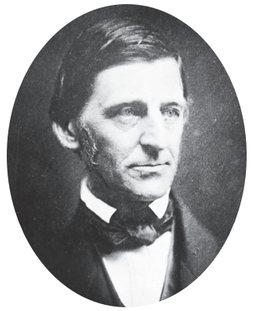

Volume 27, Number 2 Fall 2016

EMERSON SOCIETY PAPERS

Distinguished Achievement Award Presented to George Kateb

On May 26, at the American Literature Association conference in San Francisco, the Emerson Society presented George Kateb *in absentia* with its 2016 Distinguished Achievement Award. Born in Brooklyn, New York, Professor Kateb completed his undergraduate and graduate work at Columbia University before teaching politics at Amherst College for thirty years, followed by another fifteen at Princeton University, retiring in 2002 as the William Nelson Cromwell Professor, Emeritus. One of the most important political theorists of our time, George Kateb has forged over the last half-century a distinctive and influential liberalism, often—and to the enduring benefit of scholars of literature, politics, and beyond—in profound dialogue with Ralph Waldo Emerson.

Given the ideological havoc wreaked upon the world in the first half of the twentieth century—with even liberalism's old watchword "individualism" become toxic—postwar academic liberals understandably gravitated toward the "end-of-ideology" narrative, such as Judith Shklar's 1957 *After Utopia: The Decline of Political Faith*. And so it was with decided brio that Kateb in his first book, the 1963 *Utopia and Its Enemies,* advanced a renewed "utopianism" of individuality and equality—a liberal utopianism—that through "contact with antiutopianism" would be not chastened but "enriched" (232). It would be some time before Kateb recognized in Emerson his best ally for this cause, but even in 1963 there are hints of that author's special qualifications, and Kateb's unique ability to sound them. For example, Emerson is endorsed (as the times required) as a realist—who in "Compensation" recognizes (as Kateb puts it) "there is some force at work in the universe which constantly seeks to overturn whatever is too good and ruin anyone who is too happy" (129)—who nonetheless believed (before William James) that "perpetual peace was an end worth striving for" (114). Kateb's passing mention of the 1838 lecture "War" hinted at his remarkable ability to sift through the entire *oeuvre* for the perfect reference: for it is here, indeed, that Emerson most clearly aligns with Enlightenment utopianism, declaring "a universal peace [to be] as sure as is the prevalence of civilization over barbarism, of liberal governments over feudal forms."

Primarily occupied with other subjects over the next two decades, Kateb's engagement with Emerson still deepened. In 1976, for example, he utilized a review of Isaiah Berlin to again advance his utopian alternative. The most influential of the postwar anti-utopian liberals, Berlin argued that an undeniably pluralist world—where there is an utter "incommensurability of the values of different cultures and societies" (qtd 128)—makes only a *modus vivendi* liberalism possible. And yet, Kateb responded, to forecast this balkanized doom will result in a liberalism that starts as a "celebration of the diversity of cultures" but "turns out to be quite consonant with a vision of life in which individuals blend into [this or that] mass." Berlin's strain of liberalism may suspect us all conformists—to never "know convention as convention," as Kateb nicely puts it—but we must remember there is an alternative liberalism that trusts each individual, "homely or superb," but in all cases "precious" to do otherwise. That "tradition of Emerson, Thoreau, and Whitman will not die," Kateb declares. "The aspiration in it is not for cultural pluralism but for individual distinctness in a society purged of class and station and their evils," and "[i]sn't the hope carried by that tradition…a more moral beauty" (129)? Kateb would turn again to this beautiful but neglected liberalism in the 1981 essay "Moral Distinctiveness of Representative Democracy," which argues that nonconformist individuality is not only possible within modern democracy but the ideal fruit of the same. This is because modern democracy, with principles like rotation and transparency, sponsors a remarkably "chastened" system of rule that opens a lot of space for individuality. To avoid filling that space with clannishness, though, democracy needs to cultivate an ethic of "autonomy," which

(Continued on page 6)

2016 Emerson Society Donors

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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 news about Emerson-related community, school, and other projects; 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, Derek Pacheco, English Department, Purdue University, 500 Oval Drive, West Lafayette, IN, 47907 or dpacheco@purdue.edu (email submissions are much preferred).

Review copies of books on Emerson should be sent to book review editor Leslie Eckel, English Department, Suffolk University, 8 Ashburton Place, Boston, MA 02108.

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PROSPECTS.

Emerson Sightings / Citings

From the June/July 2016 issue of *Nature Conservancy*—"A Wild Idea" by Amy Crawford on the history of the National Parks, commemorating the 100th anniversary—is this quote, which draws on both RWE's *Nature* and "American Scholar": "[S]ome Americans believed that the natural world had spiritual value. 'In the presence of nature, a wild delight runs through the man, in spite of real sorrows,' wrote Ralph Waldo Emerson, who helped found transcendentalism, the movement that reminded urbanites of nature's restorative power. 'The tradesman, the attorney comes out of the din and craft of the street, and sees the sky and the woods, and is a man again.'"

Tyson Forbes, a direct descendant of Emerson's daughter Edith, who married into the Forbes family, is portraying Ralph Waldo in a play. For more: Samantha Nelson, "Take a walk with Emerson, Thoreau at Morton Arboretum." *Chicago Tribune,* July 6, 2016.

From the Unitarian Universalist Ministers Association website, promoting Rev. Stephen Kendrick's Minns Lecture series in Boston: [His] lectures are titled "Kosmos: Remembering a Future for Unitarian Universalism." He will be asking us to think about the changing American religious landscape and how religious liberals can face this future boldly and creatively. Stephen writes, "In a world growing hotter by the day and more confusing in terms of religious and national borders, we could use a refresher course in Margaret Fuller's 'A New Manifestation Is at Hand,' and Emerson's cry, 'I will left [sic] up my hands and say, Kosmos!'"

Philip B. Ryan writes that the 179th anniversary of Emerson's "American Scholar" oration was noted in the August 31, 2016, issue of the *New York Times* online "Morning Briefing." In the "Back Story" feature, Adeel Hassan offers Emerson's address as "a bit of inspiration for the [new] academic year." Hassan declares that Emerson repudiated European models and called for "independent thinking, self-knowledge, and devotion to books, history, and science"; moreover, Emerson "practiced what he preached," for his reading of "Asian and Middle Eastern literature … helped separate him from the parochialism of the era." In closing, Hassan notes that a Muslim woman, Fatima al-Fihri, founded Qairouan University, in Fez, Morocco, in the year 859. The world's "oldest continuously operated educational institution," it "serves as an affirmation of Emerson's belief that true learning can't be done in an intellectual straitjacket." Ryan is a trustee emeritus and immediate past board chair at Worcester Polytechnic Institute, which for twenty years hosted *ESP*.

2017 Barbara L. Packer Fellowship

The Barbara L. Packer Fellowship is named for Barbara Lee Packer (1947–2010), who taught with great distinction for thirty years in the UCLA English department. Her publications, most notably *Emerson's Fall* (1982) and her lengthy essay on the Transcendentalist movement in the *Cambridge History of American Literature* (1995), reprinted as *The Transcendentalists* by the University of Georgia Press (2007), continue to be esteemed by students of Emerson and of the American Renaissance generally. She is remembered as an inspiring teacher, a lively and learned writer, and a helpful friend to all scholars in her field—in short, as a consummate professional whose undisguised delight in literature was the secret of a long-sustained success. In naming the Fellowship for her, the Ralph Waldo Emerson Society offers her as a model worthy of the attention and emulation of scholars newly entering the field. The Barbara L. Packer Fellowship 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. Ph.D. candidates, pre-tenure faculty, and independent scholars are eligible to apply. Deadline: January 15, 2017. **americanantiquarian.org/acafellowship.htm**

2017 Thoreau Society Fellowship

The Thoreau Society is pleased to announce the second annual Marjorie Harding Memorial Fellowship. Recipients will receive $1,000 towards travel and research expenses at archives in the Greater Boston area on Thoreau-related projects, as well as free attendance at the Thoreau Society 2017 Annual Gathering and Bicentennial Celebration held in Concord, Mass., in early July. Both emerging and established scholars, as well as Thoreau enthusiasts, are encouraged to apply. Preference will be given to candidates who will use the Thoreau Society's Walter Harding Collection housed at the Thoreau Institute for at least part of the fellowship period, but applicants intending to use any of the Thoreau Society Collections or other Thoreau archives in the Greater Boston area are encouraged to apply. (The Collections are described at thoreausociety.org/research.) The awardee is also encouraged to present at the Annual Gathering during the fellowship period or the following year. To apply, candidates should send an email to the fellowship committee chair, Ronald Hoag (hoagr@ecu.edu), with the following:

1. A current curriculum vitae or resume.

2. A project proposal of approximately 1,000 words, including a description of the project, a statement explaining the significance of the project, and an indication of the specific archives and collections the applicant wishes to consult.

3. Graduate students only: A letter of recommendation from a faculty member familiar with the student's work and the proposed project. (This letter is optional and can be emailed separately to the fellowship committee at the above address.)

Applications are due by Friday, January 27, 2017. The award will be announced at the 2017 Annual Gathering in Concord, Mass. Please contact the fellowship committee chair for more information.

(Continued on page 4)

Prospects

(Continued from page 3)

"Transcendentalist Intersections: Literature, Philosophy, Religion"

University of Heidelberg, Germany, July 26–29, 2018

Sponsored by the Ralph Waldo Emerson Society, the Margaret Fuller Society, and the Anglistisches Seminar and Center for American Studies at the University of Heidelberg

At its first meeting in 1836, the Transcendental Club declared an "organ of spiritual philosophy" to be essential to the project, and, when *The Dial* came forth in 1840 under Margaret Fuller's editorship, its subtitle, "Literature, Philosophy, and Religion,"was meant to convey both the breadth and depth of the movement's aims. As Emerson introduced it, the ambitious new journal would "share [in such] impulses of the time" as "special reforms to the state," "modifications of the various callings of men," "opening a new scope for literature and art," "philosophical insight," and "the vast solitudes of prayer."

In the spirit of *The Dial,* and with its subtitle too, the organizers of "Transcendentalist Intersections" invite paper proposals seeking to do justice to that breadth and depth of the movement, generously construed. For this multi-disciplinary, international conference dedicated to new scholarship on American Transcendentalism, we are particularly interested in proposals engaging literature, philosophy, and religion, and encourage literary scholars, historians, philosophers, theologians, and others to share their ideas.

With regard to literature, we welcome papers examining texts and authors traditionally ignored or cast as "minor"; such forms as journalism, literature of reform or revolt, correspondence, travel writing, history, philosophy as literature; relations between literature and visual or musical arts; biographical approaches; transnational dialogues; reception history, the history of the book and the relevance of literary institutions; and revisionist approaches to or paradigms of Transcendentalism. We encourage papers that address the convergences and tensions between literature and philosophical issues on the one hand and/or issues of religion, spirituality, or the sacred on the other.

With regard to religion, we especially invite papers discussing the entanglements of Transcendentalists (major or minor) with other 19th century American religious movements such as the Second Great Awakening, the Holiness and Spiritualist revivals, Catholic immigration, and the emergence of groups centered on new "American Scriptures" such as Mormonism. We are interested in the engagement of Transcendentalists with various Christian theological debates and scholarly discourses of the time, such as the higher criticism, the "New Christianity" of the Saint-Simonians, the Christian socialism of the Abbé Lammenais, the pantheism of Pierre Leroux, and the comparative study of religion. We also encourage papers investigating the contribution of Transcendentalists to the construction of religion as a category or of particular religious traditions (e.g., "Hinduism" or "Buddhism"); as well as Transcendentalism's role in the coming of the modern paradigm of "seeker spirituality."

With regard to philosophy, we encourage proposals in all of the subfields that have been so vigorously engaged by Transcendentalist scholars in recent years. This would especially include work on the Transcendentalists in relation to social and political philosophy (e.g., feminism, antislavery, liberalism, democracy, socialism, environmentalism, human rights); religious philosophy (e.g., secularism and post-secularism); ethics (e.g., Kantian and post-Kantian, pragmatist ethics, virtue ethics); metaphysics (e.g., "neo-Platonism, Romantic theories of being and selfhood, Nietzcheanism, post-metaphysics"); epistemology (e.g., agnosticism, fallibilism, anti-foundationalism, skepticism); and aesthetics (symbolism, theories of metaphor and poetic expression, art and social reform, translation, and (again) music and the visual arts).

Please direct abstracts (300–500 words) and two-page CVs by August 1, 2017, to any of the members of the conference planning subcommittee:

- Charlene Avallone: **avallone000@gmail.com**
- Dan Malachuk: **ds-malachuk@wiu.edu**
- Jan Stievermann: **jstievermann@hca.uni-heidelberg.de**

A conference webpage and announcement of keynote speakers are forthcoming. In the meantime, this CFP is posted here:

- **emersonsociety.org/2016/09/22/heidelberg-cfp**
- **fullersociety.org**

For more information about our hosts:

- **hca.uni-heidelberg.de/index_en.html**
- **as.uni-heidelberg.de**

NEH Summer Institute

We're pleased to report that the NEH has again awarded support to the Community College Humanities Association for a two-week Summer Institute for college teachers on "Transcendentalism and Reform in the Age of Emerson, Thoreau, and Fuller." Founded by Sterling Delano and now directed by Sandy Petrulionis, this popular program will return to Concord, Mass., on June 18 and run through July 1, 2017. Several Emerson Society members participate in this program as project faculty or guides, including Phyllis Cole, Jayne Gordon, Bob Gross, Megan Marshall, John Matteson, Wes Mott, Joel Myerson, Lance Newman, Richard Smith, Laura Dassow Walls, Leslie Wilson, and David Wood. For details, including eligibility and application instructions, visit ConcordNEHCCHA.org.

CFP, ALA 2017: Louisa May Alcott and Concord

Louisa May Alcott resided with her family in historic Concord, Massachusetts, for several formative and eventful years during their peripatetic lives—from 1840 to 1844, from 1844 to 1848, and from 1857 until their deaths. At various times, the Alcotts' response toward the town and fellow Concordians ranged from Louisa's fond childhood recollections to her (as Nurse Tribulation Periwinkle) satirical portrait, from Anna's frustration at neighbors' provincial attitudes to their mother's fury at local racism in 1863, which Abigail Alcott encountered when soliciting donations of used clothing on behalf of Harriet Tubman. Louisa's private writings and published works evidence her adult ambivalence toward the town. "Concord days," she remembered, "were the happiest of my life," but, as she later confided to a correspondent, the town was also "a classical humbug," "the people slow coaches about reform of any kind," except for "a few black sheep like the Emersons, Alcotts & Thoreaus."

As this last comment makes clear, Louisa venerated Ralph Waldo Emerson and Henry David Thoreau, intimates with her family and fellow Transcendentalists of her father as well as mentors to her and her sisters. Although she once called Emerson "the god of my idolatry," it was Thoreau who especially merited her lifelong affection. Louisa had been charmed by his pronouncement, while leading the girls on excursions in Walden woods, that be-dewed cobwebs were "a handkerchief dropped by a fairy"; her elegiac poem "Thoreau's Flute" tenderly memorializes him as "Pan," "The Genius of the wood." Further revealing of her regard is Alcott's 1864 novel, *Moods,* whose romantic hero Adam Warwick is modeled on Thoreau.

In recognition of the bicentennial in 2017 of Thoreau's birth, we invite proposals considering any aspect of Louisa May Alcott's or her family's varied response to and years of residence in the setting and community of Concord, Massachusetts, including her or their relationship with its townsmen and women, the family's occasional status as objects of community charity, Bronson's tenure as superintendent of Concord schools, the family's participation in local reform movements, or the Alcotts' specific Concord homes of Hillside and Orchard House. Please send brief abstracts by January 20, 2017, to Sandy Petrulionis at **shp2@psu.edu**.

From Richard Lee Francis regarding his Emerson collection: "Having achieved the age of 86, I need to plan to the future concerning items of value in my academic life. My Emerson collection deserves a happy home. I can be contacted by phone (if it's working) or by mailing address: 4429 Cable Street, Bellingham, WA 98229."

ALA Call for Proposals

The annual meeting of the American Literature Association will be held in Boston, Mass., May 25–28, 2017. Conference information: **americanliteratureassociation.org/calls/annual-conference**. We invite submissions for the following panel:

Emerson and Social Justice

This panel examines Emerson's influence on, discussion of, or participation in social justice movements. We welcome papers that consider the relationship between Emerson and social justice broadly considered, but we are especially interested in papers that highlight Emerson's career and work as it relates to social justice movements in the twentieth and twenty-first centuries or that theorize Emerson as a proponent of social justice in his own time. We welcome new readings of Emerson in light of theories of human rights, as well as presentations that challenge Emerson's role in human rights advocacy. Historical analyses, theoretical readings, comparative analyses, and influence studies are all welcome, as are discussions of Emerson's relationship to Thoreau as it relates to the idea of civil resistance and human rights.

E-mail 300-word abstracts by February 5, 2017, to

- Roger Thompson: **roger.thompson@stonybrook.edu**
- David Greenham: **david.greenham@uwe.ac.uk**

Membership in the Emerson Society is required of presenters, but it is not required to submit proposals for consideration. The Emerson Society also provides grants that may be of interest to presenters, including a Research Grant and a Graduate Student Paper Award. More information on grants can be found here: **emersonsociety.org/2016/09/17/awards-announcements-2017**

Thoreau Society Annual Gathering, July 2017 The Thoreauvian Emerson

The Emerson Society sponsors a panel at the Thoreau Society Annual Gathering each summer in Concord, Mass. In order to celebrate the Thoreau Bicentennial, honoring Thoreau's birth in 1817, we seek papers that examine Thoreau's influence on Emerson. The story of Emerson's influence on Thoreau is often told, but Thoreau significantly shaped Emerson's career and thinking. He has also significantly shaped how we think about Emerson today. We seek papers that renew and revitalize our understanding of the relationship between the two transcendentalists by focusing on what is Thoreauvian in Emerson. For information on the conference theme, visit **thoreausociety.org**. We will consider papers both on the topic above and the conference theme more generally.

E-mail 300 word abstracts by Feb 5, 2017, to

- Roger Thompson: **roger.thompson@stonybrook.edu**
- David Greenham: **david.greenham@uwe.ac.uk**

Membership in the Emerson Society is required of presenters, but it is not required to submit proposals for consideration. The Emerson Society also provides grants that may be of interest to presenters, including a Research Grant and a Graduate Student Paper Award. The travel grant provides $750 of travel support to present a paper on an Emerson Society panel at the American Literature Association Annual Conference (May 2017) or the Thoreau Society Annual Gathering (July 2017). More information on grants can be found here: **emersonsociety.org/2016/09/17/awards-announcements-2017**

George Kateb

(Continued from page 1)

means (Kateb writes) "acting on one's own, making one's life one's own, freely making commitments, accepting conventions known to be conventions, and straining to construct the architecture of one's soul. Emerson's self-reliance, Thoreau's doubleness, Whitman's Myself, Mill's individuality are all approaches to a conception of autonomy" (360).

With that remarkable insight—that modern democratic cultures should not just enable but actively encourage true individuality—Kateb arrived at his most important contribution to modern liberal thought, the idea of "democratic individuality," which he introduced with the help of the same trio of nineteenth-century authors in the landmark 1984 "Democratic Individuality and the Claims of Politics." With hindsight, we can see now that Kateb's essay—along with Lawrence Buell's "The Emerson Industry" from that same year—initiated a new era of Emerson scholarship explicitly dedicated to reconstructing rather than just deconstructing his thought. For, ever since, Kateb's main claims—i.e., that "[t]he meaning of the theory of democratic individuality is that each moral idea needs the other: both to bring out its most brilliant potentialities and to avoid the most sinister ones" (333), and that "the most profound expressions of the idealism of democratic individuality are found in the work of the Emersonians" (334)—have become the necessary starting point for scholarly work on democracy and Emerson (as well as on Thoreau and on Whitman).

Kateb sharpened the utopian character of democratic individuality in the years that followed. In her contribution to the 1989 *Liberalism and the Moral Life,* an important book revaluating liberalism in response to the conservative resurgence, Judith Shklar continued to advocate an "entirely nonutopian" "liberalism of fear" that stood, with Emerson (from "The Conservative") and the "party of memory over the party of hope" (26). (Shklar would expand this claim in the invaluable 1990 "Emerson and Inhibitions of Democracy.") In that same 1989 volume, though, and in precise contrast, Kateb wrote vigorously on behalf of that other party which—as closer attention to that essay shows—is the real hero of "The Conservative," the party of hope. Alarmed especially by the swelling ranks of antagonists (now not only realist liberals but social conservatives) to that "great statement of individualism in this century," John Rawls's *A Theory of Justice* (1973), Kateb boldly asserted that liberals must defend even more than Rawls's conception of individualism: that is, "the individualism of personal and political rights" that one hears from the Levellers to Paine to Kant to Lincoln. No, they must also defend a second, thicker type of individualism, too, "what I have been calling 'democratic individuality,' an idealism imagined and theorized initially by Emerson, Thoreau, and Whitman, and with a force that has not been equaled since then, much less surpassed" (185). The brilliant reinterpretation of Emerson's politics initiated in these magnificent essays from 1984 and 1989 would culminate in Kateb's most important contributions to Emerson scholarship: *The Inner Ocean* (1992) and *Emerson and Self-Reliance* (1995). For nuance and verve, the portrait in these two books of the "idealism"—the utopia—of Emersonian democratic individuality has no peer.

George Kateb

In recent years, when writing about Emerson, Kateb has continued to be provocative and important, and also of several minds. In addition to the tour de force 2000 redescription of "the Emersonians" as the rare democratic aesthetes in a modern Western tradition otherwise oblivious to or enamored by its aestheticized immoralities (religion, nationalism, masculinity, and so on), another late take on Emerson has been a renewed stress upon the "wildness" of Emerson's democratic individuality, its "near-anarchic" orientation (as he put it in a 1999 essay revised for his 2006 *Patriotism and Other Mistakes*) until the moral failings of society simply demand good people enter the democratic fray. Until that happens, Kateb writes, Emerson's policy boils down to—as stated in "Politics" and echoed by Kateb in 2006 (256)—"Good men must not obey the laws too well."

An even more recent consideration is even more provocative. Kateb's great accomplishment as a liberal theorist has been to champion a liberalism that in its aspiration is not only utopian—as fine an accomplishment as that alone is, given the continued dominance of antiutopian liberalism from Isaiah Berlin's 1958 "Two Concepts of Liberty" to John Rawls's 1993 *Political Liberalism*—but secular. *In Human Dignity* (2011), the profound meditation of a utopian long in dialogue with realists, Kateb recognizes that many if not most champions of this concept have rested in the faith that "an absolutely trustworthy judge, some nonhuman entity or force greater than ourselves…has given us an explanation of what we are and a determination of what we are worth" (x-xi). Still, he cautions, "let us keep open" to a secular rather religious or metaphysical defense of human dignity, "because if theology goes down," he writes, "then in disappointment we might be moved to think that since there is no irrefutable theological system, there can be no idea of human dignity" (xi). Today, we need resolutely secular defenses of the notion of human dignity, and, in this regard, Emerson truthfully may have "learned the lessons of Plato's Idealism a bit too well" (191). In a utopia where human dignity will be defended on strictly secular grounds, there may be in Emerson (as Kateb had earlier acknowledged with an admirable candor in his two great books on this figure) too much of an "inexpungeable religiousness" (1992, 152); he may simply be too "ravenously religious" (1995, 65).

All of the attention paid to Emerson's politics in the last few decades—all of the textually responsible, constructive attention, that is—is fundamentally indebted to Professor Kateb's work. For his dedicated exploration of evidence from Emerson's complete *oeuvre*, and for his scrupulous honesty about how we use that evidence, for his (what he wrote of Lincoln in 2015) "recognizable style [that] lays claim to distinctiveness of mind" (38), and, most of all, for his unrivalled ability to hear in a nineteenth-century author a unique voice for twentieth- and now twenty-first century liberalism, George Kateb is a most deserving recipient of the Distinguished Achievement Award.

—Daniel S. Malachuk
Western Illinois University

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Report from Christina Katopodis

RWES Research Grant Recipient, 2016

With tremendous gratitude to the Ralph Waldo Emerson Society for this Research Grant, I traveled to Concord, Massachusetts, to view the Ellen Tucker Emerson Music Collection. I opened the first large box of Ellen Tucker's music at the Concord Public Library and my fingertips touched the pages of sheet music that had felt the careful touch of many women musicians in Concord. The music was shared and borrowed, passed around, and worn at the edges with caring use over time. As I searched for any noticeable signs of Ralph Waldo or Ellen Tucker's hand, I found penciled breath marks and brilliant swirls in the spaces between printed notes. The swirling "P" shapes appeared to be notations for dynamic shifts to *piano* and *pianissimo,* clearly put there to remind the musician to play *softly* and *very softly*. The firm hand that noted these thick-penciled dynamic shifts, and the grace with which its owner gave her notations a swirling flourish belong to a woman musician who knew her own talent and how to apply it harmoniously to her own aspiration—a quintessential sign of an Emerson.

As I compile my notes and continue drafting chapters of my dissertation, "American Transcendentalism: Widening the Field of Search for Music," I am ever thankful that the Ralph Waldo Emerson Society afforded me this opportunity. Given new insights from my experience and research at Concord, I am currently revising an article on sound in literary studies in which I attend to the music in Ralph Waldo's writing. After reviewing the music shared in a community of women musicians at Concord, walking the short distance between their homes, and listening to the birds in every backyard, I understood that Ralph Waldo was surrounded by music and women musicians, and that this comes across, albeit very softly, in his philosophy.

While we do not have sound recordings of the Emersons' audible world, we do have the "fossil poetry" of sheet music shared communally in the homes and in the air at Concord. Informed by this research, I look forward to hopefully presenting and publishing my work on Ralph Waldo Emerson and music in 2017.

Christina Katopodis is a PhD candidate in English at the Graduate Center, City University of New York. Her dissertation merges her feminist work in the Women Studies Certificate Program with her work on Ralph Waldo Emerson and Sound Studies. She teaches at Hunter College and New Jersey City University.

2016 Emerson Society Annual Business Meeting

Friday, May 27, 2016

Hyatt Regency, San Francisco

President Todd Richardson called the meeting to order at 11:10 a.m. About 20 members and three guests were present.

2015 Minutes approved.

2016 Treasurer's Report approved.

Announcements and Updates

1. Todd discussed a new discount for Society members attending the Thoreau Society Annual Gathering. We will receive the same rate as Thoreau Society members. Also, RWES will offer a 25% discount off our regular membership for Annual Gathering attendees wanting to join RWES. Thoreau Society is giving us a free ad in the conference program. RWES will continue our tradition of making a $250 donation to the Annual Gathering.
2. Todd shared Joe Urbas's report on the successful RWES panel at the SAAP conference in Portland, OR, March 30.

Presentations

1. Sue Dunston presented the special awards:

   Research Award: Christina Katopodis

   Subvention Award: Daegan Miller

   Community Service Award: Sue noted that there were no submissions for this award.
2. Roger Thompson presented the Graduate Student Award to Tim Sommer.

Todd reported that the Barbara Packer Fellowship will be granted to Reed Gochberg (Boston University, ABD), whose dissertation *Novel Objects: Museums and Scientific Knowledge in Nineteenth Century Literature* will be aided by her study of museum guidebooks and other materials at the American Antiquarian Society. Todd also noted that part of the fellowship includes presentation of Barbara Packer's book, *The Transcendentalists,* to the recipient.

Business

1. Officer and Board Member elections: The following slate of nominations was approved by acclamation:

   RWES Board: Michael Weisenburg and David Dowling (3-year terms)

   Program Chair: David Greenham (3-year term)

   Webmaster: Michael Weisenburg (3-year term)

Todd thanked outgoing Board Members Martin Kevorkian and Jan Stievermann and outgoing webmaster Amy Earhart.

2. Michael Weisenburg reported on the work he has done on the RWES website and changes he plans to make in the coming weeks and months. Specifically, he plans to move from the Drupal platform housed at TAMU to a WordPress platform; he recommended clearer, more regular communication between the webmaster and the Board; and he plans to add buttons making membership and donation easier.
3. Bonnie O'Neill reported on the RWES Facebook page the following: As of May 27, 2016, the Facebook page was followed (or "liked") by 1,474 users. Most posts reach approximately 200 users; the most effective post reached 4,046 users.
4. Summer 2018 Heidelberg Conference: Dan Malachuk reported that the conference, arranged in collaboration with the Margaret Fuller Society, aims to encourage interdisciplinarity in studies of philosophy, literature, and religion. The conference will be held July 26–29, 2018. A subcommittee of the planning committee will draft the CFP, which will be presented to the Boards of the Emerson and Fuller Societies on September 1 and published on October 1. Proposals will be due August 31, 2017, and applicants will be notified by September 15, 2017.
5. Thoreau Bicentennial: 2017 is the bicentennial of Thoreau's birth. Todd opened the floor to discussion of possible activities celebrating the bicentennial. The RWES will organize conference panels on relevant topics at the ALA and Annual Gathering. Todd requested that anyone with ideas for relevant conference programming send them to Roger Thompson.
6. Forthcoming volumes:

   Joel Myerson announced *Picturing Emerson: An Iconography* will be published by Harvard University Press in Fall, 2016.

   Al von Frank and Sue Dunston announced publication of *An Emerson Chronology* (2 volumes).

   Al von Frank announced that Emerson's *Major Poetry* will be published in paperback soon by Harvard University Press.
7. Todd invited all present to a Society dinner at 7 p.m. at Osha Thai Restaurant.
8. Todd encouraged all members to distribute Society bookmarks when they attend conferences throughout the year.
9. Next Meeting: RWES will meet at the ALA conference in Boston, Massachusetts.

Other Business

1. Phyllis Cole encouraged all present to join the Margaret Fuller Society for just $10.
2. Michael Lorence expressed a desire for the RWES to become members of the Innermost House Foundation, which, he said, aims to take Emerson literally and in the process reinvigorate Transcendentalism as a living philosophy.

Meeting adjourned, 12:27 p.m.

Respectfully submitted,

Bonnie O'Neill

Emerson Society Secretary/Treasurer

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

May 26, 2016

Membership and Comparisons (as of May 15, 2016)

	May 2008	May 2009	May 2010	May 2011	May 2012	May 2013	May 2014	May 2015	May 2016
Total membership	184	176	165	160	181	177	143	142	137
Life members	25	26	27	27	31	33	33	35	35
Sustaining members	29	19	20	18	24	28	23	22	21
Contributing members	41	40	41	52	49	30	27	23	23
New members	15	19	17	12	15	20	14	12	9
Student members	n/a	n/a	n/a	n/a	n/a	12	16	12	12
States represented	38	35	31*	34	32	34	32	32*	34*
Non-U.S. countries	13	12	10	9	11	12	19	20	22

* +DC

Our international membership includes Australia, France, Germany, India, Italy, Japan, Spain, Turkey, and the United Kingdom.

Finances (as of May 15, 2016)

$ 15,669	Current Balance, checking account	$ 20,023	Checking Account Balance, May 15, 2015
898	Current balance, PayPal	+ 2,715	Credits to checking account
$ 16,567	Current assets	– 7,069	Debits from checking account
		$ 15,669	Checking Account Balance, May 19, 2016

Major ***debits*** for the period May 15, 2015, to May 19, 2016:

- Spring 2015 *ESP*: layout ($700), printing ($672), and postage ($203); Fall 2015 *ESP*: layout ($800), printing ($724)
- Spring 2016 *ESP*: Printing ($472) (layout not yet been billed)
- New Society bookmarks ($170)
- Society Awards: Subvention ($500), Research ($500)
- Honoraria: Peggy Isaacson ($100), Michael Weisenburg ($750)
- Donations: Walden Woods Project, in honor of Sterling Delano ($100), Margaret Fuller House ($200)

Credits for the period 15 May 15, 2015, to May 19, 2016 are membership dues and donations.

Respectfully submitted,

Bonnie Carr O'Neill
Secretary/Treasurer
bco20@msstate.edu
RWESociety@gmail.com

Emerson Society Panels at the American Literature Association, 2016

The Emerson Society presented two panels at the 27th Annual American Literature Association Conference, which was held from May 26 to 29, 2016, at the Hyat Regency Hotel in San Francisco. The sessions were arranged by David Dowling and Roger Thompson. Abstracts appear below.

Emerson as Orator and *Rhetor*
Thursday, May 26

Emerson, Rhetoric, and the Idea of Liberal Arts

JOSEPH M. JOHNSON, *Union College*

Scholars have argued that American transcendentalism can "be defined as an *educational* demonstration." I agree with this assertion, but this paper adds that the transcendentalist movement can be viewed as a demonstration in *rhetorical* education. Emerson, Thoreau, and the Concord writers viewed "higher" learning as an essentially imaginative pursuit, a lifelong endeavor with far-reaching social and political consequences. They viewed education as a tool, a kind of weapon in their ongoing battle to remake American society along more justly humanist and democratic grounds. The transcendentalists' idea of reading, writing, and speaking—their very idea of liberal and public education—was itself rhetorical. Their approach to higher learning grew out of the romantic roots of the antebellum American classical college and looks forward, at the same time, to progressive theories of education that developed throughout the early twentieth-century in the United States.

This paper will draw on archival research into the life and work of nineteenth-century higher education reformer and eminent classicist Cornelius Conway Felton (1807–1862). Felton was Thoreau's undergraduate professor of Greek at Harvard, and he was a friend of Emerson. Professor Felton became a member of the Saturday Club and tutored Emerson's daughter in Greek. Felton's approach to liberal education emphasized its rhetorical nature and influenced the transcendentalists' idea of teaching and learning in ways that remain entirely unrecognized.

Emerson and the Possibilities for Civic Rhetoric

JOSEPH JONES, *University of Memphis*

Emerson's considerations of rhetoric were haphazard, and he was not interested in the sort of systematizing of ideas and principles usually considered prerequisite for the foundation of a rhetoric. Nevertheless, James Berlin, whose histories of rhetoric and composition in nineteenth- and twentieth-century American colleges were among the first to provide both panoramic considerations of their subject and compelling arguments regarding the purposes for writing instruction, declares: "In its emphasis on truth, in its comprehensiveness, and in its social orientation, Emerson's work rivals Aristotelian rhetoric." Prior to the 1970s, Emerson's rhetoric had primarily been considered by scholars in speech departments as a theory of oratory, which is not surprising given Emerson's career as public speaker and lecturer. Those earlier histories emphasize style and delivery and often romanticize Emerson's relationship to his audience. The reevaluation of Emerson as rhetor by those in literary studies then tended to emphasize the tensions between culture and commerce, the mercantile and the private. Berlin, however, nearly alone among historians of rhetoric and composition, constructs Emerson as the preeminent American rhetor. He finds in Emerson authorization for a civic rhetoric that insists on the primacy of the individual while simultaneously acknowledging the necessity for social and political engagement. Berlin contends that the Doer in such essays as "The Poet" is actually the rhetor, and he hears within Emerson's essays calls for social action. Moreover, Berlin locates in Emerson the possibilities for an American social-epistemic rhetoric capable of informing contemporary writing instruction. According to Berlin, Emerson's rhetoric makes effective cultural critique possible; it is a rhetoric that believes "in the capacity of the individual–of every individual–to control his and her own destiny, and in the moral obligation of institutions not to interfere with this capacity and right."

"I Accept the Topic Which Not Only Usage, But the Nature of Our Association, Seem to Prescribe to This Day": Ralph Waldo Emerson's Place in the Tradition of Phi Beta Kappa Orations,"

MICHAEL WEISENBERG, *University of South Carolina*

There is an increasing amount of ephemera and miscellaneous material finding its way onto the internet as more archives digitize their holdings. While there will always be a place for the physical archive, the easy accessibility of once arcane materials is rapidly transforming the ways in which we teach and do research. Among the many effects of digitization is that students and scholars now have a more granular sense of the material culture of literary history. My paper seeks to interrogate the ontological effects of digitization on authors and their literary remains. Specifically, I focus on my own experience digitizing, formatting, writing the metadata, and designing the webpage for The Joel Myerson Collection of Nineteenth-Century American Manuscripts, Images, and Ephemera at the University of South Carolina, a collection comprised predominantly of material by and related to Ralph Waldo Emerson.

I argue that the process of digitization is in many ways a return to older disciplinary practices such as philology and bibliography, and that engagement in such work affords us an opportunity to ask about authors and the culture in which they lived through the catalogs we create and the metadata that we write. On the one hand, the ability to expose anyone with an internet connection to Emerson's writing beyond the core of his oeuvre pushes us to ask intrinsic questions about the nature of what defines Emerson's writing. On the other hand, the increased ease of access to information such as metadata has the potential to break down barriers of disciplinary tradition and encourages readers to ask extrinsic questions about what types of writing constitute Emerson's literary career and how the ephemeral material of Emerson's life allows us to interrogate the many ways in which he lived and worked in his historical moment. Finally, as the process of digitizing Emerson's life expands, it becomes easier for us to disenchant Emerson for ourselves and read him beyond the books that have traditionally constituted his literary remains.

Global Emersons: Emerson's Influence
Friday, May 27

Emerson in the Middle East: an Influential Return

ROGER SEDARAT, *Queens College, CUNY*

This paper considers the rhetorical and thematic influence of Emerson upon writing in English from the Middle East. As the South Asian poet Agha Shahid Ali attempts to introduce the Persian *ghazal* to western readers in America in the twentieth century, he encounters Emerson's previous translations through German intermediary renderings of classical masters like Hafez and Saadi. Consequently, Shahid Ali in his *ghazals* must engage Emerson as well as early Persian poets. Emerson thus comes to "anticipate" in a Bloomian sense such predecessor poets from Iran through his early incorporation of their verse in his own writing, which includes a plethora of global sources. The current reverence Iranians continue to offer Emerson as an early discoverer of their poetic tradition leads to their esteem of him as a kind of American Saadi or Hafez, ironically confirming his own attempts to appropriate a Persian identity during his lifetime.

Like Emerson's stylistic influence in Middle Eastern writing, his thematic presence proves remarkably significant as well. Ammen Rihani's *The Book of Khalid,* the first Arab-American novel to appear in English in the early twentieth century, predicates its eponymous Lebanese hero upon an Emersonian self-reliance. In his native country as well as in his adopted homeland, Khalid resists the constraints of religious and familial tradition, relying instead on his own fiercely independent spirit. The more he endeavors to remain an outlier, however, the more he must rely upon an imitation of Emerson. Khalid insists on his own beliefs to the point of plagiarizing Emerson's quotations and parodying his American predecessor in diatribes against material conformity. Even when he later returns to his native Lebanon, he reads the cedar forest through the perspective of Emerson's *Nature*.

Emerson and Daisetz Suzuki

YOSHIO TAKANASHI, *Nagano Prefectural College*

Daisetz T. Suzuki is well known as a Japanese Zen Buddhist teacher and scholar, who made a significant contribution to bringing the teachings of Zen Buddhism to the attention of the Western world. In his college days he turned to reading Emerson's essays, and his first essay was "Zen elements of Emerson's thought" (1896). After he returned to Japan after finishing his teachings in America and Europe, Suzuki recollected his first experience of reading "Self-Reliance" in *Oriental points of view* (1963). Suzuki found the remarkable affinity of the Zen spirit and the Transcendentalism of Emerson throughout his life. I'd like to make critical examinations on how much affinity can be recognized between Suzuki's Zen and Emersonian Transcendentalism.

In spite of some noticeable similarities, significant differences must be observed between their philosophies. Emerson's view of nature, based on polarity in which the human mind and nature tend toward unity while opposing each other, is clearly different from Suzuki's Zen view of nature recognizing no distinction between humans and nature. Suzuki's freedom of the self, accomplished through "satori," having insight into the truth by seeing into one's own nature, connotes the meaning of "mindlessness" and can be made a distinction from Emerson's dualistic and teleological notion of freedom of the self. Suzuki's view that language has no relation to any indwelling essence of the human mind and things and his emphasis on absolute freedom from all conceptual restraints, furthermore, can be considered to be clearly opposed to Emerson's view that nature is symbolic language and law is at the heart of human moral integrity.

Some Japanese and American scholars have assumed, greatly influenced by Suzuki, that American Transcendentalism has much affinity with Zen Buddhism. It is true that both Suzuki's Zen and Emerson's thought are grounded in their mystical experiences of the unity of the self and nature by seeking the spring of truth within the inner soul. However, Suzuki failed to observe that the Zen concept of emptiness cannot be understood as supernatural in the sense of Emerson's law, Reason, and "Over-soul." In the twenty-first century, when a trans-Pacific dialogue looks central and increasingly foundational to our shared future, we are required to step beyond Suzuki's framework of Transcendentalism-inflected conception.

"The Enraptured Yankee": Emerson in France

THOMAS CONSTANTINESCO, *Université Paris Diderot*

From his momentous visit to the Jardin des Plantes in 1833 and his reading of Victor Cousin's philosophy in the 1830s to his life-long interest in the conflicting figures of Montaigne and Napoleon, which led to their unlikely pairing in his 1850 gallery of *Representative Men,* Emerson's many-sided engagements with France are familiar ground and have, deservedly, received much scholarly attention. The history of his reception in France, however, is far less well known. Until the publication of Maurice Gonnaud's *Société et solitude dans l'œuvre de Ralph Waldo Emerson* in 1964 (translated in 1987 as *An Uneasy Solitude: Individual and Society in the Work of Ralph Waldo Emerson*) and the discovery, in the 1990s, of Stanley Cavell's philosophical rehabilitation of Emerson owing to the work of Sandra Laugier among others, Emerson suffered from an eclipse both in the French academia and among the reading public that obscured the relative interest that his works had garnered in the second half of the nineteenth century and well into the first decades of the twentieth century—Marcel Proust, for instance, borrowed many of the epigraphs to his *Les Plaisirs et les Jours* (1896) from Emerson. This proposed paper is an attempt to retrace some of the steps in the early reception of Emerson in France, with a view to look at how these French versions of Emerson contributed to introducing American literature and philosophy to a French audience, from the first reviews of his works in *La Revue des deux mondes* and *La Revue indépendante* by Philarète Chasles, Daniel Stern (alias Marie de Flauvigny, comtesse d'Agoult) and Émile Montégut in the 1840s and 50s to Marie Dugard's translations in the 1910s and Régis Michaud's books of the 1920s and 30s, and in particular his 1930 biography, La Vie inspirée d'Emerson. Between "Puritan Montaigne" (Montégut) and "enraptured Yankee" (Michaud), Emerson comes across as both the epitome of "the American soul"—the somewhat exotic incarnation of the American philosopher—and a malleable figure whose contradictory prose lends itself to competing political appropriations and serves alternatively to support and reject democratic impulses in the context of France's own troubled national history and relation with democracy, from the Restoration to the Third Republic.

The World Turned Outside In: The End of History in Emerson

MICHAEL LORENCE, *The Innermost House Foundation*

During his lifetime, Emerson was perhaps America's most cosmopolitan thinker, drawing upon many of the world's traditions as tributary to American transcendentalism. In return he was recognized by many of those traditions, both during his lifetime and after his death, as representing a uniquely sympathetic and spiritual strain in American thought. Indeed to many, Emerson was the prototypical voice of the American Man Thinking. But who is the Global Emerson? Can he be exhausted by any catalogue of honors and influences, or does his meaning to the world and history rest on another foundation?

In this paper I shall examine the opening essay, "History," as a key to understanding the Global Emerson. In this first essay, Emerson introduces his proprietary relation to the traditions of other lands, a relation that at once preserves their outward independence while it unites them inwardly to his uses. In Emerson, an archetypal human conception lives again, marking the end and object of history. I shall contend that it is precisely Emerson's proprietary use of history that renders him so congenial to the perception of other nations. He is them because they are him. Emerson is the world.

(Continued on page 12)

Emerson Panels, ALA

(Continued from page 11)

Global Emersons: Affinities
Friday, May 27

Emerson and China

Neal Dolan and Laura Jane Wey, *University of Toronto, Scarborough*

This paper is derived in part from the authors' chapter in David LaRocca and Ricardo Miguel-Alfonso eds., *A Power to Translate the World: New Essays on Emerson and International Culture*. It draws on the two authors' respective specialties—Dolan in Emerson, liberalism, and 19th-century intellectual history, and Wey in Chinese intellectuals' adaptations and appropriations of western literature during the Republican period (1911–1949). The aim is to take a dialogical approach to the question of Emerson and China by providing an overview of the influence of Chinese thinkers on Emerson and a look at some exemplary instances of Emerson's influence on Chinese thinkers in the early twentieth century. It also looks briefly at the continuing influence of Emerson in China by reporting some interesting data regarding contemporary translations of his works into Mandarin.

The presentation will have two main parts. In the first Dolan will draw on extant scholarship as well as his own research to survey the interesting overlaps between Emerson's work as a whole and the three great Chinese philosophical traditions—Taoism, Buddhism, and Confucianism, with special attention to the last of these as the most important. Dolan will take up in some literary-historical detail the question of the direct influence of these thinkers on Emerson's work, and he will reflect on the larger global cultural significance of the incidental confluences between Emerson and the Chinese classics.

In the second part Wey will look in some detail at how two major intellectual figures of the Republican period of Chinese history—Hu Shi, a liberal, and Li Dazhao, a communist - engaged the ideas of Emerson. In the former case she will focus on references to Emerson in journals kept by Hu between 1911 and 1915 while he was living in the U.S. In the latter she will consider two essays published in China in 1916 and 1918 in which Li explicitly but loosely paraphrases Emerson in efforts to inspire Chinese youth to hazard a departure from tradition and history.

Transatlantic Authorization: Emerson and English Literature

Tim Sommer, *University of Heidelberg (Winner of Emerson Society Graduate Student Travel Award)*

The traditional double image of Emerson as the nationalist founding father of American literature and the quintessential American detractor of Europe's "courtly muses" has been thoroughly revised by more recent scholarship that focuses on remapping his transnational agenda and on describing his role in what Laura Dassow Walls has called "global Transcendentalism." Arguing against the idea of Emerson as a narrow-minded nationalist, revisionist critics have, however, often overemphasized the extent of his "zealously cosmopolitan" (Lawrence Buell) sympathies. While Emerson was certainly more cosmopolitan than has long been assumed, I wish to suggest that this universalism needs to be contextualized against the background of his rhetoric of Anglo-American affinities and thus emerges as perhaps somewhat less emphatically "postnational." I will substantiate this argument with a reading of Emerson's writing on English literature, from the 1835/36 Boston lecture series on the subject via selected later lectures up to English Traits (1856)—texts shaped both by Emerson's extensive reading in the English canon and by the experience of his trips to England in 1833 and 1847/48. As a transatlantic go-between less troubled by postcolonial anxieties than many of his contemporaries, Emerson used the English literary tradition—through emphasizing transatlantic consanguinity and intellectual continuity – as a means of authorizing its American counterpart. Thus effectively in opposition to mainstream antebellum cultural nationalism, Emerson's claim to an American access to the English canon calls into question the narrative that casts him as the driving force behind an American "literary battle against Britain" (Robert Weisbuch), while also qualifying the revisionist argument that nationhood was for Emerson immaterial. What has often been read in Emerson as either isolationist nationalism or cosmopolitan universalism is in fact ultimately a more complex negotiation between both perspectives that relocates American writing in a global context without, however, completely erasing spatial and cultural difference.

Emerson, Husserl, and the Transcendental Phenomenology of History

Bradley Nelson, *Graduate Center, CUNY*

In articulating the genealogy of Emerson's thought in twentieth-century Continental philosophy, Stanley Cavell has rightly uncovered a connection to the ontology of Martin Heidegger. In part, this comes from Emerson's ambition of establishing a philosophical tradition that goes back to the origins of thought, a move that looks like the Heidegger of *Being and Time*. But taken to its conclusion, this lineage ignores the importance of the transcendental to Emerson, and has the very real effect of reifying Emerson as a purely individualist philosopher.

In light of this, my paper, "Emerson, Husserl and the Transcendental Phenomenology of History," will follow a different route in uncovering Emerson's philosophical legacy, through the phenomenology of Edmund Husserl. In order to demonstrate this lineage, I will look at the concept of "crisis" in Husserl's *Crisis of European Sciences and Transcendental Philosophy,* wherein Husserl works to bridge the gap between individual experience and historical reality, which his former pupil Heidegger had done through his articulation of Dasein. According to Husserl's conception of the history of philosophy, the loss of the transcendental amounts to a "crisis" that threatens to bring us back to solipsism. Husserl's concept of the "life-world," in which the "I" lives in an intersubjective dimension, is an attempt at bringing us back to the world while still retaining the transcendental. My paper will show that we see this tension at work in Emerson's essay "History," in its similar evocation of a transcendental, intersubjective experience of history. In so doing, we will uncover not just an American philosopher, but also a truly global Emerson, whose work carries weight in the history of philosophy.

Emerson's Egypt

Jennifer Sears, *New York City College of Technology, CUNY*

In January 1873, Ralph Waldo Emerson and his oldest daughter, Ellen, boarded the dahabeah *Aurora* and began a journey toward the island of Philae, the ancient temple of Isis on the Egyptian Nile. Emerson's physical deterioration at this time is well documented. After enduring the devastating fire in his beloved Concord home, his memory had noticeably weakened. En route to Egypt through Europe, his correspondence recycles his own phrases excusing his "solitary and silent ways," and then on the Nile, his lifetime of letters and journal entries stop. "The air of Egypt is full of lotus," he later explains, "& I resent any breaking of the dream."

I aim to convey a clearer sense of the "dream" that enchanted Emerson during the heightened time of American Orientalist travel in Egypt. I'll draw on diverse materials including letters and accounts from both Emersons and other Nile travelers, including Charles Leland, who wrote the *Egyptian Sketchbook* and young Teddy Roosevelt, both of whom the Emersons met; descriptions from the 1867 edition of the once ubiquitous *Murray's Handbook for Travellers in Egypt*; glimpses of Martial, the writer Emerson read for hours onboard the Aurora; and pictures taken by Henry Adams whose entourage included Emerson's early confidante Samuel Gray Ward, who had known Emerson at the height of his powers and who Emerson desperately wished to meet at Philae. I'll also examine Emerson's disorientated emotional state before and after the voyage and, lastly, consider texts that convey Emerson's lifelong relationship to the subject of Egypt as literary "dream," from his "Egyptian darkness," the name he gave to the formative melancholy he endured after his first wife's death in 1831, to his 1870 Introduction to Plutarch's Moralia, which includes the ancient myth of Isis and Osiris.

Emerson Society Panels at the Thoreau Society Annual Gathering, 2016

During the Thoreau Society's 2016 Annual Gathering from July 7 to 10 in Concord, Massachusetts, the Emerson Society presented its annual panel, this year on the topic of "Finding the Extraordinary in the Ordinary." The panel was arranged by Roger Thompson and moderated by Austin Bailey. Abstracts appear below. For further information about the Annual Gathering, visit www.thoreausociety.org.

Emersonian Infinitudes: the Case of "Terminus"

Peter Balaam, *Carleton College*

In keeping with the Annual Gathering theme for 2016, I would like to propose a talk for the Emerson Society panel focused on the ways in which a process of finding the extraordinary in the ordinary is at work and exemplified in useful paradigmatic ways in Emerson's poem, "Terminus" (first published 1867). While since the nineteenth century the poem has been hailed by major Emerson readers from Edward Emerson to Stephen Whicher and even to Robert D. Richardson as signaling Emerson's acknowledgment of the end of his career and perhaps even the ordinary mortal end of the extraordinary claims of his earlier philosophy, as I will argue, we have not yet adequately taken into account the fact that the noun in the title refers not only to an end or destination, but to the Roman god of boundaries as well. Offering a new reading of the poem, my talk will show how Emerson's acknowledgement of the "ordinary" state of mortal limits is transformed to become a viable approach to the "extraordinary," including a notion of personal infinitude. That this crucial aspect of "Terminus" has escaped even very important Emersonians suggests a clear need for greater understanding of how the "extraordinary" so typical of Emerson's (and other Transcendentalists') provocative work is tractably related to given limits and bounds.

Building a Representative Frenchman: Emerson's Francophone Turn in Poetry and Prose in the 1840s

Michael S. Martin, *University of Charleston*

In his August 29, 1848 journal entry, Emerson writes, "Love is the bright foreigner, the foreign self" before going into an open-ended consideration of how one can "interpret the French Revolution." Emerson's prose and poetic writings from this time reveal his immersion in Francophone culture and history, ranging from his historical interest in the French Revolution, which occasioned him to visit Paris in his European tour, to his poetry, particularly "Ettiene de la Boece" (1847), to his prose piece in *Representative Men* (1850) on the sixteenth-century essayist Michel de Montaigne.

On the one hand, it is the concept of "French freedom," as he characterizes Montaigne's qualities in *Representative Men,* or "Freedom's whitest chart" as he does in the poem "Ettiene de la Boece," that attracts Emerson to French culture. On the other, Emerson seems to be creating a visionary, international form of nationalist consensus through his work, an idealized merging of French and American interests. The geography of Emerson's literary imagination at this point is both Parisian and Concordian/Bostonian. The poetry and prose of this French-centered turn in Emerson's work were meant to be read in tandem, as part of the same scholarly shift towards Francophone interests in Emerson's writings from the 1840s. In terms of American Transcendentalism, French philosophy, and Emerson, some critics take the approach of Walter Leatherbee Leighton in citing Emerson's indebtedness to Victor Cousin, Madame de Stael, and other French intellectuals (80–81). But in terms of a concerted study of mixed genre and Emerson's purposeful transnational approach to his French writings from the 1840s, few Emerson biographers and scholars have noted the unison of these texts, prose and poetry, in his body of work from this period.

Extraordinary Individualism: Emerson, Self-Reliance, and the Dictation of Democracy"

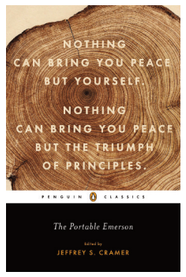
Austin Bailey, *CUNY Graduate Center, Hunter College*

Philosopher Stanley Cavell, one of the foremost thinkers on transcendentalist Ralph Waldo Emerson, has dismissed Dewey as an inheritor of Emersonian philosophy, or rather Emerson as a precursor to Deweyan pragmatism, precisely for the reason that Cavell feels that Dewey lacks the same philosophical pitch as Emerson, and for Cavell, "it is the sound of philosophy that makes all the difference." In this talk I argue that while Dewey sounds nothing like Emerson, both Emerson and Cavell are connected to Dewey in the sense that Emerson, Cavell, and Dewey all assert similar forms of democratic idealism. In particular, all three attempt to attune us to the corrosive effects of Enlightenment liberalism. Emerson, through performative utterances in essays like "Self-Reliance," makes an implicit critique of the founding conceptions of liberal democratic theory laid out in Locke's *Second Treatise of Civil Government*.

Reviews

The Portable Emerson. Ed. Jeffrey S. Cramer. New York: Penguin Classics, 2014. xxxiv + 715 pp. $23.00 paperback.

The new edition of *The Portable Emerson* edited by Jeffrey S. Cramer, revising the 1946 edition (edited by Mark Van Doren) and the 1981 edition (edited by Carl Bode in collaboration with Malcolm Cowley), offers a balanced portrait of Emerson. It draws more widely from Emerson's body of writing than do previous editions, not only reflecting inevitable shifts in the angles of vision that scholarship collectively occasions but also placing distinct emphasis on aspects of Emerson's life and work that "can be forgotten" (619) and "easily lost" (603); specifically, the fact of his being "a man of and about his time" (619) and "above all else, a writer" (603).



The Introduction prefacing nine sections of primary material highlights formative moments in Emerson's life and career, such as his visit to the Jardin des Plantes in Paris, as well as the "one thread" that "continues throughout all of Emerson's writings: 'the infinitude of the private man'" (xx). It is rich with context and quotations from Walt Whitman, Mary Moody Emerson, Elizabeth Peabody, Oliver Wendell Holmes and, of course, Emerson. The brief introductions to each thematic section are especially enjoyable in this regard. Cramer's carefully chosen quotations, many of them refreshingly new and drawn from authors such as Carlyle and Goethe, bring Emerson and his contemporaries to life.

This edition, which like its predecessors uses the Centenary Edition of Emerson's works, contains a number of necessary revisions and new additions. The sermon "The Lord's Supper"—according to Edward Emerson, the "record of a turning-point" (1)—is a particularly welcome inclusion, as are "Politics," "New England Reformers," and "An Address … on the Anniversary of the Emancipation of the Negroes in the British West Indies," all reflecting recent decades' increased attention to Emerson's political writings. Equally appreciated is "Mary Moody Emerson" and excerpts from *Memoirs of Margaret Fuller Ossoli,* texts acquainting readers with the vital participation of these women in Emerson's personal life and intellectual growth. Other additions include "The Uses of Great Men" and "Montaigne; or, the Skeptic," "Considerations by the Way" and "Illusions," "First Visit to England," "Concord Walks," the poems "The Sphinx," "Merlin," and "The Adirondacs," and two separate sections of selections from Emerson's journals and letters.

These two sections are perhaps the most notable features of Cramer's *The Portable Emerson*. The journal entries all speak to the "theme of Emerson on writing, reading, and writers," reminding us that writing "was Emerson's profession, and it is something that is easily lost among his roles as a reformer, a Transcendentalist, and an intellectual" (603). The "Correspondence" section, with thirty-eight wide-ranging selections, equally works to keep Emerson in all his aspects open to view. "Here," Cramer writes, "we see a minister wrestling with the tenets of the Church, a scholar working through the idea of Reason and Understanding, a man twice in love, a father mourning the loss of his young son, a defendant of Bronson Alcott's ideas, a citizen outraged by the treatment of the Cherokee, and ultimately a man of and about his time, something that can be forgotten amid the Emersonian universalities we often quote" (619).

This otherwise comprehensive third edition leaves a few minor items perhaps to be addressed in the next edition. The Introduction, though invitingly concise and devoted to introducing Emerson, might nevertheless further serve readers by providing an overview of Emerson's reception history, arguably inseparable from who Emerson is for us today. For example, the suggestive reference to the "new assessments and valuation of Emerson's contributions" (xv) called for by the 2003 bicentennial might expand to include a brief catalogue of recent trends and approaches—global Emerson, the political Emerson, Emerson and philosophy, for example—offering readers new to Emerson a sense of the remarkably diverse circles of conversation in which Emerson participates today. Similarly, the section "Suggestions for Further Reading," now helpfully placed in the front of the book and listing texts "By Emerson," "About Emerson," and "About Transcendentalism," could include a wider range of representative scholarly texts. Finally, the *Early Lectures* have yet to find their way into *The Portable Emerson*. One misses, in particular, lectures such as "Society," "The Individual," and "Education," lectures that fruitfully pair with Emerson's essays and foreground for readers the necessity of attending to the dynamism of his thinking (rather than settling upon ideas single essays might seem to define). Yet as Emerson knowingly remarked, "The costliest benefit of books, is, that they set us free from themselves also" (*JMN* XV: 238), and this new edition of *The Portable Emerson* is just the introduction to provoke further reading along the various lines of inquiry Emerson's writing inspires us to take up. It is a text this reader looks forward to sharing with students.

—Prentiss Clark
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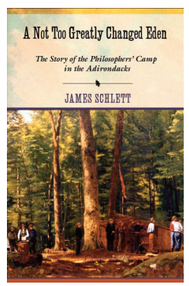
A Not Too Greatly Changed Eden: The Story of the Philosophers' Camp in the Adirondacks. James Schlett. Ithaca, NY: Cornell University Press, 2015. xiv + 256 pp. $29.95 cloth.

Deep in the summer of 1858, Emerson returned to Concord tanned and rested from two weeks camping in the Adirondack woods with a merry band of fellow "philosophers" that included the Harvard scientists Louis Agassiz and Jeffries Wyman, the poet James Russell Lowell, and the Concord lawyer Ebenezer Rockwood Hoar. Thoreau could barely contain his amusement: "Emerson says that he and Agassiz and Company broke some dozens of ale-bottles, one after another, with their bullets, in the Adirondack country, using them for marks!" Think of it! Thoreau railed on—Emerson "cracking an ale-bottle (after emptying it) with his rifle at six rods!" (JMN XI:119-20). Like so many good campfire tales, this story, too, might have been lost to modern memory—had not Emerson memorialized it in his poem "The Adirondacs," and the trip's organizer, William James Stillman, recorded it in his painting "The Philosopher's Camp in the Adirondacks" (on display in the Concord Free Public Library). Yet while the Philosopher's Camp of 1858 has become legendary today, until now we've known little about how this camping trip came about, what it meant to the participants, or how



it acquired fame as a catalyst for the American conservation movement. All these questions and more are answered by James Schlett, who, through exhaustive archival research and repeated visits to the Adirondacks, has given us what will surely be the expedition's definitive history.

Schlett tells this history through the biography of the versatile but troubled Stillman, who guided Lowell in the Adirondacks in the summer of 1857. Lowell's tales of their wilderness adventures inspired his friends to plan a grand return trip. And so it was that in early August, 1858, a band of nine philosophers joined Stillman at the elaborate camp he had built for them on Follensby Pond, an Edenic lake tucked among the Adirondack mountains. (It would have been ten, but when Longfellow heard that Emerson was bringing a gun, he declared, "Then I shall not go, somebody will be shot!" (76). According to Schlett, Stillman hoped to be more than merely a guide, hopes that were disappointed. The Schenectady-born artist remained a perpetual outsider even as the camaraderie warmed among the Boston philosophers, who spent their days shooting, hunting, fishing, dissecting scientific specimens, and debating around the campfire deep into the night. Nevertheless, this was, in Schlett's telling, the summit of Stillman's life. Even as he stayed on at Follensby Pond to finish the painting that memorialized it, back home the circle of philosophers made plans not only to return, but to purchase their own piece of Eden, build a lodge, and form the Adirondack Club. But their plans fizzled. A smaller group did join Stillman the next summer at nearby Ampersand Pond, which he did, as the Club's agent, purchase on a tax sale; but by then Agassiz was away in Europe, and Emerson was laid up with a sprained ankle. Once the Civil War broke out and Stillman left for a diplomatic post in Rome, the club dissolved and the land reverted to its original owner.

That might have been the end of it, had it not been for Emerson's 1867 poem "The Adirondacs" and for various press reports that were picked up as a local-color story by guidebooks serving the booming tourist industry. Even then, the story might have died as the timber industry ravaged the land and the Boston literati faded into history. In 1892, Stillman, living with his family in Rome, heard not only that New York had established the Adirondack Park, but also that Lowell, one of the last surviving members of the original band of philosophers, had died. Moved to show a new generation what had been lost, in 1893 Stillman published "The Philosopher's Camp: Emerson, Agassiz, and Lowell in the Adirondacks," and in later books retold his Adirondack stories. In June 1901, William Dean Howells published a profile of Stillman, who died weeks later—surviving just long enough to see himself honored as the last vestige of an America rapidly passing away. By the 1990s, conservationists were using the Philosopher's Camp to call for the preservation of Follensby and Ampersand Ponds; to this day both remain privately held, but protected.

Schlett has some difficulty integrating the many levels of this complex story: Stillman's convoluted biography, the intertwined lives of all nine "philosophers," the abolitionist turmoil in America plus various wars and revolutions in Europe, the growth of wilderness tourism and the mixed fate of the Adirondacks. A broader synthesis fusing this tremendous body of information would have made for a smoother narrative. The student of Emerson will notice small slips (e.g. it was Lidian, not Waldo, who on July 4, 1854, draped the Emerson home in mourning; William Emerson is identified as Waldo's son rather than his brother.) One wishes the book's final pages had lifted off to a larger, unifying conclusion, instead of bogging down in lists of land sales. But that said, the material covered in Schlett's history is fascinating and wide-ranging, and he has done Emerson scholarship a deep and genuine service in gathering this information so painstakingly and putting it before the world.

—Laura Dassow Walls
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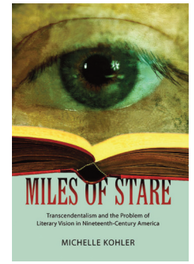
Miles of Stare: Transcendentalism and the Problem of Literary Vision in Nineteenth-Century America. Michelle Kohler. Tuscaloosa: University of Alabama Press, 2014. x + 227 pp. $54.95 cloth.

Achieving Emerson's transparent eyeball may well be the most studied and iconic representation of American transcendental vision, but Michelle Kohler gives new insight into both the image and its long literary resonance. For Kohler, Emerson's eyeball is not merely a symbol for the higher sort of seeing of bards and visionaries, but stands rather as a complex testament to the power of a single image to produce widely disparate versions of literary "seeing"—examples that are, in Kohler's view, essentially void of optimism and potentiality. Undoubtedly, Emerson made bold claims for what "becom[ing]" a transparent eyeball would effect: the ability to transcend "all mean egotism"; the paradoxical power to be "nothing" and yet "see all"; the apotheotic opportunity to become "part or particle of God"—infused and charged by the very "currents of the Universal Being" (*CW* 1:10). But Kohler's threefold approach to recasting the pivotal significance of Emerson's image is itself strikingly bold and innovative: literary language is "the instant, ineluctable, empirical product of vision," not imagination; the eye is the "central organ of literary production" but it is paradoxically anti-empirical; the "eye that is decidedly not an eye" both "pointedly excludes and transcends the actual operations of eyesight" (5). Kohler's argument for a fundamentally new way of understanding Emerson's all-seeing eye and the literary legacies generated by it is an important contribution—a dark but important testament to the fresh interpretive possibilities of Emerson's influence.



Kohler's explanation in Chapter 1 for Emerson's transition from European Romantic imagination to the primacy of vision, or as she says, "from the mind to the eye's encounter with the world," is grounded first in a lucid comparative explication of the similar goals of Kant's and Coleridge's visions to find a means to "transcend the limits of the senses and the Understanding" (22). But Kohler's emphasis on Emerson's 1834 letter to his brother Edward as an actual point of origin for the shift from imagination to vision is a remarkable insight; the letter's literal phrasing of "vision" which "simply perceives" has been quoted elsewhere (Kohler acknowledges Barbara Packer's *The Transcendentalists* as one source example), but the words in the 1834 letter gain new import in this chapter's strong argument. "Emerson lands on a figure that simply—exclusively, easily, swiftly—does one thing. That this singular action is perception is a dramatic revision of Kantian Reason"

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(23), Kohler asserts. Her analysis bears out just how substantive a shift was under way as scores of American writers began to respond to "the substance and complications of Emerson's figural shift to vision" (22).

The rest of Kohler's text examines – largely through sharp and often refreshingly original close readings – a wealth of textual evidence that recasts Emerson's insight and the writers who responded to it. And while many scholars have addressed Emerson's literary legacy, Kohler distinguishes her voice in arguing that a decidedly "ore contentious, heterogeneous nexus of literary visions" (7) followed Emerson's figural shift than had ever been conjectured. Although Bloom's "anxiety of influence" is never specifically mentioned, Kohler chooses her primary legacy writers—Douglass, Hawthorne, Dickinson, Howells, and Jewett—based on direct lines of Emersonian influence: for in spite of their clear intellectual and social ties, each writer turns away from Emerson's contribution with new configurations and dark inversions of his visual shift.

In the first of her sustained analyses, Kohler acknowledges that Douglass is "like Emerson" in the way that he "enlists the equation of the act of writing with the visual discovery of the inherent meaning on the American landscape" (68), but here insight comes only after a brutal blinding. Kohler cites Douglass's *Narrative* to recall "a heavy boot, a powerful kick in the left eye," and an "eyeball [that] seemed to have burst" to signal "rhetorical authority" gained through the "disabling violence of American slavery" (52). Kohler's next chapter title, "Dim Optics," recalls Hawthorne's characterization of Hepzibah's murky vision in *The House of the Seven Gables* to keynote "a tangle of multiple literary visions that reject Emersonian conflation and meet instead in tense juxtapositions and collisions" (80). In her chapter on Howells and Jewett, Kohler argues that both writers "provoke the eye to resist transcendence" (140) to instead anxiously confront "the visible American real" (166). But the heart of Kohler's argument is found in Dickinson's stark rejection of Emersonian seeing in Chapter 4. Kohler makes her case in over a dozen impressive lyric explications, but her most insightful analysis is demonstrated in a searing close-read of "Miles of Stare," the poem that gives this book its title and thematic consistency.

Miles of Stare is an important and resonant work of literary scholarship, but it is also one that argues a "decidedly unshared destiny" (178) in the promise and possibility of Emerson's vision. Instead the all-seeing iconic image of *Nature* is ultimately important for its lasting and pervasive anxiety of influence—to borrow Bloom's phrasing—and in Kohler's argument that influence is most notable for its "contentious" (7) proliferation of fractured visions and empty stares.

—Joan Wry
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An Emerson Bibliography, 2015

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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).*

Baker, Jennifer J. "Emerson, Embryology, and Culture." *J19: The Journal of Nineteenth-Century Americanists* 3.1: 15-39. [Baker grounds Emerson's theories of genius and cultural advancement in contemporary evolutionary theory.]

Berger, Jason. "Emerson's Operative Mood: Religious Sentiment and Violence in the Early Works." *Studies in Romanticism* 54.4: 477-502. [Berger argues for the continuity of Emerson's thought from his early optimism to the political radicalism of his antislavery years.]

Bloom, Harold. "Ralph Waldo Emerson and Emily Dickinson." *The Daemon Knows: Literary Greatness and the American Sublime*. New York: Spiegel & Grau. 151-220. [This engaging essay considers Emerson "the founder of American Orphism…our shamanistic father."]

Boatright, Michael D. and Mark A. Faust. "How Daring Is the Reading: Emerson's Aesthetic Reading." *Journal of Aesthetic Education* 49.4: 39-54. [Boatright and Faust infer educational reading objectives from Emerson's essays.]

Bosco, Ronald A. and Joel Myerson, eds. *Ralph Waldo Emerson: The Major Prose*. Cambridge: Belknap Press. [Emerson's major sermons, lectures, and essays are collected into one elegant volume.]

Carr, Ryan. "Toward a Genealogy of Americanist Expressionism." *J19: The Journal of Nineteenth-Century Americanists* 3.1: 89-117. [Identifies expressionism in F. O. Matthiessen's discussion of Emerson, Thoreau, Whitman, and T. S. Eliot.]

Constantinesco, Thomas, and François Specq, eds. *Revue Française d'Études Américaines*. 140 (2014). [Special issue includes essays by Bruce Ronda, David Robinson, Joseph Urbas, Daniel S. Malachuk, Thomas LeCarner, and Mathieu Duplay.]

Deming, Richard. "Rilke and Emerson: the Case against Influence as Such." *A Power to Translate the World: New Essays on Emerson and International Culture*. Ed. Ricardo Miguel-Alfonso and David LaRocca. Lebanon, N. H.: Dartmouth College Press. 170-184. [Explores "some elective affinities" between Rilke's thinking and Emerson's.]

Dolan, Neal and Laura Jane Wey. "Emerson and China." *A Power to Translate the World: New Essays on Emerson and International Culture*. Ed. Ricardo Miguel-Alfonso and David LaRocca. Lebanon, N. H.: Dartmouth College Press. 236-248. [A reflexive investigation of Emerson's influence in modern China.]

Dunston, Sue. "Emerson's Philosophy of Creativity." *Romanticism and Philosophy: Thinking with Literature*. Ed. Sophie Laniel-Musitelli and Thomas Constantinesco. New York and London: Routledge 222-232. [Argues that "Emerson's theory-practice of creativity…abandons artifacts for creating and mastery for improvising."]

Duquette, Elizabeth. "The Man of the World." *American Literary History* 27.4: 635-64. [Contrasts Emerson's view of Napoleon with contemporaries who saw him as a "hard-working hero of sentimental romance."]

Elbert, Monika. "Transcendentalist Triangulations: The American Goethe and his Female Disciples." *A Power to Translate the World: New Essays on Emerson and International Culture*. Ed. Ricardo Miguel-Alfonso and David LaRocca. Lebanon, N. H.: Dartmouth College Press. 61-82. [Argues that Goethe was "the spiritual stand-in for the real-life intellectual crush Fuller and Alcott had…on Emerson."]

Evans, K. L. "Emerson; or, the Critic – The Arnoldian Ideal." *A Power to Translate the World: New Essays on Emerson and International Culture*. Ed. Ricardo Miguel-Alfonso and David LaRocca. Lebanon, N. H.: Dartmouth College Press. 185-201. [Investigates similarities between Arnold and Emerson.]

Fernandez, Ingrid. "Necro-Transcendence/Necro-Naturalism: Philosophy of Life in the Works of Ralph Waldo Emerson" *Death: Representations in Literature: Forms and Theories*. Ed. Adriana Teodorescu. Newcastle upon Tyne: Cambridge Scholars. 117-37. [Explores the slippage between Emerson's desire to cease "grop[ing] among the dry bones of the past" and his return to the tombs of Waldo and Ellen.]

Follett, Danielle. "The Tension between Immanence and Dualism in Coleridge and Emerson." *Romanticism and Philosophy: Thinking with Literature*. Ed. Sophie Laniel-Musitelli and Thomas Constantinesco. New York and London: Routledge 209-221. [Discusses Emerson's debt to and departure from Coleridge.]

Foust, Mathew A. "Confucius and Emerson on the Virtue of Self-Reliance." *A Power to Translate the World: New Essays on Emerson and International Culture*. Ed. Ricardo Miguel-Alfonso and David LaRocca. Lebanon, N. H.: Dartmouth College Press. 249-261. [Posits that Confucianism influenced Emerson's "Self-Reliance."]

Friedl, Herwig. "Emerson in Germany, 1850-1933: Appreciation and Appropriation." *A Power to Translate the World: New Essays on Emerson and International Culture*. Ed. Ricardo Miguel-Alfonso and David LaRocca. Lebanon, N. H.: Dartmouth College Press. 136-157. [Explores Germany's reception of Emerson, which runs from appropriation for German nationalism to liberal cosmopolitanism.]

Goodman, Russell B. "Ralph Waldo Emerson." *American Philosophy before Pragmatism*. New York: Oxford University Press. 147-199. [Emerson figures prominently in this history of American philosophy considered in transatlantic contexts.]

Gougeon, Len. "Emerson, Great Britain, and the International Struggle for the Rights of the Workingman." *A Power to Translate the World: New Essays on Emerson and International Culture*. Ed. Ricardo Miguel-Alfonso and David LaRocca. Lebanon, N.H.: Dartmouth College Press. 83-96. [Argues that Emerson became deeply sympathetic to the working classes during his visit to Europe in 1847-48.]

Greenham, David. "'Altars to the Beautiful Necessity': The Significance of F. W. Schelling's 'Philosophical Inquiries in the Nature of Human Freedom' in the Development of Emerson's Concept of Fate." *Journal of the History of Ideas* 76.1: 115-37. [Explicates Emerson's engagement with Schelling.]

Grimstad, Paul. "The Perversity of Skepticism: Qualia and Criteria in Emerson and Poe." *Romanticism and Philosophy: Thinking with Literature*. Ed. Sophie Laniel-Musitelli and Thomas Constantinesco. New York and London: Routledge 233-244. [Examines Emerson and Poe "as representatives of an American romanticist response" to philosophical skepticism.]

Habich, Robert D. "An 'Extempore Adventurer' in Italy: Emerson as International Tourist, 1832-1833." *A Power to Translate the World: New Essays on Emerson and International Culture*. Ed. Ricardo Miguel-Alfonso and David LaRocca. Lebanon, N. H.: Dartmouth College Press. 97-110. [Investigates Emerson's travel in terms of tourism theory, identifying three stages of his growth.]

Howell, William Huntting. *Against Self Reliance*. Philadelphia: University of Pennsylvania Press. [Howell shapes Emerson into a foil for ideologies of dependence pervasive in American culture.]

Irmscher, Christoph. "Linen Shreds and Melons in a Field: Emerson and his Contemporaries." *The Cambridge History of American Poetry*. Ed. Alfred Bendixen and Stephen Burt. Cambridge: Cambridge University Press. 192-216. [Defends Emerson's poetry, claiming that it "achieves a surprising intimacy" when occupied with quotidian subjects.]

Jackson, Larry. "A Different Path: Why Stanley Cavell Won't Get to the Point." *Journal of Speculative Philosophy* 29.4: 503-21. [Claims that Cavell's style, informed in part by Emerson's in "Fate," serves as a potent strategy for confronting American racism.]

Jones Jr., Douglas A. "Douglass' Impersonal." *ESQ: A Journal of the American Renaissance* 61.1: 1-35. [Argues that Douglass enhanced Emerson's conception of the impersonal to destroy racial categories advanced by contemporary pseudoscience.]

Laniel-Musitelli, Sophie and Thomas Constantinesco, eds. *Romanticism and Philosophy: Thinking with Literature*. New York and London: Routledge. [Three essays concerning Emerson are listed here individually.]

LaRocca, David. "'Eternal Allusion': Maeterlinck's Readings of Emerson's Somatic Semiotics." *A Power to Translate the World: New Essays on Emerson and International Culture*. Ed. Ricardo Miguel-Alfonso and David LaRocca. Lebanon, N. H.: Dartmouth College Press. 113-135. [Argues that Maeterlinck's engagement with Emerson's essays contributed to Symbolism, the European movement in arts and letters.]

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Laugier, Sandra. "The Ordinary, Romanticism, and Democracy." *MLN* 130.5: 1040-54. [Argues that Emerson's and Thoreau's turn to the ordinary is an expression of the romantic desire for the self – a desire making American democracy possible.]

Meister, Maureen. "An Intellectual Stew: Emerson, Norton, Brandeis." *Arts & Crafts Architecture: History and Heritage in New England*. Hanover: University Press of New England, 2014. 64-91. [Considers the inspiration the Society of Arts & Crafts gained from Emerson's work.]

Miguel-Alfonso, Ricardo and David LaRocca, eds. *A Power to Translate the World: New Essays on Emerson and International Culture*. Lebanon, N. H.: Dartmouth College Press. [The volume's seventeen essays are listed here individually.]

Miguel-Alfonso, Ricardo. "Transcendental Modernism: Vicente Huidobro's Emersonian Poetics." *A Power to Translate the World: New Essays on Emerson and International Culture*. Ed. Ricardo Miguel-Alfonso and David LaRocca. Lebanon, N. H.: Dartmouth College Press. 158-169. [Asserts that Emerson was a "fundamental inspiration" for Vicente Huidobro and his poetic movement creacionismo.]

Mikics, David. "Emerson and Jewish Readers." *A Power to Translate the World: New Essays on Emerson and International Culture*. Ed. Ricardo Miguel-Alfonso and David LaRocca. Lebanon, N. H.: Dartmouth College Press. 301-309. [Demonstrates Emerson's resonance with American Jewish culture through such readers as Alfred Kazin, Saul Bellow, Stanley Cavell, and Harold Bloom.]

Mudge, Jean McClure, ed. *Mr. Emerson's Revolution*. Cambridge, UK: Open Book Publishers. [Nine essays explore Emerson's "metamorphosis from idealist philosopher to idealist-turned-activist." Scholars contributing to the work include Phyllis Cole, Wesley T. Mott, David M. Robinson, Len Gougeon, Beniamino Soressi, and Alan Hodder. A free PDF of the book may be downloaded at openbookpublishers.com.]

Noble, Mark. "Emerson's Atom: The Matter of Suffering." *American Poetic Materialism from Whitman to Stevens*. New York: Cambridge University Press. 81-109. [Reads Emerson in context of contemporary science, especially Michael Faraday's field theory.]

Nutters, Daniel Rosenberg. "'The Whole Conduct of Life': Ralph Waldo Emerson and Henry James." *A Power to Translate the World: New Essays on Emerson and International Culture*. Ed. Ricardo Miguel-Alfonso and David LaRocca. Lebanon, N. H.: Dartmouth College Press. 202-214. [Argues that Emerson goes beyond mere provincial foil for James's cosmopolitan vision.]

Pease, Donald E. "The Anti-Slave from Emerson to Obama." *A Power to Translate the World: New Essays on Emerson and International Culture*. Ed. Ricardo Miguel-Alfonso and David LaRocca. Lebanon, N. H.: Dartmouth College Press. 31-42. [Discusses Emerson's engagement with Toussaint and Haitian revolutionaries.]

Richardson, Todd H. "'Another protest that shall be heard around the world': The *Woman's Journal* and Women's Pilgrimages to Concord, Massachusetts." *Concord Saunterer* 23: 20-49. [Argues that women's rights activists' conception of Emerson's Concord reveals their "yearning to realize Concord's revolutionary promise."]

Robinson, David M. "Emerson, the Indian Brahmo Samaj, and the American Reception of Gandhi." *A Power to Translate the World: New Essays on Emerson and International Culture*. Ed. Ricardo Miguel-Alfonso and David LaRocca. Lebanon, N. H.: Dartmouth College Press. 43-60. [Argues that Emerson's openness to Hinduism "eventually set the stage for the American reception of Mahatma Gandhi."]

Ruetenik, Tadd. "'Self-Reliance,' Plagiarism, and the Suicide of Imitation." *Teaching American Literature: A Journal of Theory and Practice* 8.1: 70-9. [Strategies for teaching "Self-Reliance" to discourage plagiarism in writing classes.]

Sacks, Kenneth S. "Emerson and some Jewish Questions." *A Power to Translate the World: New Essays on Emerson and International Culture*. Ed. Ricardo Miguel-Alfonso and David LaRocca. Lebanon, N. H.: Dartmouth College Press. 265-300. [Argues that Emerson progressed from stereotyping Jewish people, to activism against antisemitism, and finally to influence on Jewish religious practice in America.]

Sadarat, Roger. "Middle Eastern-American Literature: A Contemporary Turn in Emerson Studies." *A Power to Translate the World: New Essays on Emerson and International Culture*. Ed. Ricardo Miguel-Alfonso and David LaRocca. Lebanon, N. H.: Dartmouth College Press. 310-325. [Identifies Emerson as a pivotal figure in the reception of such Persian poets as Hafez and later as an influence on Middle Eastern-American writers such as Ameen Rihani.]

Saito, Naoko. "Emerson and Japan: Finding a Way of Cultural Criticism." *A Power to Translate the World: New Essays on Emerson and International Culture*. Ed. Ricardo Miguel-Alfonso and David LaRocca. Lebanon, N. H.: Dartmouth College Press. 217-235. [Draws upon Emerson's and Cavell's meditations on grief and cross-cultural transformation to imagine Japan's future.

Schulenberg, Ulf. "'Strangle the singers who will not sing you loud and strong': Ralph Waldo Emerson, Walt Whitman, and the Idea of a Literary Culture." *Romanticism and Pragmatism: Richard Rorty and the Idea of a Poeticized Culture*. New York: Palgrave Macmillan. [Characterizes Emerson as a "strong poet" who "prepared for the establishment of a genuinely post-metaphysical culture."]

Scott, Mark. "Ralph Waldo Emerson." *Cambridge Companion to American Poets*. Ed. Mark Richardson. New York: Cambridge University Press. 61-76. [Opines that Emerson's "stanzas say that what mankind craves is a nation of Emersons."]

Thompson, Roger. "Emerson and the Democratization of Plato's 'True Rhetoric.'" *Philosophy and Rhetoric* 48.2: 117-38. [Argues that "Emerson sees in Plato … the possibility that universal law can somehow be connected to civic action.]

von Frank, Albert J., ed. *Ralph Waldo Emerson: The Major Poetry*. Cambridge: Belknap Press. [Includes selections from *The Collected Works of Ralph Waldo Emerson: Volume IX, Poems* (2011).]

My Emerson

A column devoted to our readers' personal reflections on Emerson

MICHAEL LORENCE
Founder, Innermost House Foundation

"Wherever snow falls, or water flows, or birds fly, wherever day and night meet in twilight, wherever the blue heaven is hung by clouds, or sown with stars, wherever are forms with transparent boundaries, wherever are outlets into celestial space, wherever is danger, and awe, and love, there is Beauty, plenteous as rain, shed for thee, and though thou shouldest walk the world over, thou shalt not be able to find a condition inopportune or ignoble." —Emerson, "The Poet"

I cannot remember when I first encountered my Emerson, any more than I can remember the day I was born. My mind awoke late and suddenly from the sleepwalking dream of a long childhood. I came upon learning all at once, and the beauty of books and philosophical wisdom has never ceased to astonish me. I do remember that my wife's first gift to me thirty-three years ago was a period edition of Emerson's *Essays: First Series*. It planted the seed that would grow into our daily use of the Centenary Edition over the years.

I was intoxicated with all the greats in my early twenties, from Homer and Aeschylus to Plato and Aristotle, from Dante and Shakespeare to Newton and Darwin and Freud. I delighted in books right down to the material beauty of typography and paper, and loved to search out the old and original ways of reading and thinking and feeling.

Because I had not the benefit of an orderly education, neither had I much to suffer textbooks or examinations. Once I began to read in earnest, it never occurred to me that the great texts might not be read directly, or for reasons otherwise than as a guide to living. The classics were useful to me in ways practical and spiritual, and I read them as one might read books of self-help or scripture.

Even then, Emerson was different. He was not a maker of metaphors or a weaver of myths, a storyteller or a systematic thinker. In matters of the soul, he seemed to me the plainest of plain speakers. I read Emerson literally and without reservation, as I suppose young Henry Thoreau or Walt Whitman must have read him. His words struck me like lightening, and set me on fire.

You can do things when you are on fire that you cannot do otherwise. You can break down doors. You can leap from high windows. You can run for your life. What you cannot do is sit still, not even for the godsend of a formal education. My wife, Diana, and I would burn our way through half the world in the succeeding decades, still on fire, and always with Emerson as our guide.

My parents were born a century ago of Bohemian and German immigrant families on the farms of old Iowa. Both were raised without fathers in homes broken by the Great Depression. They knew what it was to sorrow over loss. I suppose my parents did not want their children quite to have a past, or perhaps a future either. They were happiest in the present, and they wanted us to be happy, as well.

My mother was a homemaker. My father was a house builder. They were gentle, older people. In all my years of growing up, I never once heard them raise their voices or lose their temper. I never heard them criticize anyone or anything, or express a strong opinion. I think they believed that responsible opinions required a leisure they did not possess. Books to them represented a higher condition of being, not so much something attached to life as grown out of other kinds of lives than their own. They made their modest house a home for the dream of childhood. So far as I recollect, university was never mentioned.

So it was that I arrived to the threshold of adult life largely deficient of formal knowledge, but wholly free and innocent of opinion at home. I was unprepared for life in a specialized and competitive world, but possessed of a blessing that would protect me always, given me by the simple goodness of my parents. I was prepared for my Emerson by the gift of an unbroken beginning.

"I died for beauty" a thousand times when I was young, there was so much room for life. From earliest childhood, I loved the beautiful passingness of things, deeply impressed upon my nature by the endless round of seasons as they passed in the wooded park nearby. "They are lovers and worshipers of beauty," Emerson said of his transcendentalists. "We call the Beautiful the highest, because it appears to us the golden mean."

It was when I met Diana that my Emerson became our Emerson, as he took on for us together the special role of guiding genius. I suppose it was "Self-Reliance" with which we identified first, as have so many. But soon three other early addresses assumed a special place in our lives: "The Divinity School Address," "Man the Reformer," and, above all, "The American Scholar." In many ways, those three provided the architecture of our inner lives for decades, guiding us in our search for what Diana calls the Innermost Life.

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My Emerson

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We needed to support ourselves, and there too, we soon found Emerson woven into the daily business of survival. Through years of experiment, we developed a kind of teaching we could share with mature clients who had reached a stage of transcendental discontent in their lives. That teaching had intellectual, aesthetic, prudential and experiential aspects, and was formed around "The American Scholar" as elaborated in *The Conduct of Life*.

Our work with clients followed us across the country from West to East, and at last beyond to Europe. Diana and I lived in search of a relationship to learning that would satisfy our expectation of the American Scholar, and sought it in Emersonian terms. We wanted a scholarship of Nature, Culture, and Action in the world. Through twenty-five moves and as many thousands of miles, we never found the school of life we sought in the world. What we found at last, and altogether to our surprise, was a way toward its realization in the secret solitude of the woods.

"Let the house rather be a temple of the Furies of Lacedaemon, formidable and holy to all, which none but a Spartan may enter or so much as behold."

We went to the woods twelve years ago, not so much to live deliberately, as in despair of the answer we had deliberately sought elsewhere "in fuller union with the surrounding system." With our move to what became known as "Innermost House," the world opened up to us inwardly, and the transcendental dimension of experience we had sought in the world suddenly and wholly surrendered itself—

"All for a little conversation,
high, clear and spiritual!"

It was a "dream too wild," suddenly realized. Innermost House enclosed a living conversation within its walls, bordered east and west by the beginning and the end—by the aboriginal fire out from which civilization first emerged, and by the last books still lit by the light of that first fire, now a century past. Everything came together at once, and displaced the outward ways of the world with the inward ways of the woods. Emerson presided over it all from his position facing the fire, our worthy of worthies.

For seven years, Diana and I lived alone at Innermost House, at the heart of the woods, without electricity or hot water or power of any kind. We lived without automobile or telephone or computer, visited by fellow seekers of a night, led by the light of the fire. "But he loves it for its elegancy, not for its austerity." We were unaware of doing without, for we had gained everything to which Emerson had guided us. We gained entry to the within-ness of things, to the secret life of the woods, to the ways that have no name.

Innermost House finally introduced me into a society of scholars who know Emerson better than I, who have in turn become the teachers I never had. I could not live now without the companionship of friends like David Shi, Bob Richardson, Phyllis Cole, and Bob Gross. I had always read Emerson as a perfect contemporary. It is through their guidance that I have come to know my great friend as a man of his time, in all the richness of circumstance. New friends have given my old friendship new life.

"Sunshine was he
In the winter day;
And in the midsummer
Coolness and shade."

Now I am sixty years old. My life is more past and passing than to come. I shall never have another friend who can be to me as Emerson has been for so long, my one guide like no other. What my mother and father gave to my childhood life, Ralph Waldo Emerson gave to Diana and me. There can never be for us another friend like our Emerson.

Innermost House Foundation is a nonprofit fellowship of artists, writers, scholars, environmentalists and friends committed to the practical renewal of American Transcendentalism.