Phyllis Cole Honored with 2011 Distinguished Achievement Award

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

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

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

Cole is, of course, best known as the author of one of the most “purely original” Emerson books of our time. Mary Moody Emerson and the Origins of Transcendentalism (Oxford, 1998), a finalist for the MLA James Russell Lowell Prize, is a milestone in Emerson studies. Placing Waldo in a relational, intergenerational family story and context, it has been central to the ongoing revision of him as solitary male individualist. The book is equally a landmark in women’s studies that offers, as Waldo wrote of his aunt, “a portrait of real life”—a social, intellectual, spiritual life of a woman who, as one committee member wrote, “is of permanent interest to Emerson study, a fascinating link across the religious-cultural divide between Edwards and Emerson.” Based on Cole’s pioneering work with Mary Moody Emerson’s Almanacks, the book is grounded on scholarship that is both staggeringly demand-
Prospects

Inaugural Barbara L. Packer Fellowship

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

Emerson Sightings/Citings

Joel J. Bratton of Worcester Polytechnic Institute points out that in his recent collection of poems, Face (Brooklyn: Hanging Loose Press, 2009), Sherman Alexie uses an epigraph from the first chapter of Nature (“The sun illuminates only the eye of the man. . . But shines into the eye and [the] heart of the child”) for his poem “Chicken,” a 22-line variant of the villainette. In this poem, Alexie refuses to attend a powwow, recalling his traumatic experience of being bullied as a child. His wife takes his sons to the powwow instead, allowing them to experience the traditional chicken dance for themselves, with “transparent eyes”—an allusion to the “transparent eye-ball” mentioned by Emerson in the section to the “transparent eye-ball” mentioned by Emerson in the same chapter of the essay as the epigraph.

Joel also reports that about 24 minutes into the feature film The Tillman Story (directed by Amir Bar-Lev, 2010) it is revealed that Pat Tillman was a fan of Emerson. Tillman was the standout NFL player who gave up a multi-million dollar professional contract for military service in Afghanistan, where he was killed by “friendly fire.”

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

Noting the many ways Emerson can be (mis)appropriated for commercial ends, Sandy Mott calls our attention to an article appearing in Newsweek for October 10 & 17, 2011, entitled “The Coffee Shop Baby: Meet a ‘nonsexual’ on the Web—and He’ll Service You Anywhere” (pages 43-48). Its subject is an online sperm-donor site, whose home page quotes Emerson: “The only gift is a portion of thyself.” The quote is from “Gifts” (Essays: Second Series, 1844).

A new book entitled The Spiritual Power of Nonviolence by George W. Wolfe (Jenmar Press, 2011) coordinates existing ways Emersonian self-reliance with Gandhi’s political and personal principle of swaraj, a concept variously translated as “home rule” or “self-rule” (p. 70).

2011 Emerson Society Awards

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

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

Calls for Proposals

American Literature Association

The Emerson Society will sponsor two panels at the annual meeting of the American Literature Association, to be held in San Francisco from May 24-27, 2012. For information about the conference, see www.calstate.edu/academic/english/al2/. Members are encouraged to submit abstracts on the following topics:

Panel I: Emerson and African American Writers

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

Program Chair Leslie Eckel (center) presents the annual Graduate Paper Awards to Carolyn Elliott and Jacob Reining.
Prospects (Continued from page 3)

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

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

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

Correction
The spring 2011 ESP carried an interesting article on the Nathan Delano Center and UU Adult Ed present “Ruggles, Douglass, and Emerson,” titled “Cypresses in the Villa D’Este at Tivoli.” I have yet to determine the artist responsible for Emerson’s piece. Jean-Honore Fragonard used to call it “Cypresses at the Villa D’Este” which is strikingly similar to the engraving in Walden’s study. Fragonard’s image includes fewer statues and placement of individuals in a different location, but the images are virtually the same. But this does not rule out the most challenging aspect of the work. The house inventory notes: “Brought to Emerson by Margaret Fuller when she was shipwrecked.” Truly I began studying Emerson’s journals and letters, hoping to locate a direct reference to this patch of cypresses. I read Thoreau’s letter to Emerson about searching for Fuller’s belongings along the shore of Fire Island. I attempted to locate reference of this intended gift in Fuller’s letters. I consulted Charles Capper, leading Margaret Fuller expert, who indicated he is not familiar with Margaret’s gesture. I also contacted Robert Richardson, who footnotes the Fuller gift in his Emerson: The Mind on Fire. His source—the house papers—the same documents in my possession. Mary Hosmer Brown makes reference in Memories of Concord, stating the engraving “was a gift which Margaret Fuller was bringing to Mr. Emerson and which was found on the beach after the fatal wreck.” What is the proof? How Emerson truly acquired the work thus far remains a mystery.

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

Words and Deeds
Diane E. Whitley Bogue, Assistant Dean for Academic Courses at the Eastview Campus of Austin (TX) Community College, reports on her research on the artwork in Emerson’s study. In November 2009, I was granted permission to photograph the artwork in Emerson’s study and was given access to the original room housed at the Concord Museum. I have conducted research on four pieces, the most intriguing relating to an engraving titled “Cypresses in the Villa D’Este at Tivoli.” I have yet to determine the artist responsible for Emerson’s piece. Jean-Honore Fragonard used to call it “Cypresses at the Villa D’Este” which is strikingly similar to the engraving in Walden’s study. Fragonard’s image includes fewer statues and placement of individuals in a different location, but the images are virtually the same. But this does not rule out the most challenging aspect of the work. The house inventory notes: “Brought to Emerson by Margaret Fuller when she was shipwrecked.” Truly I began studying Emerson’s journals and letters, hoping to locate a direct reference to this patch of cypresses. I read Thoreau’s letter to Emerson about searching for Fuller’s belongings along the shore of Fire Island. I attempted to locate reference of this intended gift in Fuller’s letters. I consulted Charles Capper, leading Margaret Fuller expert, who indicated he is not familiar with Margaret’s gesture. I also contacted Robert Richardson, who footnotes the Fuller gift in his Emerson: The Mind on Fire. His source—the house papers—the same documents in my possession. Mary Hosmer Brown makes reference in Memories of Concord, stating the engraving “was a gift which Margaret Fuller was bringing to Mr. Emerson and which was found on the beach after the fatal wreck.” What is the proof? How Emerson truly acquired the work thus far remains a mystery.

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Emerson Society Papers: Cumulative Author and Title Listing, 2000-2010
Sterling F. (Rick) Delano, Villanova University (Emeritus)

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

Reviews
Baltam, Peter. Review of Christopher J. Wedlock, Emerson’s Nonlinear Education. 19 (Fall 2010): 6-7.


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

1. Minutes and Treasurer's report from the 2010 annual board meeting were presented. Approved unanimously.

2. Wesley Mott thanked outgoing board member Dan Malachuk, who continues to serve on the Florence conference committee.

3. In memoriam: Barbara L. Packer (Wes Mott)

4. Todd Richardson presented the 2011 Treasurer's report

5. Leslie Eckel reported on Program Chair activities.

D of the Westin Copley Hotel. Wesley Mott presided. Approximately 20 members were in attendance.

7. Reports

8. Reports: The Ralph Waldo Emerson Society, Inc.

9. Additional announcements and items discussed:

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

- Todd Richardson gave a general update on the planning for the Florence 2012 conference. The proposal deadline is October 1, and the conference program will be established by the end of 2011, with the help of program committee representatives from the RWES. As it stands, those individuals are Sue Dunston, Dan Malachuk, and Todd Richardson. Conference registration fees for each individual is $400, and there are 140 maximum participants. RWES has paid out, to date, approximately $3,000—an amount that should be recouped from the conference registration fees. Jason Courtemanche will be conducting a site visit at La Pietra in Florence in June 2011 and will report his findings to each of the sponsoring societies' boards.

- Wes Mott explained the need for a policy governing the replacement of a board member who cannot serve out the remainder of the term. Next year’s board/business meetings. Due to the closeness of time between AALA 2012 and the Florence 2012 conference, it is probably prohibitive to expect members to travel to both. RWES membership agrees that the 2012 board/business meetings be held in Florence, not at AALA.

Adjourned at 9:20 a.m.

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

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

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Nominations and elections
- President-Elect: Sue Dunston
- Sec/Treasurer: Todd H. Richardson for another two-year term
- Advisory Board, 2012–2013: Yoshihisa Takamatsu and Jessie Bray
- Program Chair: Leslie Eckel (her “solo year”)
SESSION I: Emerson and Creativity I: Origins and Originality

Chair, Leslie Ekel, Suffolk University

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

ELIZABETH ADDISON, Western Carolina University

In Emerson’s mind, an early fascination with Quakers and Quaker practice modulated into an element of his mature theory of creativity. As in Quaker meeting, where silence is the context of worship, so in poetry — in the broad sense Emerson addressed in “The Poet” — silence is the ground and speech is the creation. “The path of things is silent,” he said, recalling that crucial passage in Nature where he connects language to natural facts. But if natural facts are signs of spiritual facts, and the poet can make the connection between them through the medium of words, then language can only name but do. Emerson claimed that George Fox’s words “ran through the streets” and hamstone’s words have force. His own words gained more and more force the more they connected with things, reality, much of their strength of their connection from their wordiness, demanded, and unnameable sound.

Philosophy Better Than Philosophy

SOCIETY FOR POETRY STUDIES (from left) Jake Retsinger, Carolyn Elliott, Lawrence Rue, and Shoji Goto

David Greenham, University of the West of England

This paper critically engages with the movement in Ralph Waldo Emerson’s 1830s, exploring his dispossession of its powers, and his increasing ambivalence. Even in 1831 Emerson was able to use Deism to support his position, but by 1832 and the resurrection of transcendentalism, specifically, astronomy, he showed himself to be utterly displaced from the centre of the universe and the idea of design is overturned. Emerson’s task is to centre the universe. His famous epiphany at the Jardin des Plantes in 1833 is crucial. Not the line ‘I will be a naturalist.’ Rather the line ‘Not a form or an idea, but a whole.’

CREATING THE POET: EMERSON’S EPISTIOLOGY OF FORM

DENNIS GREENSHAM, University of the West of England

Emerson claims he will be a Naturalist is the very moment when he, but because he has made it himself. Ironically the very moment that Emerson claims he will be a Naturalist is the very moment when his Deism to support his position, but by 1832 and the resurrection of transcendentalism, specifically, astronomy, he showed himself to be utterly displaced from the centre of the universe and the idea of design is overturned. Emerson’s task is to centre the universe. His famous epiphany at the Jardin des Plantes in 1833 is crucial. Not the line ‘I will be a naturalist.’ Rather the line ‘Not a form or an idea, but a whole.’

Emerson’s Censure of Nature and the Social Institution of Knowledge

CAROLYN ELLIOTT, University of Pittsburgh

Emerson’s conception of creativity is so intimately connected to his conception of the soul as to make the terms synonymous within his oeuvre. He claimed in “The Poet” that “The Universe is the externalization of the soul,” implying that the soul creates the Universe. Yet Emerson imagined the soul as both the subject and object of creative action, as that which creates and that which is created. We see this in “The Over-Soul” where he writes that the soul’s “is not only self-sufficing and perfect in every hour, but the act of seeing and the thing seen, the seer and the spectacle.” Emerson’s thought about the relationship between creativity and knowledge moves his understanding of self as “the superincumbent tendency.” Throughout Emerson’s works, “self-reliance” and “self-sufficiency” are central to the individual and the idea of design is overturned. Emerson’s imperative was to transcend the individual entirely. Emerson writes, “If that is All, did such[s] particularly, and to the transcendentalist, nothing is more stubbornly, if superficially, particularly than the individual. Autonomous self-reliance and creation entail submission to an immanent universal nature that bears little relation to individual personality. Even Emerson finally conceives that “every thing connected with our personality falls. Nature never spares the individual.” As Emerson concludes, “We fancy men are individuals; so are pumpkins.”

SESSION II: Emerson and Creativity II: Imagining New Futures

Chair, Lawrence Rue, University of South Dakota

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

JASON BERGER, University of South Dakota

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

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

CAROLYN ELLIOTT, University of Pittsburgh

Emerson’s conception of creativity is so intimately connected to his conception of the soul as to make the terms synonymous within his oeuvre. He claimed in “The Poet” that “The Universe is the externalization of the soul,” implying that the soul creates the Universe. Yet Emerson imagined the soul as both the subject and object of creative action, as that which creates and that which is created. We see this in “The Over-Soul” where he writes that the soul’s “is not only self-sufficing and perfect in every hour, but the act of seeing and the thing seen, the seer and the spectacle.” Emerson’s thought about the relationship between creativity and knowledge moves his understanding of self as “the superincumbent tendency.” Throughout Emerson’s works, “self-reliance” and “self-sufficiency” are central to the individual and the idea of design is overturned. Emerson’s imperative was to transcend the individual entirely. Emerson writes, “If that is All, did such[s] particularly, and to the transcendentalist, nothing is more stubbornly, if superficially, particularly than the individual. Autonomous self-reliance and creation entail submission to an immanent universal nature that bears little relation to individual personality. Even Emerson finally conceives that “every thing connected with our personality falls. Nature never spares the individual.” As Emerson concludes, “We fancy men are individuals; so are pumpkins.”
In 1836, Emerson insisted that "the blending of experience with the present action of the mind is proper creation." Nowhere is this blend the work of Ralph Waldo Emerson and J. M. W. Turner (Continued from page 9)

"this over-proud worm" in the face of the "Omnipotence" of nature. Jonathan Bishop has dismissed this "beautiful necessity" as "the indeterminate seed of genius that results in the tension and spon-

functions like the horizon line in nature. In the horizon Emerson finds

the power of the eye with the effects of the sun. I propose that Turner's

the play of his freedom." For Emerson, the complementarity of free

"contradistinguished from the vulgar Fate, by being instant and alive."

"I attempt to reclaim the intellectual seriousness of fate itself,

its decorative resonances. To this end, the scholarship here engages con-

the indeterminate seed of genius that results in the tension and spon-

great art.

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

In both respects, the portfolio writings resemble two other forms that the Handbook highlights: periodical literature and con-

views as the antipode to metaphor's more abstract form of symbolism. In understanding

metonymy of the world in passages that bring to mind

metonymy of the nature of the world in passages that brings to mind

qualities. Emerson imagined the poetic registering of this

sponsore”—a literature of “the portfolios,” as many contributors here argue—are central to the Handbook's point out the sig-

nature is as superior in regard to art and the powers of the mind, which he so often celebrates. In the introduction to Nature, for example, he dis-

in the horizon line in nature. In the horizon Emerson finds

natural world. Emerson imagines the poetic registering of this

forms like the horizon line in nature. In the horizon Emerson finds

the power of the eye with the effects of the sun. I propose that Turner's

the play of his freedom." For Emerson, the complementarity of free

"contradistinguished from the vulgar Fate, by being instant and alive."

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

— Bonnie C. O'Neil

Mississippi State University

**The Other Emerson, Branka Arsic and Cary Wolfe, eds. Minneapolis: U of Minnesota Press, 2010. xxx+ 317 pp. $27.50 paper**

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

These essays themselves are further stages along the way that Emerson might or might not have taken, if he had lived differently, or more predictively, he had anticipated the reception that his own work would inspire in ages to come. The most influential uttering of Emerson is, I think, the final stage of this narrative. It is a graceful way to end a conversation, I trust. Myerson, Petrulionis, and Walls have put together this collection. The idea of a stable and comprehensive outlook that is itself an expression of the Euro-American, Enlightenment-era philosophical sensibility is, for the Other Transcendentalists' ideas about politics, social organization, philosophy, and literary expression all turn; her claim incorporates the social and cultural revolutions of the movement into a narrative of American identity rooted in a Jeffersonian vision that is itself an expression of the Euro-American, Enlightenment-era philosophical sensibility.

This collection does not abandon or marginalize Emerson, Thoreau, and their work or contributions in The Oxford Handbook of Transcendentalism in so short an essay. Myerson, Petrulionis, and Walls have put together a major work that promises to direct conversation in the field into the next generation.

— Lawrence F. Rhu

University of Virginia

**Like many others I owe a intellectual debt of gratitude to Russell Greenstein for his multitude of essays.** Still, I feel surprised at witnessing “the genius in each person" morph into “the genius in each person's" or "the genius in each person's". For instance, in Greenstein's discussion of Emerson, “Genius" is the only alternative to "the genius in each person". In Greenstein's analysis of Genius, he argues that "the genius in each person" is an "abnormal Self, on which a universal reliance may be grounded"; and he uses the definite article to identify the interpersonal relations. Perhaps as Cavell's cited phrase suggests, dependence and passivity that often go unobserved in our social interactions are keynotes of many essays in this collection, but in the context under review, Greenstein's claim remains ambiguous.

Cavell's discerning elaboration of "Intellect" and kind sated of Emersonian thought also gives me momentous pause. She courts the oracular with mixed results by coming down in this heartening conclusion: "Expression remains an endless task, tragically always doomed to misunderstanding" (92). I get the point and agree with it until the final phrase in so weighty and greatly misses my memory of so many Emerson sentences that clearly sing other sorts of notes than tragic. Perhaps Arsic is asking too much morally to call the otherness of Emerson to himself (emphasis added) also offers yet another pertinent glimpse of this writer in passing. His onward trek makes him hard to pin definitively except as a work in progress, becoming what he will and resisting fixity despite our culture's wish to canonize, and thus dispose of, the sage of Concord and despite Emerson's own description of himself as "a weed by the wall" and thus eminently dispensable.

In its various essays and locates them in larger contexts and in relation to one another. This review need not repeat that useful précis. It simply seeks to commend this collection in a whole to your attention by following some of the byways that two of the ten essays have. For example, in the opening essay, Cavell describes as conclusion to Emerson and repression of his seriousness as a philosopher. This collection ably overcomes that inclination. It is worth noting, however, that Cavell has insisted on a wholesale de-transcendentalizing of Emerson as a philosopher that viewing him as a proto-pragmatist can encourage and that has some implications for the intellectual history of his thought. Cavell's efforts to demonstrate Emerson's relevance as a philosopher. Essays by Joel Myerson and Leslie Perrin Wilson widen the circle even further to include the social histories of key cultural life. Lawrence F. Rhu's "The Cavellian Turn traces Stan sons and friends" and notes that "Intellectual excitement and per-
Phyllis Cole

(Continued from page 1)

Phyllis Cole, the former managing editor of the Emerson Society, has been named a recipient of the 2010 NEH Doctoral Dissertation Fellowship. Cole's dissertation, "Phyllis Cole," is scheduled for publication in 2011. Cole is currently a professor at the University of California, Berkeley, where she teaches courses in American literature and culture.

In Memoriam

Wendell, B. By Wesley T. Mott. 18 (Spring 2007): 5.

Phyllis Cole, a prominent member of the Emerson Society, passed away on September 17, 2010, at the age of 82. Cole was known for her contributions to the society's Annual Meeting and for her dedication to the study of Emersonianism. She served as the society's managing editor from 1992 to 2007.

Cole was born in 1928 in New York City, where she grew up in a family of artists. After graduating from Hunter College, she went on to receive her Ph.D. in English from Columbia University. In 1964, she joined the faculty of the University of California, Berkeley, where she remained until her retirement in 1992.

Cole was a prolific author, publishing several books on Emerson, including "Phyllis Cole: The Emerson Society Papers" (1992), "Phyllis Cole: The Emerson Society's Annual Meeting" (1995), and "Phyllis Cole: The Emerson Society's Annual Meeting: Volume One" (2000). She was also a respected member of the Thoreau Society, where she served as a panelist and moderator at several annual meetings.

In addition to her work on Emerson, Cole was also involved in the study of other American writers, including Ralph Waldo Emerson and Beatrice Potter. She was a member of the American Literature Association and the American Lyceum and Public Culture.

Phyllis Cole's contributions to the study of Emerson and American literature will be remembered by her colleagues and students. She is survived by her husband, John M. Mott, and her daughter, Sarah Ann Wider.

— Wesley T. Mott
**Awards Announcements**

2012

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

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

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

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

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

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

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