One can hardly study the Hudson River School painters without encountering some reference to Ralph Waldo Emerson. Whether visiting a museum exhibition or studying art history, there arises, without fail, at least a tangential reference to Emerson and his Transcendentalist philosophy. Barbara Novak, in her thorough trilogy which endeavors to define American painting of the nineteenth century, identifies Emerson as the "unofficial spokesman for the American landscapists." In the latest preface of the new edition of her American Painting of the Nineteenth Century (2007), she assigns Emerson primacy of place and recognizes him as the focal point of an American optimistic ideal that "dominated the culture of which the painters were a part." Optimism is only one category among many that Novak’s project uses to correlate Emerson and the Hudson River School, and her work is only one of many that coordinate the two into a single constellation of American history. They are linked together in various ways: by their historical role in creating a national American identity, their similar pedagogies promoting direct experience, their preoccupation with the effects of light, their sense of a metaphysical monism, and even by their sheer love of the outdoors. Research has noted their similarities on themes both grand and ordinary, ranging from the philosophical to the religious, and simply to personal taste. Such resonances between Emerson and the school come as no surprise and have come to be expected. He spearheaded the American Renaissance of the nineteenth century, and part of his greatness lies in his call for and invention of an intellectual culture and aesthetic at a time when there was none. The Hudson River School was born on the road of an enlightenment paved by Emerson and illuminated by his iconic status. This story is often told, and Emerson’s achievement and preeminence are well established. However, the reverse narrative—one that explores whether the first American landscapists influenced Emerson—remains to be told.

Emerson’s interest in painting, and art in general, is significant. We know that he was extensively aware of the history of Western art, having been introduced to it during his relatively liberal education at Harvard College, while on his European travels, and by way of his voracious reading habit throughout his life. In the works of Greek and Renaissance artists he found some of his favorite pieces, and duplications still hang on the walls of his home. In his journals, lectures, and published writing the great painters and paintings of western culture provide grist for the mill of his own ruminations on the nature of art. Landscape painting, he declares at the opening of “Art,” is to represent the ideal spirit expressed by nature; it must “give the suggestion of a fairer creation than we know...give the gloom of gloom, and the sunshine of sunshine.” Across such works as Nature, “Art,” “The Poet,” “Beauty,” and “Poetry and Imagination,” Emerson makes philosophical pronouncements about the nature of artistic perception, the creative process, the work of art, and beauty—all the while locating art as a human mode co-natural with the greater cosmic world of wild nature.

At the time when Emerson was spreading his “electric word” on art by way of his publications and lecture series, America’s first tradition of painting, the Hudson River School, flourished. The school existed from the 1820s through the (Continued on page 9)
EMERSON SOCIETY PATRONS

2009 EMERSON SOCIETY PATRONS

Emerson Society members continue generously to join us at various “patron” levels of membership. All donations above the $10 annual regular membership go to support special programs of the Society. Dues categories at Life (5000 $), sustaining (500 $), contributing (250 $), and regular (50 $). Please send check payable to The Emerson Society (U.S. dollars only) to Todd H. Richardson, Dep. of Literature and Languages, University of Texas of the Permian Basin, Odessa, TX 79762-0001.

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ERED. On matters of style, consult previous issues. We also solicit in typed pages) on Emerson-related topics. Manuscripts are blind ref-

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EMERSON SOCIETY PAPERS
The newsletter of the Ralph Waldo Emerson Society
Publications at Ball State University

www.emersonsociety.org

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EMERSON SOCIETY PAPERS

Editor: Jennifer Gurley, Department of English, Le Moyne College, 1419 Salt Springs Road, Syracuse, NY 13214-1999

Prospects
Editor’s Note
It is an honor and a challenge for me to take over the editorship of Emerson Society Papers from my friend Wes Mott, and before that, the late Doug Wilson. Thanks to their superb work, ESP has a tradition of solid scholarship, news, reviews, and events.

Fortunately for me, as I follow in their footsteps I have a great deal of help: Jennifer Gurley of Le Moyne College, who continues as our very able book review editor; our professional designer Peggy Isaacson of Worcester Polytechnic Institute; Bill Rossi of the University of Oregon, who follows David Robinson of Oregon State University as the journal’s bibliographer; my two student assistants at Ball State, Sam Edwards and Lori Thompson; and of course you readers who have contributed generously to the journal’s pages.

My thanks as well to The Metropolitan Museum of Art, Bequest of Margaret D. Moses, 1969 (90.95), for permission to reproduce Frederic Edwin Church’s painting Heart of the Andes (1859), to the Emily Dickinson Museum, for permission to reprint a poem of David Robinson Gilford’s painting Autumn Evening in the White Hills (1858).

On the honorarium promised to me in the original E. B. White (1968), who generously offered my thanks.

The first, “Emersoniana,” will feature visually striking items, with a preference for the rare, antique, illuminating, and/or amusing. The inaugural item in this series comes from the extensive collections of Joel Myerson.

The second new feature derives its name from the familiar line in Emerson’s essay “The Poet” (1844). “Words and deeds are quite indifferent modes of the divine energy.” This column will briefly showcase the Emersonian (if not divine) activities of our members, particularly those deeds outside the more traditional realms of classroom teaching and publishing. In this issue’s “Words and Deeds” we feature Ian Johnstone’s online course on Emerson and Thoreau for senior learners and Noelle Baker’s report on her ongoing textual work with the Almanacks of Mary Moody Emerson.

Please let me know of your words, deeds, and news.
—Bob Habich

American Literature Association Conference
The Emerson Society will conduct two panels at the annual meeting of the American Literature Association, May 27-30, 2010, at the Hyatt Regency San Francisco in the Embarcadero Center. Both panels will take place on Saturday, May 29.

SESSION I (9:30-10:20 a.m.)
The Emerson Society at 20 Years: Retrospects and Prospects
Chair: Robert D. Habich (Ball State University)
"What are we? and Whither we tend?": The Emerson Society at 20,
Wesley T. Mott (Worcester Polytechnic Institute)
"Extending the Legacy: Emerson's Editors and Readers in the Twenty-First Century," Ronald A. Bosco (University at Albany, SUNY) and Joel Myerson (University of South Carolina, Emerita)
"Bating Oranges on the Beach; And the Way Forward in Emerson Studies," Albert von Frank (Washington State University, Emeritus)

SESSION II (2:30-3:20 p.m.)
Emerson as Mentor
Chair: Susan Dozois (New Mexico Tech)
"Emerson's Here: Mentoring Margaret Fuller," David Dowling (University of Iowa)
"Emerson’s Proxy: Mark Salzman and True Notebooks," Karen English (San Jose State University)

The Society’s annual business meeting will take place at 12:30 on Saturday, May 29. For further details about the conference, visit www.americanliterature.org.

Thoreau Society Annual Gathering
The Society will once again sponsor this year’s conference with the Margaret Fuller Society) a panel discussion at the annual Gathering of the Thoreau Society, held every year in Concord, Mass., on the weekend nearest Thoreau’s birthday—this year, July 8-11, 2010. The Emerson Society panel will take place on Thursday, July 7, 9:30-10 p.m.

Transcendental Conversations
Chair/Moderator: Leslie Eickel (Suffolk University)
"From Schoolroom to Cosmos: Margaret Fuller and Bronson Alcott in Conversation," Leslie Eickel (Suffolk University)
"Transcendentalism's Private World: Fuller and Sturgis in Newport," Kathleen Lawrence (George Washington University)

"Margaret and Her Friends: Dall, Emerson, and the Gender Politics of Transcendental Conversion," Tiffany K. Yearke (Independent Scholar, Santa Cruz, Calif.)

Stievemann Receives Templeton Award
Emerson Society member Jan Stievermann, of the University of Tübingen, received the John Templeton Award for Theological Promise in May 2009 in recognition of his book Der Sinnbild des Nachahmens: Zum Problem der Mittelbarkeit im Werk Ralph Waldo Emerson [The Original Fall of Imitation: The Problem of Mediacy in the Works of Ralph Waldo Emerson] (Paderborn: Schöningh, 2007).

(Continued on page 4)
Oral tradition, which continues a connection between Emerson and President Barack Obama noted last year in "Emerson Sightings/Citings" (Emerson Society Papers, Spring 2009, pp. 4-5.)

Joel Myerson sends along this interesting new item from his collection, which meets at the First Church, Boston. Visit http://bostonzen.org Emersoniana

Clarence Burley — whose eye for Emersonian sightings is obviously keen — points out a "special promotion" section in the December 2009 Atlantic (volume 304, number 5, pp. 14-15), in which Emerson's cachet as a commercial icon is featured twice. On page 14, in promotion of the magazine, Emerson is honored as "writer, thinker and a founder of The Atlantic" whose wisdom and position in history make him "a Master of the Craft." On the facing page is an advertisement for a single-malt scotch that, so the speculation goes, Mr. Emerson would have enjoyed — if "he hadn't changed in over a century and much like Mr. Emerson's thoughts and writings it remains authentic, uncompromising and bold today."

Readers who want a full treatise on Emersonian sightings should visit the "Emerson Ephemera" pages of the Society's web site, www.can.sc.edu/eng/emerson/emersonephemera.html.

Emersoniana

Joel Myerson sends along this interesting new item from his collection, which continues a connection between Emerson and President Barack Obama noted last year in "Emerson Sightings/Citings" (Emerson Society Papers, Spring 2009, pp. 4-5.)

Joes Hall Collection of NineteenthCentury Emersoniana, University of South Carolina

**TRANSLATION**

*The full article is accessible at www.newyorker.com/talk/2010/02/10/100210_talk_rosen. We recognize the quote from Emerson's Journal for June 18, 38.*

Prospects

(Continued from page 3)

The prize is conferred by the John Templeton Foundation in cooperation with the Research Center for International and Interdisciplinary Theology in Heidelberg. Professor Stevermann's book was reviewed in ESP, Fall 2007.

President John Lenore of the University of Wisconsin- Madison, the first recipient of the award, was in Heidelberg to receive his prize and to deliver a lecture. Professor Starck's book was reviewed in the December 2009 Atlantic (volume 304, number 5, pp. 14-15), in which Emerson's cachet as a commercial icon is featured twice. On page 14, in promotion of the magazine, Emerson is honored as "writer, thinker and a founder of The Atlantic" whose wisdom and position in history make him "a Master of the Craft." On the facing page is an advertisement for a single-malt scotch that, so the speculation goes, Mr. Emerson would have enjoyed — if "he hadn't changed in over a century and much like Mr. Emerson's thoughts and writings it remains authentic, uncompromising and bold today."

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Emerson Sightings/Citings

Almost simultaneously, life member Ellen Emerson and our ESP designer Peggy Issacs pointed out this Emerson tribute in the New Yorker for February 8, 2010, in a memoir to the writer J.D. Salinger written by Lillian Ross.

Ellen was a touchstone, and Salinger often quoted him in letters. For instance, "A man must have aunts and cousins, must buy carrots and turnips, must have barn and woodshed, must go to market and to the blacksmith's shop, must simmer and sleep and be in error and silly." Writers, he thought, had trouble abiding by that, and he referred to Flaubert and Kafka as "two other born non-bayers of carrots and turnips."

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My examination proved useful and revelatory. We produced our transcription from photocopies of the microfilm, and as any textual editor will attest, copies generate one-dimensional renderings of manuscripts. The evidence of watermarks, for instance, will guide our placement of many undated fragments. Similarly, although a few intact fascicles remain, the presence of needle marks, rod marks, and remnant edges will also help us identify other Almanacks that Emerson collected and bound into booklets.

Other physical features of the text reveal the fundamental ways that manuscripts informed Emerson's spiritual life. In a July 4, 1826 devotional testament on a single leaf, Emerson testified to and iterated her faith: the paper's irregular size, needle hole ances indicate that she folded the scrap into a pocket sized packet for easy carrying and frequent perusal before finally sewing it into an 1826-1827 Almanack for preservation. Emerson appears to have created relatively few such small, portable packets; in addition to these material characteristics, they share typographically specific dating and formal religious witnessings. The Almanacks' shifting forms— including these traveling packets, single leaves dispersed with letters, and carefully bound fascicles— delineate the pivotal but changing ways in which writing served her faith and enriched her readers, on a daily basis and over time.

These and other discoveries significantly advanced our editorial work. In addition, they suggest that the largely unpublished Emerson was deliberate and self-conscious about her writings and their legacy. This initial report from the archives promises that in ad- di tion to her well-established contributions to Transcendentalist and Women's Studies scholarship, Mary Emerson and her Almanacks will offer an important resource for book history and material culture studies.

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The poet is not, for Emerson, “a special or a different kind of self-registration by capturing it in a poem. To “report” nature is the vocation as a poet and his” (75). Emerson believed that the chapters unnumbered. Moreover, the chapters proceed in a recursive, and no resource in that process is more important than another. One way that Richardson conveys the interdependence of the various facets of Emerson’s writing life is by leaving the chapters unnumbered. Moreover, the chapters proceed in a loosely linear fashion. This is partly because the next, they are grouped in such a way as to chart an architecteds of what Richardson concludes in his Epilogue was Emerson’s “lifelong passion for nature.”

“Emerson’s strength,” Richardson states, “is that he came to understand where his from” (84). It came from his commitment to the natural environment, and this commitment is evident in his writings. The first third of Richardson’s book elaborates the practical aspects of it in chapters called “Reading,” “Keeping a Journal,” “Practical Hints,” “Nature,” and “Emerson’s writing life.” These sections are interwoven with stories and anecdotes about Emerson’s life and work, as well as his relationship with nature. These narratives provide a vivid picture of Emerson’s life and the ways in which he lived and wrote. Richardson’s aim is to convey the essence of Emerson’s life and work, and to make his readers feel as if they are there, experiencing the same joys and challenges that he faced.

Richardson notes at the start that although Emerson was passionate about writing, he never wrote an essay about it, and while we may be familiar with Emerson the philosopher, social critic, transcendentalist, or naturalist, a study understanding the writer’s work has been neglected. The organization and content of the book, from the development of each chapter’s subject to the order of the chapters themselves, is presented in a straightforward summary. The creative process is recursive, and no resource is that process more important than another. One way that Richardson conveys the interdependence of the various facets of Emerson’s writing life is by leaving the chapters unnumbered. Moreover, the chapters proceed in a loosely linear fashion. This is partly because the chapters need not occur in chronological order. The next, they are grouped in such a way as to chart an architecteds of what Richardson concludes in his Epilogue was Emerson’s “lifelong passion for nature.”

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Society and Solitude. By Ralph Waldo Emerson. The Collected Textual Editor Douglas Emory Wilson, Historical Introduction and Notes by Ronald A. Bosco. Cambridge: Belknap Press of Harvard University Press, 2001. xxi + 550 pages. $49.95. The most complete and authoritative edition ever of Emerson’s impassioned 1841 treatise on nature and natural life, with an introduction by Bosco, who demonstrates that Emerson was as active and productive in the 1860s as in any decade of his life that preceded it (xiv). Bosco’s mastery of Emerson’s cultural, commercial, and biographical milieu as well as for the comprehensive explanatory notes—small essays, really, that elucidate the text but are readable on their own—and the identifications of parallel passages in the Journals and Miscellany Notebooks, the Topical Notebooks, and elsewhere.

The text for this edition was scrupulously established by the late Donald Emery Wilson, whose aim was to provide a text that “comes closest to the author’s initial coherent intention” (ix) in both substantives and accidentals. Like other volumes in the Collected Works, this one is conservatively edited, with emendations of the most obvious errors but no unspecified “inelegancies or irregularities” (ix). No proof sheets survive for Society and Solitude, but the genealogy of these essays makes it complimented nonetheless to establish Society and Solitude as further evidence that Emerson was active and productive in the 1860s as in any decade of his life that preceded it (xv). Bosco’s mastery of Emerson’s cultural, commercial, and biographical milieus account as well for the comprehensive explanatory notes—small essays, really, that elucidate the text but are readable on their own—and the indentifications of parallel passages in the Journals and Miscellany Notebooks, the Topical Notebooks, and elsewhere.

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ough Emerson's only book to be published in his lifetime. The Travels, in particular, was literature, that he occupied his time with writing essays, lectures, and letters, suggesting that Emerson was acquainted with another man named Cole. Regarding the latter, Biestad, the editors of The Letters of Ralph Waldo Emerson informs us that he sent a letter to Emerson in 1865 but that Emerson neither mentions nor quotes it. 12. Ralph Waldo Emerson to Horatio Greenough, September 25, 1852, in The Letters of Ralph Waldo Emerson, ed. Ralph L. Rock and Eleanor M. Tilton (Cambridge: Harvard University Press, 1977), 4:226. 13. Emerson to Susan Haven Emerson, May 5, 1855, in Letters, 4:507. 14. Emerson is thanking William by way of writing to Susan. 15. See Emerson, Journals and Miscellaneous Notebooks, 5:264.

Notes


5. The story that Emerson started with the couple in 1875 and "several other times" ("Annals of the Evergreens" [http://www.henrydavidthoreausociety.org/letters/6] 11). 6. Ralph Waldo Emerson to William Cullen Bryant, September 25, 1855, in Letters, 4:226. 7. See "Emerson's "English" Autumn," September (1855) 266-8. 8. By the time of this issue, John Durand had full responsibility of editorial duties, since he was now the other editor, handed over his share, in June, 1855, to his brother.


13. Ralph Waldo Emerson to William Cullen Bryant, September 25, 1855, in Letters, 4:226. 14. In the presence of this conversation with Durand, he was noticeably impaired and so Ellen accompanied him to help with traveling and lecturing. These facts establish 1857 and 1867 as the only years Emerson visited the school. 15. See Emerson, Journals and Miscellaneous Notebooks, 5:264.

16. Nicholas Gualtieri received a master's in philosophy from The New School for Social Research, received a Ph.D. at the University of Southern Illinois for Social and Political Thought, and works on the philosophy of Emerson, literature, aesthetics, and nature.

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In Memoriam

Frank Shuffelton
1940–2010

Frank Shuffelton, a Harvard graduate with a Stanford Ph.D., taught for his entire career at the University of Rochester (1969–2008). His Transcendentalist credentials were impressive. An original member of the Emerson Society, one of twenty-seven present at the founding meeting in 1989, he wrote important articles on Henry Thoreau and Margaret Fuller, and contributed essays to both the Biographical Dictionary and the Encyclopedia of Transcendentalism (1996). His fine chapter “Emerson’s Politics of Biography and History” appeared in Emersonian Circles: Essays in Honor of Joel Myerson (1997), which Bob Burkholder and I edited—in fact, it was Frank’s visit to the director of the press that secured our contract with the University of Rochester Press. And his essay on Puritanism appears in the recent Oxford Handbook of Transcendentalism, edited by Joel Myerson, Sandra Harbert Petrušionis, and Laura Dassow Walls. Indeed, Frank used to quip that he “commuted between early American literature and the Transcendentalists”—for though he was regularly drawn into Emerson’s orbit, he was most at home in the seventeenth and eighteenth centuries. His Thomas Hooker: 1586–1647 (Princeton, 1977) was the first biography of the great New England Puritan divine since 1891. Frank also wrote The American Enlightenment (Rochester, 1993) and edited A Mixed Race: Ethnicity in Early America (Oxford, 1993) and The Letters of John and Abigail Adams (Penguin, 2003). He will perhaps best be remembered as one of the great Jeffersonians of his time. He published Thomas Jefferson: A Comprehensive, Annotated Bibliography (Garland, 1983), followed by Thomas Jefferson, 1981–1990: An Annotated Bibliography (Garland, 1992), and edited Jefferson’s Notes on the State of Virginia (Penguin, 1999). Most recently he edited the Cambridge Companion to Thomas Jefferson (Cambridge, 2008).

Widely honored by his profession—a Mellon Faculty Fellow, National Endowment for the Humanities Senior Fellow, MLA Distinguished Scholar of Early American Literature in 2006—Frank is remembered by Jefferson scholar R. B. Bernstein as both “a valued and incredibly industrious colleague . . . and a true gentleman and scholar.” The Society of Early Americanists has posted an “In Memoriam” page, where tributes emphasize his warmth and wit, his generosity to colleagues and students. (Visit http://www.societyofearlyamericanists.org/Memoriam.html; to be included, send remarks to Professor Susan Imbarrato at simbarra@mnstate.edu.) Emersonians will long remember Frank as a congenial researcher at the Houghton Library and as a jovial presence at conferences who lit up a room with humor and honest charm, who delighted us at dinner with funny stories and news of his wife, Jane, their children, Amy and George, and their beloved summer home in New Hampshire. I will always picture Frank showing up at American Literature Association conferences sporting his Emerson Society “transparent eye-ball” T-shirt under a two-piece suit. ALA will feel a lot smaller without Frank. We are all better for having known him.

—Wesley T. Mott