the context under review, Goodman's claim remains ambiguous.

Branka Arsić's discerning elaboration of "Intellect" and kindred sallies of Emersonian thought also gives me momentary pause. She courts the oracular with mixed results by coming down this heavily in conclusion: "Expression remains an endless task, tragically always doomed to misunderstanding" (92). I get the point and agree with it until the final phrase weighs in so gloomily and makes me remember the felicity of so many Emerson sentences that clearly sing other sorts of notes than tragic. Perhaps Arsić is asking too much of expression if she forgets its many successes in Emerson, or perhaps Emerson is doing the forgetting here. Then we need to explain why and wonder if "tragedy" is the right word for this human limitation.

Both Arsić and Goodman share a knack for clarifying the terms of memorable claims and extending, in surprising ways, the arguments that they advance. For example, when Goodman takes up familiar assertions like "A foolish consistency is the hobgoblin of little minds" and "To be great is to be misunderstood," he observes that the former does not necessarily pertain to a wise consistency and that the latter does not necessarily suggest that being misunderstood guarantees greatness. Similarly, Arsić, in her effort to find greater stability in consciousness, deftly transforms Cavell's description of Emerson as an epistemologist of moods into her characterization of him as an ontologist of knowing. In the process, however, consciousness becomes unstable and altogether like the flux of moods, a sliding scale of thoughts.

The editors' introduction to this volume helpfully summarizes its various essays and locates them in larger contexts and in relation to one another. This review needs not repeat that useful preview. It simply seeks to commend this collection as a whole to your attention by following some of the byways that two of the ten essays have invited me down and by strongly urging the others upon you as well. *The Other Emerson* is a welcome alternative and an incitement to further acquaintance with inviting options hardly explored in such depth until now.

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Emerson's Truth, Emerson's Wisdom: Transcendental Advice for Everyday Life. LEN GOUGEON AND RALPH WALDO EMERSON.
American Transcendental Books, 2010. ix-xix + 384 pages. \$24.95 paper.

Len Gougeon is best known among Emerson scholars as the person who—in *Virtue's Hero*—set the record straight once and for all on Emerson's influential and long-continued opposition to slavery. He is also the author of a psychological biography of Emerson that gives appropriately strong emphasis to Emerson's emotional life. Now Gougeon has undertaken a new task and a new direction, that of bringing Emerson's basic message—his teaching, his way—to the general reader.

His new book is a guided anthology. Gougeon reprints all or almost all of "The Oversoul," "Self-Reliance," "Love," "Friendship," "Fate," "Wealth," "Success," and the "Address on the Fugitive Slave Law," as well as some of Emerson's best poems, including "Give all to Love" (a favorite of William James), "Threnody" (about the death of his 5-year-old son Waldo), and "Terminus" (facing his own end of life). Other poems and essays are also generously sampled. The book proceeds like a seminar with Gougeon on "The Essence of Emerson." Gougeon introduces an idea, then presents a substantial paragraph or more of Emerson. Then Gougeon comes back, comments on the passage and moves to the next point. There are no notes, no bibliography, no suggestions for further reading. It is all just Emerson, Gougeon, and you the reader. Everything is pitched for a general reader, for night school, adult education or continuing education. There is no academic language, no scholarly ambition on display. Gougeon approaches Emerson not as a major historical figure, but as a great and wise teacher whose message we need right now.

"In the final analysis," Gougeon writes, "Emerson reminds us that true success in life comes from being ourselves by becoming what we were born to be and by developing the talents that were given us, however great or small. By doing this, we act in accord with the divinity within us, which is the power that animates the great world itself. If you do this, you will be happy" (359). Gougeon approaches Emerson as the great American teacher, as the fiery thinker who moved Walt Whitman from simmer to boil, and as the leader we need now in our daily lives. This book is as generous of spirit, as open and as encouraging as Emerson himself.

When Emerson turned seventy, James Russell Lowell came out from Cambridge to congratulate him. "This is an auspicious occasion," said Lowell. "On the contrary," Emerson replied, "it means the end of youth." The spirit of Emerson lives on in Gougeon's pages. He notes how Emerson's son Edward responded to hearing his father read the poem "Terminus," which begins "It is time to be old/ To take in sail," and ends "Right onward drive unharmed/ The port, well worth the cruise, is near/ And every wave is charmed." Edward then noted how, at about the same time he wrote the poem, his father observed in his journal, "Within I do not find wrinkles and used heart, but unspent youth."

Properly seen, as Gougeon knows and shows, Emerson will never seem old, wrinkled or spent. He is in fact what Ponce de Leon tried so hard to find so long ago in the vicinity of Florida. For an increasing number of Americans, as for Len Gougeon, the fountain of youth is in Concord, Massachusetts.

—Robert D. Richardson
Independent Scholar



An Emerson Bibliography, 2010

WILLIAM ROSSI
University of Oregon

Readers should also consult the Thoreau bibliographies published quarterly in the Thoreau Society Bulletin and the chapters "Emerson, Thoreau, Fuller, and Transcendentalism" and "Scholarship in Languages Other Than English" in the annual American Literary Scholarship (Duke University Press).

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Cavell, Stanley. By Elizabeth Addison. 20 (Fall 2009): 1, 16.

Gougeon, Len. By Albert J. von Frank. 10 (Fall 2008): 1.

Myerson, Joel. By Len Gougeon. 11 (Fall 2000): 1, 12.

Packer, Barbara. By Phyllis Cole. 18 (Fall 2007): 1, 16.

Porte, Joel. By Phyllis Cole. 17 (Fall 2006): 1.

Richardson, Robert D., Jr. By Joel Myerson. 12 (Fall 2001): 1.

Robinson, David M. By Wesley T. Mott. 16 (Fall 2005): 1.

von Frank, Albert J. By Joel Myerson. 15 (Fall 2004): 1.

Phyllis Cole

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ing and richly imaginative. As a committee member wrote, Emerson scholarship has "yet to really figure out what to do with the implications of Phyllis's account of MME's role (as goad and conscience and shore to shove off from) in her famous nephew's philosophy. . . . We're still working on allowing Phyllis's work to be as influential as it deserves to be."

Our unfinished work—that of absorbing the implications of Cole's study of the woman she calls Waldo's "contentious oracle and provider of living wit"—is a most cordial enterprise. For in the sometimes "contentious" field of women's studies, Phyllis is the very model of

In Memoriam

Boardman, True. By Wendell F. Refior. 18 (Spring 2007): 12.

Cameron, Kenneth Walter. By Benjamin F. Fisher. 17 (Fall 2006): 10.

Collison, Gary. By Robert N. Hudspeth. 19 (Spring 2008): 12.

Dean, Bradley P. By Joel Myerson. 17 (Spring 2006): 10.

Ford, John. By Ian M. Johnstone. 16 (Fall 2005): 10.

Goodwin, Joan. By Nancy Craig Simmons. 18 (Fall 2007): 15.

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collegiality and "living wit." Never yielding in her convictions, she must sometimes be exasperated with a few obtuse Emersonians. But with teacherly patience she has finally got most of us at least to stop calling her remarkable subject by the handy old tag "Emerson's eccentric Aunt Mary." Thanks to Phyllis, we are starting to grasp the extent to which Waldo's originality was collaborative, grounded in conversation with (and sometimes even lifted from) Mary Moody Emerson—an intrinsically interesting woman and thinker in her own right, as is her biographer, Phyllis Cole.

—Wesley T. Mott

****Awards Announcements****

2012

The Emerson Society announces four awards
for projects that foster appreciation for Emerson.

Graduate Student Paper Award

Provides up to \$750 of travel support to present a paper on an Emerson Society panel
at the American Literature Association Annual Conference (May 2012)
or the Thoreau Society Annual Gathering (July 2012). Please submit a 300-word abstract
by January 15, 2012, to Leslie Eckel at leckel@suffolk.edu
and indicate your desire for consideration.

Research Grant

Provides up to \$500 to support scholarly work on Emerson.
Preference given to junior scholars and graduate students.
Submit a 1-2-page project proposal, including a description of expenses, by March 1, 2012.

Pedagogy or Community Project Award

Provides up to \$500 to support projects designed to bring Emerson to a non-academic audience.
Submit a 1-2-page project proposal, including a description of expenses, by March 1, 2012.

Subvention Award

Provides up to \$500 to support costs attending the publication of a scholarly book or article on
Emerson and his circle. Submit a 1-2-page proposal, including an abstract of the forthcoming work
and a description of publication expenses, by March 1, 2012.

Send Research, Pedagogy/Community, and Subvention proposals to
Jessie Bray (brayjn@etsu.edu) or Bonnie O'Neill (bco20@msstate.edu)

Award recipients must become members of the Society;
membership applications are available at www.emersonsociety.org.