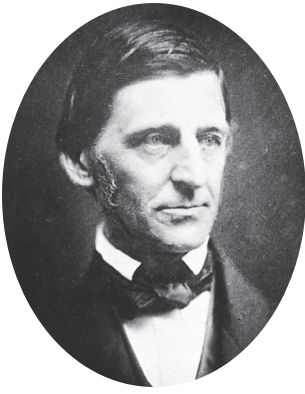




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EMERSON SOCIETY PAPERS

Distinguished Achievement Award *presented to* Herwig Friedl

Herwig Friedl, Professor Emeritus of American Studies and History of Ideas, Heinrich-Heine-University, Düsseldorf, Germany, received the Emerson Society Distinguished Achievement Award at its annual meeting via teleconference on May 4, 2021. Professor Friedl has published on American philosophy in an international context, pragmatism, and a variety of American authors ranging from Poe and Longfellow, Dickinson and Stein, Dewey and James, to Wharton and E. L. Doctorow. His work often puts authors and philosophers in conversation with one another in ways that illustrate not merely influence but how these figures articulate a deep engagement with experience. Friedl's scholarship on Ralph Waldo Emerson has mapped Emerson's reception in Germany and clarified Emerson's influence on pragmatism, Nietzsche, and later modern thinkers. As such, Friedl's contributions to the field have worked to situate Emerson as an influential philosopher whose work has a global reach.

Friedl's interests in comparative literature and philosophy began as a student. He studied American, English and German Literatures and Languages, and Philosophy at Heidelberg University from 1963-1967, where he attended Gadamer's weekly lectures and was introduced to the Pre-Socratics and their influence on Nietzsche by Karl Löwith. These early influences inspired an enduring interest in anti-foundationalist currents influence in modernism that can be seen across his body of work. As a Jacob Gould Shurman scholar at Cornell from 1967-1968, he began work on his dissertation on Henry James advised by M. H. Abrams and Arthur Mizener. The subsequent book, *Die Funktion der Bildlichkeit in*

den kritischen und theoretischen Schriften von Henry James (Heidelberg: Universitätsverlag, 1972), finds a pluralism driven by open-ended experience in James' novels and stories while arguing for a "pragmatist aesthetics" implicit in James' literary theory.

Friedl's study of Emerson was sparked on Christmas of 1973, during a year of postdoctoral study at Yale, when his "wife presented [him] with the twelve-volume *Works of Ralph Waldo Emerson*," a "cherished and to this very day indispensable 1888 Riverside Edition" (*Thinking in Search of a Language*, 5). Emerson's style, which is often paratactic, open-ended, and reminiscent of the natural phenomena of thought, afforded Friedl a precursor to the pragmatists and other anti-foundationalist thinkers. As he has recently characterized Emerson's writings: "Each essay, and sometimes each single paragraph or even one aphorism after another, may open a new world, a different perspective, an unprecedented vista or vision. Again and again, alternative points of view are proposed and then abandoned, the Protean consciousness dons mask after mask" (*Thinking in Search of a Language*, 6). Emerson's accretionary style signals a shift in modernist ontology, and Friedl, like his contemporary, Stanley Cavell, reads in Emerson an "onward thinking" that both glances back to the Pre-Socratics and looks forward to figures such as Nietzsche, Dewey, James, and others.

Such a comparativist approach has been central to his situating Emerson within a modern philosophic tradition. As David Robinson has recently argued, Friedl makes the "case for Emerson's innovative philosophical influence," which "provide[s] a fresh analysis of the American

(Continued on page 6)

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ESP welcomes notes and short articles (up to eight 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, Michael Weisenburg, Irvin Department of Rare Books and Special Collections, University of South Carolina, 1322 Greene St., Columbia, SC 29208, or emersonsocietypapers.editor@gmail.com (email submissions are much preferred).

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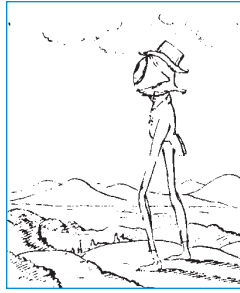
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PROSPECTS.



ALA Call for Proposals

The Ralph Waldo Emerson Society will sponsor two panels at the 33rd Annual Conference of the American Literature Association, to be held May 26–29, 2022, at the Palmer House Hilton in Chicago.

“Emersonian Economies”

The Society welcomes proposals concerning Emerson’s thinking and writing on economic topics, such as work and labor, finance, industrialization, slavery, the “market revolution,” women and the market, to name just a few. Proposals might also want to explore Emerson’s take on antebellum economic and social reform (Fourierism, Brook Farm, Chartism, etc.), and his attitude towards the nineteenth-century *literary* marketplace. Also welcome are discussions of later appropriations of Emerson as a (neo-)liberal or anti-capitalist figurehead.

“Emerson and His Media(ted) Afterlives”

The Society seeks papers that explore new perspectives on Emerson as a published writer and a public lecturer; on Emerson and the newspaper; on the global print history of Emerson’s writings from the nineteenth century to the present (including scholarly editions as well as formats directed at a mass readership); on Emerson’s digital afterlives on Twitter, Facebook, and the blogosphere; on Emersonian tourism and memorialization; as well as on Emersonian relics in the archives and beyond. Proposal abstracts should indicate the research methods used (e.g., archival research, interviews, fieldwork, digital humanities methods, Python programming, etc.).

Membership in the Ralph Waldo Emerson Society is required of presenters. Send 300-word abstracts by January 15, 2022 to Joseph Urbas (joseph.urbas@gmail.com) and Tim Sommer (tim.sommer@as.uni-heidelberg.de).

More details about the ALA may be found here:
<https://americanliteratureassociation.org/ala-conferences/ala-annual-conference/>

Thoreau Annual Gathering

The Ralph Waldo Emerson Society will sponsor a panel at the Thoreau Society Annual Gathering in Concord, Mass. (July 6–10, 2022).

Following the conference theme of “The Global Thoreau,” the Emerson Society invites papers that encourage global readings of Emerson or Emerson and the international scene. The panel seeks papers that address Emerson’s interest in non-anglophone literature and culture as well as Emerson’s own travels and lectures outside of the United States. Additionally, papers could look at Emerson’s global influence as a transnational figure in fields as diverse as poetry, politics, and philosophy. Also welcome are proposals that reflect on the globe in the geophysical, cosmological, or theological sense: “the good globe is faithful” (“New England Reformers”).

More details about the Thoreau Annual Gathering can be found here: <https://www.thoreausociety.org/event/annual-gathering-2021>. Send 300-word abstracts by January 15, 2022 to Joseph Urbas (joseph.urbas@gmail.com) and Tim Sommer (tim.sommer@as.uni-heidelberg.de).

Membership in the Ralph Waldo Emerson Society is required of presenters.

Graduate Student Paper Award

The award provides \$750 of travel support to present a paper on an Emerson Society panel at the American Literature Association Annual Conference (May 2022) or the Thoreau Society Annual Gathering (July 2022). Submit a carefully crafted 1- or 2-page single-spaced conference paper proposal by February 15, 2022. Proposals should address the 2022 CFPs posted at emersonsociety.org.

The Barbara L. Packer Fellowship

The 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.

Application deadline is January 15, 2022; more information can be found at www.americanantiquarian.org/short-term-fellowships.

(Continued on page 4)

PROSPECTS

(Continued from page 3)

NEH Summer Institute in Concord

The Thoreau Society is pleased to report that it has received funding from the National Endowment for the Humanities (NEH) to hold a two-week Summer Institute for twenty-five college and university teachers to be held in residence in Concord, Massachusetts, from June 26 to July 9, 2022 (presuming pandemic conditions do not worsen).

“Transcendentalism and Social Reform: Activism and Community Engagement in the Age of Thoreau” will be directed by Dr. Sandra Harbert Petrulionis (Distinguished Professor of English and American Studies, Pennsylvania State University, Altoona), who led similar programs in 2015 and 2017. The institutional grant manager will be Mr. Michael Frederick (Executive Director, The Thoreau Society); and Dr. Diane Whitley Grote will again serve as Program Assistant.

This Institute grows from a rich history of Concord summer programs offered since 2006 (three Summer Institutes and seven Landmarks Seminars) on a similar theme, “Transcendentalism and Reform in the Age of Emerson, Thoreau, and Fuller,” which were sponsored by the Community College Humanities Association and directed initially by Dr. Paul Benson (2006), then by Dr. Sterling Delano (2009–2013), and, as noted above, most recently by Dr. Petrulionis.

Featuring influential figures and documents in American literature, history, and philosophy; studies of individuals, issues, and material objects; and guided experiences in a landscape still celebrated for its influence on the nation’s history and intellectual culture, this Institute will convene fourteen scholars—including several Emerson Society members—to conduct seminars and round-tables and to lead visits to historic and literary sites, in addition to five institutional curators who will facilitate manuscript and material-culture research and pedagogical workshops. In every respect, the theme, seminars, and lines of intellectual inquiry for this Institute will address the NEH’s ongoing Special Initiative, “A More Perfect Union.”

To learn more, including information about applying for the program, visit www.ThoreauSocietyNEH2022.org.

ALA panel: “Emerson Studies Now”

Prentiss Clark

“Where do we find ourselves?”:

Provocations for Emerson Studies Now

While completing *Ralph Waldo Emerson: A Literary Companion* (forthcoming from McFarland), I had the privilege, pleasure, and task of returning to, and seeing anew, Emerson scholarship from the nineteenth century to now. To encounter Emerson through the lenses of a reception history “adulatory to scathing” (185), in Wes Mott’s terms, is to encounter a rather Protean presence. One sees biographers “building their own Waldos,” to borrow a phrase from Bob Habich; one exists within and beyond the Whicher-Bishop paradigm; one pits Emerson the Transcendentalist against Emerson the Reformer and then one debunks, as Alan Levine and Dan Malachuk do, the myth of Emerson’s apolitical individualism, and reconstructs, as James Albrecht does, Emersonian individualism; one detranscendentalizes and retranscendentalizes, demonstrating,

as Joseph Urbas does, the centrality of Emerson’s metaphysics to his body of work; one sees, to some extent, an expanded Emerson canon; one sees a revised narrative of Emerson’s post-Civil War years; one considers how Emerson’s memory loss and the “communality” of his late style, in Chris Hanlon’s terms, affects how we read those keynotes such as self-reliance; one concludes, with Sarah Wider, “There are numerous ‘Emersons,’” and one observes, with Stanley Cavell, that Emerson “has endeared himself both to politically radical and to politically conservative temperaments” (*Cities* 21). The many Emersons one finds in Emerson’s reception history say as much about critical fashions, available texts and methodologies, and cultural needs as they do about Emerson and his work. One could argue that Emerson studies now are Emerson studies as they have been and Emerson studies as they will be: A story of how the scholarship of one generation does not necessarily speak to the needs and interests of another. If our climate is not Emersonian—at least according to the statistics shared by Chris Hanlon—then it seems an opportune time to consider not only where we find ourselves but also how (according to what measures?).

Richard Poirier suggested in 1987 that “Emerson and his influence, if its nuances and skepticisms were deeply enough explored, would prove disturbing, even disruptive of the critical-interpretive enterprise as most people practice it” (26). Wes Mott observed in 1989 that “more often than not the academy’s view of Emerson has stood at polar extremes from the popular image of Emerson—a symptom of deeper cultural divisions” (185). David LaRocca pointed out in 2014 that several of the most prominent academic critics of Emerson’s work undertake metacritical reflections of the academic profession—including its conceptual categories, assigned titles, and accepted disciplines and fields of inquiry. In this way, Emerson’s writing retains its ongoing challenge—truly a perpetual provocation—to any mode of complacency over the meaning and relevance of the academy. (19–20) Where, why, and how do we engage with Emerson—in classrooms as well as in publications (academic and public-facing)—and what are the consequences of these modes of engagement?

I. Relevance

Novelist Garth Greenwell opens his 2020 *Harper’s* essay “Making Meaning: Against ‘relevance’ in Art” with a line from Emerson, “Language is fossil poetry,” and he goes on to explore the “poem the *Oxford English Dictionary* lays out” in the case of the word “relevant”:

The common forebear of both “relevant” and “relieve” is the French *relever*, which meant, originally, to put back into an upright position, to raise again, a word that twisted through time, scattering meanings that our two modern words have apportioned between them: to ease pain or discomfort, to make stand out, to render prominent or distinct ... to rebuild, to reinvigorate ... to set free ... (par. 2)

I can’t help but hear Emerson saying the scholar’s duty is to “cheer, raise, and guide” and I delight in the idea that demonstrating Emerson’s relevance—today—might mean raising him to view. But in what ways do we raise him to view? Greenwell reflects, “My discomfort with our current use of “relevance” as a term of judgment is that it conceals its criteria, and that those criteria are not aesthetic, but social and political” (par. 4). What does “relevance” mean in—and for—Emerson studies? Relevant for

whom—Emersonians? Americanists? Academics? Students? The general public?—and relevant for what, or to what end? Greenwell goes on, “I worry that if we make such ‘relevance’ not just one among other judgments we might make about art, but a condition of our interest, we have made that condition purely about the explicit, discursive content of art, its subject matter” (par. 4). To what extent is Emerson’s political relevance a “condition of our interest,” or condition of Emerson’s inclusion in courses and conferences and publications, and with what consequences? In the specific context of Emerson studies, I think of Stanley Cavell’s point that “high price” of the “revival of interest” in Emerson and Dewey (separately and together) is the way in which “Emerson’s so-called transcendentalism is largely subordinated to Dewey’s pragmatism” and the “resulting inattention to the details of Emerson’s texts” (Foreword xiii). What is lost if Emerson’s way of thinking is lost or if his metaphysics are lost? ... which leads to questions about paradigms.

II. Paradigms

The late Annette Kolodny reminds us that “Insofar as we are taught how to read, what we engage are not texts but paradigms” (10). What paradigms currently shape our encounters with Emerson? In what ways do the imperatives and vocabularies of literary studies today enable us to see new aspects of Emerson’s work and in what ways do the imperatives and vocabularies of literary studies today make Emerson’s work relevant? I think there’s a difference worth exploring here. Jeffery Insko, in *History, Abolition, and the Ever-Present Now in Antebellum American Writing* (2019), rightly suggests that “we’ve worked so hard to see what history can teach us about American writers that we’ve largely failed to see what American writers can teach us about history” (6), and he shows how Emerson, along with contemporaries ranging from Catherine Sedgwick to Frederick Douglass, “imagine history as an experience rooted in a fluid, dynamic, ever-changing present” rather than “a fixed and immutable past with unidirectional movement” (7). What other vocabularies, concepts, and ways of thinking might Emerson help us to unsettle and/or to build?

I wonder about the extent to which Emerson’s availability to conversations energizing US literary studies remains limited due to the still somewhat narrow Emerson canon. Some of the Emerson texts that might fruitfully contribute to recent conversations are not easily accessible and/or affordable, a material condition maintaining a paradigm that privileges a handful of Emerson texts. How would a Norton Critical or Broadview edition of *The Conduct of Life* or *The Philosophy of History* lecture series, or *Natural History of the Intellect* (complicated as its publication history is) change how we engage with Emerson? I also wonder if any large-scale digital editions of Emerson are underway—something akin to the Walt Whitman Archive or the Emily Dickinson Archive.

III. Pedagogy in the Context of the Emerson Society

What is the role of an author society—the Emerson Society—in raising and responding to these questions? In what ways might the Emerson Society serve as a liaison between Emerson specialists, the broader field, and the general public? If “Each age, it is found, must write its own books; or rather, each generation for the next succeeding” (CWI: 56), then what books shall be written, now, for future readers, and how might the Emerson Society support the writing and dissemination of these books? Finally, in response to the perennial question “Why read Emerson now?” I wonder if it might be necessary to adopt Emerson’s double-consciousness—to attend with equal rigor to public, institutional changes and needs, and to the ways in which remarkably diverse individuals across the centuries have found Emerson meaningful. Why is it that so many people devote careers to Emerson, or find their everyday lives enriched by Emerson? I think of writer Mary Oliver’s beautiful account of what Emerson means for her: “There are ... a hundred reasons why I would find my life—not only my literary, thoughtful life but my emotional, responsive life—impoverished by Emerson’s absence, but none is greater than this uncloseting of thought into the world’s brilliant, perilous present” (51). Why is it that Herwig Friedle, after receiving the Emerson Society’s Distinguished Achievement Award, says, “I cannot let go of Emerson?” It seems to me these questions matter within—and well beyond—the crises of today and the states of Emerson studies now.

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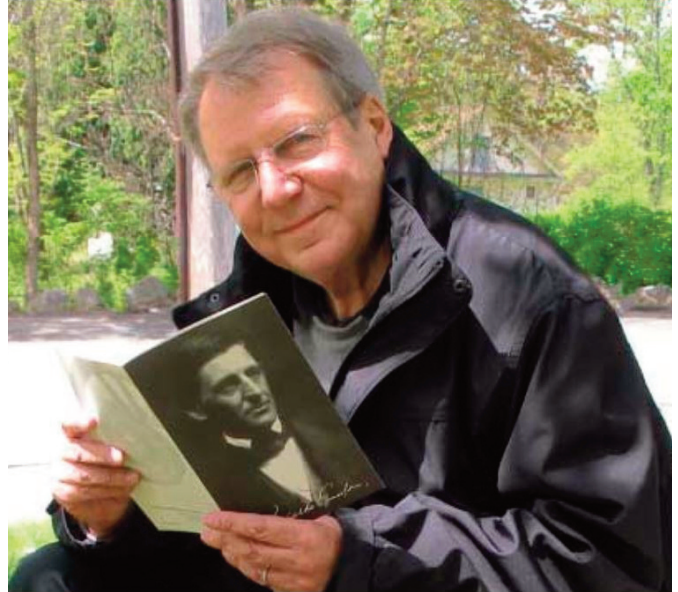
DISTINGUISHED ACHIEVEMENT AWARD

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pragmatists and their pre-linguistic turn in modern thinking” (134). The political implications of Emerson’s influence are further emphasized by Friedl’s assessment that “Democracy, in the way Dewey reads Emerson, is the mode or way or dispensation of Being that makes proliferating versions of democratic realization possible in their essentially unforeseeable variety and plenitude,” and reveal that Emerson was able to propel the liberal Unitarian thinking of his youth into a fluid system that was pliable enough to be of continued use to later thinkers and their needs (“Thinking America” 140).

Additionally, Friedl’s analysis of Emerson’s influence on Nietzsche makes the case for Emerson’s international philosophic stature. As he has argued, “Emerson and Nietzsche stand at the beginning of one of the most dramatic changes in the history of thinking;” and, though he is quick to admit that “Emerson is not Nietzsche,” he persuasively points out that “Nietzsche, as a thinker, responding to a new dispensation of Being, could only become who he was by appropriating the fated antecedent other, called Emerson” (“Fate, Power, and History” 269, 287). A stronger advocate for Emerson’s importance as a philosopher is hard to imagine.

In his most recent work, *Thinking in Search of a Language: Essays on American Intellect and Intuition* (Bloomsbury, 2018), Friedl argues that “Emerson’s imaginative cosmological hierarchy finds its culmination point and, at the same time, its all-encompassing and unifying container in the intellect” (Thinking in Search of a Language, 20). At the core of such philosophical inquiry is an admiration for thought beyond words, and words are certainly inadequate to the task of articulating Professor Friedl’s contributions to the field of Emerson studies. For this and so much more, he is most deserving of the Society’s Distinguished Achievement Award.



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Emerson in the Present

JEFF WIEAND

Ralph Waldo Emerson was obsessed with time. He lectured and wrote extensively on the subject, much of it (like his essay “History” in *Essays: First Series*) focused on the past. But for Emerson, there was no time like the present. Generally, he sought to preserve the present for itself, rather than leave it to be dominated by past events, ancient texts and worries for the future.

When we refer to “the present,” we are rarely, if ever, talking about what A. Robert Caponigri once called the “pin-point present” (71). Far from being so miniscule as to be almost invisible, the present arguably comes in many modes, from moments to millennia. In his book, *Above Time*, James Guthrie suggests that, “while Thoreau concentrated upon the fullness of the minute, Emerson’s chronologic unit was the day. Emerson envisioned his own life as consisting of a series or ‘procession’ of days, each one unique, each one a god” (93). Though the “day” was an important mode of time for Emerson, I will argue that he had recourse to different modes of the present depending on what he sought to accomplish.

We certainly encounter Guthrie’s “procession” in Emerson’s poem “Days,” where the days are said to be “marching single in an endless file” (CW IX: 427). A key difference between days and other modes of time for Emerson is that they are clearly demarcated. In his journal, he suggests that this was intentional on God’s part: “God had infinite time to give us; but how did he give it? In one immense tract of a lazy millennium? No, but he cut it up into [a] neat succession of new mornings, & with each, therefore, a new idea, new inventions, & new applications” (JMN XVI: 152). Dividing time into days helps to keep us focused on the present and obscures the past and future. “God delights to isolate us every day, and hide from us the past and the future. We would look about us, but with grand politeness he draws down before us an impenetrable screen of purest sky, and another behind us of purest sky” (CW III: 39).

In his essay on Emerson’s poem “Days,” F.O. Matthiessen notes that in Emerson’s “hunger for abundance he could feel, as Thoreau was also to do, that life wastes itself while preparing to live ... His only solution was to accept wholeheartedly the potentiality of what each day might bring” (105). In the “exhalation of the morning,” God casts away “all my once hoarded knowledge, as vacant and vain,” (CW II: 189). But the new sky that comes every morning is not only an invitation to cast off the baggage of the past; it also welcomes the promise and power of the present. Each day empowers us, but in a regular fashion, for “to each man is administered a single drop, a bead of dew of vital power, per day” (CW IV: 104). A day for Emerson, in other words, is a kind of divine reboot that restores our powers “all new” (CW II: 189). Our grasp of this new day is “the measure of a man” (CW VII: 91).

Empowerment suggests that the day should not “pass,” but rather that we should pass the day by living it. “You must be a day yourself,” Emerson says (91). Though a day is of “the least pretension” it is also “of the greatest capacity of anything that exists” (85) and should not be wasted. Days “come and go like muffled and veiled figures, sent from a distant friendly party; but they say nothing, and if we do not use the gifts they bring, they carry them silently away.” In this sense, to be rich, Emerson suggests, is to “own” each day, to have days, not dollars, belong to you (85). And while we embrace each day, when the day is over, when it recedes into the past, we must discard it. As Emerson advised his daughter Ellen,

You must finish a term & finish each day, & be done with it. For manners, & for wise living, it is a vice to remember. You have done what you could—some blunders & absurdities no doubt crept in forget them as soon as you can tomorrow is a new day. You shall begin it well & serenely & with too high a spirit to be cumbered with your old nonsense. This day is for all that is good & fair. It is too dear with its hopes & invitations to waste a moment on rotten yesterdays (L IV: 439).

As important as the new day was for Emerson, the hour could be equally significant. Although not framed by morning and night, an hour is nonetheless a discrete period of time, one Emerson thinks we often fail to take seriously. It is an illusion to believe “that the present hour is not the critical, decisive hour” (CW VII: 89), and we must use the hour properly. Maximizing the honest employment of every minute of a day would prove challenging, but to do so for an hour is a more reasonable ambition, and we might in any given hour succeed in living what Emerson calls in “Self Reliance” the “hour of vision” (CW II: 39). “Just to fill the hour; —that is happiness. Fill my hour, ye gods, so that I shall not say, whilst I have done this, ‘Behold, also, an hour of my life is gone,’ —but rather, ‘I have lived an hour’” (CW VII: 92).

And then there is the “moment.” A moment is not a discrete period of time; it is an indefinite period of short duration, and its brevity has, for Emerson, a significant advantage; in a moment, we can achieve a depth of insight and transcendence that would be difficult or impossible to achieve for, say, a whole hour. “We ask for a long life, but ‘tis deep life, or grand moments, that signify” (90). Notwithstanding Stephen Whicher’s contention that Emerson advocates honestly living out each moment as it comes (119), honest *living* belongs to days and hours and years, not moments. A moment is ideal for a flash of insight and offers an opportunity to make contact with the Universal Soul. Such contacts are not day-long opium-like trances; the moment serves best for divine encounters. “Our faith comes in moments,” Emerson says (CW II: 159).

(Continued on page 8)

EMERSON IN THE PRESENT

(Continued from page 7)

These moments of faith, of revelation, are so short and infrequent that the sum total of them may only constitute a few hours in a lifetime. "Reason, the prized reality, the Law, is apprehended now and then for a serene and profound moment amidst the hubbub of cares and works which have no direct bearing on it; —is then lost, for months or years, and again found, for an interval to be lost again. If we compute it in time, we may, in fifty years, have half a dozen reasonable hours" (CW IV: 101). Emerson makes the same point in "Experience:" "So much of our time is preparation, so much is routine, and so much retrospect, that the pith of each man's genius contracts itself to a very few hours" (CW III: 28).

Our moments of insight may be short when measured by conventional time-keeping devices, but given their importance they may as well constitute eras. "The epochs of our life are not in the visible facts of our choice of a calling, our marriage, our acquisition of an office, and the like, but in a silent thought by the way-side as we walk; in a thought which revises our entire manner of life, and says — 'Thus hast thou done, but it were better thus,' ... The object of the man, the aim of these moments, is to make daylight shine through him" (CW II: 93).

This is not to say, however, that time does not have real epochs that also constitute modes of the present. In his lecture "The Spirit of the Times," Emerson identified three significant eras of human history: the Greek Age, which deified nature, the Christian Age, which viewed nature as an obstacle to heaven, and the Modern Age, which attempts a return to nature through commerce, natural science, and the invention and implementation of tools. "What is the life of each one of us," he asks, "but his own summary on the resources and tendencies of this [our own] Epoch? For what is the Age? It is what he is who beholds it. It is transparent in proportion to the powers of the eye. To one, the price current and the newspaper; another sees the roots of today in past centuries, and, beneath the past, in the Necessity and the Eternal" (LL II: 106).

Emerson acknowledges that, as beings in time, we cannot escape the present age. "No man can quite emancipate himself from his age and country, or produce a model in which the education, the religion, the politics, usages and arts of his times shall have no share" (CW II: 210). Unlike ages past, whose undue influence Emerson seeks to avoid, the present age is to some extent part of our being. But it is one thing to be in time and a product of the present age and another to think or act in slavish obedience to it. A new age is coming which will be prepared for by our thoughts and actions today. This helps to explain why Emerson could think that his writings, which for his readers necessarily come out of the past, retain their relevance in the present. Though they would have been strange puzzles in the Greek Age, his writings are a product of, and remain relevant to, the Modern Age, our own age, even that part of it yet to come. As a result, there is no need to rush to read his writings when published. "Never read a book that is not a year old," he advises (CW VII: 99).

Emerson's celebration of the present clearly has a positive aspect in addition to the negative one of avoiding past influences. One of the best ways to take advantage of the present and employ time well is exemplified by an idea which recurs throughout Emerson's work: that each person has a vocation, some one thing that the Universal Soul intends a person to do, and that he or she is made to do, on earth. "Every man has his own vocation. The talent is the call" (CW II: 82). Emerson thinks that this vocation is unique to each person, a kind of justification for their existence. Thus, the genius and aim of each mind are different from that of every other mind (CW VIII: 170). As an exercise of self-reliance, the empirical self must locate that talent, bias or vocation, as Emerson variously calls it, in itself. Here again, the expectations of others, the family tradition, the past in general, are irrelevant. So is the conduct supposedly needed to ensure one's future salvation or eternal life. A person must also use the means at hand in the present to exercise his or her vocation. "Do not refuse the empowerment the hour brings you, for one more ambitious" (CW VII: 89).

In sum, while Emerson's focus is on the present, the "present" expands and contracts. Which mode of the present applies depends on the task to be accomplished. As Emerson advised Charles Woodbury, for example, in approaching a book, "often a chapter is enough. The glance reveals what the gaze obscures" (27). A moment is good for revelation; an era is good for science and art, and by choosing modes carefully, we help to avoid wasting time. Further, even if we identify the right mode for a task, the present time may not be the right time. "The scholar must look long for the right hour for Plato's *Timaeus*" (CW VII: 86).

A person cannot be happy and strong, according to Emerson, until he *lives* in the present (CW II: 38-39). Happiness and strength are attributes of the empirical self, not the Universal Soul, and are pursued in the modes of the present, where honest living takes place. Ironically, our own minds are largely to blame for the failure to live to the fullest extent in the present. Time does not delude us; we delude ourselves about time. Unlike the roses that Emerson says live "above time" (39), and notwithstanding the screen of purest sky that isolates us daily, our minds make it possible for us to consider past and future, and create an "illusion" that they somehow outweigh or take precedence over the present. It is the mind, for example, that creates the illusion that there is "not enough time for our work" (CW VII: 90).

In saying the rose is above time, Emerson means in part that it is "perfect in every moment of its existence" (CW II: 39). To exist in moments, however, sounds like being in time, not being above it. Similarly, he says that roses, in their perfection, "exist with God to-day" (39), which seems to have same problem. But in enjoining us to live "above time" like the roses, Emerson does not really mean that we can *live* "above time," for life and living are attributes of the world of becoming, not the world of immutable perfect being found in, say, the *Timaeus*. Only God may live above time in that sense. Yet Emerson thinks we are part of God, and that we can enjoy brief and infrequent spiritual moments of divine communion. Spirit,

after all, “does not act upon us from without, that is, in space and time, but spiritually, or through ourselves” (*CW* I: 38). We will never live our life in such moments, but we can live to cherish them. The more successful our communions with Spirit, the closer we come in such moments to recognizing our oneness with it, and the closer we may come to abandoning time by being as perfect as the roses.

I would suggest, then, that Emerson believes that in the most powerful inspirations—when the human soul acknowledges that the divine soul is identical with it, that it is one with the mind common to all persons—even the present disappears. In such moments, “we pierce to the eternity, of which time is the flitting surface” (*CW* VII: 93).

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“Emerson, Buddhism, and Modernist Poetics”

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There is a distinguished tradition of scholarship about Emerson's affinity with Buddhism, but relatively little has been said about how this has fostered intertextuality in the emergence of modernist poetics. In what follows, I will revisit this topic, showing that Emerson figures prominently in the development of works by Richard Wright, T. S. Eliot, and St.-John Perse, whose shared attraction to Buddhism inspired intertextual engagements with Emerson and, through Emerson, with each other.

Emerson's first encounters with Asian cultures happened during his youth. His namesake uncle, Ralph Haskins, was active in trade with East Asia, and returned from a voyage to China shortly after Emerson was born (Haskins 8-9). Kenneth Cameron describes how Emerson's father, the Reverend William Emerson, was the founding editor of the *Monthly Anthology and Boston Review*, which in a July 1805 issue featured “possibly the first Sanskrit translation in the United States” (14). Emerson was a student at Harvard College during a time when there was a great deal of interest in Indic traditions, and much of what he read about Hinduism in periodicals as an undergraduate provided a rich stimulus for his future studies in Buddhism (K. Cameron 18-20, 26, 24). As Robert Richardson puts it, “Despite the scarcity of major texts and sympathetic accounts in languages he could read, Emerson came quickly to value the importance and appeal of Buddhism.” (393)

Although Emerson's first explicit mention of Buddhism occurs in an 1841 letter to Margaret Fuller, he first learned about East Asian Buddhism as early as 1831. In a letter written on 24 May 1831 to his brother William, Emerson says that he has been reading the first seven or eight lectures in the first volume of Victor Cousin's *Cours de l'histoire de la philosophie*, which was published in Paris in 1829 (L 1:322). Emerson's reading of Cousin came at a moment of transition and crisis, a time when he was raising fundamental questions about his faith and vocation, culminating in his resignation from the pulpit at the Second Church of Boston on September 9th, 1832 (Buell 21; Richardson 139; Urbas 77-85). He left for Italy in December, arriving in Paris in mid-June, 1833, where he visited the Louvre and the Jardin des Plantes, and attended lectures at the Sorbonne and the Collège de France.

In *Cours de l'histoire*, Cousin calls attention to the importance of Buddhism in the history of philosophy; elaborates the historical and doctrinal connections between Hinduism and Buddhism; and, perhaps most significantly, refers to new work by Eugene Burnouf that was published in the March 1825 issue of the *Journal asiatique* by the Société Asiatique de Paris (178n.1). In 1826, Burnouf published *Essay sur le pali*, the first grammar for one of the sacred languages of Buddhism, giving access to the language of the oldest Buddhist canon. In 1832, just a year before Emerson's visit, Burnouf was elected to the

Collège de France, inaugurating the study of Buddhism in Europe. One of the first major texts of Buddhism Burnouf chose to translate was the *Lotus Sutra*, or the *Lotus of the Good Law* and, in 1844, Burnouf published *Introduction à l'histoire de Bouddhisme Indien*, which set the course for the academic study of Buddhism for the next century.

Thus Emerson happened to be in Paris when European Buddhist studies was first emerging in the early 1830s and, as Raymond Schwab has shown, the city was the hub of oriental scholarship (111, 46). Ralph Rusk reports that among the Emerson papers there is a copy of the outline of lectures at the Sorbonne for the second semester, 1833, which lists courses by professors such as Cousin, and a copy of a program from the Collège de France that lists Burnouf “on the Sanskrit language and literature” (L 3:220-21n.15). Emerson became increasingly interested in Buddhism during the 1830s and 1840s, unlike the vast majority of Americans, who knew very little about Buddhism until the 1860s and 1870s, when Buddhism became a vogue (Jackson 56, 141). We know that he read and reread a translation of an Indian book on Buddha, because it appeared on the lists noted in his journals for 1836, 1838, and 1840—an experience which, according to Frederic Carpenter, “clearly affected Emerson's writing” (108). We also can be sure that Emerson was aware of Burnouf's 1839 translation from Sanskrit into French of manuscripts of the *Lotus Sutra*, because selections from Burnouf's translation were included in two articles in *La Revue Indépendante* in 1843—“Fragments des Prédications de Buddha” and “Considérations sur l'Origine du Bouddhisme”—and in his journal that year, Emerson had translated a passage from the latter of these articles into English. Emerson was editor for *The Dial* at that time, and included a selection from Burnouf's French translation that was subsequently translated into English, either by Elizabeth Palmer Peabody, by Thoreau, or by Emerson himself, for publication as “The Preaching of Buddha” in the January 1844 issue (Van Anglen 3-5). This publication of a selection from the *Lotus Sutra* in *The Dial*, which was prefixed with an extract from Burnouf's article, effectively opened what Thomas Tweed has called the American conversation about Buddhism (xix).

Emerson's experience in the Jardin des Plantes, related in his journal for 1833, instructs us to consider how his awareness, through Cousin and Burnouf, of Buddhist doctrine may have prepared him for his naturalist revelation (*JMN* 4: 199-200). Here, as in *Nature*, Emerson is drawn to the profound interrelation among the diversity of natural facts arranged in a perfectly ordered, unified system that shows the “radical correspondence between visible things and human thoughts,” and although this concept of correspondence has been discussed in connection with the influence of Coleridge and Swedenborg, far less has been said about dependent origination, the Buddhist

teaching that all things arise in dependence on other things (*CW* 1: xxiii, 19).

There are many other suggestive references to Buddhism in Emerson's journals, but the clearest evidence we have that Emerson himself regarded Buddhism as relevant to his thought occurs in "The Transcendentalist," an 1842 lecture read at the Masonic Temple in Boston. Here, in his first public reference to Buddhism, Emerson explicitly identifies Buddhism with Transcendentalism. "The Transcendentalist adopts the whole connection of spiritual doctrine," he writes. "Buddhism is an expression of it. The Buddhist...in his conviction that every good deed can by no possibility escape its reward, is a Transcendentalist." (*CW* 1:168) In this lecture, as in his essay "Compensation," which appeared a year earlier, Emerson conceives of a universe where beneficial effects are derived from virtuous actions and harmful effects from evil actions, a theory that, according to Arthur Versluis and others, was shaped by the doctrine of karma shared by Buddhism and Hinduism (58; Christy 98-105; Jackson 54). There is, moreover, a growing consensus among scholars with regard to resonances with the Buddhist doctrine of selflessness or the nonego in one of the most memorable passages from Emerson's *Nature* where he becomes a transparent eye-ball (*CW* 1:37; Hakutani 45-47; Richardson 393; Rudy 50). Sharon Cameron has argued that in Emerson "the personal is most marked at the moment of its obliteration," and this recurring dialectic, Emerson's "making and unmaking of personality," should be regarded in light of his interest in Buddhism (viii, 93-94). Indeed, Emerson's perceived affinities with Buddhism may have been one reason, as Alan Hodder has remarked, that his writings influenced Japanese intellectual circles during the Meiji era, when "Compensation" with the very first of his essays to be translated into Japanese by Nakamura Masano in 1888 (401). D. T. Suzuki, an influential interpreter of Zen Buddhism, published his "Essay on Emerson" in 1896, and in later years recalled the "deep impressions" made upon him while he was reading Emerson in college (343-44; Goto 74).

Did Emerson's engagement with Buddhism help to shape his legacy? If so, how? In 1959, when Richard Wright was exiled and seriously ill in Paris, he studied R. H. Blyth's 4-volume study of haiku poetics while composing 4000 poems he would draw from a year later to produce "This Other World: Projections in the Haiku Manner," a manuscript that remained in the Rare Book Collection of Yale's Beinecke Library until its publication in 1998, thirty-eight years after Wright's death. Wright very likely would have come across Suzuki's commentary on Emerson while he composed his poems, because at the time he was also perusing *The Complete Works of D. T. Suzuki: Manual of Zen Buddhism* and Suzuki's second series of *Essays in Zen Buddhism*. Wright owned three volumes of collected essays by Emerson, and his deep and lasting appreciation for Emerson's place in the American tradition was expressed in his comments on the dust jacket of Henrietta Buckmaster's history of the Underground Railroad, published by Harper in 1941. "Emerson speculated and sang of the spiritual and moral perfection of the individual under what he hoped would be a truly democratic

civilization," Wright claimed. "We Americans have lost something, have forgotten something, that we will never be ourselves again until we have recaptured and made our own the fire that once burned in the hearts of...Douglass,...Emerson,...and others." (Fabre, *Books* 19, 47; Davis et al. 167)

Learning about haiku and Buddhism from Blyth, Wright would have become even more intensely aware of Emerson, for the simple reason that Blyth quotes extensively from Emerson to illustrate fundamental tenets of Zen Buddhism. There are seventeen quotations drawn from Emerson's poetry and prose in Blyth's four volumes, and nine in the first volume alone, a volume we know Wright studied with great care. For example, in his discussion of "Zen, the State of Mind for Haiku," in a section titled "Selflessness," Blyth quotes from Emerson's "Bacchus"—"And the poor grass shall plot and plan/What it will do when it is man"—to illustrate the Buddhist doctrine of the nonego where, he writes, "it is the insentient things whose own Buddha nature stirs within them." Wright would also have been struck by Blyth's quotation of a line from "Self-Reliance," "God will not have his work made manifest by cowards," to explore courage as a manifestation of Zen (1:165, 261-62; *CW* 9:233; *CW* 2:28). The majority of the illustrative passages in Blyth's discussion of Zen and haiku in the first volume are drawn from Emerson's "Woodnotes I." Towards the end of the volume, Blyth uses his own line breaks and omits the conjunction "And" in a line from the third section of Emerson's poem, presenting it as an exemplary "Haiku in English Poetry":

Up the tall mast

Runs

The woodpecker (*CW* 9:95; 1:304, 297).

In scholarly debates concerning Wright's haiku-inspired poetry, the Buddhist doctrine of selflessness has been construed as stifling resistance to social injustice: a central question critics raise is whether or not Wright turns away from the social and political concerns evident in his earlier works (Brignano 166). Consider, for example, the opening poem from Wright's collection, which arguably alludes to the passage in *Nature* where Emerson writes "I am nothing" (*CW* 1:37):

I am nobody:

A red sinking autumn sun

Took my name away. (Wright, *Haiku* 1)

Some critics, such as Toru Kiuchi, have praised Wright for exhibiting the influence of Zen Buddhism (34); it is plausible that the poet-speaker's description of himself as "nobody" represents "selflessness," in Blyth's sense, because an angry black consciousness has, through the poem's willed loss of identity, been transcended and transmuted to peace of mind and acceptance. Viewed in these terms, Wright's "I am nobody" liberates the poet-speaker from history, including his lifelong struggle against racism. However, "I am nobody" has also been construed as a powerful affirmation of subjectivity; as Yoshinobu Hakutani observes, "the poet is strongly present, even by negation." (141) According to this interpretation, Wright's poem should be read as a protest poem depicting what Dr. Martin Luther King Jr. would later describe as "a degenerating sense of 'nobodiness'" in his "Letter from Birmingham City Jail" (293).

EMERSON, BUDDHISM, AND MODERNIST POETICS

(Continued from page 11)

The significance and force of Wright's "I am nobody" as a poem of protest and resistance are considerably stronger when it is read in light of Emersonian pragmatism. In his 1945 introduction to *Black Metropolis* by St. Clair Drake and Horace Cayton, Wright discusses the work of John Dewey, along with his fellow pragmatist William James (Wright, "Introduction" xxiii). His interest in Dewey's *Art as Experience* is especially noteworthy, insofar as Kenneth Yasuda has observed the applicability of Dewey's text to traditional haiku aesthetics (12), and at least one Dewey scholar, Jim Garrison, has examined Dewey's influence on twentieth-century Japanese Buddhist philosophy (4-5, 13). I will not attempt to definitively answer the question of whether Emerson should be regarded as a pragmatist or an originator of this tradition, citing instead studies by Cornel West and James Albrecht, who have argued that Dewey, following Emerson, places emphasis on reconstructing the idea of truth with a focus on consequences, the conduct of life, and the betterment of human existence in society; and that Dewey adapts and expands an "Emersonian inheritance" of individuality as self-reliance (Albrecht 277). "The grand breakthrough of Dewey," West writes, "is not only that he considers ... larger structures, systems, and institutions, but also that he puts them at the center of his pragmatic thought without surrendering his allegiance to Emersonian and Jamesian concerns with individuality and personality" (70). It is very likely that Wright had both Emerson and Dewey in mind when he composed "I am nobody," because Dewey quotes Emerson's transparent eyeball passage to illustrate the mystic aspect of "aesthetic surrender," advocating intercultural engagement with the arts of Asian and African civilizations in order to combat racism (29, 344, 349-50).

Wright's modernism was influenced by T. S. Eliot as well as Emerson, and this makes sense when we realize that Wright's dialectical affirmation of subjectivity by negation, inspired by Emerson, also recalls Eliot's formulation of poetic impersonality in his 1919 essay, "Tradition and the Individual Talent"—a concept that was, according to Sharon Cameron and others, shaped by Eliot's study of Sanskrit and Pali texts and attraction to the Buddhist doctrine of selflessness (152; Kearns 63, 69). Part three of *Lawd Today!*, Wright's first novel, carried this memorable, haunting epigraph taken from Eliot's *The Waste Land*: "But at my back in a cold blast I hear/The rattle of the bones, and chuckle spread from ear to ear." (*Lawd Today!* 189; 62) The epigraph explicitly alludes to one of the most enigmatic, studied passages in all of Eliot's poetry, part three of *The Waste Land*, "The Fire Sermon," which culminates in a juxtaposition of fragments from Augustine's *Confessions* and a Buddhist scripture that Eliot identifies in a footnote and had studied in the original Pali for Charles Lanman's course as a graduate student at Harvard.

Wright's dual and simultaneous attraction to both Eliot and Emerson is apt when we consider that Eliot's own academic course of study raised the strong possibility that Eliot was in-

tensely aware of Emerson's prior interest in Buddhism. In his graduate courses, for example, where Eliot read works by the Sanskrit scholar and philologist, F. Max Müller, he would have learned that Müller dedicated his foundational study of comparative religion, *Introduction to the Science of Religion*, to Emerson. Moreover, while auditing lectures in another course, Philosophy 24a, "Schools of Religious and Philosophical Thought in Japan," taught by the Japanese comparative religion scholar Masaharu Anesaki, during the 1913-1914 academic year, Eliot received a class handout on the "parable of the plants" from the *Lotus Sutra* that was the same excerpt published by Emerson in *The Dial* (Crawford 176). Anesaki, who frequently drew comparisons between Unitarianism and Buddhism, and who was closely connected with the Unitarian community in Boston as well as the Unitarian mission in Japan, would have known, and likely mentioned this to his class (Kearns 78).

Many critics have examined Eliot's allusion to Hinayana Buddhism in "The Fire Sermon," but no one to my knowledge has discussed the relevance of Emerson's Mahayana Buddhist selection for *The Dial*, even though its imagery and hermeneutical emphasis present strong, striking resonances with *The Waste Land*. In *The Waste Land*, as in the parable of the plants, thunder and water figure the difficulty, and necessity, of cultural mediation and interpretation in the transmission of Mahayana Buddhist teachings. In "What the Thunder Said," part five of *The Waste Land*, collocated cultural perspectives drawn from Hinduism and Judeo-Christianity gain in force and significance when we consider that Eliot would also have known this Buddhist parable of the plants published by Emerson. The version rendered in *The Dial* describes a scene in which a great cloud, resounding with the noise of thunder, spreads "homogeneous water" over the land and nourishes the different kinds of plants, "every one according to its force and its object." The rain, we are told, represents the teachings of the Buddha, and the plants represent the diverse capacities of living beings who hear and are nourished by his teachings, each one according to its ability and need. The parable demonstrates how the Buddha employs skillful means and devices in order to adapt his teachings to the abilities of his hearers, a central doctrine of the Mahayana ("Preaching" 398-399). Eliot's deliberate allusion to this East Asian Buddhist parable conjoins the quandary of interpretation vividly dramatized at the end of *The Waste Land* by the Hindu parable of the Thunder, with the Biblical trope of water as a metaphor of transmission in what Eliot called the "water-dripping song," endowing greater formal coherence to his poem as a whole. Both the water-dripping song and the parable of the plants offer intimations of new life and hope, comprising a vital, specifically American contribution to *The Waste Land*.

There is obviously much more to be said about Buddhist influences in Emerson and the importance of East-West interculturality for the development of modernist poetics. I will conclude, however, with some remarks about another promising area for further study, that is, how Emerson's engagement with Buddhism exerted a strong influence on the poetics of the Guadeloupean Nobel laureate St.-John Perse. It is relatively well

known that Eliot translated Perse's *Anabasis*, but little has been said about their shared interest in Emerson's writings. In 1908, Perse began reading Emerson's *Sept essais* in the third edition (1907), with a preface by Maurice Maeterlinck at a formative time when, as the scholar Renée Ventresque has argued, he was searching intellectually, and his reading of Emerson nurtured his intellectual and moral development (*Saint-John Perse* 27-28). Like Emerson, Perse had a longstanding interest in East-West interculturality, and his childhood encounter with Hindu ritual laid a foundation for his subsequent interest in Buddhism (Ostrovsky 27-28). During his studies at the University in Bordeaux, Perse acquired his interest in "l'indianisme," studied Sanskrit, and could have discovered works by Eugène Burnouf and Max Müller in the library there. Perse owned a copy of H. Oldenberg's *Bouddha, sa vie, sa doctrine, sa communauté*, and his attraction to Emerson would undoubtedly been enhanced by their shared interest in Buddhism (Ventresque, *Saint-John Perse* 105, 109-110). Ventresque informs us that Perse revisited Emerson's writings when he was composing *Vents* at Seven Hundred Acre Island in Maine, and that the spiritual geography of the poem owes much to his renewed encounter with Emerson ("Vents et les muses" 81; *Saint-John Perse* 23). I would add that Perse's reference to a Banyon tree in *Pluies*, another poem written during his American exile, deliberately alludes to Emerson's use of the same symbol in "Compensation" and the doctrine of karma shared by Buddhism and Hinduism. In Emerson, the "banian" tree appears in the last line of "Compensation," and symbolizes how even tragedy results in a compensatory resilience, creativity, and deep insight (CW 2:73). The intensity and scope of Emerson's influence on Perse is evident in the opening lines of *Pluies*, where Perse presents "LE BANYAN de la pluie," a banyon of falling rain, that "takes hold" of the City. Here, as in the parable of the plants and Eliot's *The Waste Land*, the cleansing rain offers sustenance, "ce lait d'eau vive," allowing fresh poetic speech and new ideas to flourish (Perse 174, 175, 193). Like Emerson, Perse was drawn to the banyon as a symbol of the New World artist's cultivation of individuality and East-West interculturality in order to plant and nurture an emerging tradition.

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IN MEMORIAM
Joel Myerson
1945 – 2021

It is with great sadness that we share the news of Joel Myerson's death on November 19th, 2021. Joel was an important member of the Ralph Waldo Emerson Society from its inception. The inaugural issue of *Emerson Society Papers* (Spring 1990) acknowledged and thanked him for "early and continual counsel and for hosting the organizational meeting" (4). He served as a past president (1994–1995) and was a recipient of our Distinguished Achievement Award (2000). His importance to the Emerson Society was predicated by his academic work. Joel was a major figure in nineteenth century American literary studies, whose scholarship on Emerson, the Transcendentalists, and other American authors was foundational. Author and editor of some 60 books, among them many previously unpublished works by Ralph Waldo Emerson. He wrote the major descriptive bibliographies on Emerson, Fuller, Parker, Dickinson, and Whitman, was the author of many works on Emerson and his family, participated in the textual editing of the *Collected Works of Ralph Waldo Emerson*, *The Later Lectures of Ralph Waldo Emerson* (with Ron Bosco), *Emerson's Antislavery Writings* (with Len Gougeon), and in the editing of many collections of critical essays on Emerson and others. His passing is a loss not only to the Emerson Society, but to the many other author societies of which he was an active member, and to the broader fields of literary and textual scholarship.

Born in Boston, Massachusetts, on September 9th, 1945, Joel Arthur Myerson grew up in the Miami, Florida, area and attended Tulane (B.A., 1967) and Northwestern (Ph.D., 1971), where he wrote a dissertation on *The Dial*, later published as *The New England Transcendentalists and the Dial: A History of the Magazine and Its Contributors* (1980). He joined the University of South Carolina Department of English in 1971, served as Department Chair, and was Carolina Distinguished Professor of American Literature, Emeritus. In addition to the Emerson

Society, he served as President of the Association for Documentary Editing, the Philological Association of the Carolinas, the Thoreau Society, the Margaret Fuller Society, and the Louisa May Alcott Society. Not only was he the recipient of many awards and honors, including several NEH grants, Fulbright fellowships, and a Guggenheim award, but he also advocated for the work of emerging scholars in his service advising and chairing a variety of awards and granting committees.

While at Northwestern he studied with Harrison Hayford and worked on the Northwestern-Newberry Edition of *The Writings of Herman Melville*. Joel spoke fondly of Hayford as a mentor, and it was with the very same kindness and generosity that he encouraged the work of other scholars. While admired for his deep and commanding knowledge of several fields, he was loved for his friendliness. In the days after his passing, many reminisced on social media and listservs about his warmth and wit, his penchant for wearing brightly colored Hawaiian shirts, and the word "raconteur" popped up several times. While the mirthful nature of the word does not quite connote the austerity of the Transcendental Club or Fuller's *Conversations*, it was often through amiable sociability that Joel brought people, ideas, and projects together, and his presence at the American Literature Association, Association for Documentary Editing, and the Children's Literature Association will be sorely missed.



Emerson opined that “colleges, whilst they provide us with libraries, furnish no professor of books; and I think no chair is so much wanted” (W, 7:191). If they perchance meet in some great beyond, then perhaps Joel will inform Waldo that he was the professor Emerson imagined. A lifelong bibliophile, he was a great collector of books, manuscripts, and ephemera. His bibliomania was a trait that he learned from Harrison Hayford. Indeed, it was through Hayford that he was able to acquire an 1855 edition of Whitman’s *Leaves of Grass*, and like Hayford, Joel would advise others in book collecting and often gifted books to colleagues, friends, and students.

He had a canny understanding of the book trade, and he tied his collecting to his scholarly pursuits by focusing his efforts to support his bibliographic research. He also worked to develop collections of then overlooked authors such as Margaret Fuller and Louisa May Alcott, and his collecting and publishing on both helped lead to a richer academic study of each. Later in life, his work on Alcott led to his collecting children’s literature with the same charac-

teristic interest and zeal that he brought to all of his projects. Due to his and his wife’s [Greta Little] generosity, the University of South Carolina is home to his collection of more than 11,000 volumes of nineteenth century American literature and their collection of multicultural children’s literature from around the world.

No one person’s memories or author society’s in memoriam statement is capacious enough to articulate how important Joel was to so many. However, Emerson was a figure whom he returned to and wrote about throughout his life, and in his own life he exemplified Emerson’s idea that: “Whenever the sublimities of character shall be incarnated in a man, we may rely that awe and love and insatiable curiosity will follow his steps” (W, 10:119–120). Joel was a kind man, a generous scholar, and a deeply engaged mentor who encouraged others to be thoughtful, tenacious, and caring. He was not merely the “Dean of Emerson Studies,” he was a consummate gentleman and a man of great character. He will be greatly missed.



Reviews

Solid Seasons: The Friendship of Henry David Thoreau and Ralph Waldo Emerson. JEFFREY S. CRAMER. COUNTERPOINT PRESS, 352pp. \$26.00, hardcover.

The first entry in the bibliography of Jeffrey S. Cramer's *Solid Seasons: The Friendship of Henry David Thoreau and Ralph Waldo Emerson* is, fittingly, John Albee's Remembrances of Emerson (1901). This is apt because Cramer's lovely little book participates in the same tradition of remembrances as Albee's memoirs. Though Albee's "memoranda" might have ended one epoch—it was among the last to have been based on time spent with Emerson and Thoreau—Cramer's work ensures that the tradition continues. Our age will continue to build the sepulchres of these fathers.

Cramer's twined study, however, is a unique entry because it challenges the tendency to remember in isolation. This is not a dual biography, but a biography of a friendship, beginning when his subjects meet around 1837 and ending in the aftermath of Thoreau's death in 1862. Cramer's telling of this 25-year friendship has all the familiar moments, but they come into sharper focus because they don't compete with other biographical concerns. Furthermore, while Cramer's focus is restricted, his methods are not. *Solid Seasons* shows an archivist in full command, using a wide variety of sources "to trace the intricacies and intimacies of their friendship" (xi). Even old friends may encounter new stories and sources, and all will come away richer for Cramer's efforts.

Solid Seasons does venture into the dimly lit, often confused, and rather densely populated forest of the debate on Emersonian and Thoreauvian friendship. The wanderer in those woods will find many answers to the questions of how to "reconcile" what Emerson or Thoreau meant by friendship and of "how ... the theme of friendship inform[s] their writing" (xi). Cramer makes his contributions, but the illumination provided by *Solid Seasons* is that the reader is given a set of tools by which to determine for herself what she will think or remember about this friendship, these theorists, and these theories. The raw material presented here gives the reader the means to study the perambulations, contradictions, and inconsistencies present in both the written texts and in this lived friendship. When reading more philosophical work, *Solid Seasons* will be your best friend and support.

Dividing the book into three parts, Cramer opens with a short and pithy biography of Emerson and Thoreau's friendship. The two subsequent parts present his subjects' published and private words on friendship and each other. Part II, "Thoreau," begins with a copy of the section on friendship from *A Week on the Concord and Merrimack Rivers* (1849). This is followed by "Selected Writings on Friendship" and then "Thoreau on Emerson." In these sections, Cramer presents authoritatively cited quotations in chronological order, culling Thoreau's many musings on friendship and Emerson from journals, letters, and published writings. Similarly, Part III opens with Emerson's essay "Friendship" from *Essays: First Series* (1841), followed by his public and private thoughts on friendship and Thoreau. Reading Emerson's frequent statements on friendship made me smile, remembering my ef-

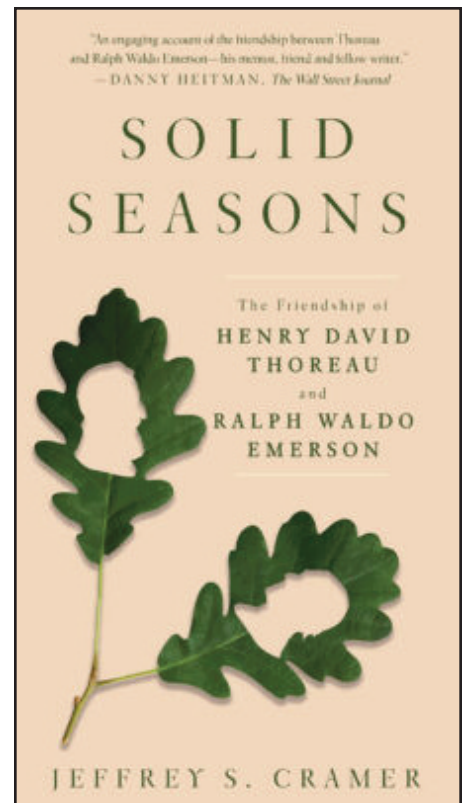
forts in my dissertation notebooks to keep a similar running list. Cramer allowed me to walk again in the woods where I used to sit and wonder at so many questions, and I am excited to have a way to share that with my own friends.

Part III ends the book with Emerson performing the duty of the friend who lives longer: the writing of a eulogy. Emerson's eulogy "Thoreau" has, Cramer admits, problematically "cement[ed] a portrait of Thoreau that even in our day is difficult to shake" (97), but when I came to read again this eulogy, I found myself thinking back to Cramer telling the story about the trout in the milk. Emerson, reading selections from Thoreau's journal was stumped by this quotation: "Some circumstantial evidence is very strong, as when you find a trout in the milk" (98). "[Emerson's] daughter Ellen, however, understood it instantly," and, in her own words, "explained...that it meant the milk was watered" (99). Sometimes we come to understand our friends best through others.

This anecdote is part of what led me to notice how deeply Cramer relies on the writings of Emerson and Thoreau's female friends and family members to tell the story of their friendship. This was not a new question for me, but it was made richer by Cramer's restricted focus and deep familiarity with the archives. While many of "Emerson's platoon" and Thoreau's friends were women, Cramer's reading of this friendship showed me the large

role played by Lidian Emerson (81). Lidian is, of course, the conveyor of news during Emerson's travels, but she is just as likely to report to Emerson Thoreau's unexpected presence in church as she is to be Thoreau's consoler and confidant (38). It is fitting, then, that Cramer ends with Emerson, his memory failing while entertaining visitors in 1878, asking Lidian, "What was the name of my best friend?" (102).

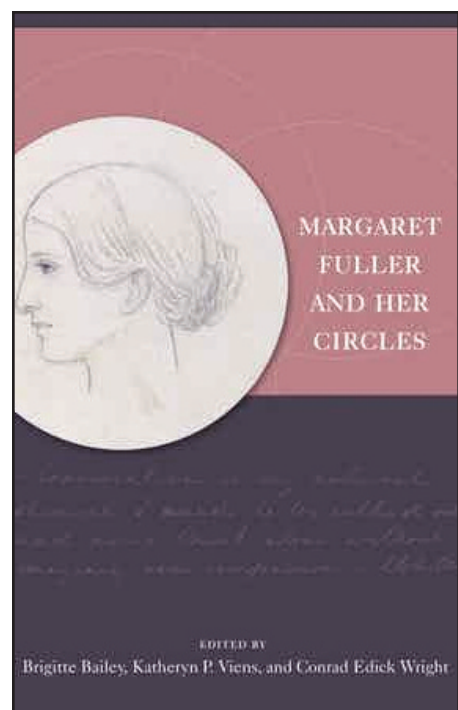
—Carter Neal
The University of Waterloo



Margaret Fuller and Her Circles. BRIGITTE BAILEY, KATHERYN P. VIENS, AND CONRAD EDICK WRIGHT, EDITORS. UNIVERSITY OF NEW HAMPSHIRE PRESS, 2013, 318 pp. \$35.00 paperback.

Margaret Fuller and Her Circles, a collection of ten essays written by leading experts on Fuller, is an indispensable point of reference for anyone wishing to know more about Fuller's part in the Transcendental movement or about the status of scholarship on Fuller in recent years. The collection's in-depth analyses of Fuller, which help us reflect on the multi-faceted complexity of her life and work, make this a particularly suitable read for scholars and graduate students.

Covering various aspects of Fuller's life, the work takes the reader on a journey that is both geographical (illustrating the transnational nature of the world in which Fuller lived) and chronological (moving from



Fuller's younger years to her intellectual and personal maturity), as well as topological (considering both rural and urban settings), religious (discussing Puritan, Christian, and mystical influences in Fuller's writing), and intellectual (establishing connections between Fuller and other thinkers from America and from Europe). The way in which *Margaret Fuller and Her Circles* situates Fuller within a range of contexts is praiseworthy: while resisting the temptation of

ascribing her to a specific group ("socialist," "feminist," or "radical"), the book explores her relationships with individuals who more fully conformed to those categories. As Brigitte Bailey pinpoints in the introduction, "the more we know about the writing, social contexts, and reform networks—that is, the 'circles'—of one of these writers, the more we understand the expressions and life choices of others" (3).

A number of essays in the collection interrogate the link between Fuller, Transcendentalism, and socialism. Confronting Fuller's activity with that of the "self-described 'confirmed Socialist'" William Henry Channing, Charlene Avallone observes that "Fuller remained a 'sympathetic' fellow traveler rather than a committed associationist" (217). Avallone's chapter "Circles around George Sand" calls for rethinking "claims of Fuller's avant-garde reception of the writer" (228) and differentiates Sand's socialism and Fuller's radicalism. In "'More anon': American Socialism and Margaret Fuller's 1848," Adam-Max Tuchinsky warns readers against equating Fuller's interest in reform with socialism: he suggests that although Fuller was a radical, she was not a revolutionary for her vision was only "ameliorative" (242). Although scholars now agree that Transcendentalism acquired a political dimension in the 1840s, the question of whether "'Transcendentalism' was so inner-directed as to be incompatible with the personal maintenance of

a social conscience" (130), as Albert J. von Frank puts it, appears again and again throughout the collection. The great thematic diversity of the essays that together form *Margaret Fuller and Her Circles* makes up for any risk of repetition.

In general, the collection is to be admired for how it confronts the complexities which inevitably emerge from a comprehensive study of Fuller. How did Fuller reconcile Emersonian self-reliance with social action? How can we consider Fuller's Transcendental idealism alongside her Romanticism? How deep was Fuller's commitment to reform? While von Frank's essay "Margaret Fuller and Antislavery" tackles the question of her underwhelming support for abolitionism, John Matteson's work on "Fuller and the Feminine Virtue" problematizes Fuller's famously avant-gardist take on gender. Robert Hudspeth's "Margaret Fuller and Urban Life" traces the evolution of Fuller's political awareness, accounting for the contrast between her initial reluctance to public revolt and her later involvement in the Italian Revolution. In "Margaret Fuller, Self-Culture, and Associationism," David M. Robinson discusses the degree of Fuller's involvement in reform by outlining the various influences that shaped her social consciousness—from "the barriers she confronted in the values and attitudes of her father, Timothy Fuller" (83) to Channing's "important influence on Fuller's awareness and support of egalitarian politics" (93) and the impact of "the apocalyptic utopianism of Polish poet and revolutionary Adam Mickiewicz" (98).

Published in conjunction with Fuller's bicentennial, *Margaret Fuller and Her Circles* reads as a celebration of the author, who was for so long eclipsed by the accomplishments of her male contemporaries. This reader was particularly pleased by the level of originality with which this collection looks at her career. Phyllis Cole's "Fuller's Law-suit and Feminist History" details Fuller's strategies for confronting male power, demonstrating how Fuller was a precursor to the women's rights movement, while also analyzing the ways in which she was inspired by other women trailblazers. Dorri Beam, in "Fuller, Feminism, Pantheism," focuses on the use of mysticism by Fuller and other female writers, attributing a novel importance to "how the concept and experience of transcendence served Fuller's feminism" (54). Megan Marshall's essay "Margaret Fuller on Music's 'Everlasting Yes': A Romantic Critic in the Romantic Era," gives a unique account of Fuller's long-neglected music criticism. That critical silence might be partly attributed to the way in which Emerson undermined Fuller's art criticism in *Memoirs of Margaret Fuller Ossoli* (1852). Jeffrey Steele's argument also reevaluates Fuller's work. In "Sympathy and Prophecy: The Two Faces of Social Justice in Fuller's New York Writing," he explains the strategic power of affect in Fuller's writing.

Margaret Fuller and Her Circles takes us through the interconnections and complexities of Fuller's work. Addressing questions that critics often left unanswered and debunking assumptions that were made without enough evidence, this collection reasserts the importance of viewing Fuller's work alongside the work of her peers and in light of the legacy she left behind. Beautifully titled "Margaret Fuller's Unfinished Revolution," Mary Kelley's epilogue reminds us—once more—of the relevance of Fuller's work in today's world.

—Alice de Galzain
The University of Edinburgh

REVIEWS

(Continued from page 18)

Bone Over Ivory: Essays from a Standing Pianist. JACK KOHL. The Paukaug Press, 2019, 112 pp. \$12.95 paperback.

Transcendental thought could be considered a remnant of a seemingly distant America, yet in *Bone Over Ivory*, Jack Kohl's seven essays have automatic relevance given that he, a self-described Transcendentalist, is a living writer and musician. Even though his language and pacing feels dated at times—the beauty of Transcendentalist thought is not always enough to transport the modern reader beyond an overabundance of metaphors—what elevates these essays is the connection Kohl has to music, a connection that shines through even the most loquacious sections of the book.

Take his first two essays. In “The Liszt Sonata in B Minor: At the Temple Door,” Kohl questions which of the sonata's main two scales—cousins of each other in their musical construction—are the original. This questioning catalyzes seemingly boundless spiritual examination, encouraging the reader through abstract thought as things “seem to shift ... whilst keeping their identities” (6). By the time we delve into “The Vestibule of the Temple,” Kohl's second essay, the reader is primed to consider a deeper connection to Charles Ives' *Piano Sonata No. 2, Concord, Mass., 1840-60* (1915?) beyond the musical lineage from the Liszt and the immediate connections to Emerson's writings. Addressing the metaphysical influence of Emerson's work gives us a glimpse of the Temple mentioned in Kohl's title, a place where musical curiosities swirl alongside Transcendental thinking: “For Ives undertakes a prosody for the latent mechanics of Emerson's prose. Emerson's latent mechanics—the mystic text buried in the infinite density of his periods and semicolons—are not detected by reading between the lines' ... Emerson's and Ives' latent mechanics ask that the reader, the player, the listener, synthesize mediating purposes that are aggressively omitted” (14-15). Kohl's affinity for these giants' latent mechanics give him license to be unnecessarily verbose at times, though his occasional wandering does support the principle.

Kohl therefore brilliantly places his third essay, “A Transcendentalist's Love Story: Sonata Form,” after these two preludes. In many ways it is the heart of the book. Kohl showcases an autobiographical love story akin to *When Harry Met Sally* both in timeline and in the gravity of subtle exchanges: a chance meet-cute at the Ralph Waldo Emerson House leads to a risky step, which is reciprocated, followed by a series of building moments leading to a gloriously public-yet-personal “official” meeting, and so on. Yet while Kohl and his love interest seem destined for one another, time is not always a friend, and as we witness a protracted yet inevitable separation, wherein she states the obvious, “I am not a Transcendentalist,” it seems befitting of Rob Reiner's initial ending of *When Harry Met Sally*. Yet Kohl's beautifully human essay ends with a coda—a musical consideration, of course, reflecting a Crab Canon, where “two musical lines sound together ... moving forward in time, yet the top line recounts the information of the bottom line in reverse order” (47)—and we are left with an uneasy acceptance of how existence is cyclical yet always moving forward, hinting at the end of the book.

“Wrong Notes: Principle over Sequence” in many ways recedes into a similarly abstract place as the first two essays, yet here Kohl seems to explain why he thinks the way he does. Great piano pieces, Kohl says, “only become truly valuable when they start to bore us—

when they disintegrate figuratively in our mind's hands” (49). Kohl sees this boredom as a gateway to a meditative state that translates practice into principles which guide lives forward or backward freely in time.

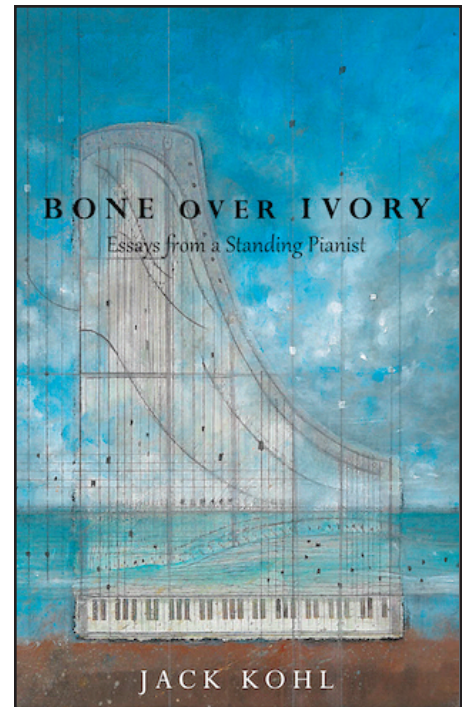
Accordingly, “On Founding a Running Club: From the Journal of the Unanswered Question,” offers a manifesto of acceptance for those who prefer to *experience* anything beyond a goal. If one runs, why not consider one's surroundings? And so does Kohl and his cofounder of what he coins *The Unanswered Question Free Running Compact*. While Kohl's descriptions of what can be seen if one stays present before the finish line are beautiful and reminiscent of Thoreau—“The Sound is without sound. The Ocean makes as much white noise as white foam” (76)—they ironically leave the reader wondering if the point, that being present is more important than anything a narrative could provide, could have come sooner.

Kohl's final two essays round out his portrait as a musical artist. In “The Well-Regulated Action: In Defense of the Re-creative Artist,” Kohl delves into the beauty of unique circumstances and rejuvenations in unexpected imperfections. This essay seems to form a pairing with “Wrong Notes,” just as the final essay considering Hack Pianists—those that sight-read rather than practice in their employment—is intrinsically linked to

Kohl's second essay. It is fitting that Kohl synthesizes hacks with performers just as he connects his youth with his present: his early teacher taught a valuable lesson that every note on the keyboard has multiple enharmonic names (e.g., C is also B-sharp and D-flat). If anything, Kohl finds these enharmonics to be representative of multiple existences all at once: Emerson's influence, his young ghost learning of enharmonics, his current self now a master of his craft, and future generations' inspired art, all working together as one musical, artistic, Transcendental organism.

All in all, Kohl's book is a wonderfully meditative experience, one that lovers of Emerson and Transcendentalism will relish. While it is certainly valuable for the reader to have some knowledge of music, Kohl provides an accessible door into the mind of a musician who lives by an Emersonian code, which, more often than not, betters his writings, relationships, work, and life as a whole.

—Paul John Rudoi
*Choral Musician and Composer of
Our Transcendental Passion (2020)*



An Emerson Bibliography, 2020

JAMES S. FINLEY, *Texas A&M University – San Antonio*

Readers should also consult the Thoreau bibliographies published quarterly in the Thoreau Society Bulletin and the chapters “Emerson, Thoreau, Fuller, and Transcendentalism” and “International Scholarship” in the annual American Literary Scholarship (Duke University Press).

- Assif, Adeena. “‘The Dialogue of the Mind with Itself’: Freud, Cavell, and Company.” *Common Knowledge* 26.1: 12-38. [As part of a special issue on Cavell and his influences, addresses the extent to which Emersonian perfectionism is foundational to Cavell’s ideas about skepticism.]
- Berger, Jason. *Xenocitizens: Illiberal Ontologies in Nineteenth-Century America*. Fordham. [Presents Emerson as a distinctly radical thinker who broke from Romantic and Enlightenment modes of personhood and whose embrace of violence in writings from the late 1850s is consistent with, and not a departure from, his earlier thought.]
- Clark, Prentis. “Society and Solitude for an ‘everlasting Now.’” *Emerson Society Papers* 31.1: 1, 5-6. [Considers the methods of inquiry articulated in *Society and Solitude* as necessary for today’s political and social climates.]
- Cole, Phyllis. “Ralph Waldo Emerson, Margaret Fuller, and Transcendentalism.” *A Companion to American Literature: Volume II: 1820-1914*. Ed. Theresa Strouth Gaul, et. al. Wiley. 66-85. [Defines Transcendentalism broadly while also demonstrating the extent to which Emerson’s and Fuller’s writings emerged out of the movement’s community.]
- Culkin, Kate. “The Education of Ellen Tucker Emerson.” *New England Quarterly* 93: 74-100. [A study of how Emerson shaped his daughter’s education in ways that fulfilled his desire for an intellectual helpmate.]
- Faflik, David. *Transcendental Heresies: Harvard and the Modern American Practice of Unbelief. Massachusetts*. [A rich study of “analogous” and “critical” religious trends that shaped Transcendentalism, with a chapter devoted to Emerson and negativity as a religious orientation.]
- Flaherty, Seamus. “Morris, Mill, and Baudelaire: Sources of Wildean Socialism.” *History of European Ideas* 26: 827-43. [A study of Wilde’s sources in his “The Soul of Man Under Socialism,” with specific focus on “Self-Reliance.”]
- Fruzińska, Justyna. “‘I Got 99 Problems but Amontillado Ain’t One’: Nineteenth-Century American Writers in Internet Memes.” *Journal of American Culture* 43.3: 208-214. [Looks at memes involving Poe, Melville, Emerson, and Thoreau, arguing that Emerson often appears in memes involving “words of wisdom.”]
- Gallagher, Mark. “Willard’s Hotel: Birthplace of the Transcendental Club.” *Emerson Society Papers* 31.2: 14-15. [Examines the history of Willard’s Hotel in Cambridge, where Emerson and others launched the Transcendental Club.]
- Gordon, Adam. *Prophets, Publicists, and Parasites: Antebellum Print Culture and the Rise of the Critic. Massachusetts*. [Argues in one chapter that Emerson relied heavily on quarterly reviews as he transitioned from being a minister to a public intellectual, and, in turn, helped to launch “criticism as a popular form.”]
- Hämäläinen, Nora. “Inconsistency in Ethics.” *Philosophy* 95: 447-70. [Situates Emerson among other “renowned defenders of inconsistency” due to his treatment of inconsistency as a necessary condition for creativity and originality.]
- Hosseini, Reza. *Emerson’s Literary Philosophy*. Palgrave. [Addresses Emerson’s conception of philosophy as a way of life, suggesting that literature can guide the soul toward virtue or excellence.]
- Johnson, Linck. “The Literature of Antebellum Reform.” *A Companion to American Literature: Volume II: 1820-1914*. Ed. Theresa Strouth Gaul, et. al. Wiley. 183-201. [Includes discussion of Emerson’s view of reform via “self-culture” amidst an expansive survey of reformist movements in the antebellum US.]
- Jung, Nathan A. “Know Thyself: Emerson’s Pedagogy of Recollection.” *Philosophy and Literature* 44: 350-65. [Argues that “The American Scholar” introduces a pedagogy of anamnesis, a rhetoric and epistemology of recollection.]
- Kagle, Steven E. “The American Diary Canon.” *The Diary: The Epic of Everyday Life*. Ed. Batsheva Ben-Amos and Dan Ben-Amos. Indiana. 105-24. [Considers Emerson’s journal writing practices as instrumental in establishing the diary as a literary form.]
- Kang, Yanbin. “‘I gave him Leave to Life’: Emily Dickinson’s Non-Service and Ralph Waldo Emerson.” *English Studies in Africa* 63.2: 82-95. [Connects descriptions of withdrawing from others in Dickinson’s poetry to the influence of Emersonian self-reliance.]
- Kennedy, Curry. “‘Not Instruction but Provocation’: Clarity, the Divinity School Controversy, and Emerson’s Rhetorical Imaginary of Provocative Obscurity.” *College English* 82: 381-409. [Suggests that Emerson’s challenging rhetoric reflects a rejection of the tradition that upholds clarity as a primary virtue of communication.]
- Langone, Laura. “The Gnoseological Meaning of Nietzsche’s Eternal Return and the Similarities with Emerson’s Thought.” *Journal of European Studies* 50: 267-80. [Argues that Nietzsche’s will to power is influenced by Emerson’s sense that “reality is a continuous becoming.”]
- McGhee, Fergus. “Clough, Emerson, and Knowingness.” *The Review of English Studies* 71: 413-32. [Details English poet Arthur Hugh Clough’s introduction to Emerson in Oxford in 1848 and suggests that Emerson’s own commitment to thinking as a dynamic and responsive practice registers in Clough’s work.]
- McGowan, Philip. “Elizabeth Bishop’s Work of Fire.” *Mosaic: An Interdisciplinary Critical Journal* 53: 1-17. [Locates Emersonian traces in Elizabeth Bishop’s 1947 poem “At the Fishhouses,” demonstrating that the poem’s specific images and its approach to imagery align with “The Poet.”]
- McGurk, Kevin. “‘The apple an apple’: Ammons, Bloom, and ‘the ten thousand things’ — with Emerson and Lao Tzu.” *Journal of Modern Literature* 44: 77-95. [Examines Emersonian influence in A. R. Ammon’s poem “The Arc Inside Out” via the poet’s correspondence with Harold Bloom and the famous critic’s attempts to “situate Ammons in a Bloom-Emersonian imaginary.”]

AN EMERSON BIBLIOGRAPHY

(Continued from page 19)

- Mendenhall, Allen. *The Three Ps of Liberty*. Palgrave. [Argues that Oliver Wendell Holmes articulated a distinctly Emersonian take on natural law, wherein universalism is both organic and made legible through the processes of human experience.]
- O'Neill, Bonnie C. "The Ralph Waldo Emerson Society: An 'Ever-Evolving Circle.'" *The Concord Saunterer: A Journal of Thoreau Studies* ns. 28: 186-90. [Offers a history of the RWE Society and its ongoing efforts as part of a roundtable about the past, present, and future of author societies.]
- Ogura, Izumi. "The Concord Community: Ralph Waldo Emerson and the Antislavery Movement." *Japanese Journal of American Studies* 31: 3-20. [Considers Emerson's growing commitment to antislavery and civil rights for Black people in light of his relationships and the events of the Civil War.]
- Otten, Willemien. *Thinking Nature and the Nature of Thinking: From Eriugena to Emerson*. Stanford. [Presents Emerson as a major figure within the tradition of thinking that presumes that nature shapes thinking.]
- Powell, Russell C. "Transforming Genius into Practical Power: Muir, Emerson, and the Politics of Character." *Environmental Ethics* 42: 21-37. [Considers the influence of Emerson's antislavery writings and "Experience" on John Muir's early conservationist essays.]
- Raposa, Michael L. *Theosemiotic: Religion, Reading, and the Gift of Meaning*. Fordham. [Addresses Emerson as a formative thinker for Charles Peirce as he developed his conception of the theosemiotic, or the belief that the world is "perfused with signs."]
- Schaefer, Heike. *American Literature and Immediacy: Literary Innovation and the Emergence of Photography, Film, and Television*. Cambridge. [In a chapter on Emerson's responses to developing photography technologies, argues that Emerson's conflicted position vis-à-vis photography can help to illuminate his poetics.]
- Seavey, Ormond. *Henry Adams in Washington: Linking the Personal and Public Lives of America's Man of Letters*. Virginia. [Considers Emersonian influences in Henry Adams's *History of the United States* largely by way of Clover Adams, whom Seavey describes as a "latter-day Emersonian."]
- Small, Helen. "The Freedom of Criticism: Arnold's Cynicism." *The Function of Cynicism at the Present Time*. Oxford, pp. 104-143. [Addresses the "critical spirit" articulated within Matthew Arnold's essay "Emerson."]
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- Taylor, Andrew. "Reading Resistances in Ralph Waldo Emerson and José Martí." *Journal of American Studies, First View*: 1-22. <https://doi.org/10.1017/S0021875820001097> [Addresses Emerson's portraits of revolution as disruptive transformations and suggests that José Martí's treatment of Emerson is sensitive to his position.]
- Tharaud, Barry Charles. *Paul Bowles: In the American Grain*. Camden House. [Devotes a chapter to Emerson, drawing out similarities shared by *Nature* and the 1945 short story "A Distant Episode."]
- Watts, Edward. *Colonizing the Past: Mythmaking and Pre-Columbian Whites in Nineteenth-Century American Writing*. Virginia. [Situates Emerson amidst a wide range of writers and thinkers who shaped the Norse revival in the nineteenth-century United States.]

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