



Rev.

Volume 8, Number 1

Spring 1997

EMERSON SOCIETY PAPERS

Emerson, Adin Ballou, and Reform

LEN GOUGEON

University of Scranton

While most Emersonians are familiar with Emerson's considered rejection of George Ripley's invitation to join the Utopian community at Brook Farm in December of 1840, some might be less aware of his experience a year later with another famous communitarian, Adin Ballou (1803-1890), the founder of the Hopedale Community.

Born in Cumberland, R.I., Ballou was raised in a strict Calvinist household before his conversion to a more enthusiastic and fundamental "Christian Connection" faith. In 1821, he became a self-appointed preacher within that group, but very soon came to doubt their doctrine of "Destructionism," a belief in the "final doom of the impenitent wicked." As a result, in 1822, he converted to the Universalist faith, which professed a belief in the unconditional salvation of all souls. However, by 1830 Ballou began to become uncomfortable with this "ultra-Universalist" position, as it was called, and eventually aligned himself with the "Restorationists," who held that some type of purgatorial process would necessarily precede the restoration of sinners into the grace of God. The Restorationist view tended to emphasize good works and strong moral values which would aid the individual in leading a good and just life. This, in turn, encouraged Ballou's commitment to a variety of reform efforts and to the development of his concept of "Practical Christianity," which applied Christian principles to specific social ills.

Undoubtedly as a result of this development, in 1837 Ballou became convinced that slavery was a crime against humanity, as well as a sin against God. He offered his first antislavery sermon on the Fourth of July in that year. In the following year, he began an association with William Lloyd Garrison which led him to embrace the causes of Non-resistance and "no government." Sometime earlier Ballou had adopted a strong temperance policy. His association with these radical reform efforts alienated him from his congregation in Mendon, Massachusetts, and in January 1841 he organized the Hopedale Community. In April of

the following year the group established itself on 250 acres of land in Milford, Massachusetts. The community was designed to put into effect Ballou's practical Christian values, which included "abhorrence of war, slavery, intemperance, licentiousness, covetousness, and worldly ambition in all their forms."¹

About the time Ballou was drawing up his plans for the Hopedale Community, he was also working the lecture circuit, promoting his various reforms, including communitarianism. On February 4, 1841, he lectured on antislavery at the Universalist Church in Concord. The following night he spoke on Non-resistance at the Concord Lyceum. Emerson attended the latter gathering, and apparently was not impressed. He reported the following to his brother William:

At this point I left my sheet this P.M. to go & find a Mr Ballou who is here to christianize us children of darkness in Concord with his Non Resistance & who is an apostle of "Communities" he now forming one of 25 families at Mendon— but he & his friends & Lyceum &c have eaten up all my afternoon & evening— it is now 10 o'clock & some more 'copy' must go to diabolic printer in the morn.²

Obviously, Emerson was in no mood to be converted to philanthropic enterprises by the visiting Ballou.³ One possible reason for this is revealed in his journal. An entry dated February 4, 1841, indicates that he was feeling a sort of depression at the time, perhaps related to the deadlines which he faced. In his private rumination he states:

But lately it is a sort of general winter with me. I am not sick that I know, yet the names & projects of my friends sound far off & faint & unaffecting to my ear, as do, when I am sick, the voices of persons & the sounds of labor which I overhear in my solitary bed. A puny liminary creature am I, with only a small annuity of vital force to expend, which if I squander in a few feast days, I must feed on water & moss the rest of the time.⁴

(Continued on page 2)

Ballou

(Continued from page 1)

In the same entry, Emerson goes on to indicate his frustration with the distractions of manual labor which keep the writer from his tasks, the same kind of manual labor which Ballou undoubtedly praised as one of the attractions of his Hopedale Community, and which Hawthorne found so onerous at Brook Farm.

If I judge from my own experience I should unsay all my fine things, I fear, concerning the manual labor of literary men. They ought to be released from every species of public or private responsibility. To them the grasshopper is a burden. I guard my moods as anxiously as a miser his money. For, company, business, my own household-chores untune & disqualify me for writing. I think then the writer ought not to be married, ought not to have a family. I think the Roman Church with its celibate clergy & its monastic cells was right. If he must marry, perhaps he should be regarded happiest who has a shrew for a wife, a sharp-tongued notable dame who can & will assume the total economy of the house, and having some sense that her philosopher is best in his study suffers him not to intermeddle with her thrift.⁵

For his part, Ballou was apparently not impressed with Emerson. In his *Autobiography* he indicates that his lecture in Concord was delivered to a large audience, "including many of the literary and professional elite of that community." He goes on to note that "This visit to Concord was memorable to me as furnishing the only opportunity I ever had of a personal interview with the distinguished Ralph Waldo Emerson. It was a pleasant one, being devoted chiefly to a free conversation between us upon the questions of reform, but fruitful of no important results."⁶ Years later, following Emerson's death, Ballou would offer further commentary regarding Emerson's philosophy of life, and his long-ago visit to Concord. His emphasis in these comments is clearly on the perceived lack of a "practical" element in Emerson's transcendental world view.

I never read his wonderful writings with much pleasure or spiritual profit. His orphic truisms, when interpretable to common sense, are far better expressed in the language of scripture or by plain old poets; other sayings of his are not to me truths at all, or only in some vague metaphorical sense. ... As to Emerson's moral character, it was amiable, harmless, blameless. But I never understood that his practical ethics lifted him much above the surrounding civilistic, social, and scholastic level. He quietly cogitated and elaborated



Adin Ballou

his own transcendental abstractions, many of which, if carried into individual and social practice, would regenerate the world. But the fatal hitch with such moralists is that neither they nor their admirers can sail out of the old ship of society as it is. They are so

serene and softly [sic] that they live and die content to magnify their own cherished reveries and speculations. I once said to him, "Mr. Emerson, why cannot you, with your handsome estate and the co-operation of congenial friends, start a community that shall illustrate a true fraternal order of society from which the world may take a pattern?" We had been accordantly deprecating the selfishness and antagonism of the world about us. His reply was: "Mr. Ballou, I am no builder; if I can only set myself and my own family imperfectly right in these respects, it will be my utmost." After some further conversation, the topic subsided. He was a very kindhearted, well-disposed, and thoroughly honest man on his own plane, but powerless to rise above it.⁷

Ballou's Hopedale Community was among the most successful and long lived of the communitarian experiments. It prospered until 1856, when financial difficulties caused its primary investors, Ebenezer and George Draper, to withdraw their support and to establish the Hopedale Manufacturing Company, which became a considerable success. The remainder of the community continued as a religious organization, which eventually became the Hopedale Parish where Ballou served as pastor until his retirement in 1880.

While little remembered today, Ballou was a force for change in his own lifetime. His pacifist views, best expressed in *Christian Non-Resistance* (1846), were an influence on Leo Tolstoy, and through him, some say, Mahatma Gandhi. In this brief instance where his path crossed that of Emerson, it becomes clear how truly diverse were the impulses towards social change and human improvement during this remarkable "era of reform."

Notes

¹*The Autobiography of Adin Ballou* (Lowell, Mass.: The Vox Populi Press, 1896), p.311. David Robinson points out, "a biblically based Christian perfectionism was the dominant ethos" of Hopedale. *The Unitarians and Universalists* (Westport, Conn.: Greenwood Press, 1985), p.125.

²Ralph Rusk, *The Letters of Ralph Waldo Emerson*, 6 vols. (New York: Columbia University Press, 1939), 2:379.

³Linck Johnson suggests that Emerson's "firmest reply to the communitarians, who had steadily sought to enlist him in their cause" was his March 3, 1844 Amory Hall lecture, "New England Reformers." See "Reforming the Reformers," *ESQ*, #37 (1992), p.253.

⁴William H. Gilman, et al., eds. *The Journals and Miscellaneous Notebooks of Ralph Waldo Emerson (JMN)*, 16 vols. (Cambridge: Harvard University Press, 1960-1982), 7:419.

⁵*JMN*, 7:420.

⁶*Autobiography*, pp.334, 335.

⁷*Autobiography*, pp.499-500.

EMERSON SOCIETY PAPERS

The newsletter of the Ralph Waldo Emerson Society
Published at Worcester Polytechnic Institute

Editor: Douglas Emory Wilson
Managing Editor: Wesley T. Mott

Book Review Editor: Sarah Wider, *Colgate University*

Editorial Assistants: Sarah T. Mott, Jeff Rosse

Design and Production: Peggy Isaacson

Emerson Society Papers is published twice a year. Subscriptions, which include membership in the Society, are \$10 a year (students \$5). Send checks for membership (calendar year) and back issues (\$5 each) to Wesley T. Mott, Department of Humanities & Arts, Worcester Polytechnic Institute, Worcester, MA 01609-2280.

For future issues of *Emerson Society Papers* we solicit information about editions, publications, and research in progress on Emerson and his circle; queries and requests for information in aid of research in these fields; and significant news (promotions, transfers, retirements, deaths, etc.) of Emersonian scholars. We will also consider notes and short articles (about 4 to 5 double-spaced typewritten pages, or less) on subjects of interest to our membership. MLA stylesheet is preferred. Send manuscripts to the editor, Douglas Emory Wilson, 1404 Christine Ave., Anniston, AL 36207-3924.

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EMERSON HOUSE HOURS FOR 1997

The Ralph Waldo Emerson House reopens on 17 April and will close on 26 October, reports Director Barbara A. Mongan. Hours are Thursday through Saturday from 10:00 a.m. to 4:30 p.m., and Sunday and Monday holidays from 2:00 to 4:30 p.m.

Admission is \$4.50 for adults, \$3 for seniors and for students ages 6-17; children under 7 are admitted free of charge. Special rates are available for groups of 10 or more.

The Emerson House is located at 28 Cambridge Turnpike in Concord, Mass.

For more information in season, call 508-369-2236.

ANNUAL MEETING

The 1997 annual meeting of The Ralph Waldo Emerson Society, Inc. will be held during the American Literature Association Conference in Baltimore, Maryland (23-25 May).

The time and location will be announced during the first Emerson Society panel. (See "PROSPECTS.")

Emerson, the Lyricist

CLARENCE BURLEY

My interest in music with some connection to America (by composer, words, theme, or the general inspiration given to a Dvorak) brightened when I found among my CDs two poems of Emerson with musical settings:

Ned Rorem "turned to the ambiguous verses of Emerson" for the text of Give All To Love which he composed in March of 1981 for Gregg Smith as "something useful for his upcoming summer tour". (VOXBOX CD3X3037, I Hear America Singing)

Robert Ward composed CONCORD HYMN in 1949 for the twenty-fifth anniversary of the Juilliard School of Music, where he served on the faculty. (Gasparo GSCD-303, Earth Shall Be Fair)

These findings prompted me to go looking for more music related to Emerson. John Gateley, antiquarian book-seller and faculty member of Springfield Technical Community College, suggested RLIN¹ as a starting point. Meg Haley at the Research Library of Old Sturbridge Village punched in SCORES and RALPHWALDOEMERSON, and RLIN printed out 36 clusters of works (including four duplicates due to cataloging methods). Apart from Rorem and Ward the only names familiar to me were Ives, Charles (of course) and Parry, C. Hubert H. (English. Great! Like Britten with Whitman.)

"Ives" reminded me of the *Concord Sonata* (Second Piano Sonata—Concord, Mass. 1840–1860) and its four movements: Emerson, Hawthorne, The Alcotts, and Thoreau (on New World Records #NW 378-2 among many others). This led in turn to Ives's *Essays before a Sonata* (W.W. Norton & Company, Inc.), in which he gives his appreciation of the writers. I'm looking forward to finding the poetry in RLIN's listings of Ives's *Thirty-four Songs*² and *114 Songs*. Incidentally, Ives did quote, "I appeal from your customs: I must be myself" in an advertisement for his insurance business reproduced in Perlis, Vivian, *Charles Ives Remembered, An Oral History*, Yale University Press, 1974.

A visit to the American Antiquarian Society library in Worcester, Mass., was interesting. Georgia Barnhill, Curator of Graphics, told me that AAS does not list its scores on RLIN and then showed me two of the listed scores:

One was Ethwell "Eddie" Hanson's *At The End Of The Sunset Trail*. Their copy has a pencil notation on it: "J. Blanck say (sic) not by R. W. Emerson" J. Blanck, of the *Bibliography of American Literature*, ought to know, especially after reading such lines as, "...I want to go back to that vine covered shack, where the love that awaits me is all that I lack". Nevertheless the score proclaims, "Words by Ralph Waldo Emerson". Is there another?

The other was Jessie Mae Jewett's *Father We Thank Thee*.² *Granger's Index to Poetry* lists the author as "Unknown—attributed to Emerson."

Here is an abbreviated schedule of the items found in RLIN, with some comments.

1. Porter, Steven, *Three Rock Motets*, Secor Music, c1972.
2. Isaacs, Gregory Sullivan, THE CONCORD HYMN, 1975.
3. Zallman, Arlene, *Motets on Texts from THE POET and NATURE* 1985.²
4. Koch, Frederick, MUSIC, Barrow Press, c1984.²
5. Ives, Charles, *Thirty-four Songs*², Merion Music, c1933.
6. Parry, C. Hubert H., *English Lyrics*², Recital Publications, 1991.²
7. Berger, Jean, THE MOUNTAIN AND THE SQUIRREL², G. Schirmer, c1959.
8. Kay, Ulysses, TRIUMVIRATE², Peer International Corp. c1954.
9. Clarke, Henry Leland, THE SUN SHINES ALSO TODAY.
10. McKay, George Frederick, *The Seer*², Fischer, c1946.
11. Duplicate of #4.
12. Clarke, Henry Leland, NO GREAT, NO SMALL, c1982.²
13. Bassett, Leslie, *Five Love Songs*², Merion Music, c1977.
14. Duplicate of #8.
15. Witkin, Beatrice, *Emerson Songs*, B. Witkin, 1988?
16. Lessard, John, *Stars Hill Valley*, American Composers Alliance, 1983?
17. Ives, Charles Edwards (sic), *114 Songs*, Associated Music Publishers.
18. Ives, Charles Edward (no title).
19. Ward, Robert, CONCORD HYMN², Mercury Music Corp., 1949.
20. Gerber, Steven R., *Drum-taps*, s. n., 1984.
21. Ivey, Jean Eichelberger, TERMINUS², C. Fischer, 1972.
22. Stoker, Richard, *Aspects 1 in 3*², Edition Peters, 1973, c1972.
23. Sacco, Peter, THE SNOWSTORM², Ostara Press, c1969.
24. Ives, Charles, *114 Songs*, C. E. Ives, 1922.
25. Sacco, Peter, THE SNOWSTORM², Lawson-Gould Music Publishers, c1968.
26. Rorem, Ned, GIVE ALL TO LOVE², Boosey & Hawkes, c1981.
27. Clarke, Henry Leland, THE MOUNTAIN AND THE SQUIRREL, American Composers Alliance, c1976.
28. Clarke, Henry Leland, GIVE ALL TO LOVE, American Composers Alliance, c1981.
29. Clarke, Henry Leland, *Let Me Go*, American Composers Alliance, c1976.
30. Duplicate of #29.
31. Bassett, Leslie Raymond, *Time and Beyond*², C. F. Peters, c1980.
32. S Schuyler, Georgina, SONG², s. n., 18—?
33. Hanson, Ethwell Eddie (sic), *At the End of the Sunset Trail*, Not R.W.E. as mentioned above.
34. Schneider, Edwin, THINE EYES STILL SHINED², G. Ricordi & Co., c1918.
35. Duplicate of #33.
36. Hurlburt, Glen, *Father We Thank Thee*, Only attributed to R.W.E. as mentioned above for composer Jewett.

Two Unitarian hymnals yielded three more musical settings of verses:

The Pilgrim Hymnal (The Pilgrim Press; Boston & Chicago) presents WE LOVE THIS VENERABLE HOUSE to the tune *Dundee*, in common meter. *Dundee* is attributed to *Scottish Psalter*, 1615. This was sung at Second Church, Boston, at the ordination of Rev. Chandler Robbins. The editors have seen fit to omit the seventh stanza, which invokes blessings on "him who at the altar stands."

Singing the Living Tradition (Beacon Press, Boston; The Unitarian Universalist Association c1993) presents WE SING OF GOLDEN MORNINGS² and NO NUMBER TALLIES NATURE UP. The words of WE SING are described as "recast 1925, 1950, 1990, cAmerican Ethical Union." The tune is from William Walker's *Southern Harmony*, 1835. *Southern Harmony* also gave us the music to NO NUMBER with harmony and copyright by Dale Grotenhuis, 1931-. Once again Emerson's words are "rev." As these two poems do not appear in The Library Of America edition, I don't know the extent of the recasting and revising.

Last November, a recent work by John Harbison, entitled *Emerson*, was presented by The Cantata Singers and Ensemble at Jordan Hall at New England Conservatory. In this yet to be published work, Harbison has provided music for quotations from SELF-RELIANCE and COMPENSATION to be sung by soloists and chorus, with a *basso continuo* of cello and viola. Part I quotes from "Man is timid and apologetic." through "He cannot be happy and strong until he too lives with nature in the present, above time." Part II proceeds from "The world globes itself in a drop of dew." to "...the fruit [preexists] in the seed." with some omissions and recasting to a rousing finale, "Thus is the universe alive."

A visit to the music department of the Boston Public Library introduced me to the work done by Joel Myerson in his 1982 bibliography of Emerson reported by Michael Hovland in *Musical Settings of American Poetry* (see footnote 2). Myerson located the following 39 works in 64 musical settings numbered as in *Musical Settings* with the composers:

THE APOLOGY

- 1193 Schuyler, Georgina (RLIN #32), 'Song' from the *Poems of Ralph Waldo Emerson*

BACCHUS

- 1194 McKay, George (RLIN #10), *Bacchanal* in *The Seer*

BRAHMA

- 1195 Nevin, Gordon B.

CONCORD HYMN

- 1196 Beethoven, Ludwig van
1197 Birge, Edward B.
1198 Jarrett, Jack, *Choral Rhapsody on American Songs*
1199 Kent, Richard
1200 Mailman, Martin
1201 Ringwald, Roy, *The Song of America*
1202 Ward, Robert (RLIN #19)
1203 Wood, Kevin

DAYS

- 1204 Bassett, Leslie (RLIN #31), *Time and Beyond*
1205 Gaul, Harvey B., *Daughters of Time*

DEAREST, WHERE THY SHADOW FALLS

- 1206 Curtis, Natalie

EACH AND ALL

- 1207 McKay, George F., (RLIN #10) *Unto Each and Unto All* in *The Seer*

FABLE

- 1208 Berger, Jean (RLIN #7), *The Mountain and the Squirrel*
1209 Bucci, Mark, *The Squirrel in Wondrous Kingdom*
1210 Gyring, Elizabeth

FAME

- 1211 Stoker, Richard (RLIN #22), *Aspects 1 in 3*
FATHER IN HEAVEN WE THANK THEE (Not by Emerson)
1212 Ambrose, P., *We Thank Thee*
1213 George, M. M., *We Thank Thee*
1214 Graham, R. Z., *We Thank Thee*
1215 Jewett, Jessie Mae, *Father We Thank Thee*
1216 Sharman, Cecil, *A Spring Prayer*

GIVE ALL TO LOVE

- 1217 Rorem, Ned (RLIN #26)

GOOD -BYE

- 1218 Toch, Ernest, *Good-bye, Proud World*

HAMATREYA [Sec. entitled EARTH-SONG]

- 1219 Clarke, Henry L., *Earth-Song* in *Four Elements*
1220 Erickson, Frank, *Earth-Song*

THE HUMBLE-BEE

- 1221 *The Humble-Bee* Arr. to a German Air
1222 Neidlinger, W. H.

HYMN [THERE IS IN ALL THE SONS OF MEN]

- 1223 Smith, Gregg, *Spirit* in *Four Concord Chorales*
Text by Alicia Smith based on a poem by Emerson.

HYMN, SUNG AT THE SECOND CHURCH, AT THE ORDINATION OF REV. CHANDLER ROBBINS

- 1224 Mason, Lowell

MUSIC

- 1225 Atherton, Percy Lee, *Let Me Go Where'er I Will* in *Four Songs*
1226 Harold, Thomas
1227 Kay, Ulysses (RLIN #8), in *Triumvirate*
1228 Kucken, F. W., *The Poet*
1229 Marshall-Loepke, G., *Sky Born Music*

NATURE [Essay]

- 1230 Averre, Dick, *As a Plant upon the Earth*
1231 Averre, Dick, *If the Stars Should Appear*

ODE INSCRIBED TO W. H. CHANNING

- 1232 McKay, George (RLIN #10), *The Scourge* in *The Seer*

ODE SUNG IN THE TOWN HALL, CONCORD,
JULY 4, 1857

1233 Bacon, Ernst, *Ode*

ON MAN & GOD

1234 Averre, Dick, *Yes, I Am Willing*, a setting of the lines beginning: "Nature wishes that woman should attract man...."

THE SNOW-STORM

1235 Husted, Benjamin, *Snow Storm*

1236 Sacco, P. Peter (RLIN #23), in *Collected Songs*

SUNRISE

1237 Burleigh, Cecil

TEACH ME YOUR MOOD, O PATIENT STARS

1238 Bassett, Leslie (RLIN #13), in *Five Love Songs*

TERMINUS

1239 Ivey, Jean E. (RLIN #21)

THINE EYES STILL SHINED

1240 Kreutzer, Konradin

1241 Parry, Hubert (RLIN #6), *Thine Eyes Still Shined for Me in English Lyrics*

1242 Schneider, Edwin (RLIN #34)

TO ELLEN, AT THE SOUTH

1243 Schuyler, Georgina, in *Album of Songs by Georgina Schuyler*

VOLUNTARIES [Sec. 3 beginning, "In an age of fops and toys"]

1244 Ives, Charles, *Duty*

1245 Mendelssohn-Bartholdy, Felix, *Duty*

WALDEINSAMKEIT

1246 Mendelssohn, Felix

WATER

1247 Bacon, Ernst

WOODNOTES I

1248 Muller, Wenzel, *Woodnotes*

WOODNOTES II [Text beginning, "Harken! Harken! If thou wouldst know the mystic song...."]

1249 McKay, George F. (RLIN #10), *Mystic Song in The Seer*

THE WORLD-SOUL

1250 Tracy, G. L., *Thanks to the Morning Light*

Miscellaneous

1251 Feliciano, Richard, *Cosmic Festival in Two Public Pieces*

1252 Gartlan, G. H., *A Nation's Builders*

1253 Hadley, Henry K., *How Silent, How Spacious*

1254 Korte, Karl, *Marriage in Aspects of Love*

1255 Smith, Gregg, *Nature in Four Concord Chorales*. Text by Alicia Smith based on poems by Emerson.

1255a *We Sing of Golden Mornings*. Text loosely based on THE WORLD-SOUL.

After that impressive list only one more work turned up in two other books at the Boston Public Library.

American Oratorios and Cantatas, compiled by Thurston J. Dox, The Scarecrow Press, Inc., Metuchen, N.J. & London, 1986, Volume I lists Davison, John, *The American Prophet* as an unpublished Bicentennial Cantata commissioned by Deerfield Academy with text by Emerson and others. It also had Bucci's *The Wondrous Kingdom* as reported by Myerson under FABLE.

The other reference was *A Singer's Guide to the American Art Song*, by Victoria Etnier Villamil, The Scarecrow Press, Inc., Metuchen, N. J. & London, 1993, with a foreword by Thomas Hampson. It listed Bassett's TEACH ME YOUR MOOD, O PATIENT STARS and Ives's *Duty* (VOLUNTARIES) with a brief description of the challenges to the singer.

I shall look further into these works with the intention of putting together a portfolio of scores and/or tapes to be available to any one interested. I shall be pleased to receive referrals of other pieces of Emersonian music at 508-867-5814, or 3 Fullam Hill Road, North Brookfield, MA 01535.

Notes:

¹RLIN(R), Research Libraries Information Network, is a national database maintained by Research Libraries Group, Inc. and its member libraries. It provides bibliographic files, authority files, an interlibrary loan facility and special data bases. Its Information Center in Mountain View, California, can be reached at 1-800-537-RLIN, or E-mail:(bl.ric@rlg.org).

²Items with the superscript "2" have been identified in Michael Hovland's compilation, *Musical Settings of American Poetry, A Bibliography*, Music Reference Collection, Number 8, Greenwood Press, New York-Westport, Connecticut-London. The Emerson section of this work identifies: Myerson, Joel. *Ralph Waldo Emerson: A Descriptive Bibliography*. Pittsburgh: University of Pittsburgh Press, 1982. as its source.

EDWARD A. JOHNSON, 1931-1996

The Emerson Society sadly notes the passing of the Rev. Edward A. Johnson, a member from Jasper, Indiana. The Rev. Mr. Johnson had served Lutheran congregations in Illinois and Nebraska and was currently interim pastor in Terre Haute. His wife, Edith Gronberg Johnson, writes that he enjoyed his association with the Emerson Society.

A Letter from Longfellow to William Winter

EDWARD L. TUCKER

Virginia Polytechnic Institute and State University

In the six-volume edition of the letters of Henry Wadsworth Longfellow, edited by Andrew Hilen (Cambridge: Harvard Univ. Press, 1966-82), Emerson is frequently mentioned.

A letter in which Emerson is mentioned but which is not included in the Hilen edition is to William Winter (1836-1917). Winter, born in Gloucester, Massachusetts, and a graduate of the Harvard Law School in 1857, moved to New York and from 1865 to 1909 was the influential theater critic of the *New York Herald Tribune*. In addition to several biographies of theatrical personalities, he was the author of *Old Shrines and Ivy* (New York: Macmillan, 1892), *Other Days: Being Chronicles and Memories of the Stage* (New York: Moffat, Yard, 1908), and *Old Friends: Being Literary Recollections of Other Days* (New York: Moffat, Yard, 1909).

The two men were good friends, and Winter often spoke of how important the New England poet had been in his life.¹ The following letter, printed here for the first time,² was written after Winter had visited Cambridge.

Camb. March 30 1870

My Dear Mr Winter,

I am very much obliged to you for your note and for the photographs, and only regret that you did not add your own, that I might have the whole family together.³ But it can be easily remedied, if you will.

I was sorry to have only such a brief glimpse of you and your boy, when you were here. Standing awhile deep in snow and water, one is not in the best possible position for enjoying the conversation of a friend though Emerson may say "on a bleak common, in snow puddles, at twilight, under a clouded sky . . . I have enjoyed a perfect exhilaration."

When you next come to Cambridge I hope I shall have the good fortune to see you longer and more at ease.

Not having your address, I am not sure that this will reach you, but nevertheless remain always

Yours faithfully

Henry W. Longfellow

Notes

¹In speaking of Longfellow, Winter stated: "It was my good fortune to begin my literary life (1854) under the personal influence of that rare poet, and, throughout a friendship of thirty years, I knew him well and loved him dearly" (*Other Days* 268). There are essays on Longfellow in *Old Shrines and Ivy* (261-80) and in *Old Friends* (17-51). Various letters written to Winter at the time of Longfellow's death are in an appendix to *Old Friends* (345-50); one letter from George William Curtis (1824-1892) to Winter contains the following passage: "I do not forget that it was at Longfellow's we met, and our mutual regard has the benediction of his gracious memory. The fathers are departing. I saw Emerson stand by the coffin and look at the dead face. But, in his broken state, the dead seemed happier than the living" (347-48).

²The letter is printed by permission of the Fales Library, New York University. There is no omission; the dots are in the manuscript.

³In 1860 Winter married Elizabeth Campbell, a novelist of Scotch origin, by whom he had five children.



PROSPECTS.

American Literature Association Conference

The Ralph Waldo Emerson Society will present two panels at the eighth annual conference of the American Literature Association in Baltimore, Maryland, on 23-25 May:

SESSION I.

Emerson and His Lectures.

FRIDAY, 23 MAY, 7:30-8:50 A.M.

CHAIR, DANIEL SHEALY, *Univ. of North Carolina-Charlotte*

"Emerson's First 'Representative Men' Lecture Series (1845-46) and the Boston Press," Wesley T. Mott (Worcester Polytechnic Inst.)

"'Gazing After the Illuminati': Mary Moody Emerson and Emerson's Lecture Series," Nancy Craig Simmons (Virginia Tech)

"Emerson as Lecturer: Orality, Editing, and the Text," Joel Myerson (Univ. of South Carolina) and Ronald A. Bosco (University at Albany, SUNY)

SESSION II.

Emerson and Nature.

SUNDAY, 25 MAY, 10:30-11:50 A.M.

CHAIR, LEN GOUGEON, *Univ. of Scranton*

"Emerson's Nature and the Transcendentalization of the Picturesque," John Conron (Clark Univ.)

"Emerson, England, and the End of Nature," Robert E. Burkholder (Penn State Univ.)

"Emerson and the Remediation of Nature," Richard Grusin (Georgia Inst. of Technology)

The ALA conference will be held at the Stouffer Harborplace Hotel on 23-25 May, with an opening reception on the 22nd. Preregistration conference fees will be \$40 (with a special rate of \$10 for independent scholars, retired individuals, and students). The hotel (1-800-535-1201) is offering a conference rate of \$98 a night (single or double). Inquiries should be sent to the conference director, Professor Gloria Cronin, Dept. of English, Brigham Young University, Provo, UT 84602; e-mail croning@jkhbhrc.byu.edu; fax 801-373-4661.

REVIEW

Emerson Dictionary. Vol. 1: Published Works. Vol. II: Journals. Selected and Arranged by D. Shivaji. New Delhi, India: Wiley Eastern Limited, 1993. Vol I: lxix, 266 pp. 350 rupees. Vol II: cx, 464 pp. 500 rupees.

Emerson's aphoristic style of writing may be one reason for his lasting popularity. Just as he himself read other writers for their "lustres," so have many generations of readers read him for the passages that shined in their eyes. I think a major reason for the present interest in Emerson is that this aspect of his style is the nineteenth-century equivalent of today's "sound bite." (Reporter: "Mr. Emerson, what do you think about self-reliance?" Emerson: "Well, Peter, I think that nothing is at last sacred but the integrity of your own mind.") Emerson's ability to produce memorable pithy statements has also long endeared him to editors and publishers seeking to produce short collections of his best thoughts. The phenomenon began right before his death with Houghton, Mifflin's publication in 1881 of the *Emerson Birthday Book* (C 9), a collection of brief sentiments arranged on a day-by-day basis that remained in print into the 1920s.¹ A year after Emerson's death, an Edinburgh publisher brought forth the first British collection of this sort (*Thoughts from Emerson* [C 13]) that was simultaneously the first miniature book of Emerson's writings. Many other publishers have since jumped on the bandwagon.

My bibliography of Emerson's writings locates over fifty volumes whose function is to present brief selections from Emerson's works (as opposed to collections of entire essays). The most popular genre of these books is similar to the very first one: they allow us to follow Emerson on a daily basis throughout the year. These include more *Birthday Books* (C 49, C 56), *Birthday Gems* (C 90), calendars (C 43, C 46, C 75), *Day by Day* (C 46), *Year Book* (C 25), *Every Day* (C 33), *Through the Year* (C 47, C 81), and—I assume for those with less patience—*To Day* (C 85) and *Moments* (C 53). Some collections are thematically oriented, such as *Nature Thoughts* (C 75), *Leaves of Friendship* (C 52, C 86, C 114), and *Thoughts of Friendship* (C 84, C 93). Mostly, though, the collections use *Thoughts from Emerson* (C 35, C 38, C 55, C 83) or such variations as *Beautiful Thoughts* (C 30), *Stars of Thought* (C 58), *Golden Thoughts* (C 66), *Great Thoughts* (C 73, C 91), *Inspiring Thoughts* (C 141), and the macho *Master-Thoughts* (C 37, C 50). Other compilers must feel that "thoughts" is too loose a term for what they are presenting, so they are more definite about their purpose by defining Emerson's writings as *Essay-Gems* (C 15), *Treasury* (C 39, C 44), *Timely Extracts* (C 105), *Pointers from Life* (C 41), *Social Message* (C 99), *Gospel* (C 123), or *Wisdom* (C 79, C 152), along with its corollaries, *Pearls of Wisdom* (C 174) and *Words of Wisdom* (C 177). Others make clear the brevity of their selections: *Echoes* (C 74), *Epigrams* (C 112), *Philosograms* (C 117), and—in testimony to Emerson's oft-discussed lapidary style—*Gems* (C 23, C 42, C 169, C 170, C 171). One even makes the false claim that *Emerson Speaks* (C 138). But my favorite title is this one, which is compulsively descriptive of its contents: *Light of Emerson A Complete Digest with Key-Word*

Concordance The Cream of All He Wrote Majestic, Inspiring, Thought-Provoking Paragraphs and Utterances of America's Greatest Literary Genius—the Most Quoted Man of Modern Times—Known as "The Sage of Concord" (C 118).

The advent of the computer made possible a different and more complete type of access to Emerson's writings. Two examples of how the electronic age works can be found in Eugene F. Irey's *A Concordance to Five Essays of Ralph Waldo Emerson* (Garland, 1981) and Mary A. Ihrig's *Emerson's Transcendental Vocabulary: A Concordance* (Garland, 1982). Today, many of Emerson's texts are available in electronic form over the internet and can be downloaded and fed into concordance packages by individual users. In this context, D. Shivaji's *Emerson Dictionary* seems like a pleasant voice from the past.

Emerson Dictionary is a topically arranged series of sentences and paragraphs from Emerson's published works and journals (thankfully, the *JMN*), each headed with a descriptive phrase describing its contents and its source. This is not a concordance: the author clearly states that he has made no attempt to be complete. The result is a wonderful book in which to browse. Getting ready to teach your first day of school in the fall? Turn to "teaching" and discover the sage's advice: "I advise teachers to cherish mother-wit. I assume that you will keep the grammar, reading, writing and arithmetic in order; 't is easy and of course you will. But smuggle in a little contraband wit, fancy, imagination, thought." There are good thoughts here for the reading, and Shivaji has made a fair and representative sampling from Emerson's works. There are, however, some caveats to the use of his book. The descriptive phrases used in the text as headers for the selections are repeated—in the same order—in the table of contents, which renders the latter redundant. The omissions are more serious. Selections which deal with more than one topic are printed only under the main topic. That is, a passage with the header "On the value of good and evil" would appear only with other passages dealing with "good." There are no cross-references in the text to "evil," nor does the phrase appear under "evil" in the table of contents, nor—incredibly—is there an index in which to look up "evil." These omissions limit use of the book.

Still, *Emerson Dictionary* is a good source for those looking to find an appropriate passage from Emerson to illustrate a point they wish to make, and it's a lot easier than trying to search through the index to the Centenary Edition. It's an ideal book to skim through during leisure times. The publisher has promised a third volume, devoted to lectures and miscellanies, but it seems to have been delayed indefinitely.²

—JOEL MYERSON
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Notes

¹All references to editions of Emerson's writings are to the numbers assigned them in my *Ralph Waldo Emerson: A Descriptive Bibliography* (Pittsburgh: University of Pittsburgh Press, 1982).

²I have tried without success to find out from the author and publisher about the status of the projected third volume.