National Collegiate Book Collecting Contest (Direct Entry)

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Title: A New Spirit of Truth: The Writings of the American Transcendentalists

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Contents

Acknowledgments

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I am, of course, beholden to and humbled by the work of the dean of Transcendentalism scholarship, friend and fellow book collector Joel Myerson whose scholarship in the field of Transcendentalism continues to enlighten and inspire me. Among the many materials I consulted, Professor Myerson's bibliographies, anthologies, and other scholarship proved to be indispensable tools in helping me to assemble this collection of the Transcendentalists.

A special thank-you goes out to my friends and colleagues in the many author societies to which I belong. The Thoreau Society, the Ralph Waldo Emerson Society, the Margaret Fuller Society, and the Louisa May Alcott Society do great work on behalf of the public humanities in their missions to promote the study of these authors.

As always, I am lucky to have the love and support of my wonderful wife Denise, who tolerates my bibliomania, as does our daughter Catherine, the very first life member of the Louisa May Alcott Society.

I could not forget that it was my father, a retired South Boston Gillette factory employee from Dorchester, and my mother, a retired nurse and bartender from Cambridge, who always encouraged me to pursue my academic goals.

Finally, I wish to thank my grandparents. It was my dear Nana, Dr. Land's personal secretary at Polaroid, who introduced me to Concord. And it was my well-read Grampa, a bus driver who used to drive the 71 and 73 to Harvard Square, who introduced me to the Transcendentalists and who first got me started in book collecting. I dedicate this little bibliography to their memory.

Introduction

The religious, social, political, and literary movement that was known as Transcendentalism was the first and is still the most important intellectual movement in American history. What began with dissenting opinions within the Unitarian church of Boston expanded to include all manner of "new views" on religious and spiritual life, on democracy and human rights, and on human nature and the natural world. Between the 1830s and 1840s, the Transcendentalist movement exerted its influence over New England, toward the western frontier, and across the Atlantic, manifesting itself in utopian reforms, abolitionist activities, and all manner of philosophy and literature. Through its beginnings in the transatlantic culture of New England, through its heyday of the Transcendental Club and *The Dial*, in its later stages, Transcendentalism has left a literary legacy that helped to shape American culture in the nineteenth century. Its literature continues to inspire its readers today.

It gives me great pleasure to share my collection of American Transcendentalism with you as part of the National Collegiate Book Collecting Contest. This collection came about through my dissertation research on the Transcendentalists. Earlier in my book collecting I was enthusiastic about collecting as much of New England's literary history as I could. I eventually focused my collecting on the Transcendentalists whose works I have both an affinity for and a scholarly interest in. So I sold my many seventeenth- and eighteenth-century books—including first editions of Thomas Shepard and Jonathan Edwards—and nearly all rare books I owned that were published after 1865 (with the exception of my near-complete Robert Frost collection) and tried to catch up to the collection Joel Myerson has assembled at the University of South Carolina (which, as he will tell you, now includes some items that he purchased from me.) To this end, the Pittsburgh Series in Bibliography volumes on Emerson, Fuller, and Thoreau have been essential, as have been a number of anthologies including but not limited to those edited by Perry Miller and Joel Myerson. In time I hope to add more archive-worthy materials to the many original publications listed here.

What you see here is most of what I have in my Transcendentalist collection. The bibliography is divided into different sections. Some focus on historical subjects, others on individual authors. I have tried to give useful, concise descriptions which put each item in their historical and cultural context. It should also be noted that while portions of this bibliography were previously submitted as part of winning entries in the Campbell Student Book Collection Competition at UCLA, this is a new bibliography that, due to the cancelation of UCLA's long-running book collection contest, has not been previously entered into competition. Thus my entry is considered, for the purposes of this competition, a direct entry.

The bibliography takes for its title a definition of Transcendentalism by Christopher Pearse Cranch, who said,

> Transcendentalism is that living and always new spirit of truth, which is ever going forth on its conquests into the world…. It is God himself, walking in his garden in the cool of the day. It is the Eternal Spirit breathing down on us the life-giving breeze of Almighty

> Grace…. It is not ourselves. It is not the property of this man or that woman, to be parceled out in prismatic glimmerings, and be bought and sold like earthly possessions. It is the common delight of the mind. It is eminently the spirit of earnest, free, large enquiry…. It does not confine itself to opinions, but extends to great and good acts. It is seen in the practical developments of our religion. It is not the bare spirit of denial and doubt, but of yearning faith also.

As the following catalogue will attest, Transcendentalism was not a unified, systematic philosophical school. It was instead, as one early commentator put it, a "remarkable outburst of Romanticism on Puritan ground." The Transcendentalists were, in essence, marching to the beat of their own drummers, finding their own truth in the world.

Thus my collection is an attempt then to gather as many of the important and representative works of the Transcendentalist movement to encapsulate this expansive group of writers. Among the many items featured here are: a rare first edition of Emerson's *Nature*, the foundational text of the Transcendentalist movement; scarce pamphlets of Emerson's "The American Scholar" and "The Divinity School Address," as well as William Ellery Channing's "Self-culture" and Theodore Parker's "Discourse on the Transient and Permanent in Christianity"; a complete set of Emerson's *Essays* in near fine condition; poems by Jones Very, Christopher Pearse Cranch, and Ellery Channing; and literary landmarks by Louisa May Alcott, Margaret Fuller, Nathaniel Hawthorne, and Henry David Thoreau. A number of first book and magazine contributions are present, ranging from an annual gift book, several anti-slavery anthologies, and an original issue of *The Dial*. Also included are manuscript and photographic items.

The many works contained in this collection are visionary pronouncements, some of which significantly transformed American culture. The Transcendentalist engagement with nineteenth-century reform culture in the causes as abolitionism, women's suffrage, and educational reform were particularly important. Likewise, the influence of its three major figures—Ralph Waldo Emerson (1803-1882), Margaret Fuller (1810-1850), and Henry David Thoreau (1817-1862)—cannot be overstated. Their writings have made major contributions to literature, philosophy, and life in the United States and around the world. Students of American literature could not possibly imagine an American literature without Emerson's "Self-reliance," Fuller's *Woman in the Nineteenth Century*, and Thoreau's *Walden*.

Transcendentalism remains not only an important subject of scholarly inquiry but a vital body of literature for the spiritual seeker. At its core, Transcendentalism represents a faith in an idea about the divinity within each and all, "the infinitude of the private man," in the words of Emerson. These works are the fruits of lives spent in contemplation of humanity, in the ever complicated and variegated experience of it, continually unfolding itself to us. They are words and thoughts which resonate with our own best ideas of what it means to be human. And they will continue to move us, to challenge us to examine our lives, and to do what we ought.

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Prospects

Transcendentalism was the convergence of many strands of intellectual and creative endeavors that circulated in and around Boston at the start of the nineteenth century. The major forerunner of the movement was the institution it was moving away from, the liberal wing of New England Congregationalism, what became known as Unitarianism. Their rational Christianity split with the Trinitarians over a question concerning the nature of God. Transcendentalists would later challenge Unitarians on the divine nature of Christ, proposing instead that divinity is accessible to all. Other important influences that precipitated the Transcendentalist movement were the Kantian-inspired works of Samuel Taylor Coleridge, the philosophical writings of Thomas Carlyle, the Swedenborgian correspondence of Sampson Reed, and the various social reformers who have come to define this period in New England's literary culture.

1. Joseph Stevens Buckminster. *A Sermon, Delivered at the Interment of the Reverend William Emerson, Pastor of the First Church of Christ in Boston, who Died May 12, 1811, in the Forty-Third Year of His Age*. Boston: Joseph T. Buckingham, Winter Street, 1811.

On May 12, 1811, just several days after his 43rd birthday, the Reverend William Emerson, Jr., died. He was the pastor of Boston's First Church. He was also one of the founders of the First Church's philosophical society, the Anthology Club, which produced *The Monthly Anthology*, one the first publications that would mark Boston's rise to literary prominence of which William Emerson was editor, and later founded the Boston Athenaeum, one of the first private libraries in the United States. More importantly, William Emerson was the father of then seven-year-old Ralph Waldo Emerson. Waldo, as he was called, was the same age his father was when his grandfather, William Sr., died in an army camp in 1776. Despite following in his father (and grandfather's) footsteps, young Waldo would discard his father's writings and sermons when he began his career in the ministry, eventually discarding the ministry altogether. This sermon, delivered by the eminent and eloquent Boston minister Joseph Stevens Buckminster, makes mention of the "afflicted widow and orphaned children."

2. William Ellery Channing. *A Sermon Delivered at the Ordination of the Rev. Jared Sparks, to the Pastoral Care of the First Independent Church in Baltimore, May 5, 1819*. ("Unitarian Christianity"). Boston: Hews & Goss, 1819.

Minister of the Federal Street Church from 1803 until his death in 1842, William Ellery Channing was, in the words of religious scholar Conrad Writing, a "prophet of religious liberalism" whose ideas anticipated and shaped those of the Transcendentalists. And it was this sermon which gave a name to the new variety of religious experience in genteel Boston. American Unitarianism was slightly different theologically from the English version that it took its name from. It was, nevertheless, a revolutionary change from the orthodoxies that had

been long established in New England. Channing's 1819 sermon would help establish the new church in Boston. His 1830 sermon "Likeness to God" would call on the faithful to find God within themselves. Channing, whom Ralph Waldo Emerson called his "bishop," unintentionally inspired the likes of Emerson and others to become a spiritual seekers outside of organized religion. (N.b., this pamphlet is the first Boston edition. A first printing was made in Baltimore.)

3. Sampson Reed. *Observations on the Growth of the Mind*. Boston: Cummings, Hilliard, and Company, 1826. First edition.

A young Waldo Emerson was in attendance at the 1821 Harvard graduation ceremony where future druggist Sampson Reed delivered his "Oration on Genius." Reed's ideas were a powerful force in Emerson's early thought. Informed by Emanuel Swedenborg's concept of correspondence or the connection between the things of the material world and their ideal counterparts, the visible and the invisible, Reed's *Observations on the Growth of the Mind* theorized that the mind of man is reflected in the physical world, and that the unfolding of consciousness can be aided by learning to interpret the scripture of nature, the *libris mudi*, as well as that of the Bible. Drawing his own inspiration from the poetry of William Wordsworth, Reed argues that human experience is but a prelude to the life to come and it is necessary for the soul to develop the faculties of mind to prepare oneself for life eternal. Reed would disavow any connection with the Transcendentalists, however, despite the similarities in their systems.

This first edition of Reed's *Observations* was only 44 pages long, yet its influence was felt throughout the liberal churches of New England. This and an enlarged edition of 1838 that included other writings by Reed helped to establish the Swedenborgian church in America. This copy is without its original wraps, and appears to have been removed from a bound volume, most likely a sammelband of other contemporary religious pamplets.

4. Samuel Taylor Coleridge. *Aids to Reflection, in the Formation of a Manly Character, on the Several Grounds of Prudence, Morality, and Religion*…. Preliminary Essay, and Additional Notes by James Marsh. Burlington, VT: Chauncey Goodrich, 1829. First American edition.

The American edition of Coleridge's *Aids to Reflection*, arrived several years after its initial publication in England. This actually helped its reception for the delay ensured that Coleridge's interpretation of Kantian metaphysics would be read by a young generation more willing to accept its ideas. Indeed, the method of mind it postulated became a blueprint for Transcendentalist thought. It is ironic then that Professor James Marsh, an orthodox Calvinist, would be the one to help dismantle Lockean Understanding within Unitarianism with Coleridgean Reason. Instead of reading Coleridge for his doctrinally orthodox conclusions,

the Transcendentalists took up March's edition of the *Aids to Reflection* as a more liberating philosophy than liberal religion had yet to offer.

5. *The Scriptural Interpreter*. Vol. V, No. 1. Boston: Leonard C. Bowles, 1834.

There were many religious periodicals in circulation during the early part of the nineteenth century. One such example was the Harvard-based *Scriptural Interpreter*. This particular issue from 1834 is significant for its lead article, "On Inspiration," written by the editor. It takes up the question of distinguishing a more romantic creativity from inspiration of a divine origin. It is interesting to note that the inspired and inspiring Transcendentalist preacher Theodore Parker would start writing for the *Scriptural Interpreter* the following year.

6. [Elizabeth Palmer Peabody]. The Visitor of the Poor; Translated from the French of the Baron Degerando. By a Lady of Boston. With an Introduction by Joseph Tuckerman. Boston: Hilliard, Gray, Little, and Wilkins, 1832.

7. [Elizabeth Palmer Peabody]. *Record of a School: Exemplifying the General Principles of Spiritual Culture*. Boston: James Munroe and Company, 1835.

Elizabeth Peabody was a catalyst for the Transcendentalist movement. Her bookstore was Boston's answer to the salons of Paris and the coffeehouses of London. A fiercely independent woman, the educational reformer and publisher participated in the social reforms of her day. In her early translation of *The Visitor of the Poor*, Peabody appealed to the citizens of Boston to think about the plight of their own urban poor.

Peabody is perhaps best known for bringing the kindergarten movement to America. Earlier in her career, after her own school closed its doors due to financial reasons, Peabody began working for Bronson Alcott at his experimental Temple School in Boston in 1834. Alcott's methods were by and large based on Socratic method, with some anticipating the pioneering work of Maria Montessori. Peabody would document the teaching style of Alcott in *Record of a School* in 1835. The publication of Alcott's *Conversations with Children on the Gospels*, however, attracted a lot of controversy within conservative Boston. Peabody was shocked that Alcott chose to be so candid about the topics of conversations in his classrooms, ones that she deemed improper. (There is nothing in Alcott's *Conversations* that would bristle against the sensibilities of modern audience, however. It was more or less a nineteenth-century version of "children say the darndest things.") Alcott would eventually let Peabody go, unable to pay her wages due, and prevent her from finding future work as a teacher.

Record of a School would attract the attention of Ralph Waldo Emerson. He would invite Peabody to join the Transcendental Club and, in 1840, hire her as the publisher of *The Dial*. Years later Peabody tried to start her own Transcendental publication, *Aesthetic Papers*, but the endeavor lasted only one issue.

8. Thomas Carlyle. *Critical and Miscellaneous Essays*. Edited with an Introduction by Ralph Waldo Emerson. Boston: James Munroe and Company, 1838-1839.

9. Thomas Carlyle. *Past and Present*. Introduction by Ralph Waldo Emerson. Boston: Charles C. Little & James Brown, 1843.

The Scottish essayist and historian Thomas Carlyle began his literary career in a series of anonymous articles in the *Edinburgh Review*. He soon followed this with his landmark philosophical novel *Sartor Resartus*, which first appeared serially in *Fraser's Magazine* in 1833-34. Carlyle's ironic satire of German idealism in the tradition of Swift, Goethe, and Shandy attracted many readers in the Boston area. Among these were members of the clergy and divinity students who received Carlyle's new gospel with great enthusiasm.

Just as Carlyle was coming to prominence, Ralph Waldo Emerson had left his pulpit. He was still grieving the loss of his first wife, Ellen, and was about to embark on a tour of Europe in 1833. There he met Carlyle and commenced their lifelong friendship. Upon returning to America, Emerson took on the role as literary agent and "American editor" for his friend Carlyle. At that time, Carlyle had gained little recognition in his home country but had developed a strong following stateside. At Emerson's urging, Carlyle agreed to an American edition of some of his miscellaneous writings. It was well received and helped Carlyle's reputation on both sides of the Atlantic.

The 1838-1839 American publication of Carlyle's "Miscellanies" paved the way for the American publication of Carlyle's later works, including *Sartor Resartus* and *Past and Present*. Emerson wrote introductions for both the *Critical and Miscellaneous Essays* and *Past and Present*.

"A Religious Demonstration"

While it developed alongside many of the social and political reforms taking place in New England in the early-nineteenth century, the Transcendentalist movement was fundamentally, as Perry Miller once observed, a "religious demonstration" within Unitarianism.

As a movement within "the religion of the heart," Transcendentalism saw itself as giving more credence to the heart than did a "corpse-cold" Unitarianism skeptical of the passions and all forms of religious enthusiasm. To be fair, Unitarians valued the harmony of rational thought and sensibility. Such an emphasis on the ability to discern ethical conduct followed from a natural theology in which an intellect counterbalanced with the heart in the form of Reason (that is, intuitive apprehension) could reveal the divine nature of the universe. What the Transcendentalists took issue with was this very assumption—that an indifferent ethical principle in the universe is compensated by moral subjectivity. The heart's challenge to the authority of rational Christianity is, to be sure, a rather simple way to understand the division between

Unitarian moral philosophy and Transcendentalism—if not the entire history of heterodoxy in New England. Still, it was in the miracles controversy that the Transcendentalists could claim that Unitarian rationality relied too much on the supernatural doctrine of Christ's divinity. Perhaps, as their opponents George Ripley and Theodore Parker contended, God reveals himself not in unexplainable events but in ineffable experiences. Those miracles, Orestes Brownson would say, are found within: "…truth lights her torch in the inner temple of every man's soul, whether patrician or plebian, a shepherd or a philosopher, a Croesus or a beggar."

This is to say nothing of the other challenge Transcendentalists made to Unitarianism by contesting the dogma of scriptural revelation. The writings of the Transcendentalists were devotionals of a self, of a nature, of a world that was its own scripture, whereas the Bible was just another metaphysical instrument. Critics such as Francis Bowen and Andrews Norton accused the Transcendentalists of being apostates and their "new views" of Christianity as "the latest form of infidelity." In response to Emerson's Divinity School Address, Bowen refuted claims to moral authority by intuitive reason and moral sense alone, saying that, "In the perusal of Scripture the only reason for construing a passage in a metaphorical sense is, often, that by a literal interpretation, it would convey a doctrine utterly repugnant to all our moral feelings. The law written on the heart expounds the law graven on tables of stone." As Daniel Walker Howe puts it, "The Unitarian conscience was a tool of Biblical criticism." It did not, however, lend itself to a pietism that fully embraced emotion. Transcendentalism, on the other hand, embraced emotion over scripture. Norton refuted this affective Transcendentalism saying, "The religion of which they speak, therefore, exists merely, if it exists at all, in undefined and unintelligible feelings, having reference perhaps to certain imaginations, the result of impressions communicated in childhood, or produced by the visible signs of religious belief existing around us, or awakened by the beautiful and magnificent spectacles which nature presents."

10. William Ellery Channing. *A Discourse on the Evidences of Revealed Religion: Delivered before the University in Cambridge at the Dudleian Lecture, March 14, 1821*. Boston: Cummings and Hilliard, 1821.

    The purpose of the annual Dudleian Lecture at Harvard was to give a faculty member the opportunity to lecture on the natural religion. Channing would take the Enlightenment idea of natural religion a step further. Here, Channing parses out what constitutes a miracle in the supernatural sense and what might be overlooked as an everyday miracle of very natural origin. Furthermore, Channing goes on to say that the evidences of Christianity are to be found not in outward miracles but in the Christian character, stopping short of disclaiming the miracles as evidences altogether. This would set the stage for the miracles controversy many years later.

11. *The Christian Examiner and General Review*. No. 74. Third Series, No. V. (May 1836).

The main literary publication of Boston's Unitarian establishment was *The Christian Examiner*. This issue, dated several months before the publication of Emerson's *Nature*, is a barometer of the current religious climate within the liberal circle. The title page mentions the following: a piece on "animal and vegetable physiology considered with referenced to natural theology"; an item on education reform; a devotional tale; standard scriptural exegesis; a review of Harriet Martineau's "Miscellanies"; etc.

12. Ralph Waldo Emerson. *Nature*. Boston: James Munroe, 1836. First edition, second state.

"Standing on the bare ground, — my head bathed by the blithe air, and uplifted into infinite space, — all mean egotism vanishes. I become a transparent eye-ball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or particle of God."

Nature is the first and the most important book of Emerson's literary career. It is also one of the most influential books ever written. The foundational text in the religious and philosophical movement that would eventually become known as Transcendentalism, *Nature* had a profound impact on an entire generation of writers and continues to inspire its readers to this day.

The "Nature" that Emerson arrives at here is one which developed out of his initial desire to study the natural world scientifically. After leaving the ministry, Emerson took a trip to Europe where in 1833 he visited the Jardin des Plantes in Paris. It was then that Emerson resolved in his journal, "I will be a naturalist." He spent several years pursuing a career in science, lecturing on a number of topics in natural history. But by 1836, Emerson's interest in "the uses of natural history" became a more metaphysical question: "To what end is Nature?" He would find an answer to this question in a poem by George Herbert, which states, "Man is one world, and hath / Another to attend him." Questions about the material, empirical universe gave way to an all-encompassing humanism that seeks out the mystery of life, of being, of consciousness, in their relationship to the natural world.

Emerson's idea of nature is simply that—nature as an idea. It is a concept Emerson borrowed from Coleridge and Carlyle, whose ideas about nature originated in the philosophical idealism of such German thinkers as Johann Gottlieb Fichte. Harold Bloom once said, "Nature," as a title for Emerson's book, "is rather perversely the wrong word, since Emerson does not mean 'nature' in any accepted sense whatsoever. He means Man." If you ask me, the title ought to have been "Mind," for what Emerson ultimately imagines in *Nature* is a mind with an apocalyptic vision of the natural world, one which sees, or senses, an ideal truth beyond the substance of the material world. Nature, according to Emerson, exists from the mind and for the mind.

Published anonymously in 1836, *Nature* was a controversial little book for its day. It found its first audience amongst Emerson's intellectual intimates who made up the now famous Transcendental Club. For these like-minded individuals, *Nature* represented the

essence of their "new views" about Christianity, humanity, history, and society. Today it remains as Emerson's synthesis of philosophical idealism in the form of poetic prose that confirms the author's faith in one's individual soul, reading like an extended essay on the joy of a life moving ever closer toward moral perfection. Telling his reader that, "the foregoing generations beheld God and nature face to face," an enthusiastic and optimistic Emerson is of the conviction that new scriptures can be written in the present if one can only see the divine workings in the natural world and in one's own mind. For "the sun shines today also," *Nature* inspires and encourages its reader to, "Build therefore your own world," from one's own thoughts and ideas that have the power to transform the universe.

The first edition of *Nature* took several years to sell out. During that time it was bound in fifteen different cloth designs with five variant stampings to the covers. Two different states have been noted with the difference being an incorrectly numbered page in the first state ("94" as "92"). I consider myself very lucky to have a copy of this rare and important book. It is the most cherished book in my entire personal library.

13. William Henry Furness. *Remarks on the Four Gospels*. Philadelphia: Carey, Lea, and Blanchard, 1836.

Emerson's life-long friend and classmate William Henry Furness's *Remarks* were as revolutionary as were those of Emerson's published that same year. "In the guise of Biblical criticism, it is a prosaic *Nature*," according to the venerable Perry Miller. In other words, it celebrates nature and man as divine. "God, who was afar off, is brought near and enthroned in Nature," Furness says. Anticipating Emerson's Divinity School Address, he writes, "We cannot see the miracles of Jesus as natural facts, except as we are ascending that eminence of Faith, from which we look abroad and recognize the supernatural everywhere in the natural…our ideas of the Divine nature and agency are fashioned upon a false, human analogy, which blinds that spiritual sense within us, the principle of faith, and impedes our approach unto God." He would not go as far as Ripley in rejecting the miracles of Jesus, but Furness privileged a natural revelation over scriptural one.

Furness later became an active abolitionist and kept republishing his *Remarks* in revised versions over the next decades.

14. Ralph Waldo Emerson. *An Oration Delivered Before the Phi Beta Kappa Society at Cambridge, August 31, 1837*. Second edition. Boston: James Munroe, 1838.

"The world is nothing, the man is all; in yourself is the law of all nature, and you know not yet how a globule of sap ascends; in yourself slumbers the whole of Reason; it is for you to know all, it is for you to dare all."

Oliver Wendell Holmes famously calls "The American Scholar" "our Intellectual Declaration of Independence." By the term "scholar," Emerson means something like an original thinker, or "Man Thinking" as he describes him in the address. He speaks less to

something uniquely American as he does to something universal principle of human greatness. It may take an American, in Emerson's view, to liberate that genius from the shackles of tradition. The effect is an empowering individualism: "if the single man plant himself indomitably on his instincts, and there abide, the huge world will come round to him." The theme of American cultural independence was nothing new to the Phi Beta Kappa crowd, but for the first time it would seem that someone had an actual vision of how it may unfold: "We will walk on our own feet; we will work with our own hands; we will speak our own minds…a nation of men will for the first time exist, because each believes himself inspired by the Divine Soul which also inspires all men."

Shortly after his speech, Emerson printed 500 copies of it at his own expense. This copy is called the second edition but it is essentially a second printing that was produced after the first sold out (in about a month.) This scarce pamphlet was acquired from the former collection of Professor Ernest Leisy, a noted Americanist scholar.

15. Ralph Waldo Emerson. *An Address Delivered Before the Senior Class in Divinity College, Cambridge, July 15, 1838*. First edition. Boston: James Munroe, 1838.

"[W]hilst the doors of the temple stand open, night and day, before every man, and the oracles of this truth cease never, it is guarded by one stern condition; this, namely; it is an intuition. It cannot be received at second hand. Truly speaking, it is not instruction, but provocation, that I can receive from another soul. What he announces, I must find true in me, or wholly reject; and on his word, or as his second, be he who he may, I can accept nothing."

Less than a year after he gives his address on "The American Scholar," Emerson returns to Cambridge to deliver a speech at Harvard College that would be remembered as his most controversial. Emerson's "Divinity School Address" is an outright attack on Boston's Unitarian establishment, and organized religion in general, that rejects historical Christianity. It is also Emerson's inspired secular sermon on the divinity that resides in one's individual consciousness. "The intuition of the moral sentiment is an insight of the perfection of the laws of the soul," he says, adding that, "this sentiment is divine and deifying." This insight does away with the need for organized religion, or even the person of Jesus for that matter, for "the soul knows no persons." The importance of Jesus, according to Emerson, is in his capacity as a teacher; and like a teacher himself, Emerson shares this personal revelation with six divinity seniors, their families, friends, and teachers. The address had a profound and far-reaching effect, to be sure, but the more immediate one was in Harvard banning Emerson from ever speaking there again. It would be another 30 years before Emerson would be invited back.

This copy of the "Divinity School Address" is one of 1,000 that were printed. It was removed from its original blue wraps and bound in quarter leather in the latter half of the nineteenth century.

16. George Ripley. *Letters on the Latest Form of Infidelity, Including a View of the Opinions of Spinoza, Schleierrmacher, and De Wette.* Boston: James Munroe and Company, 1840.

Like his friend Emerson, George Ripley was a promising young minister in when he graduated from Harvard. During the late 1820s and 1830s, Ripley led the congregational society at the new meeting house on Purchase Street in Boston and published regularly in the *Christian Examiner*. By all accounts, he was a model Unitarian minister.

It was during this time, however, that Ripley and his peers began reading of the literature coming out of Europe. Most of these literatures were in German. One writer whom Ripley was particularly interested in was Cousin. These "Standard Foreign Literatures" would later be translated by Ripley and published in a Transcendentalist journal of the same name. Before that came to be, Ripley reviewed James Martineau's *Rationale of Religious Inquiry* in an 1836 issue of the *Christian Examiner*. Ripley uses Martineau's argument to support his claims for accessing the divine through natural (and not supernatural) inspiration. This elicited a strong rebuke from Andrews Norton.

Several years later, Norton would give an address, published under the name *A Discourse on the Latest Form of Infidelity* in which he defends liberal Christianity from what he perceives as the infidelity of some (i.e., Ralph Waldo Emerson in his "Divinity School Address") to a Christianity founded upon a faith in Christ's divine nature. Refuting Emerson and the Transcendentalists in a public pamphlet (and not the pages of the *Christian Examiner* which was protected under the auspices of Harvard), Norton says "The religion of which they speak, therefore, exists merely, if it exists at all, in undefined and unintelligible feelings, having reference perhaps to certain imaginations, the result of impressions communicated in childhood, or produced by the visible signs of religious belief existing around us, or awakened by the beautiful and magnificent spectacles which nature presents."

It was then that George Ripley took his opportunity to publically educate Mr. Norton on his more modern, more American faith. Thus we have the beginning of the "miracles controversy."

This volume begins with Ripley's "'The Latest Form of Infidelity" Examined," a lengthy response to Andrews Norton's "Discourse Before the Association of the Alumni of the Cambridge Theological School, on the 19th of July, 1839," numbering over 160 pages. Norton and Ripley went back a forth. Eventually Theodore Parker got involved under the pseudonym of "Levi Blogget," but this did not help.

Ripley's first, second, and third letters to Andrews Norton would be collected and reprinted in this volume.

17. George Ripley. *A Farewell Discourse, Delivered to the Congregational Church in Purchase Street, March 28, 1841*. [Printed by Request, for the Use of the Church, Not Published.] Boston, 1841.

On October 1st, 1840, Ripley sent his letter a church explaining "the principles of the Transcendental Philosophy," and admitting for the first time publically that he was among those who believe "that the truth of religion does not depend on tradition, nor historical facts, but has an unerring witness to the soul." This created a rift in the Purchase Street Church, one that Ripley felt would be repaired only by his resignation from the pulpit. So on March 28, 1841, Ripley bid farewell to his church over what he termed a "difference of opinion." Inspired by the ideas of Fourierism, Ripley and his wife Sophia would soon start the most famous of all American utopian communities, Brook Farm in nearby West Roxbury, Massachusetts.

The Transcendental Club

On September 8, 1836, a group consisting of Ralph Waldo Emerson, George Ripley, George Putnam, and Frederic Henry Hedge met to discuss the possibility of bringing a few like-minded individuals together in conversation. This group, mostly ministers and Harvard divinity students including Bronson Alcott, James Freeman Clarke, Orestes Brownson, and Convers Francis, met eleven days later at George Ripley's house in Boston. They would continue to meet on the occasion of Hedge's periodic visits to Boston, and soon the group would think of themselves as a kind of club. According to one the club's original members, James Freeman Clarke, they called themselves "the club of the line-minded; I suppose because no two of us thought alike," though Hedge himself wrote that "there was no club in any strict sense, only occasional meetings of like-minded men and women."

The Transcendental Club, as it would eventually be known, was later described by Emerson's literary executor and biographer, friend and fellow Transcendentalist James Cabot Elliot, as "the occasional meetings of a changing body of liberal thinkers, agreeing in nothing but their liberality." There were three more meetings in the fall of 1836 followed by five or six a year for the next four years. In addition to the aforementioned members, the group included other ministers such as Theodore Parker, John Sullivan Dwight, and Ephraim Peabody. Other members included teacher Sarah Ripley, novelist Sylvester Judd, poet and prophet Jones Very, historian George Bancroft, dilettante Christopher Pearse Cranch, artist Sarah Clarke, and of course Elizabeth Peabody, Margaret Fuller, and Henry David Thoreau.

The club met until 1840 when it was proposed that the members share their ideas in a new journal. That journal would become *The Dial*. It published works by some of the lesser-known members of the Transcendental Club, some of which are listed here.

18. Convers Francis. *Three Discourse Preached Before the Congregational Society in Watertown: Two, Upon Leaving the Old Meeting-House; and One, at the Dedication of the New*. Cambridge: Folsom, Wells, and Thurston, 1836. Inscribed by Francis.

Convers Francis was one of the oldest members of the Transcendental Club. A minister from nearby Watertown, Francis was much more moderate than his peers. He is famous for being the moderator of the Transcendental Club and the brother of writer Lydia Maria (Francis) Child, whose *Philothea* is considered the first of only a few Transcendentalist novels. In addition to this history of Watertown, Francis published a biography of John Eliot, "apostle to the Indians," and a religious pamphlet titled "Christianity as a Purely Internal System." This pamphlet is inscribed to Unitarian minister John Pierpont "with the best regards of C. Francis."

19. Christopher Pearse Cranch. *Last of the Huggermuggers*. Boston: Phillips, Sampson and Company, 1856.

Christopher Pearse Cranch is best remembered—if he is remembered at all—for a series of cartoons of lampooning his friend Waldo Emerson. Like most of his friends in the Transcendental Club, Cranch was a minister. During his career he wrote poetry and published in many of the Transcendentalist journals, including the *Western Messenger*, *The Harbinger*, and *The Dial*. He was a talented painter as well, painting romantic landscapes in the manner of his hero, Washington Allston.

Cranch later found success as a writer and illustrator of a series of children's books, the first of which being this one. *Last of the Huggermuggers* was issued in three brightly colored cloths. I have two copies, one in blue and one in orange.

20. Ellen Sturgis Hooper. "The Straight Road." Autograph manuscript signed by James Freeman Clarke. Dated February 1865.

Ellen Sturgis Hooper was a poet and member of the Transcendental Club whose poetry was published in *The Dial* and *Aesthetic Papers*. James Freeman Clarke was a Unitarian minister who went west and brought Transcendentalism to the frontier in the form of the *Western Literary Messenger*.

Here, Clarke transcribes Hooper's poem "The Straight Road":

> Beauty may be the path to highest good,
> And some successfully have it pursued.
> Thou, who wouldst follow, be well warned to see
> That way prove not a curvèd road to thee.
> The straightest path perhaps which may be sought,
> Lies through the great highway men call "I ought."
>
> Jas. Freeman Clarke
> Jamaica Plain, Mass.
> Feb 1865

It appears that Clarke had written this poem out for an autograph seeker. Coincidentally, Clarke himself was known to collect autographs.

Ralph Waldo Emerson

There simply is no writer of more importance in the history of the United States than Ralph Waldo Emerson. Once revered as "the Sage of Concord," this remarkable poet, essayist, and lecturer produced an impressive body of work during his lifetime. From the inspiring optimism of *Nature* and the mystic visions of "Illusions," to the pragmatism of "Experience" and the heroic power of "Self-Reliance," Emerson has had a profound influence on American literature and culture. He was also the central figure in the Transcendentalist movement. I have assembled a near-complete catalogue of Emerson's published works in their original first editions, many of which are included in this collection of the Transcendentalists. (This bibliography is an expansion of one I submitted as part of the Campbell Student Book Collection Contest at UCLA in 2015 that, in its much lengthier notes, focused on the extraordinary literary career of Ralph Waldo Emerson.)

21. "H. O. N." [Ralph Waldo Emerson]. "Thoughts on the Religion of the Middle Ages." *The Christian Disciple and Theological Review*. New Series. No. 24 (November-December 1822), 401-408.

This modest essay written by a nineteen-year-old Emerson is notable for one reason. It is the first writing Emerson ever published. The essay appeared as the first in this issue of the religious journal *The Christian Disciple* and is signed "H. O. N." which is an acronym made by the final letter's in Emerson's full name. This copy was disbound and housed in a custom-made half-morocco slipcase.

22. Ralph Waldo Emerson. *A Historical Discourse Delivered Before the Citizens of Concord, 12th September, 1835 on the Second Centennial Anniversary of the Incorporation of the Town*. First edition.

Emerson's "Historical Discourse" of 1835 celebrates the two-hundredth anniversary of the town of Concord, Massachusetts. This lecture is also significant for another reason. Earlier that same year, Ralph and Lidian Emerson purchased their home on Lexington Street, making Concord their permanent home. One might say that this speech was Emerson's symbolic introduction to Concord—its history and the town itself.

To prepare for this speech, Emerson did a great deal of historical research on the town history. This included reading the published (and Lemuel Shattuck's soon-to-be published) histories of Concord, looking through the town archives, and interviewing veterans of the Battle of Concord. The result is a chronicle of Concord's past, from its Native American history and earliest settlement, up through the Revolution and thereafter. The lecture is unique because it is the only time that Emerson does a local history. He would write an essay titled

"History" and one on "New England Reformers," but this is the only time he ever writes on the subject of New England history.

Sometime after the pamphlet was produced a large number of them were destroyed in a fire, making the first edition of this pamphlet extremely scarce. It was not reprinted until about 40 years later. The pamphlet in this collection is a scarce first edition lacking its original wraps.

23. Ralph Waldo Emerson. *The Method of Nature, an Oration, Delivered Before the Society of the Adelphi, in Waterville College, in Maine, August 11, 1841*. Boston: Samuel G. Simpkins, 1841. First edition.

"Every natural fact is an emanation, and that from which it emanates is an emanation also, and from every emanation is a new emanation. If anything could stand still, it would be crushed and dissipated by the torrent it resisted, and if it were a mind, would be crazed; as insane persons are those who hold fast to one thought, and do not flow with the course of nature."

This speech which Emerson gave to the school boys in Waterville, Maine in 1841 represents a new synthesis of Emerson's thoughts on nature, the first since he published his "little book" on the topic in 1836. The reception was lukewarm and the reviews were not strong, probably because of the strangeness that Robert Richardson describes as the metaphysical "ecstasy" of the essay. But "The Method of Nature" is proof that Emerson was as much Yankee as he was a Neo-Platonist. Whereas the *Nature* of 1836 was heavy on the "Ideal Theory," the "Method" was had more of New England pragmatism in it—or at least more than anything that Emerson had written up until that point. Nature is "an emanation" and the realization of this, understanding how nature works, is a joyful fact to behold in itself. Nature ceases to be "the double of the man" as he had said once before and is its own end. Thus, by extension, the work that man does is of its own practical good—a good moral for a group of young men about to enter the working world.

This copy is in very good condition despite the original wraps not being present.

24. Ralph Waldo Emerson. *Essays*. Boston: James Munroe and Company, 1841. First American edition, first printing. (In slipcase with Second Series.)

"Trust thyself: every heart vibrates to that iron string. Accept the place the divine providence has found for you, the society of your contemporaries, the connection of events. Great men have always done so." (from "Self-reliance")

The *Essays* are quintessential Emerson. They are also, without question, the most significant essays ever written by an American.

The most American, and most familiar, of these essays is "Self-reliance." It often stands alone and is the most commonly quoted of Emerson's writings: "To believe your own

thought, to believe that what is true for you in your private heart is true for all men, — that is genius"; "Nothing is at last sacred but the integrity of your own mind"; and "A foolish consistency is the hobgoblin of little minds." Despite its many maxims, "Self-Reliance" is part of a larger work and ought to be considered alongside the volume's many other essays.

"History" is the first essay in the book and sets up the problem of the past to which the radical individualism of "Self-Reliance" serves as something of an answer. Emerson turned to the subject of history around the same time he gave up on the idea of becoming a naturalist. To him, history symbolizes the ongoing relationship between "nature and thought" and his essay "History" is about the struggle of an individual to overcome the burden of his present through an historical understanding. History is not past, it is present, and present in the mind of the student of history. Thus, "all history becomes subjective" and an empowering force for the individual.

Power and force are common themes in Emerson's essays. And as in "Self-reliance," the power and force that an individual exerts emanates out toward society. We find this idea recurring in Emerson's essays on "Spiritual Laws," "Friendship," by negative comparison in "Compensation," and most notably in his essay "Circles," which celebrates a universe of infinite possibility. "St. Augustine," Emerson tells us, "described the nature of God as a circle whose centre was everywhere, and its circumference nowhere." Emerson reinterprets the Augustinian geometry, saying that "the eye is the first circle; the horizon which it forms is the second," and ever do the circles of meaning spiral outward into the world.

This first edition of the *Essays* is contained in a custom slipcase with *Essays: Second Series*, which Emerson produced several years later as the companion to this first volume. Because the original owner took such care in preserving this copy in a slipcase, it remains in near fine condition.

25. Ralph Waldo Emerson. *Essays*. Preface by Thomas Carlyle. London: James Fraser, 1841. First English edition.

The first English edition of Emerson's *Essays*, published shortly after the first American edition, contains a preface by Emerson's friend, the Scottish philosopher and satirist Thomas Carlyle. Emerson first met Carlyle during his trip to Europe in 1833. It was an encounter that initiated the most famous friendship of the Victorian era, one that would span over four decades. While the two men did not always share the same ideas (most notably when the two had a brief falling out over Carlyle's support of the South during the Civil War,) their correspondence helped advance each other's thoughts just as the two men helped advance each other's literary careers.

26. Ralph Waldo Emerson. *Essays: Second Series*. Boston: James Munroe and Company, 1844. First edition, first printing. (In slipcase with First Series.)

"Dream delivers us to dream, and there is no end to illusion. Life is a train of moods like a string of beads, and, as we pass through them, they prove to be many-colored lenses which paint the world their own hue, and each shows only what lies in its focus." (from "Experience")

Three years after the first, Emerson publishes a second set of essays. He intended to make this new book the same size as the other but, as you can see, it is a bit smaller. Emerson even added his lecture on "New England Reformers" at the end for the sake of a larger volume. Still, the *Second Series* remains a highly substantial work by any measure.

Essays: Second Series contains two of Emerson's most powerful essays, "The Poet" and "Experience." "The Poet," to borrow a phrase from Robert Frost, takes up the themes of revelation and ascension where "Circles" in the first series laid them down. Another of Emerson's archetypal figures, such as "the scholar" and "the central man," the poet is representative of man's limitless being in his capacity to give voice to his experience. "Man is only half himself, the other half is his expression." The poet doesn't just see the beauty in the world; he is a co-creator of it. And in expressing it to himself, he becomes a part of it.

"The Poet" is a kind of prophecy where this is concerned. Declaring "the poets are thus liberating gods," Emerson laments, "I look in vain for the poet whom I am describing, adding: "We do not, with sufficient plainness, or sufficient profoundness, address ourselves to life, nor dare we chaunt our own times and social circumstance. If we filled the day with bravery, we should not shrink from celebrating it…We have yet no genius in American, with tyrannous eye, which knew the value of our incomparable materials, and saw, in the barbarism and materialism of the times." Walt Whitman took Emerson for his word. Ten years later, *Leaves of Grass* announced to the world the ascendancy of Whitman as the poet of America. Whitman really believed that he had fulfilled Emerson's prophecy when he received a congratulatory letter from Emerson who wrote to tell him that he saw a "promising career" ahead of him. Inspired by this letter, Whitman included Emerson's encouraging words on the spine of the second edition of *Leaves of Grass*.

The message of "The Poet" is one of imminent greatness, if only The Poet would show up and give it to us. In the meantime, we will have to mind the drudgery of our "Experience." Here, a doubtful Emerson asks the reader, "Where do we find ourselves?" or, what do we find in ourselves? The answer, Emerson says, is consciousness: "It is very unhappy, but too late to be helped, the discovery we have made, that we exist. That discovery is called the Fall of Man." Our self-conscious state, described here as a post-lapsarian blues, is just one of the many "subject-lenses" that our mind views the world through. According to Barbara Packer, "what had made the difference is the discovery that there is an irreducible something in the soul that rebels fiercely at any attempt to reduce it to a mere 'bundle of perceptions,' and that is hence the best proof that nay such definition is false." Thus, as experience is, philosophically speaking, our knowledge of the world by way of the sense, so then there must be an inner corollary, a perception of ourselves that is evidenced in our moods. Out of his existential tragedy, Emerson believes man triumphs in his will to live an ethical life—"up

again, old heart!" Someone better summon their inner poet, unless they choose to pine away life a grieving old Hamlet.

"The Poet" and "Experience" are the best known from the 1844 series and they are also the first two in the book, paired together as are each of the other six essays. For instance, "The Poet" leads into the lesson on "Experience," then back again. Note, also, how the book embarks on the subject of poetry and ultimately arrives at philosophy in the final essay, "Nominalist and Realist." The second set of essays, like any other Emerson book, demands to be read in its entirety.

There are other essays on subjects of "Character," "Manners," "Gifts," and "Politics" but the final essay on "Nature" is perhaps Emerson's most beautiful. It was to be the final essay in the first book of essays; however, Emerson took his time contemplating the various "natures" in his vocabulary and, after a long sojourn into the Romantic ideal of Nature, he decides to write about the rocks, trees, and floods variety of nature. It should not come as a surprise that for the past several years Emerson had been spending a lot of time with his new friend, Henry David Thoreau.

27. Ralph Waldo Emerson. *Miscellanies Embracing Nature, Addresses, and Lectures*. Boston: Phillips, Sampson and Co, 1856. First edition, second printing.

Emerson began publishing this collection of "miscellanies" in 1849. It includes his 1836 "Nature" and collects an important number of his shorter works which had either been published as separate pamphlets or printed in the pages of *The Dial*. "The American Scholar" (named as such) and "An Address" (at the Divinity School) come first, followed by the addresses on "Literary Ethics," "The Method of Nature," and the talk on "Man the Reformer," the Lectures on the Times, including "The Transcendentalist," and finally "The Young American." These ten items were all written between the years 1836 and 1844. Taken as a whole, the *Miscellanies* is, as Robert Spiller says, a "summary of Emerson's literary life in the first and formative period of his career as a public figure and a man of letters."

One of the lectures included in this volume is "Man the Reformer," written as a challenge to the reform movements that were popular in Emerson's day. In the late 1830s and early 1840s, people began getting involved, in great numbers, with various different causes and social reform projects. Many of the Transcendentalists supported such reform movements. George Ripley followed Emerson's lead by resigning from his pulpit and starting an ill-fated utopian community in West Roxbury, Massachusetts which he called Brook Farm. Another member of the Transcendentalist circle, Orestes Brownson, began speaking out about economic disparity in his journal and in a famous essay titled "The Laboring Classes." Emerson asserted his own opinion on the matter of individual reform in his lecture titled "Man the Reformer." Speaking on the subject of economy, Emerson responds to Ripley and Brownson by challenging their assumptions about labor and capitalism, arguing that "to have few wants and to serve them oneself" is a better strategy than communal living and being

specialized in one trade and earning a living from it is a more viable solution for the individual and his society.

Another important piece that is included in the *Miscellanies* is Emerson's lecture on "Transcendentalism." The third part of his Lectures on the Times series, "Transcendentalism" was originally published in the pages of *The Dial* in 1842. By then, the term "transcendentalism" was already a popular and pejorative way of describing a school of thought that proceeded from Kantian metaphysics (and obscurity.) Up until that time, critics would label "transcendental" that which they saw as mystical thinking, vague expressions, and the like. Emerson reappropriates the term and gives it a new meaning. He says that transcendentalism is, simply, "Idealism as it appears in 1842." The idealism that Emerson and others ascribe to, though it is mostly second-hand German philosophy, can be traced back to Plutarch: "All that you call the world is the shadow of that substance which you are, the perpetual creation of the powers of thought, of those that are dependent and of those that are independent of your will." "Mind is the only reality," for the Transcendentalist, "His thought,--that is the Universe."

Finally, there is one other lecture here that is worthy of being noted—"The Young American." It is the final lecture included in the *Miscellanies* and marks a shift in Emerson's thinking about individual and nation. Here the theme is growth and expansion—of the railroad, of trade, and of the United States. As such, "The Young American" reads like the practical application of the philosophy of "Self-Reliance," in that it makes clear what Emerson's model of "society as a wave" looks like. Unlike the idealistic individualism of "The American Scholar," this passionate defense of Manifest Destiny and the future promise of American democracy is thoroughly nationalistic. It is a sharp turn away from the topics and tone of Emerson's earlier writings and signifies his own growth away from transcendentalism.

28. Ralph Waldo Emerson. *Representative Men.* Boston: Phillips, Sampson, 1850. First edition, first printing.
29. Ralph Waldo Emerson. *Representative Men.* London: John Chapman, 1850. First English Edition.

"He is great who is what he is from Nature, and who never reminds us of others."

It is surprising that Emerson would choose to write on "the uses of great men" and include no Americans in his biographical studies. It was Emerson who less than a decade earlier argued for a "Self-Reliance" that rejects the (mostly European) models of the past and embraces a radical individualism which he associated with American cultural independence. Here, in what proved to be the book for which he was best known during his life, Emerson selects several figures of importance and draws sketches of them which emphasize some essential principle in each. Thus, Plato is the archetype for "the Philosopher"; Emmanuel Swedenborg is understood as "the Mystic"; Montaigne is Emerson's "Skeptic"; Shakespeare, "the Poet"; Napoleon is "the Man of the World," or a man of action; and Goethe, is "the

Writer." These portraits are paired so as each provides the counterpoint to some other individual trait. In this way, Emerson is emphasizing the significance of biography as a form of human understanding.

If one were to read only one of these biographical essays, "Montaigne" would be the one. "Montaigne" is found, appropriately, in the middle of the book. This is because as the skeptic, he will "occupy the middle ground" between the "abstractionist"—or the philosophical idealist we find in "Plato"—and the "materialist"—that is, the men of action, like "Napoleon." This middle-of-the-road stance should not be mistaken for timidity of intellect. The skeptic sees the error of extreme points of view and maintains, if not an opinion, an acknowledgment of contradiction and ambivalence which the dogmatists of the world cannot accept. Emerson finds something heroic in this. And as impressed as Emerson is with the substance of Montaigne's thought, he is equally impressed with its style—possessed of a wit and fidelity to a more natural mode of expression:

"The sincerity and marrow of the man reaches to his sentences. I know not anywhere the book that seems less written. It is the language of conversation transferred to a book. Cut these words, and they would bleed; they are vascular and alive."

Included in the collection are two first edition copies of *Representative Men.* The first printing is the first American edition published in Boston, followed by a second printing, the first English edition published in London a few weeks later in 1850.

30. Ralph Waldo Emerson. "The Comic" in *The New-York Weekly Tribune* (9 Dec 1843), 1.

Emerson's notoriety as a public intellectual grew during the 1840s. His name started appearing with more frequency in newspapers across the country, such as *The New-York Tribune*. This issue reprints one of Emerson's lesser appreciated essays that had just appeared in *The Dial*.

31. Ralph Waldo Emerson. *The Conduct of Life*. Boston: Ticknor and Fields, 1860. First Edition, first printing.

"There is no chance, and no anarchy, in the universe. All is system and gradation. Every god is there sitting in his sphere. The young mortal enters the hall of the firmament: there is he alone with them alone, they pouring on him benedictions and gifts, and beckoning him up to their thrones. On the instant, and incessantly, fall snow-storms of illusions. He fancies himself in a vast crowd which sways this way and that, and whose movement and doings he must obey: he fancies himself poor, orphaned, insignificant…Every moment, new changes, and new showers of deceptions, to baffle and distract him. And when, by and by, for an instant, the air clears, and the cloud lifts a little, there are the gods still sitting around him on their thrones, —they alone with him alone." *(from "Illusions")*

The Conduct of Life began as a series of lectures in 1850. When the nine essays were finally published ten years later, the book was advertised as, "the matured philosophy of the transatlantic sage." Carlyle's review called it, "the writer's best book." Indeed, *The Conduct of Life* would become the culminating effort of Emerson's career in belles lettres.

So much of what preoccupied the mind of Emerson in earlier essays is reconsidered here, especially in the book's strongest essays, "Fate" and "Illusions." "Fate" is a final reckoning with the cold, hard facts of nature. It begins with a reflection on the enthusiasm that marked the 1830s, or "the spirit of the times" as it was called. So many years later, Emerson says that, "the question of the times," which concerns itself with more spiritual, transcendental, or ideal matters, "resolved itself practically into a question of the conduct of life." Now a more mature, stoic Emerson asks himself, "How shall I live?" The world that we inhabit may indeed be all shadows; however, this does not excuse us from living an ethical life here on earth. "The book of Nature is the book of Fate," Emerson says, and mankind should embrace the "Beautiful Necessity" that is our material existence.

"Illusions" is a reconsideration of Emerson's thoughts about "Experience" and is his last word on idealism. "Our conversation with Nature," Emerson tells us, "is not just what it seems," meaning that, while it seems to be teaching us everywhere that life is a vast succession of illusions, there are those things which are permanent. They can be found in the fact of our own internal universe of intellect and imagination, our own perception that there is a reality to behold. We find permanence, too, in the empirical universe that everywhere suggests order and reason. If this holds, then our subjective experience is a self-deception, an illusion of our own solitary place in a "vast crowd" of being, one that has been created perhaps for the benefit of an omnipotence that does not want to be alone in the universe. This, Professor Michael Colacurcio tells us, is the problem of consciousness that tortures Emerson—a consciousness that is ultimately solipsistic, rendering the human mind "a lonely subject."

32. Ralph Waldo Emerson. "Conversation" in *The Household Journal*. Vol. III, No. 5 (2 Nov. 1861), 73-74.

Another example of Emerson's growing fame. This newspaper brags that this piece by Emerson is "reprinted specially for the *Household Journal*."

33. Photographs of Emerson:
    a. Cabinet card, circa 1850s
    b. Carte de viste, circa 1860
    c. Cabinet card, circa 1875
    d. Carte de viste, reprint of early portrait, circa 1880s

The image of Emerson himself eventually became as popular as his writings. The cabinet card dates to approximately 1875 and is one of the finest examples of this particular portrait of Emerson outside of the Houghton Library collection at Harvard University.

Theodore Parker

Theodore Parker was to become the most controversial figure of all the Transcendentalists. A passionate preacher known for his intensity and strident abolitionism, he would become a pariah within the Unitarian church of Boston all the while attracting large crowds to hear his fiery sermons. He tried to stay out of the fray that was the miracles controversy, choosing instead to make his opinions hear through anonymously published articles and pamphlets written under the pseudonym "Levi Blodgett." Nevertheless, it was after convening with his fellow Unitarian ministers in 1840 when he vowed to himself "to let out all the force of Transcendentalism that is in me. Come what will come, I will let off the Truth fast as it comes."

The truth that Parker preaches is radically democratic. It is an American truth that Parker speaks of when he famously defines democracy as "government of all the people, by all the people, for all the people." Parker was a defender of the "higher law," one that dictates the immorality of slavery however complicit the Constitution of the United States may be in preserving its evil. "There is no supreme law but that made by God; if our laws contradict that, the sooner they end or the sooner they are broken, why, the better." His opposition to the Fugitive Slave Law, support of the Free Soil Movement, and membership in the "Secret Six" established Parker as one of the most formidable opponents of slavery in the nineteenth century.

Parker died from tuberculosis while convalescing in Florence in 1860. Despite the enormous influence of the Yankee firebrand, his influence and reputation has long since burned out. Many scholars, such as myself and Joel Myerson, believe that Parker is worth reconsidering, now more than ever. In an age of bombastic, divisive rhetoric, Parker is a voice of principled truth-telling.

Parker's two major works are listed below along with two other sermon pamphlets.

34. Theodore Parker. *A Discourse on the Transient and Permanent in Christianity; Preached at the Ordination of Mr. Charles C. Shackford, in the Hawes Place Church in Boston, May 19, 1841*. Boston, 1841. First edition.

About a year after the miracles controversy had passed, Theodore Parker delivers this his most controversial sermon on the subject of true religion and not, as it were, theology. Theological squabbles over miracles are transient and non-essential to a religion of the heart, that beats in the soul. The question of the validity of Christ's miracles, Parker argues, is not as important as finding for oneself the validity in his teachings and moral character. That, Parker says, is what is permanent in Christianity. Needless to say, this sermon did not go over well with the more conservative Unitarian ministers, and contributed to his status as Boston's pariah priest.

Note: The inscription on the cover of the pamphlet reads "with affectionate regards" in a hand similar to Parker. One might assume that, given it was "printed for the author," this would make it an association copy.

35. Theodore Parker. *A Discourse on Matters Pertaining to Religion*. Boston: Charles C. Little and James Brown, 1842. First edition.

Parker's magnum opus. It is the culmination of Parker's deep learning. This series of lectures is a philosophical attack on the conservativism of Unitarian theology's reliance about Lockean epistemology. Parker's Kantian analysis of what he terms philosophical materialism and spiritualism argues for the place of inspiration and the existence of what he had been calling "true religion." The *Discourse* is Parker at his most theological.

36. Theodore Parker. *The Excellence of Goodness*. *A Sermon Preached in the Church of the Disciples, In Boston, on Sunday, January 26, 1845*. Boston: Benjamin H. Greene, 1845.

37. Theodore Parker. *The Laws of God and Statues of Men. A Sermon, Preached at the Music Hall, in Boston, on Sunday, June 18, 1854*. Boston: Benjamin B. Mussey and Company, 1854.

38. Theodore Parker. Carte de visite, date unknown.

Transcendentalism and Nineteenth-Century Print Culture

Transcendentalism was from the very beginning a literary movement. To be sure, many of their writings as a coterie began in the more personal forms of conversations, letters, and journals, though most would not consider journaling a necessarily private activity. Ultimately the radicals and reformers alike wanted their ideas to reach wide-ranging audiences. They sought out all manner of ways to disseminate their ideas, be they in books or pamphlets, newspapers or journals, even the occasional souvenir annual. The Transcendentalists' participation in the marketplace that was nineteenth-century American print culture, which began in the parochial religious publications of Unitarian Boston of the 1830s, grew with the help of Boston's burgeoning book industry through the 1840s and 1850s. At the same time, the Transcendentalists produced and promoted themselves in a number of periodicals—most notably *The Dial* (1840-1844) but also the *Western Literary Messenger* (1835-1841), *The Boston (*later *Brownson's) Quarterly Review* (1838-42), *The Present* (1843-44), *The Harbinger* (1845-49), *The Massachusetts Quarterly Review* (1847-50), *The Spirit of the Age* (1849-50), *Aesthetic Papers* (1849), and *The Radical* (1865-72). The once-radical Emerson would by 1857 found America's premier literary magazine, *The Atlantic Monthly*.

39. *The Dial*. Volume III, Number 1 (July, 1842).

"Surely joy is the condition of life." (Thoreau, "The Natural History of Massachusetts")

In the fall of 1840, under the editorship of Margaret Fuller, the Transcendental Club started their own literary journal. While there were would be other journals that catered to the Transcendentalist circle, *The Dial* is considered the most important of them. Published

quarterly from July 1840 until April 1844, *The Dial* proclaimed itself "A Magazine for Literature, Philosophy, and Religion." Emerson, Fuller, Ripley, Alcott, and Thoreau were among the major contributors to this "Journal in a new spirit."

This particular issue is the first issue under Emerson's command after Margaret Fuller quit her post as the journal's editor, much to Emerson's dismay. One will notice that many of the pieces were written, out of necessity, by Emerson himself. He includes some original poems, several reviews, as well as musings on topics such as "Agriculture in Massachusetts," "Harvard University," and the poetry of William Wordsworth. The issue also contains Emerson's introductory lecture in his "Lectures on the Times" series, which represents the arrival of a new, more mature Emerson.

This issue is probably more notable, however, for the arrival of another major Transcendentalist—Henry David Thoreau. Thoreau's earlier contributions to *The Dial* consisted of several poems. In "The Natural History of Massachusetts," Thoreau more closely resembles the fully fledged Transcendentalist writer that he would become known for in such later writings as his *A Week on the Concord and Merrimack Rivers* and *Walden*. For this reason, this issue of *The Dial* may be the most important one of all.

Original issues of *The Dial* are extremely scarce. Only twelve issues were printed over a period of four years. Most survive in bound volumes. Very few are found loose. This copy lacks its original wraps but contains all of its pages.

40. *The Harbinger*. Volume III, Number 16 (26 Sept 1846).

"Published by the Brook Farm Phalanx," the official newspaper of George Ripley's then-Fourierist association in West Roxbury, Massachusetts, lasted several years in print. *The Harbinger* was originally *The Phalanx*, a Fourierist publication based in New York City. While Brook Farm had started out as a joint-stock Transcendentalist commune, it gradually embraced the ideals of Charles Fourier and associationism. *The Harbinger* was first produced at the Brook Farm Press beginning in 1845. When the phalanstery burned to the ground in March 1846, the utopian vision went up in smoke. Members, including George and Sophia Ripley, started to move on later that spring. To pay off what he owed his creditors, Ripley took a job with the *New York Tribune* and spent the next 13 years paying off his debt. "I can now understand how a man would feel if he could attend his own funeral," Ripley was reported saying.

This issue came out not long before the Brook Farm dream officially died. Still, the editors kept promoting Fourier and associationism. Articles in this issue include: a serial by George Sand; a chapter from Charles Fourier's book, *The New Industrial World*; articles on associationism; and a review of Margaret Fuller's *Papers on Literature and Art*.

41. *The Diadem for MDCCCXLVII. A Present for All Seasons with Ten Engravings*…
Philadelphia: Carey & Hart, 1847.

"Spring still makes spring in the mind
When sixty years are told;

Love wakes anew this throbbing heart,
And we are never old;
Over the winter glaciers
I see the summer glow,
And through the wild-piled snow-drift
The warm rosebuds below."

The *Diadem* was a holiday annual, otherwise known as a gift book. These were popular items at a time when it was common to give books as Christmas and New Year's presents. Many different annuals came out during the 1830s and 1840s, usually consisting of poetry, short prose, and engravings. Emerson had been published in some of them before including *Gems from the American Poets, The Gift,* and the *Diadem* for 1846. This volume, which is uncommonly large in size compared to most annuals, contains Emerson's poem "The World-Soul" (76-78) which had been published just a few weeks before in his first volume of *Poems*.

42. *The Atlantic Monthly.* Volume I, Number I (November 1857).
(with "Days" and "Brahma")

Emerson was one of the founding editors of the *Atlantic Monthly*. Several of his poems grace the very first issue. One of those poems is "Days." The theme of "Days" is that the infinite promise, concentrated in every morning, is scorned by the squandering, dissipating powers of human desire. Emerson's poem "Brahma" can be read as Emerson's response to Whitman. In fact, the original title of the poem was "Song of the Soul," which may have been too similar to "Song of Myself."

Margaret Fuller

Writer, teacher, and early-American feminist, Margaret Fuller was one of the major figures in the Transcendentalist movement. She is best known for her treatise on women's rights, *Woman in the Nineteenth Century* (1845), and for her work as an editor, critic, and journalist.

As a child, Fuller cultivated a superior intellect along with a self-assuredness that would distinguish her later in life. In a thinly veiled self-portrait from *Woman in the Nineteenth Century*, Fuller describes a "Miranda" who "took her place easily, not only in the world of organized being, but in the world of mind" (28):

> Of Miranda I had always thought as an example, that the restraints upon the sex were insuperable only to those who think them so, or who noisily strive to break them. She had taken a course of her own, and no man stood in her way. Many of her acts had been unusual, but excited no uproar. Few helped, but none checked her; and the many men who knew her mind and her life, showed to her confidence as to a brother, gentleness as to a sister. And not only refined, but very coarse men

> approved and aided one in whom they saw resolution and clearness of design. Her mind was often the leading one, always effective. (28-29)

The feminism of Fuller's example, however blithe it may be to the reality of gender inequality, is optimistic about the prospects of women to assume, as does Fuller's alter-ego, a confident, even charismatic persona that wins the respect of men by virtue of one's intellect in a liberal society.

In Boston, Fuller taught in Bronson Alcott's Temple School, published her translation of Eckermann's *Conversations with Goethe in the Last Years of His Life*, and started a series of "Conversations" for women. By 1840, she was the editor of *The Dial*, but would soon move to New York to pursue a career as a journalist and critic for Horace Greeley's *New-York Tribune*. From there, she sailed to Italy as a correspondent. Her "European Dispatches" reported on the Roman Revolution of 1848–1849, a history of which she had written by the end of her short life. That manuscript, which Elizabeth Barrett Browning had read and called a masterpiece, was lost at sea, along with Fuller, her husband, and their two-year-old boy, 50 yards from shore at Fire Island, New York.

Fuller's involvement in the Transcendentalist movement occurs at an early phase in her development as a writer. Still, her proto-feminist, socially conscious writings constitute some of the most important works of in the history of women's and human rights. Much like her female counterparts in the movement (and there were more than a few), Fuller's Transcendentalism is, as Laura Walls puts it, a cosmopolitan project that sought to reform institutions that impose stifling social expectations based on gender for the benefit of both the sexes.

The following items include one of her major published works in first edition and several editions of her writings that were published posthumously at the height of her fame.

43. Margaret Fuller. *Summer on the Lakes, in 1843*. Boston: Charles S. Little and James Brown / New York: Charles S. Francis and Company, 1844. First edition, first printing with plates.

Summer on the Lakes is Fuller's travelogue through the Great Lakes and frontier lands of the Midwest. Its descriptions of natural beauty contribute to a "poetic impression of the country at large," in Fuller's words, while the inward journey takes the narrator to a place of feminist self-examination and appreciation. In the tradition of travel literature, Fuller plays ethnographer to a tribe of Indians she encounters on her trip, and comments on their struggles and their exploitation at the hand of the federal government. Written in what has been described as an improvisational form with a romantic sensibility, Fuller brings to the book a socioeconomic critique of industrialism's effect on American culture, calling on her fellow Bostonians to question their material desires and aspire toward higher, spiritual goals.

Her first major book, *Summer on the Lakes* brought Fuller the critical attention she had been striving for. It also got the attention of Horace Greeley, who hired Fuller to write for *The New-York Tribune* and who would also publish her next book, *Woman in the Nineteenth Century*.

44. Margaret Fuller [Ossoli]. *Woman in the Nineteenth Century and Kindred Papers Relating to the Sphere, Condition and Duties of Woman*. Edited by Her Brother, Arthur B. Fuller. With an Introduction by Horace Greeley. Boston: John P. Jewett and Company / Cleveland: Jewett, Proctor and Worthington / New York: Sheldon, Lamport and Company, 1855.

"Yet, then and only then will mankind be ripe for this, when inward and outward freedom for Woman as much as for Man shall be acknowledged as a right, not yielded as a concession. As the friend of the negro assumes that one man cannot by right hold another in bondage, so should the friend of Woman assume that Man cannot by right lay even well-meant restrictions on Woman. If the negro be a soul, if the woman be a soul, apparelled in flesh, to one Master only are they accountable. There is but one law for souls, and, if there is to be an interpreter of it, he must come not as man, or son of man, but as son of God."

Woman in the Nineteenth Century (1845) is a proto-feminist manifesto in the cause of gender equality. First appearing in the pages of *The Dial* under the title "The Great Lawsuit," Fuller tripled it in length and explored women's lives with a greater sympathy than the legalistic drama of the earlier essay. *Woman* asserts that Man and Woman are but two halves of a whole, a masculine idea and a feminine idea of the same thought. So long as one diminishes the other, there can be no progress for either. The goal of Fuller's manifesto is to show that "her interests were identical with his; and that, by the law of their common being, he could never reach his true proportions while she remained in any wise shorn of hers." Freedom in any real sense must be promised to both sexes.

After Fuller's tragic death in 1850, her brother, Arthur B. Fuller, prepared new editions of her works for publication. This reissue of *Woman in the Nineteenth Century* was edited and published with previously uncollected articles, reviews, journal entries, and letters. It would go through about ten printings and sell thousands of copies before the end of the nineteenth century.

45. Margaret Fuller [Ossoli]. *Memoirs of Margaret Fuller Ossoli.* Edited with Two Chapters by Ralph Waldo Emerson. Volume I (of II). Boston: Phillips, Sampson & Company, 1852. First edition.

When Margaret Fuller died tragically in 1850, her friends came together to memorialize her. The publication of the *Memoirs* is the result of that effort. In journal entries, letters, and conversations, Ralph Waldo Emerson, along with James Freeman Clarke and William Henry Channing, compiled a two-volume tribute to their esteemed friend and fellow writer. (Three volumes in the English edition.) Emerson shared editorial duties and contributed two full chapters to the *Memoirs,* Chapters 4 and 5.

46. Margaret Fuller [Ossoli]. *At Home and Abroad, or Things and Thoughts in America and Europe*. Edited by Her Brother, Arthur B. Fuller. Boston: Crosby, Nichols, and Company / London: Sampson Low, Son, and Company, 1856.

47. Margaret Fuller [Ossoli]. *Life Without and Life Within; or, Reviews, Narratives, Essays, and Poems*. Edited by Her Brother, Arthur B. Fuller. Boston: Brown, Taggard, and Chase

/ New York: Sheldon and Company / Philadelphia: J. B. Lippencott and Company / London: Sampson, Low, and Son, 1860.

Margaret Fuller was a prolific writer, yet most of her writing appeared in periodical literature. These volumes are an attempt to collect her body of work in book form with the goal of reaching the audiences on both sides of the Atlantic that had become all the more interested in Fuller after her death. *At Home and Abroad* contains an edited version of *Summer on the Lakes* among other writings. *Life Without and Life Within* contains her more transcendental writings such as "Mariana" and "The Magnolia of Lake Pontchartrain."

Transcendentalism in Poetry

If there was ever a Transcendentalist theory of poetry, it was best articulated by Ralph Waldo Emerson in "The Poet": "For it is not metres, but a metre-making argument, that makes a poem, — a thought so passionate and alive, that, like the spirit of a plant or an animal, it has an architecture of its own, and adorns nature with a new thing." There were two poets who lived up to Emerson's expectations—Walt Whitman and Emily Dickinson. As for the other Transcendentalists, they surrendered themselves to romantic (and sometimes divine) inspiration through inherited lyrical forms. Their poems were often visual and visionary. At their best, they express a yearning for the ideal and a sublime feeling for the individual in nature.

Most of their poetry was printed in periodical form though several of the Transcendentalists published their poetry in book form. The American edition of Emerson's *Poems* went through 23 printings in the nineteenth century, with about 76 separate book publications of his poetry altogether prior to 1900. I have included seven of the *Poems* here alongside works by some of Emerson's poetic protégés.

48. Ralph Waldo Emerson. *Poems*. London: Chapman Brothers, 1847. First Edition, first printing.
49. Ralph Waldo Emerson. *Poems*. Boston: James Munroe and Co, 1847. First American edition.
50. Ralph Waldo Emerson. *Poems*. Boston: Phillips, Sampson and Co, 1850. "Fourth Edition."
51. Ralph Waldo Emerson. *Poems*. Boston: Phillips, Sampson and Co, 1857. "Sixth Edition."
52. Ralph Waldo Emerson. *Poems*. Boston: Phillips, Sampson and Co, 1858. "Seventh Edition."
53. Ralph Waldo Emerson. *Poems*. Boston: Ticknor and Fields, 1864.
54. Ralph Waldo Emerson. *Poems*. Boston: James Osgood, 1876.

"Beauty through my senses stole, / I yielded myself to the perfect whole." (from "Each and All")

Emerson always considered himself, first and foremost, a poet. He began writing poetry in youth and never gave up on his first aspiration to the art of "eloquence." It took a long time for Emerson to finally assemble enough poems for one complete volume. First published in 1846, the *Poems* would be reprinted many times over the next 30 years. The several volumes that are included in this collection represent this publication history.

Most of Emerson's poems were first published in *The Dial*, including his poem "The Sphinx." In the first edition of the *Poems*, "The Sphinx" comes first. It is the key to understanding Emerson's poetry. Like the riddle of the Sphinx to which it alludes, the poem presents a puzzle to the reader and ultimately promises, "Who telleth one of my meanings / Is master of all I am." But instead of finding an answer in humanity, this Sphinx tells the reader to look for the answer in "Nature." The classical idea of nature as a kosmos, or beautiful structure, is the archetype for much of Emerson's poetry. The poem "Each and All," for example, discovers a meaning in the natural world which cannot be calculated (see the quote above.) Such beauty is never ornamental. It is found in the connectedness that one experiences in nature. The beauty of our world is not just a sign of some other more heavenly beauty, nor is it a mere consequence of our biochemistry. Just ask "The Rhodora":

> Rhodora! if the sages ask thee why
> This charm is wasted on the earth and sky,
> Tell them, dear, that, if eyes were made for seeing,
> Then beauty is its own excuse for Being

Emerson's poetry is not strictly limited to Romantic expressions of nature's beauty. Other themes include politics, love, and poetry itself. Some of Emerson's poems take up mythic subjects, while others are quite personal. "The Problem," for example, speaks of Emerson's conflicted feelings toward the ministry which he abandoned. "To Ellen" and "To Eva" were written to his first wife Ellen, who died in the second year of their marriage. Perhaps the most personal of the poems is "Dirge," which explores Emerson's sense of tragedy and loss over the deaths of his brothers:

> Ye cannot unlock your heart,
> The key is gone with them;
> The silent organ loudest chants
> The master's requiem.

Among the several editions of the *Poems* that I have included here is a copy of the first edition, first printing, published in London in 1846, and the first American edition. The English edition was issued in an ornately decorated cloth. The first American edition was issued almost exclusively in a fragile cream-colored waxy paper. It is almost never found in without a chip or two, as is the case with this copy—that took me eight years of searching to find.

Both the first English as well as the first American edition concludes with Emerson's most famous poem, the "Concord Hymn." Emerson first recited this poem July 4, 1836, at the dedication ceremony of the monument commemorating the Battle of Concord, located at the

foot of the Old North Bridge. I think I was about seven years old when, on a visit to the Old North Bridge on Patriots' Day, my grandfather recited it to me. That poem, along with "Paul Revere's Ride" by Henry Longfellow, was memorized by generations of schoolchildren in Boston. Many folks around New England can still recite the first stanza:

> By the rude bridge that arched the flood,
> Their flag to April's breeze unfurled,
> Here once the embattled farmers stood
> And fired the shot heard round the world.

55. Ralph Waldo Emerson. *May-day and Other Poems*. Boston: Ticknor and Fields, 1867. First Edition, first printing.

> *So nigh is grandeur to our dust,*
> *So near is God to man,*
> *When Duty whispers low, Thou must,*
> *The youth replies, I can.*
> *(from "Voluntaries")*

Twenty years after he published the *Poems*, Emerson finished his second collection of poetry. Most of these poems had first appeared separately in the pages of the *Atlantic Monthly* during the past decade or at the beginning of each chapter in *The Conduct of Life*.

The poetry is more neoclassical, more Wordsworthian than that in Emerson's first collection. This is most true of the title work of the volume. "May-Day" is about eternal spring, evocative of pastoral lyric: "For thou, O Spring! Canst renovate / All that high God did first create." In the hands of a lesser poet, the subject is pure Romantic fantasy. Emerson's vision is not as fanciful as that. It is a song for a natural world that continues to rebuild, rehabilitate, and restore the world that is. Spring's renewal encompasses all of civilization.

The hope "May Day" expresses in the spring's ability to lift humanity out of despair is an appropriate theme for a post-Civil War audience. Sentimental lyrics, such as John Whittier's "Snow Bound" increased in popularity during the late-1860s. *May Day and Other Pieces* appeals to that same popular taste for sentiment. Poems such as "Voluntaries" and "Boston Hymn" written about and during the war are included here as well.

56. Christopher Pearse Cranch. *Poems*. Philadelphia: Carey and Hart, 1844. First edition.

57. William Ellery Channing. *Poems*. Boston: Charles C. Little and James Brown, 1843. First edition.

58. Jones Very. *Essays and Poems*. Boston: Charles C. Little and James Brown, 1839. First edition. Association copy with signatures from Very siblings.

These three poets are among the best of Emerson's protégés however minor their statuses as poets may be. Christopher Cranch had published poetry since his installation as a minister, this book being the culmination of his poetic aspirations. Ellery Channing (not to be confused

with his uncle) was rather derivative of romantic versifiers but with a decidedly Transcendental bent to his pictorial verse. Emerson found much to be admired in Channing's poetry, while Thoreau described his style of verse as "sublime-slipshod." He was Emerson's favorite poet of the bunch and continued to write poetry throughout his life. Finally, the eccentric Jones Very, who once fell into a delusional state wherein he believed himself to be the second coming of Jesus Christ, is the most transcendental of the three with his mystical, visionary poems—which had many misspellings in the original manuscript. (Emerson questioned Very's claim to divinity when he asked, "Cannot the spirit parse & spell?")

59. Jones Very. Autograph signature.

    This autograph signature appears to be written on a flyleaf excised from a book, perhaps one owned by Very.

60. Henry David Thoreau. "My Life is Like a Stroll" in *Thalatta: A Book for the Sea-Side*. Boston: Ticknor, Reed, and Fields, 1853. First edition.

This anthology, edited anonymously by Thomas Wentworth Higginson and Samuel Longfellow, contains a contribution by Thoreau, his poem "My Life is Like a Stroll." From rare book dealer Mark Stirling: "Heavy on Trancendentalist favorites, including three Englishmen: three poems by William Allingham, one by John Sterling, and one by Arthur Hugh Clough, who was living in Boston at the time. He wrote to his fiancé back in England, "There is an infinity of trash in the book - but it is prettily printed, and Mr. Fields the bookseller gave it me this morning" (Mulhauser, *Correspondence*, II, 429). Thoreau made few such contributions to anthologies in his lifetime.

Transcendentalism in Fiction

It is not that the novel was not particularly well suited to Transcendentalism. It's that Transcendentalists did not particularly favor fiction as a genre. Henry Thoreau once said, "I never read a novel, they have so little real life and thought in them." The Transcendentalists favored descriptive, lyrical forms, poems and essays in particular, leaving fiction largely unexplored.

With the exception of perhaps Peabody's "A Vision" and a handful of Fuller's mystic sketches, the following is just about all that could ever be included in a list of Transcendentalist fiction.

61. Lydia Maria Francis. *Philothea: A Romance*. Boston: Otis, Broaders and Company, 1836. First edition.

Lydia Child's first novel is considered by some (not all) scholars to be the first of a select few Transcendentalist novels. It exhibits the author's interest in Classical subjects and is, to be quite honest, as impenetrable as Bronson Alcott's experimental "Psyche" (don't ask.) It went through several editions in the early half of the century.

62. Sylvester Judd. *Margaret: A Tale of the Real and the Ideal, Blight and Bloom; Including Sketches of a Place Not Before Described, Called Mons Christi*. In Two Volumes. Boston: Jordan and Wiley, 1845. First edition.

Sylvester Judd's *Margaret* is probably the only novel that can be considered not only Transcendentalist in substance but Transcendentalist in its style. The titular character is a young woman from a small New England village becomes enraptured with a Transcendentalist feeling for nature. The novel later finds Margaret confronting the harsh realities of urban poverty and she attempts to live her truth.

A minister and ornithologist in addition to being a novelist, Judd would write other novels but would die an early death at the age of 40.

63. Orestes A. Brownson. *The Spirit-Rapper: An Autobiography*. Boston: Little, Brown, and Company / London: Charles Dolman, 1854. First edition.

Orestes Brownson was a singular figure in the history of Transcendentalism. He had a reputation as an iconoclast and, at times, was known to be difficult. Emerson found him to be an insufferable bore. He eventually converted to Catholicism (documented in his memoir *The Convert, or Leaves from My Experience*, 1857). Before he did, he produced this odd tome that means to capture the zeitgeist of New England in the mid-nineteenth century, a time when the spiritualism fad was at its height and religious life was on the decline. As always, Brownson puts himself at the center of it all by calling it an "autobiography," though it is most certainly fictional.

64. Nathaniel Hawthorne. *The Blithedale Romance*. Boston: Ticknor, Reed, and Fields, 1852. First American edition.

65. Nathaniel Hawthorne. "The Old Manse" and "The Celestial Railroad" in *Mosses from an Old Manse*. New York: Wiley and Putnam, 1846. First American edition.

In answer to the perennial question, no, Nathaniel Hawthorne was not and never shall be a Transcendentalist. Yes, he shoveled manure at Brook Farm but only to make enough money to buy his fiancé Sophia Peabody a diamond engagement ring. And, yes, the two newlyweds took up residence in the Old Manse and, later, purchased the Wayside just down the road from the Emersons, but Hawthorne's residence in Concord did not qualify him as a card-carrying devotee of "The Great Transcendentalist." If anything, it made him a bemused spectator.

Hawthorne would document the movement as part of his larger project in the moral history of New England. The first work, *The Blithedale Romance*, draws its inspiration from Hawthorne's time as a Brook Farmer. The character of Zenobia is largely based on Margaret Fuller. The second book included here, *Mosses from an Old Manse*, contains Hawthorne's famous sketch of life among the Transcendentalists at "The Old Manse." The other is "The Celestial Railroad," a fantastic satire of Transcendentalist philosophy in the form of a burlesque Pilgrim's Progress.

66. Louisa May Alcott. *Moods*. Boston: Loring, c.1870.

For Louisa May Alcott, growing up in Concord, Massachusetts, meant growing up a Transcendentalist. In her essay "Recollections of My Childhood," she writes, "I remember running over the hills just at dawn one summer morning, and pausing to rest at the silent woods saw, through an arch of trees, the sun rise over river, hill and wide green meadows as I never saw it before. Something born of the lovely hour, a happy mood, and the unfolding aspirations of a child's soul seemed to bring me very near to God, and in the hush of that morning hour I always felt that I 'got religion' as the phrase goes. A new and vital sense of His presence, tender and sustaining as a father's arms, came to me then, never to change through forty years of life's vicissitudes, but to grow stronger for the sharp discipline of poverty in pain, sorrow and success." Alcott's story, written for the young readers of *The Youth's Companion* in 1888, is not unlike the mystic visions of Elizabeth Peabody or Margaret Fuller, wherein a moral sense detects the intimations of a personal, affectionate power in the universe. She goes on to say, "Those Concord days were the happiest of my life, for we had charming playmates in the little Emersons, Channings, Hawthornes and Goodwins, with the illustrious parents and their friends to enjoy our pranks and share our excursions." It is a sentimental remembrance, to be sure, altogether characteristic of Alcott. It would also be the last work in Alcott's lifelong project to recover the meaning of her Concord experience, her transcendental girlhood.

It is no surpise then that Alcott's first novel, *Moods*, has both Transcendentalist themes and characters modeled after her Transcendentalist friends—Ralph Waldo Emerson, Henry Thoreau, and Margaret Fuller. Originally published in 1864 and revised in 1882, *Moods* is about one Sylvia Yule who lives in a Concord-like village with her widower father, matronly sister, and artistic brother. The novel traces Sylvia's journey from a moody, headstrong girl who rejects society's expectations for a traditional domestic life into a woman who learns to reign in her impulsiveness for the sake of the people she loves. She is a "young Exaltada" in the Transcendentalist tradition of Margaret Fuller who illustrates both the limits of ideal Platonic love and the tyranny of sexual attraction within the social institution that is marriage as she finds herself torn between the Emersonian Geoffrey Moor and the Thoreauvian Adam Warwick.

The first edition of *Moods* was published in 1864. I have yet to see a copy of it come up for sale. The circa 1870 reprint edition that Loring brought out after the success of *Little Women* comes up much more regularly at auction and many rare book dealers list it for sale. Note the frontispiece engraving of Sylvia, her brother Mark, Geoffrey, and Adam in their boat. Rowing on the Concord River was a favorite pastime of the Transcendentalists.

Abolitionism

Transcendentalism came about during America's Age of Reform. And there was no great cause for reform, no greater evil in the nineteenth century than that of slavery. Abolitionism took hold in Boston around the time William Lloyd Garrison founded the anti-slavery newspaper *The*

Liberator in 1831 and shortly thereafter the New England Anti-Slavery Society" and most certainly by the time William Ellery Channing inveighed against it in a published sermon on "Slavery" in 1835. Met with hostility and violent opposition, the Boston abolitionists were ardent and unwavering in several decades which followed. The annexation of Texas and the Compromise of 1850 (which included the Fugitive Slave Act) only reinvigorated their spirits for the complete abolition of slavery.

While nearly all of the Transcendentalists abhorred slavery, some were rather slow to come out on the side of the abolitionists. Ralph Waldo Emerson started out advocating for the end of slavery by advocating for the individual slave, and was rather naïve in his belief that the slave had it within her or his power to emancipate her or himself from bondage. Transcendentalists as a group took to social, political, and religious reform by way of the individual. It was the individual and the individual alone who could enact moral reform. Often, Transcendentalist were vocally critical of reformers. It was the duty of all to foster this in society. In time, Emerson would come to the conclusion that slavery was a more insidious social evil that self-reliance alone could cure.

Concord would become a center of abolitionist activity. This was especially true after John Brown's visit to the town. By the start of the Civil War, the townspeople had been assisting slaves on the Underground Railroad for quite some time. They were not the only ones Concord's citizens helped to escape. Francis Meriam, one of Brown's soldiers who had fled capture at Harper's Ferry, was escorted to safety by Henry Thoreau who, with the assistance of Emerson, put him on a train to Canada.

67. Ralph Waldo Emerson. *An Address Delivered in the Court-House in Concord Mass on 1st August 1844 on the Anniversary of Emancipation of the Negroes in the British West Indies*. Boston: James Munroe, 1844. First edition.

"But the crude element of good in human affairs must work and ripen…The blood is moral: the blood is anti-slavery: it runs cold in the veins: the stomach rises with disgust, and curses slavery."

This speech, given in Concord on the tenth anniversary of the Slavery Abolition Act of 1833 that emancipated slaves in the British West Indies, represents Emerson's first public statement on behalf of the abolitionist cause. In it, Emerson informs his audience of the events which took place in the Caribbean, emphasizing that abolition took place not merely due to the "concession of the whites" but by "the earning of the blacks," who revolted against their masters. Emerson suggests that emancipation in America must proceed by a similar route, led not by white abolitionists but by the slaves themselves, by "their powers and native endowments," arguing that "Their whole future is in it." Over time, Emerson would change his mind about this, with the cause of abolition taking on a greater urgency in his later speeches and writings.

The Concord address of 1844 was read several other times by Emerson at other anti-slavery meetings. Roughly 2,000 copies of it were printed before the end of the year. This pamphlet is one of either the first or second printings (distinguished only by its outer wraps, not present.)

68. “Speech by Theodore Parker" and "Remarks of Ralph Waldo Emerson.” *The Liberator.* 17 August 1849.

The only record of Emerson’s lecture at the Worcester antislavery convention of 1849 is contained in this issue of *The Liberator*. As Joel Myerson notes in *Emerson’s Antislavery Writings*, Emerson’s remarks on this occasion were hopeful and full of praise for the leaders of the antislavery movement who were in attendance at this major gathering of over 5,000 supporters for the cause. They may also have been impromptu. A reason for this may be that throughout the 1840s Emerson did not see himself as a spokesman for abolition. This number also contains a speech on the West India Emancipation by Theodore Parker.

69. *The Liberty Bell*. By Friends of Freedom. Boston: National Anti-Slavery Bazaar, 1851.

The passage of the Fugitive Slave Act of 1850, as well as the Anthony Burns controversy in Boston a few years later, hastened a major change in Emerson’s tone regarding the abolition of slavery. Emerson had previously felt that the slave would need to emancipate himself. His opinion is markedly different by the 1850s. Abolition of slavery in the United States would require a greater, concerted effort, and Emerson was ready to throw himself fully behind the cause.

An example of this renewed public commitment to abolition is found in the pages of the anti-slavery annual *The Liberty Bell*. It was produced by the National Anti-Slavery Bazaar of Boston (which also printed the first edition of Frederick Douglass’s *Narrative*) as a way to raise funds for their abolitionist activities. This is the first time that Emerson contributes to such a book and is an important show of Emerson’s solidarity amongst fellow abolitionists. This edition of *The Liberty Bell* contains Emerson’s translations of Persian poets Hafiz and Nisami.

70. *Autographs for Freedom*. Edited by Julia Griffiths. Auburn: Alden, Beardsley, and Company; Rochester: Wanzer, Beardsley, and Company, 1854.

Emerson contributed to another important anti-slavery anthology, *Autographs for Freedom*. Edited by abolitionist Julia Griffiths and published by the Rochester Ladies’ Anti-Slavery Society, *Autographs for Freedom* includes writings by some of America’s preeminent abolitionists. Among the many contributors to this volume are Theodore Parker, Thomas Wentworth Higginson, Harriet Beecher Stowe, and Frederick Douglass. A distinguishing feature of this series is that it features a facsimile signature for each contributor.

This copy of *Autographs* is the second edition in the series. The first edition was published the year before and contained Frederick Douglass’s only work of fiction, “The Heroic Slave.” This edition includes a short poem by Emerson (“On Freedom”).

71. Redpath, James. *Echoes of Harper's Ferry*. Boston: Thayer and Eldridge, 1860. First edition.

Two of Emerson's anti-slavery speeches were published in James Redpath's abolitionist anthology *Echoes of Harper's Ferry*. Redpath published a biography of John Brown earlier that year which attracted the attention of many Brown supporters, including Emerson as well as Henry David Thoreau, whose "A Plea for Captain John Brown" is printed here for the first time.

Henry David Thoreau

In a journal entry dated November 2nd, 1843, he writes:

> I believe that there is an *ideal or real* Nature, infinitely more perfect than the actual, as there is an *ideal* life of man. Else where are the glorious summers which in vision sometimes visit my brain? When Nature ceases to be supernatural to a man—what will he do then? Of what worth is human life—if its actions are no longer to have this sublime and unexplored scenery. Who will build a cottage and dwell in it with enthusiasm if not in the Elysian fields?

Henry David Thoreau was twenty-seven years old when he had his Platonic vision of a world perfected in humanity's conversation with nature. At the time he was living in Staten Island with the brother of his friend and mentor, Ralph Waldo Emerson. His plan was to tutor Emerson's nephews while pursuing a career as a writer, but an ailing and homesick Thoreau soon returned to the Elysian fields of his native Concord, Massachusetts.

Two years later, Thoreau built himself a cottage to dwell in with considerable enthusiasm on the shore of Walden Pond. Part of the idea was it would give him the time and space he needed to complete work on his first book, an idealized account of an excursion with his brother on the Concord and Merrimack Rivers. He had also become concerned with the question of how one ought to live one's life. So he set out to learn the value of a life lived, not primitively or in a remote wilderness, but "deliberately, to front only the essential facts of life." In doing so, he discovered a truth and a beauty in the natural world, the "actual world" of our reality. How to dwell in such a world, with optimism, would be the subject of his second and most important book, the one which will tell us to "simplify" our lives, to march to the beat of a "different drummer," and to "Go confidently in the direction of your dreams. Live the life you have imagined."

In the forty-four years he sauntered the earth, Thoreau wrote about his various excursions, including those to Maine and Cape Cod. He defended "Resistance to Civil Government." He spoke out against "Slavery in Massachusetts." He believed "joy is the condition of life," and extolled the virtues of "Walking." He spent a night in jail for refusing to pay his poll tax. And for two years, two months, and two days, he lived in that small cabin near Walden Pond.

72. Henry David Thoreau. *A Week on the Concord and Merrimack Rivers*. Boston: Ticknor and Fields, 1862. First edition, first printing, second issue.

"My life has been the poem I would have writ,
But I could not both live and utter it."

Thoreau's first book is a reminiscence of a journey he took with his departed brother John on the river one summer. Its prosimetrum style and romantic register set it apart from his later excursion narratives. Indeed, unlike the natural histories contained in *Walden* and *The Maine Woods*, nature in *A Week* is impressionistic. The narrator floats in and out of the world of experience into the world of his imagination, discoursing on a number of topics various and sundry. His digression on the idea and practice of friendship in the "Wednesday" chapter of his first excursion narrative has been called "the most Transcendental of all" the passages in what is considered Thoreau's most Transcendental book.

From Michael Kidder: "1,000 copies were printed by James Munroe and Company in 1849, but the book didn't sell well and the bulk of the edition, 256 bound copies and another 450 in sheets were returned to Thoreau in October of 1853. Thoreau famously recorded in his journal, "I now have a library of nearly nine hundred volumes, over seven hundred of which I wrote myself." The books spent the next nine years in Thoreau's attic bedroom, with Thoreau occasionally selling copies or giving them away to friends. After his death in 1862, Ticknor and Fields bought the remaining bound copies and the 450 sets of sheets (which were bound with cancelled title pages making up this second issue)." Thus this copy of *A Week* is essentially an association copy, being one of those 450 sets that Thoreau kept in his bedroom for nine years.

73. Henry David Thoreau. *Walden*. Boston: Ticknor and Fields, 1863. First edition, third printing.

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practise resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion. For most men, it appears to me, are in a strange uncertainty about it, whether it is of the devil or of God, and have somewhat hastily concluded that it is the chief end of man here to "glorify God and enjoy him forever."

Thoreau writes, "How many a man has dated a new era in his life from the reading of a book! The book exists for us, perchance, which will explain our miracles and reveal new ones." For so many people, myself included, *Walden* is that book.

In *Walden*, Thoreau recounts his experience living in a small house he built on the shore of Walden Pond in Concord, Massachusetts, an experiment in self-reliance which he began on July 4th, 1845. The book follows the seasons in a year while Thoreau makes close observations of the pond and the surrounding woods. But it is more than a natural history of Walden Pond. It is for Thoreau a mythic, almost heroic quest for a life of meaning—living

"deliberately," as he calls it. Thoreau experiences a rebirth and teaches us how to do without eternity by living for each day, finding its truth for ourselves. Robert Richardson, Jr., calls this Thoreau's "rooster philosophy." We should, Thoreau says, wake each morning with an optimistic anticipation of that dawn, that inner light of inspiration, like a transcendental Chanticleer, "standing on his roost, if only to wake my neighbors up." *Walden* is autobiography, young man's guide, nature writing, philosophy, and social and political protest all rolled into one.

This edition of *Walden* is a first edition, third printing. The first printing ran with a standard 2,000 copies in 1854. Ticknor and Fields prepared 280 copies of the second printing in 1862 and another 280 of this printing in 1863. It is virtually identical to the first printing with the exception of the now deleted subtitle "or, Life in the Woods," from the spine and the title page (which Ticknor and Fields removed from later printings at Thoreau's request.) The pages were printed with the same plates, of course, but the plate with the survey map of Walden Pond was from the original printing in 1854.

74. Thoreau, Henry David. *Excursions*. Edited with a biographical sketch by Ralph Waldo Emerson. Boston: Ticknor and Fields, 1863. First edition.

75. Henry David Thoreau. *The Maine Woods*. Boston: Ticknor and Fields, 1864. First edition.

76. Henry David Thoreau. *Cape Cod*. Boston: Ticknor and Fields, 1865. First edition.

77. Thoreau, Henry David. *Letters to Various Persons*. Boston: Ticknor and Fields, 1865. First edition.

78. Henry David Thoreau. *A Yankee in Canada*. Boston: Ticknor and Fields, 1866. First edition.

When Henry Thoreau passed away in 1862 he left behind a large volume of unpublished writings. His sister, Sophia Thoreau, with the help of Ralph Waldo Emerson and others, published these remaining manuscripts in the years following his death. The first is *Excursions*, an anthology made up mostly of Thoreau's previously uncollected writings. Several of the pieces had been published in the *Atlantic Monthly* the previous year. Emerson's biographical sketch of Henry David Thoreau, first published in the August 1862 issue of the *Atlantic Monthly*, serves as the introduction for this final collection of Thoreau's essays. (See #36 for more information.) He also assisted with and wrote a note for Thoreau's *Letters to Various Persons*.

The Maine Woods is Thoreau's trek into the wilderness of Maine's North Woods. It is his encounter with the "demonic," the "hard primitivism" of the natural world. As he goes forth into the wilderness, Thoreau goes where no Transcendentalist had gone before—walking "buoyantly in Indian file," right up to "the true source of evil" that lurks within the beautiful forest he describes at every turn. It is not until he "most fully realized" the "vast, terrific" state of nature that he is prepared to question the meaning of our sense of connectedness. "Think of

our life in nature, -daily to be shown matter, to come in contact with it, - rocks, trees, wind on our cheeks! the solid earth! the *actual* world! the common sense! Contact! Contact! Who are we? where are we?" Any sense of connection with the self is lost in "Ktaadn" when the mind makes contact with *the actual*—the terrifying realization of the indifference of our material existence. The existential nightmare that Thoreau encounters on Mount Katahdin will loom in the background of "Chesuncook" and "Allegash and East Branch" as a reminder of the spiritual lesson of ascending to great heights; while down below, Thoreau becomes focused on more earthly matters, and embracing that which keeps him tethered to human experience. He extends his journey through the lakes of "Chesuncook" but it is through his newfound friendship with Indian guide Joe Polis that Thoreau finds a redeeming human connection in all of this. With each successive return to the woods of Maine comes the realization that human understanding deepens with the continual re-experiencing oneself as a part of nature, and changing with it.

The first two parts of *The Maine Woods* were published serially: "Ktaadn" in *Sartain's Union Magazine* in 1848 and "Chesuncook" in the *Atlantic Monthly* in 1858. Thoreau had been working on the final draft of *The Maine Woods*, which includes the chapter "Allegash and East Branch," right up until his death in 1862.

Cape Cod is Thoreau's final literary excursion narrative. Compiled over four separate trips to the Easternmost shores of Massachusetts, the book is an extended meditation on death and the cosmic ironies of life. There is a sense of a profound emptiness, a bleakness that stands in stark contrast to his earlier proclamation that, "Surely joy is the condition of life!" The trauma of Margaret Fuller's tragic death is revisited in the books first chapter on a shipwreck, with the rest of the book reading almost like post-traumatic recovery. Thoreau ruminates on the individual's insignificance to history in a narrative in which time is realized as ever expanding and geography is all encompassing. For on Cape Cod, "A man may stand there and put all America behind him."

79. Ralph Waldo Emerson. "Thoreau" in *The Atlantic Monthly.* Volume X, Number LVIII (August 1862).

The literary friendship between Ralph Waldo Emerson and Henry David Thoreau is unlike any other in American letters. Emerson was his first and most important biographer, publishing a short piece titled "Thoreau" in the August 1862 issue of the *Atlantic Monthly*. "The country knows not yet, or in the least part, how great a son it has lost," Emerson says of his friend. Emerson's portrait of Thoreau as a would-be stoic who had yet to realize his potential is, however, one which many of Thoreau's other friends rejected. Perhaps Emerson was projecting a bit of his own classical ideal upon Thoreau. Nevertheless, much of what became the Thoreau myth was the product of this now famous eulogy.

Bronson Alcott

Last but certainly not least is Bronson Alcott. Emerson's "Orphic Poet" and father to novelist Louisa May, the aspirational and eternally optimistic educator and conversational artist that was Amos Bronson Alcott was a constant figure in the Transcendental movement. While his friend Emerson often encouraged him to write, Alcott struggled to find his voice within an affected, wooden prose style—or, even worse, his unintentionally comic "Orphic Sayings," which one reviewer described as "a train of fifteen railroad cars with one passenger." Alcott's true genius was in conversation. He was also a gifted educator whose journals reveal a tender, sentimental heart overflowing for his darling daughters.

The following items represent the works of Bronson Alcott's later career, including the scarce *Concord Lectures on Philosophy* in which he published his Concord School of Philosophy lectures.

80. Amos Bronson Alcott. *Tablets*. Boston: Roberts Brothers, 1868.

81. Amos Bronson Alcott. *Concord Days*. Boston: Roberts Brothers, 1872.

82. Amos Bronson Alcott. *Sonnets and Canzonets*. Boston: Roberts Brothers, 1882.

83. *Concord Lectures on Philosophy. With an Historical Sketch. 1882*. Collected and Arranged by Raymond L. Bridgman. Cambridge, Mass.: Moses King, 1883.

84. Amos Bronson Alcott. Clipped autograph signature framed with photograph.

85. Amos Bronson Alcott. Carte de visite, circa 1870s.

Retrospects

The legacy of American Transcendentalism is not unlike the kind of influence described in Emerson's "Circles." Indeed, the Transcendentalists had a ripple effort upon American literature and culture. In their own time, there were those who aspired to their philosophy, and those who were more inclined to despise them. Their successors in all endeavors, from the poetry of Walt Whitman and Emily Dickinson, to the philosophies of Friedrich Nietzsche and William James, the politics of Abraham Lincoln and Martin Luther King, Jr., and the writings of Herman Melville, John Muir, Robert Frost, Elizabeth Bishop, Annie Dillard, and Terry Tempest Williams.

These three items are among the many literary artifacts which attest to the lasting public interest in and importance of the Transcendentalists.

86. William Ellery Channing. *Thoreau: The Poet-Naturalist. With Memorial Verses*. Boston: Roberts Brothers, 1873. First edition.

Channing tried to leave his mark on the world with his poetry. Despite his best efforts, his most significant contribution was not poetry but a biography he wrote about his Concord

friend. Channing makes use of Thoreau's enormous Journal and many of his surviving letters to draw a portrait of man he appreciated for both his poetic genius and his woodsman's wisdom. He also draws on upon the friendship between the two men. Early Transcendentalist historian George Willis Cooke writes that "Channing was a fit companion for Thoreau, for he was as original, as unconventional, and as zealous a lover of the outdoor world." His affection for a departed friend makes for a tender tribute to his "poet-naturalist."

This is the first edition of Channing's biography of Thoreau. Publisher Charles Goodspeed came out with an enlarged, deluxe edition of this biography the year following Channing's death.

87. Louisa May Alcott. "Transcendental Wild Oats" in *Silver Pitchers: and Independence, A Centennial Love Story*. Boston: Roberts Brothers, 1876. First edition.

Because her own life story was so intertwined with the movement, Alcott had as much authority over the history of Transcendentalism as just about anyone, especially when it came to chronicling the pathetic "apple slump" that was the failed Fruitlands utopian community. This episode in her early life is satirized at length in her story" Transcendental Wild Oats." In it, Louisa sympathizes with her more practically minded mother whose character "Sister Hope" saves the family from the ideals of the father, "Abel Lamb." As Sandy Petrulionis rightly puts it, "By transforming a story about patriarchal utopias and transcendental ideals into a tale of woman's triumph, Alcott implies that the power to enact social change lies with women who act, not with men who dream." Nevertheless, Alcott's sketch of Fruitlands should not be taken as her interpretation of Transcendentalism—far from it, in fact. What is seen in the wilderness of Harvard, Massachusetts, is religious enthusiasm run amok. That is not the case back in Concord where Alcott found the inspiration for her more serious consideration of Transcendentalism. Still, "Transcendental Wild Oats" is an enjoyable, sympathetic portrait of the Alcotts as they suffered for virtue's sake at Bronson Alcott's phalanstery.

The story was originally printed in the *Springfield (Massachusetts) Republican* in 1873. It was first issues in book form when it was included in this anthology of Alcott's short stories in 1876.

88. Ralph Waldo Emerson. *The Complete Works of Ralph Waldo Emerson. Autograph Centenary Edition*. Twelve volumes. Boston: Houghton, Mifflin and Co., 1903-1904.

This special limited edition of Emerson's works was issued by his son Edward Waldo Emerson and contains an original autograph manuscript leaf tipped into the front of volume I (this one, #63/600, contains an excerpt from the essay "Inspiration" that was published in Emerson's *Letters and Social Aims*.) It reads:

"We must prize our own youth. Later, we want heat to execute our plans. The goodwill, the knowledge, the whole armory of means, are all present; but a certain heat that once used not to fail, refuses its office; and all is vain, until this capricious fuel is supplied. It seems a semi-animal heat; as [if tea, or wine, or sea-air, or mountains, or a genial companion, or a new

thought suggested in book or conversation could fire the train, wake the fancy and the clear perception. Pit-coal,—where to find it? 'T is of no use that your engine is made like a watch,—that you are a good workman, and know how] to drive it, if there is no coal. We are waiting until some tyrannous idea emerging out of heaven shall seize and bereave us of this liberty with which we are falling abroad."

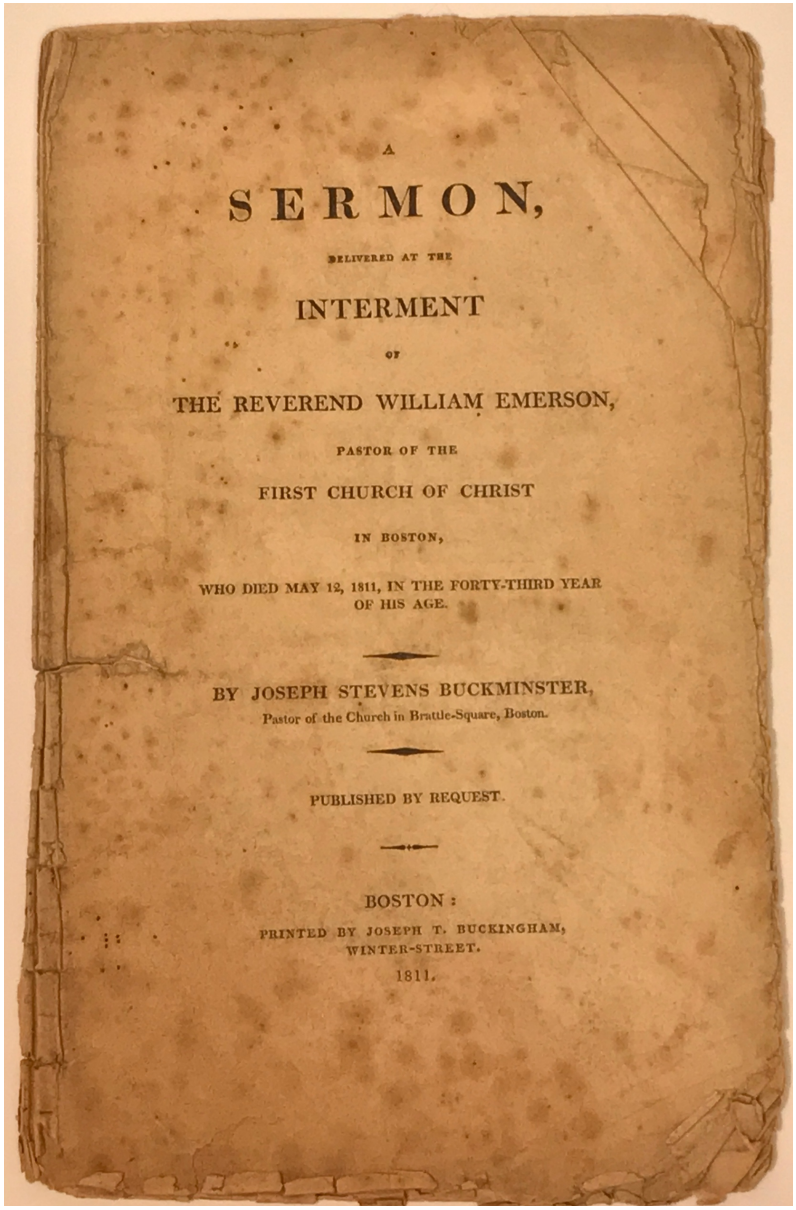
Desiderata

I am fortunate enough to have already collected so many original publications by the Transcendentalists as are gathered here. Nevertheless, I would still like to add a few more items to my collection.

1. Henry David Thoreau. *Walden, or, Life in the Woods* (Boston: Ticknor and Fields, 1854). First edition, first printing.
   While I already own the first edition, third printing of *Walden* (which is more scarce than the first printing), I would still like to own the first printing, which is bibliographically significant for having the original subtitle "Life in the Woods" before Thoreau decided to remove it in subsequent editions.
2. *Aesthetic Papers*. Edited by Elizabeth P. Peabody. Boston: Elizabeth P. Peabody / New York: G. P. Putnam, 1849.
   Elizabeth Peabody's *Aesthetic Papers* was effectively the last Transcendentalist journal / anthology that the coterie produced. It contains, among other items, the first appearance of Thoreau's "Resistance to Civil Government." It is among the most scarce items of Transcendentalist literature. I would also like to acquire more items relating to Elizabeth Peabody, if not more items relating to the female Transcendentalists as a whole. Peabody is someone who I feel has been overlooked and deserves more critical attention in the history of the movement.
3. Margaret Fuller. *Woman in the Nineteenth Century*. New York: Greeley and McElrath, 1845. First edition.
   Another scarce first edition. Fuller's original version, titled "The Great Lawsuit," first appeared in *The Dial* in 1843. This is the first appearance of the revised essay in book form.
4. *A Letter from Rev. R. W. Emerson to the Second Church and Society* (Emerson's Farewell Sermon, 1832).
   Despite the importance of his sermons to his early writings, especially his first book *Nature*, only one of Emerson's sermons was published during his time as minister. This is that one. It is extremely scarce.
5. "Order to Exercises at the Dedication of Sleepy Hollow Cemetery, Concord, Sept. 29, 1855, 2 P. M." broadside.
   Even more scarce is this sheet of paper listing the program for the dedication of Concord's new garden cemetery in 1855. It lists an "Address by R. W. Emerson." Not only was Emerson the speaker on this occasion but he was also the one responsible for it being built.
6. Either an autograph signature or a book signed by Emerson.

A few years ago, a book collector friend of mine from New Hampshire gave me the opportunity to buy an association copy of Emerson's *Poems*. It was inscribed to Emerson's nephew, "from Uncle Ralph." I had to pass on it. The price was fair but as a graduate student such items are way outside my budget.

7. Ellis, Charles Mayo. *An Essay on Transcendentalism*. Boston: Crocker and Ruggles, 1842.
   This is one of the earliest formulations of the Transcendentalist system. The scarcity of this item is almost legendary. Nevertheless, I have seen two copies for sale in the past ten years, neither of which were in their original bindings. I am still holding out for one in a very good condition.
8. Ralph Waldo Emerson. "Address to the Citizens of Concord on the Fugitive Slave Law." 1851. First edition.
   The one area of my collection that I think could be improved is in the area of abolitionism. One of the most important of these writings is Emerson's "Address to the Citizens of Concord…" during the Anthony Burns trial in Boston.
9. Henry David Thoreau. "Slavery in Massachusetts." *The Liberator*. 1855.
   Another item relating to the Transcendentalists' abolitionist activities. I actually owned this issue of The Liberator but sold it to help finance other items in my collection. I regret selling it and want to get it back.
10. Bronson Alcott. *Conversations with Children on the Gospels.*
    This book was so controversial, so hated by Boston's genteel society, that someone bought up all remainder copies and sold them to someone who used the pages to line streamer trunks. I would love to get one of those steamer trunks, too.



A

SERMON,

DELIVERED AT THE

INTERMENT

OF

THE REVEREND WILLIAM EMERSON,

PASTOR OF THE

FIRST CHURCH OF CHRIST

IN BOSTON,

WHO DIED MAY 12, 1811, IN THE FORTY-THIRD YEAR OF HIS AGE.

BY JOSEPH STEVENS BUCKMINSTER,

Pastor of the Church in Brattle-Square, Boston.

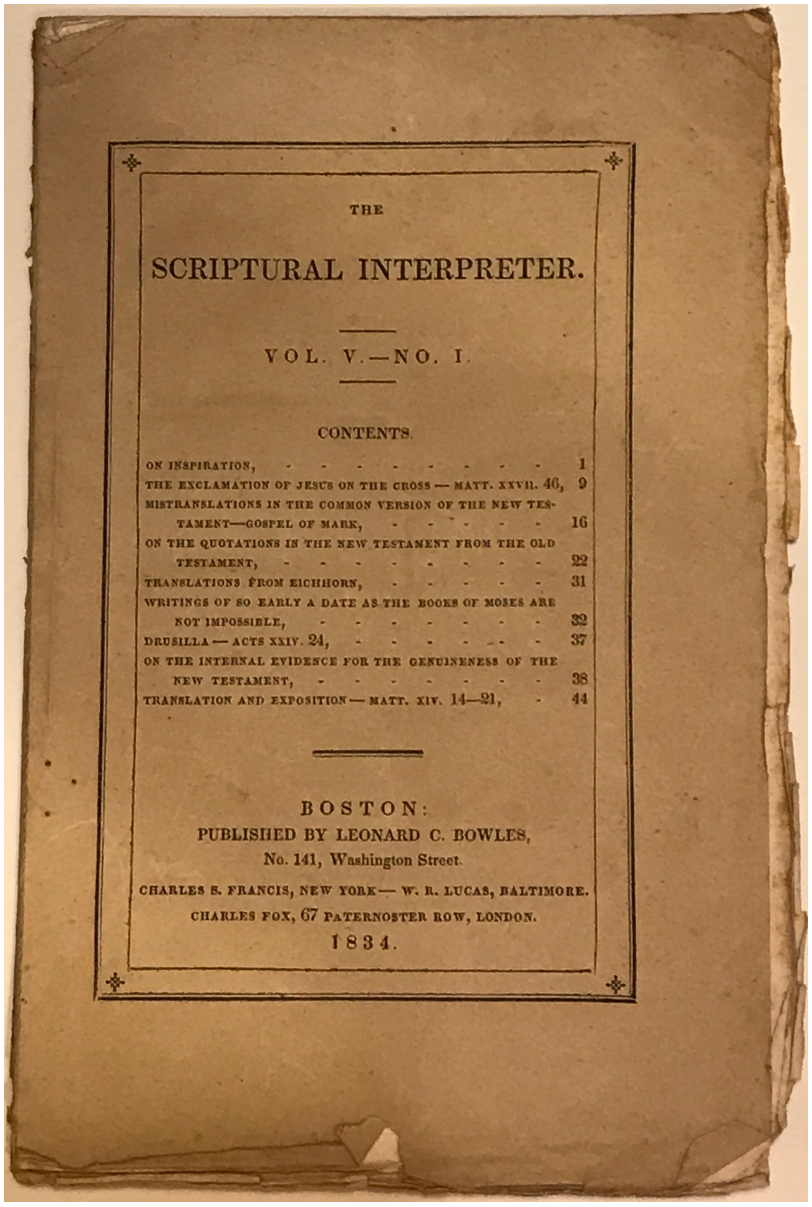
PUBLISHED BY REQUEST.

BOSTON:

PRINTED BY JOSEPH T. BUCKINGHAM,
WINTER-STREET.

1811.

1. Joseph Stevens Buckminster. *A Sermon, Delivered at the Interment of the Reverend William Emerson...* Boston: Joseph T. Buckingham, Winter Street, 1811.



THE

SCRIPTURAL INTERPRETER.

VOL. V.—NO. I.

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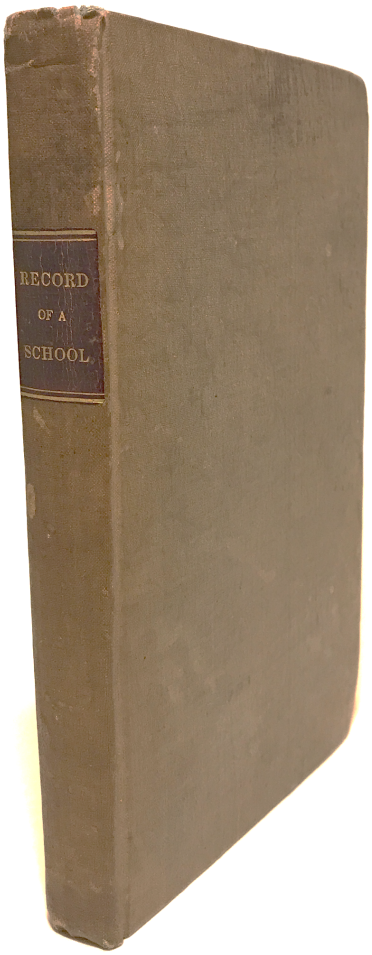
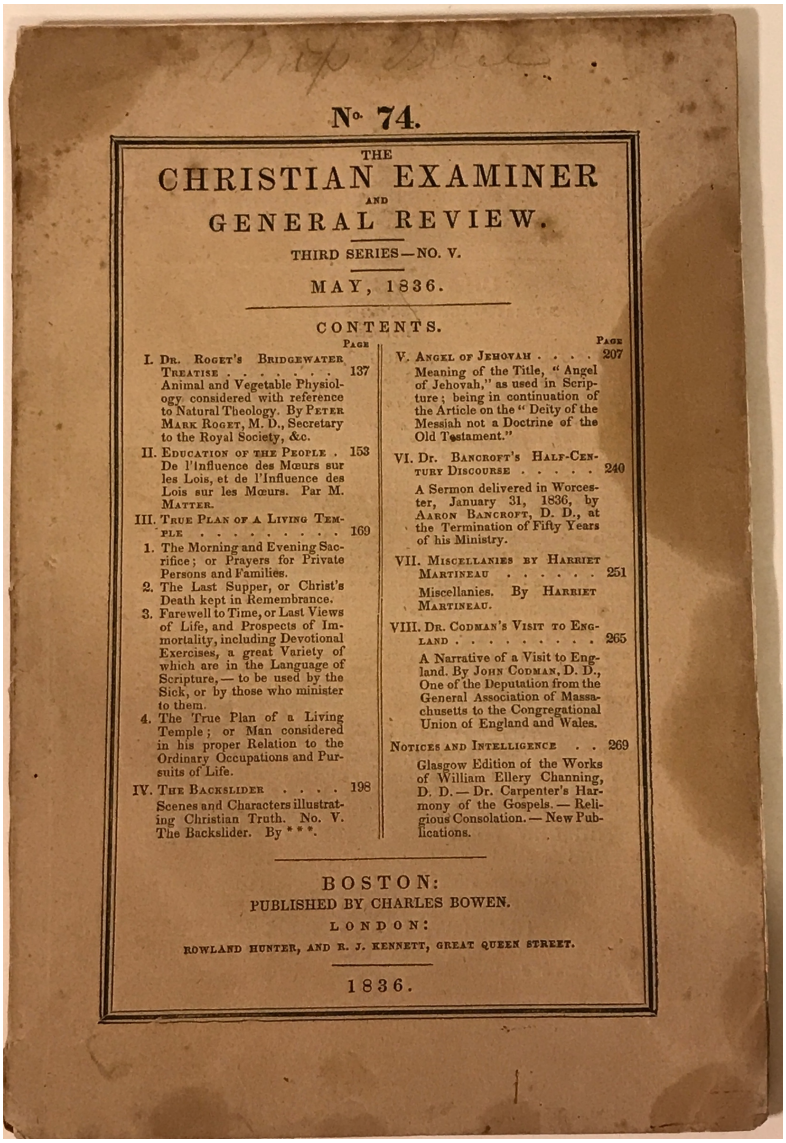
BOSTON:
PUBLISHED BY LEONARD C. BOWLES,
No. 141, Washington Street.
CHARLES S. FRANCIS, NEW YORK — W. R. LUCAS, BALTIMORE.
CHARLES FOX, 67 PATERNOSTER ROW, LONDON.
1834.

5. *The Scriptural Interpreter*. Vol. V, No. 1. Boston: Leonard C. Bowles, 1834.



7. [Elizabeth Palmer Peabody]. *Record of a School: Exemplifying the General Principles of Spiritual Culture*. Boston: James Munroe and Company, 1835.



No. 74.

THE
CHRISTIAN EXAMINER
AND
GENERAL REVIEW.

THIRD SERIES—NO. V.

MAY, 1836.

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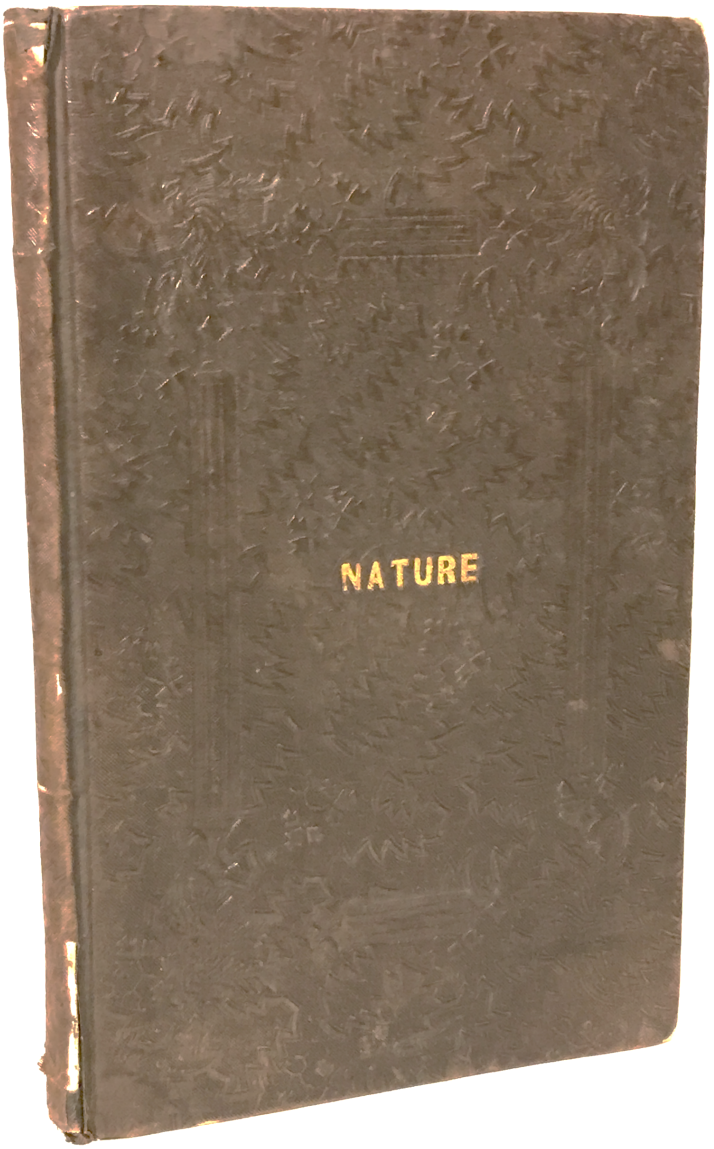
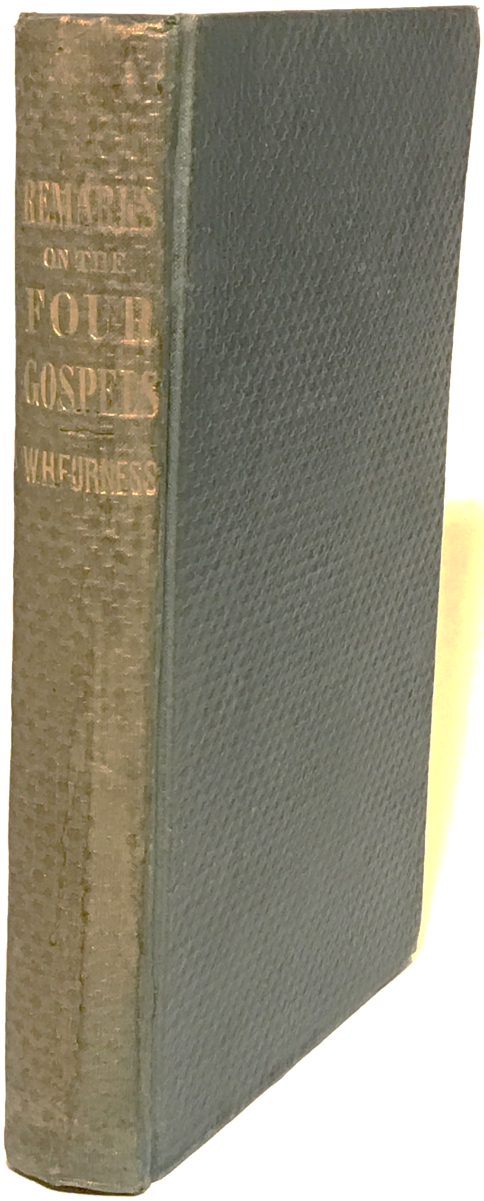
BOSTON:
PUBLISHED BY CHARLES BOWEN.
LONDON:
ROWLAND HUNTER, AND R. J. KENNETT, GREAT QUEEN STREET.

1836.

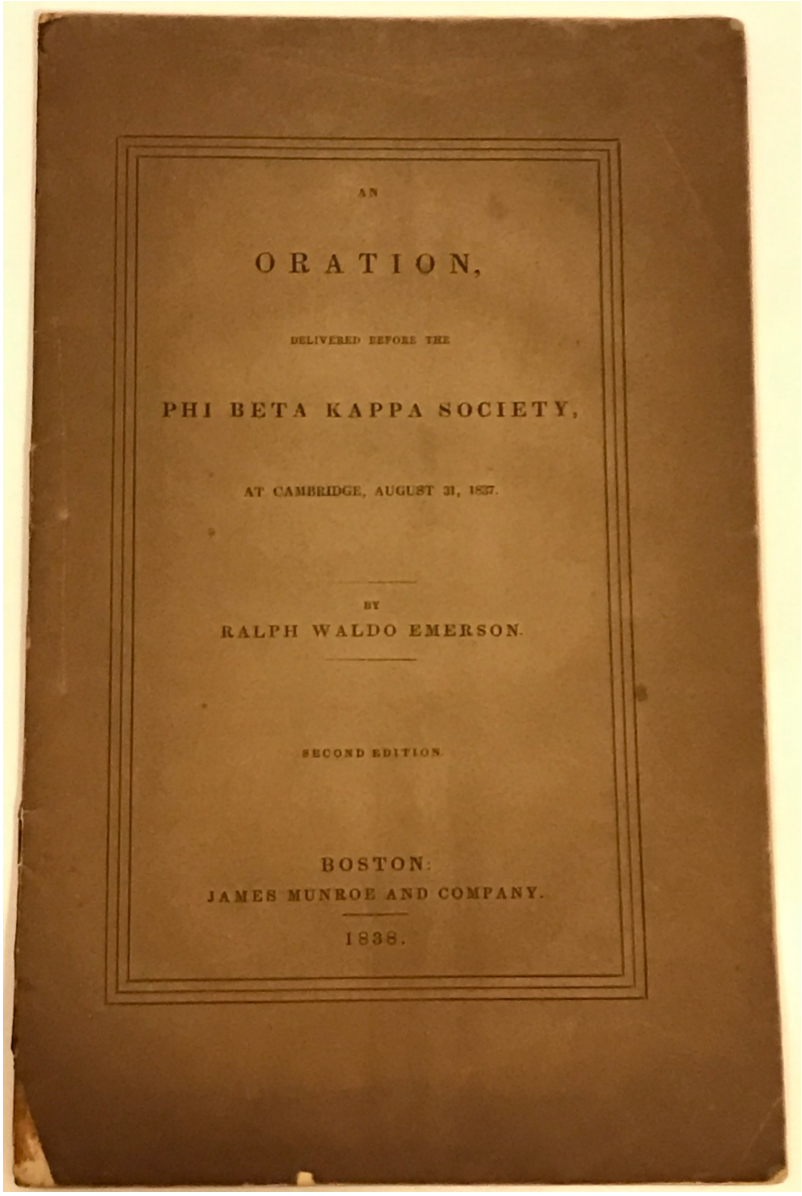
11. *The Christian Examiner and General Review*. No. 74. Third Series, No. V. (May 1836).



12. Ralph Waldo Emerson. *Nature*. Boston: James Munroe, 1836. First edition, second state.



11. William Henry Furness. *Remarks on the Four Gospels*. Philadelphia: Carey, Lea, and Blanchard, 1836.


AN

ORATION,

DELIVERED BEFORE THE

PHI BETA KAPPA SOCIETY,

AT CAMBRIDGE, AUGUST 31, 1837.

BY

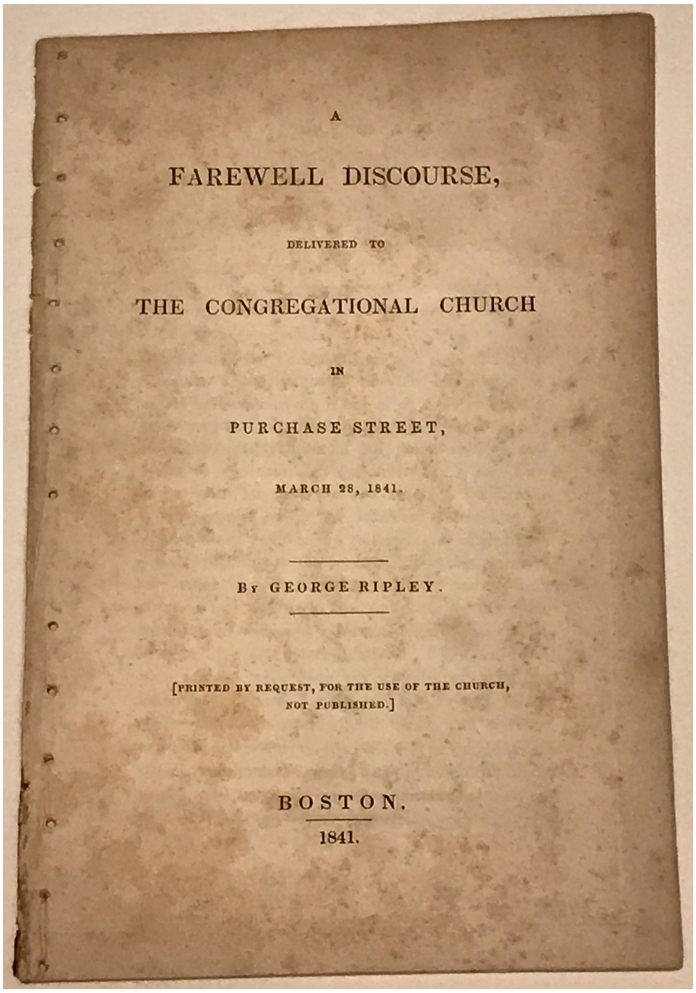
RALPH WALDO EMERSON.

SECOND EDITION.

BOSTON:
JAMES MUNROE AND COMPANY.

1838.

14. Ralph Waldo Emerson. *An Oration Delivered Before the Phi Beta Kappa Society at Cambridge, August 31, 1837*. Second edition. Boston: James Munroe, 1838.



A

FAREWELL DISCOURSE,

DELIVERED TO

THE CONGREGATIONAL CHURCH

IN

PURCHASE STREET,

MARCH 28, 1841.

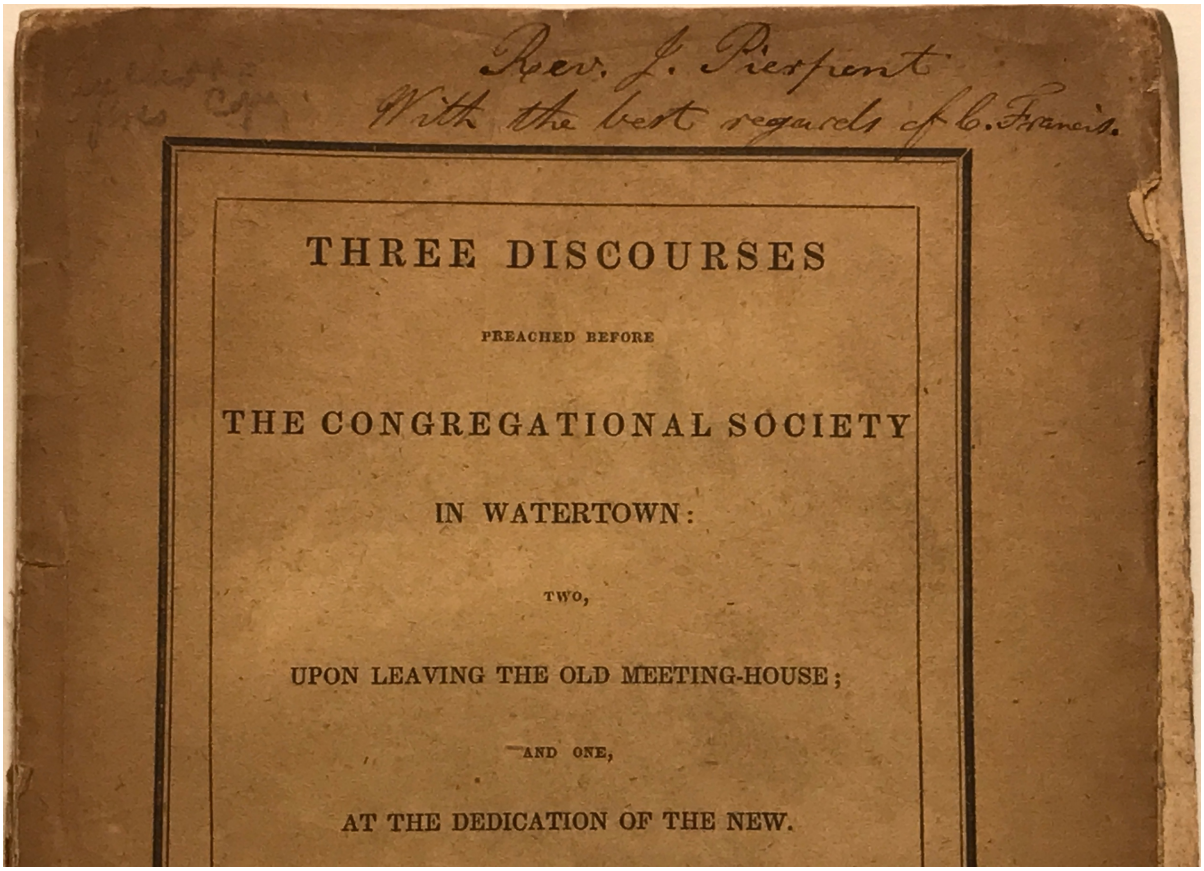
By GEORGE RIPLEY.

[PRINTED BY REQUEST, FOR THE USE OF THE CHURCH, NOT PUBLISHED.]

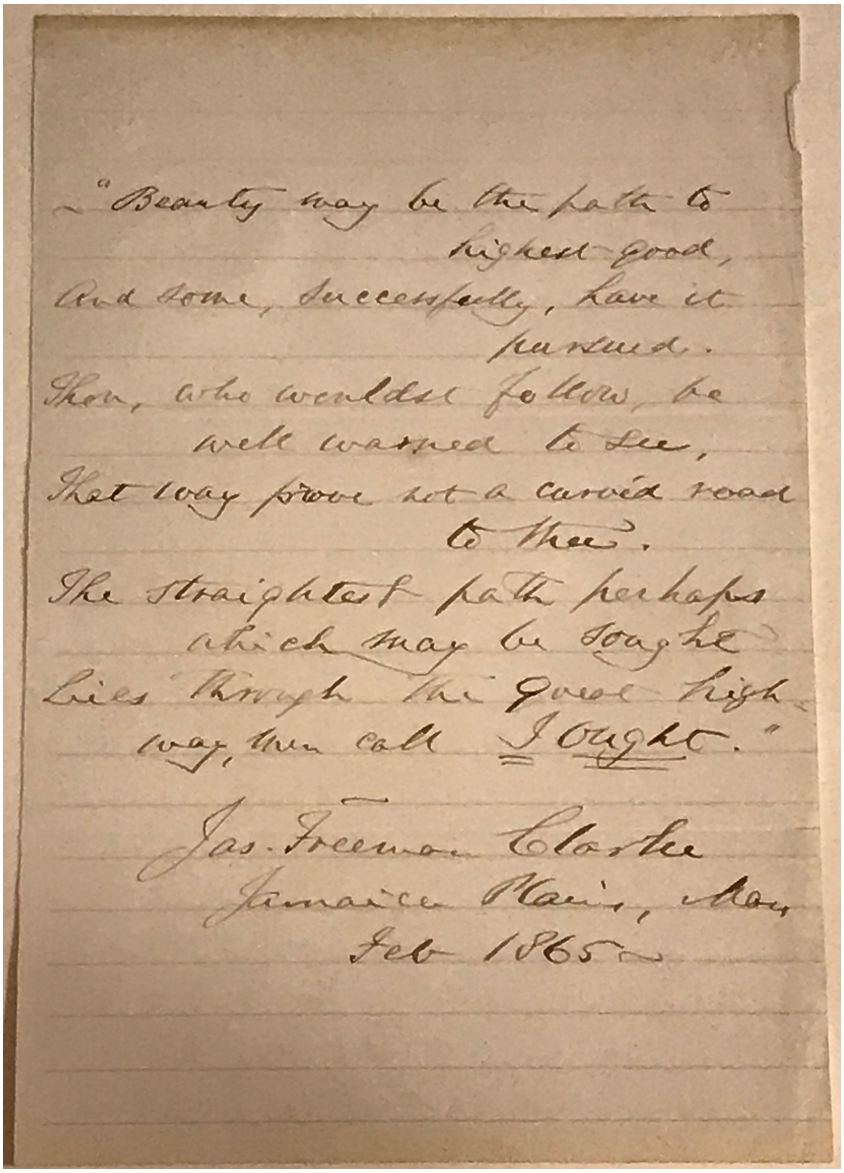
BOSTON.

1841.

17. George Ripley. *A Farewell Discourse, Delivered to the Congregational Church in Purchase Street, March 28, 1841*. [Printed by Request, for the Use of the Church, Not Published.] Boston, 1841.



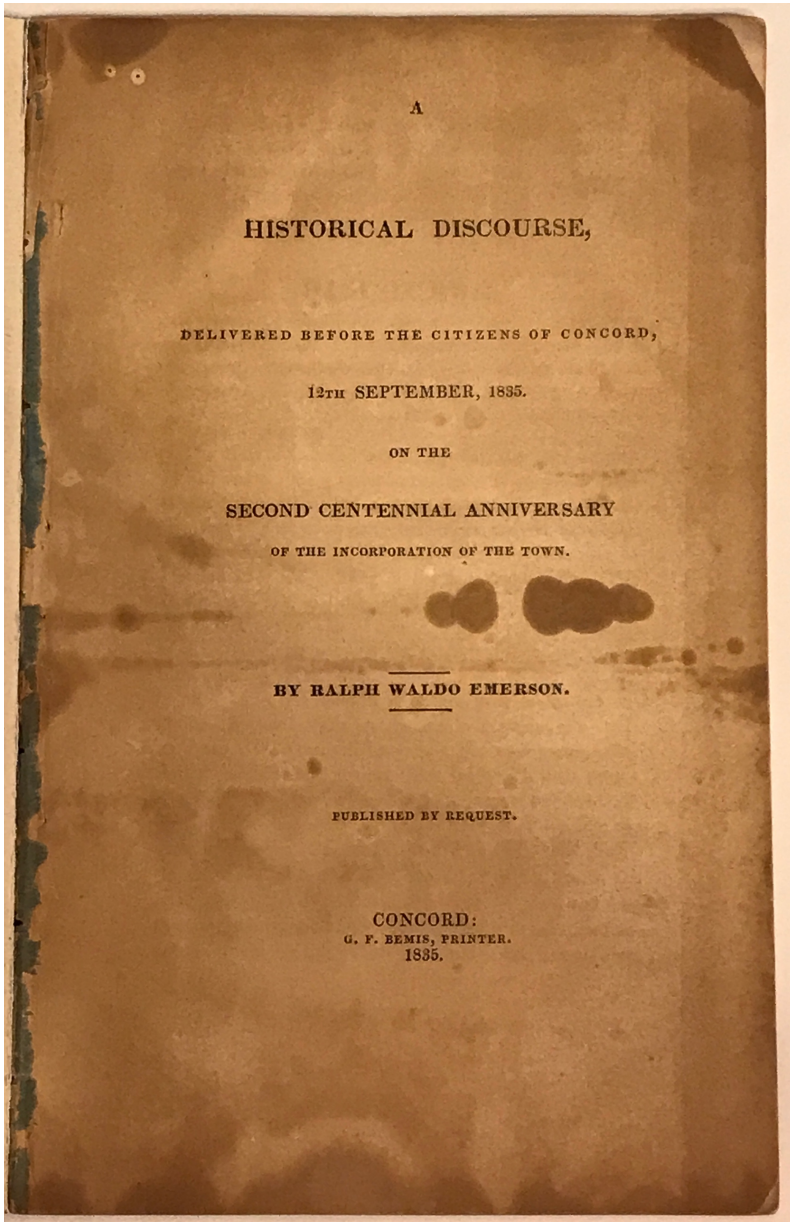
18. Convers Francis. *Three Discourse Preached Before the Congregational Society in Watertown: Two, Upon Leaving the Old Meeting-House; and One, at the Dedication of the New*. Cambridge: Folsom, Wells, and Thurston, 1836. Inscribed by Francis.



"Beauty may be the path to
highest Good,
And some, successfully, have it
pursued.
Then, who wouldst follow, be
well warned to see,
That way prove not a curved road
to thee.
The straightest path perhaps
which may be sought
Lies through the Quiet high
way, men call I Ought."

Jas. Freeman Clarke
Jamaica Plain, Mass
Feb 1865

20. "The Straight Road" by Ellen Sturgis Hooper. Autograph manuscript signed by James Freeman Clarke. Dated February 1865.



A

HISTORICAL DISCOURSE,

DELIVERED BEFORE THE CITIZENS OF CONCORD,

12TH SEPTEMBER, 1835.

ON THE

SECOND CENTENNIAL ANNIVERSARY

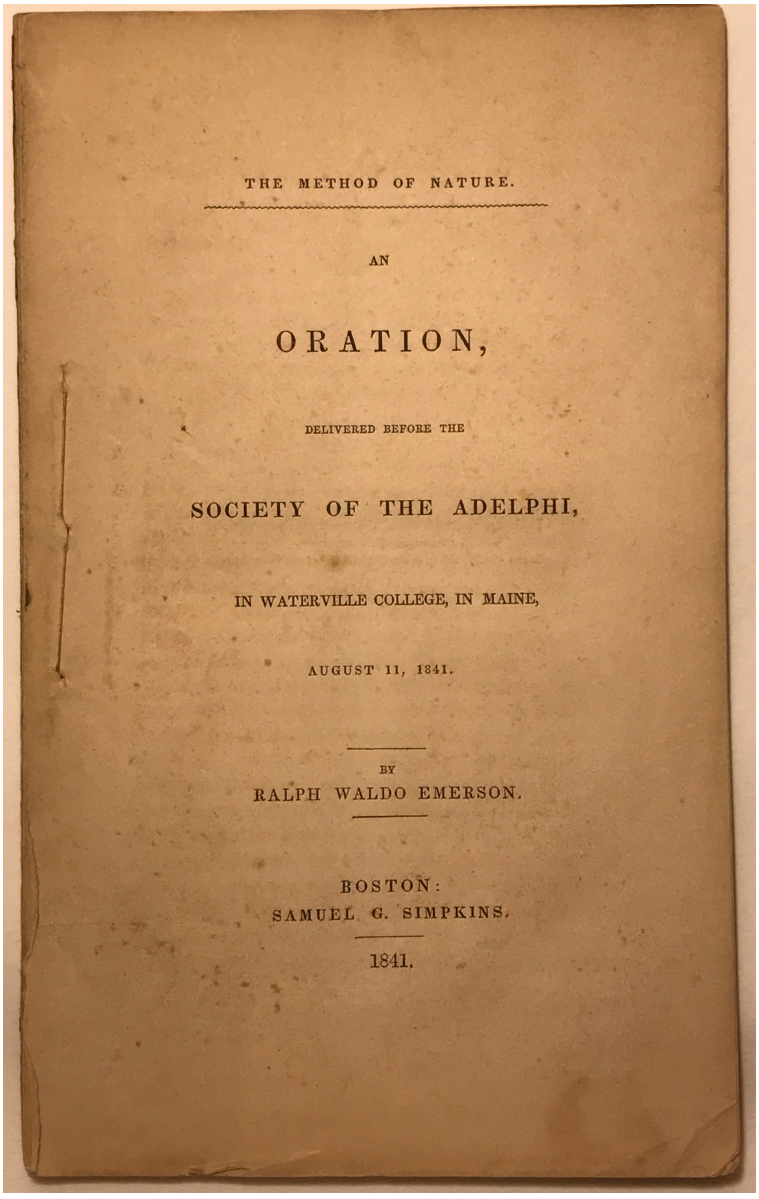
OF THE INCORPORATION OF THE TOWN.

BY RALPH WALDO EMERSON.

PUBLISHED BY REQUEST.

CONCORD:
G. F. BEMIS, PRINTER.
1835.

22. Ralph Waldo Emerson. *A Historical Discourse Delivered Before the Citizens of Concord, 12th September, 1835 on the Second Centennial Anniversary of the Incorporation of the Town*. First edition.



THE METHOD OF NATURE.

AN

ORATION,

DELIVERED BEFORE THE

SOCIETY OF THE ADELPHI,

IN WATERVILLE COLLEGE, IN MAINE,

AUGUST 11, 1841.

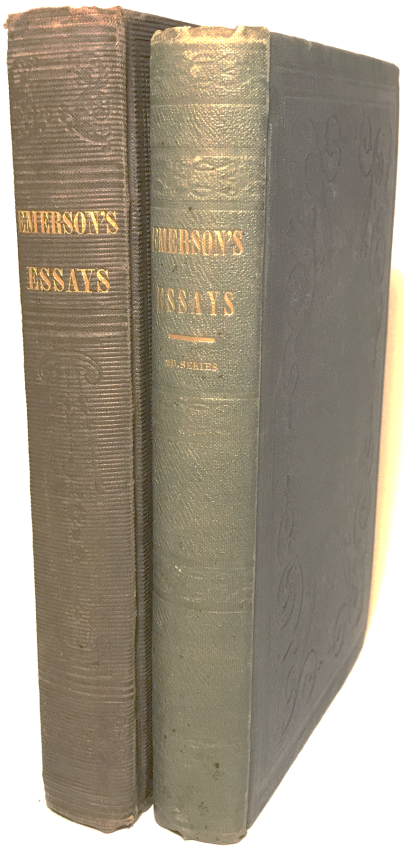
BY

RALPH WALDO EMERSON.

BOSTON:
SAMUEL G. SIMPKINS.

1841.

23. Ralph Waldo Emerson. *The Method of Nature, an Oration, Delivered Before the Society of the Adelphi, in Waterville College, in Maine, August 11, 1841*. Boston: Samuel G. Simpkins, 1841. First edition.



24. Ralph Waldo Emerson. *Essays*. Boston: James Munroe and Company, 1841. First American edition, first printing.

26. Ralph Waldo Emerson. *Essays: Second Series*. Boston: James Munroe and Company, 1844. First edition, first printing.

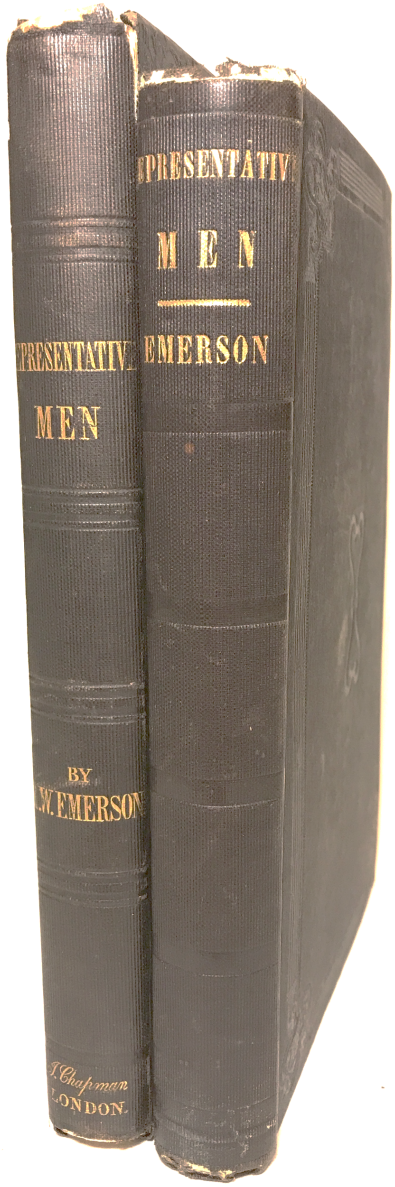
mild invincibility, low-voiced but lion-strong, makes us too thrill with a noble pride. Talent? Such ideas as dwell in this man, how can they ever speak themselves with *enough* of talent? The talent is not the chief question here. The idea, that is the chief question. Of the living acorn you do not ask first, How *large* an acorn art thou? The smallest living acorn is fit to be the parent of oaktrees without end,—could clothe all New England with oaktrees by and by. You ask it, first of all: Art thou a living acorn? Certain, now, that thou art not a dead mushroom, as the most are?—

But, on the whole, our Book is short; the Preface should not grow too long. Closing these questionable parables and intimations, let me in plain English recommend this little Book as the Book of an original veridical man, worthy the acquaintance of those who delight in such; and so: Welcome to it whom it may concern!

T. CARLYLE.

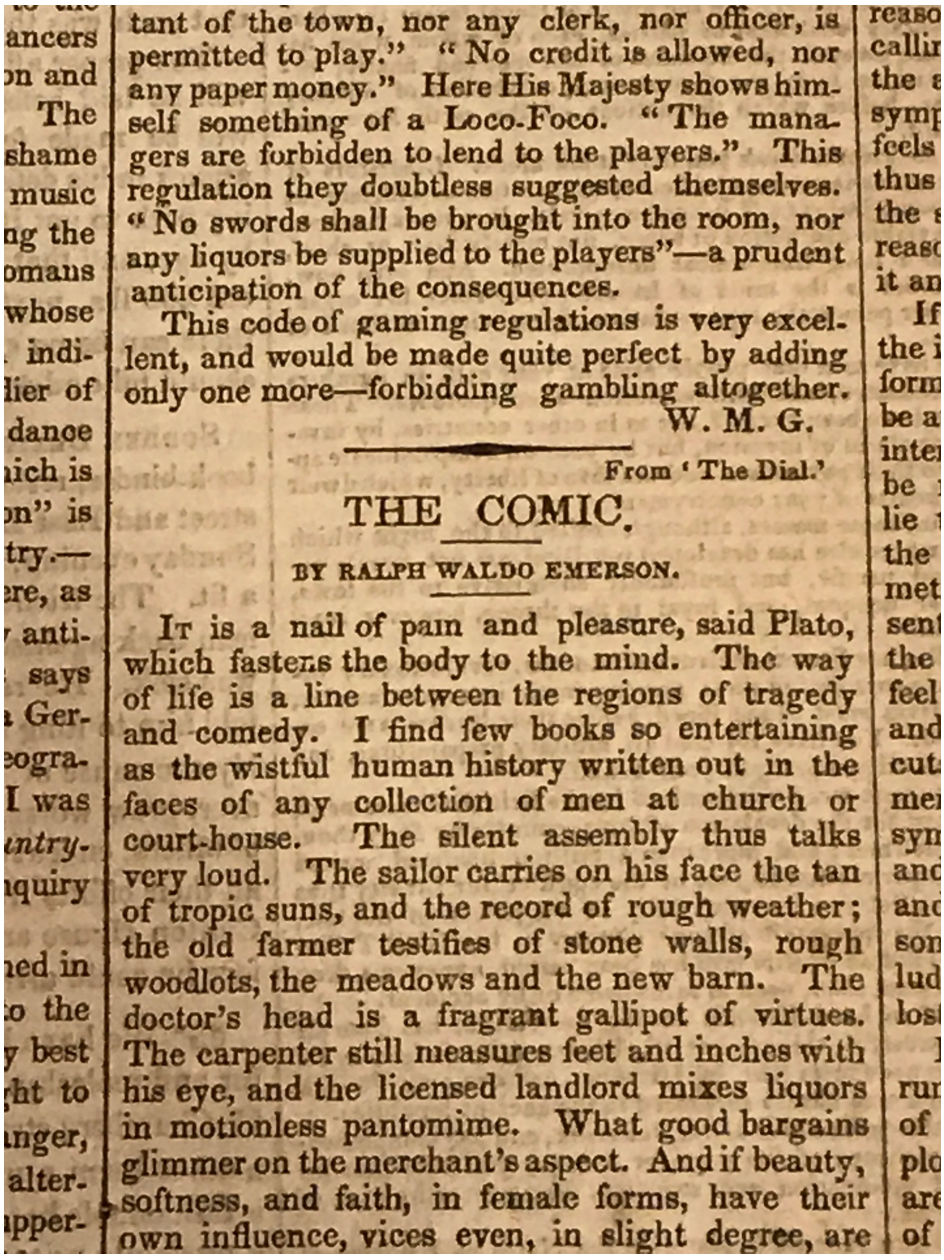
London, 11*th August*, 1841.

25. From "Editor's Preface" in Ralph Waldo Emerson. *Essays*. Preface by Thomas Carlyle. London: James Fraser, 1841. First English edition.



28. Ralph Waldo Emerson. *Representative Men.* Boston: Phillips, Sampson, 1850. First edition, first printing.

29. Ralph Waldo Emerson. *Representative Men.* London: John Chapman, 1850. First English Edition.



tant of the town, nor any clerk, nor officer, is permitted to play." "No credit is allowed, nor any paper money." Here His Majesty shows himself something of a Loco-Foco. "The managers are forbidden to lend to the players." This regulation they doubtless suggested themselves. "No swords shall be brought into the room, nor any liquors be supplied to the players"—a prudent anticipation of the consequences.

This code of gaming regulations is very excellent, and would be made quite perfect by adding only one more—forbidding gambling altogether.

W. M. G.

From 'The Dial.'

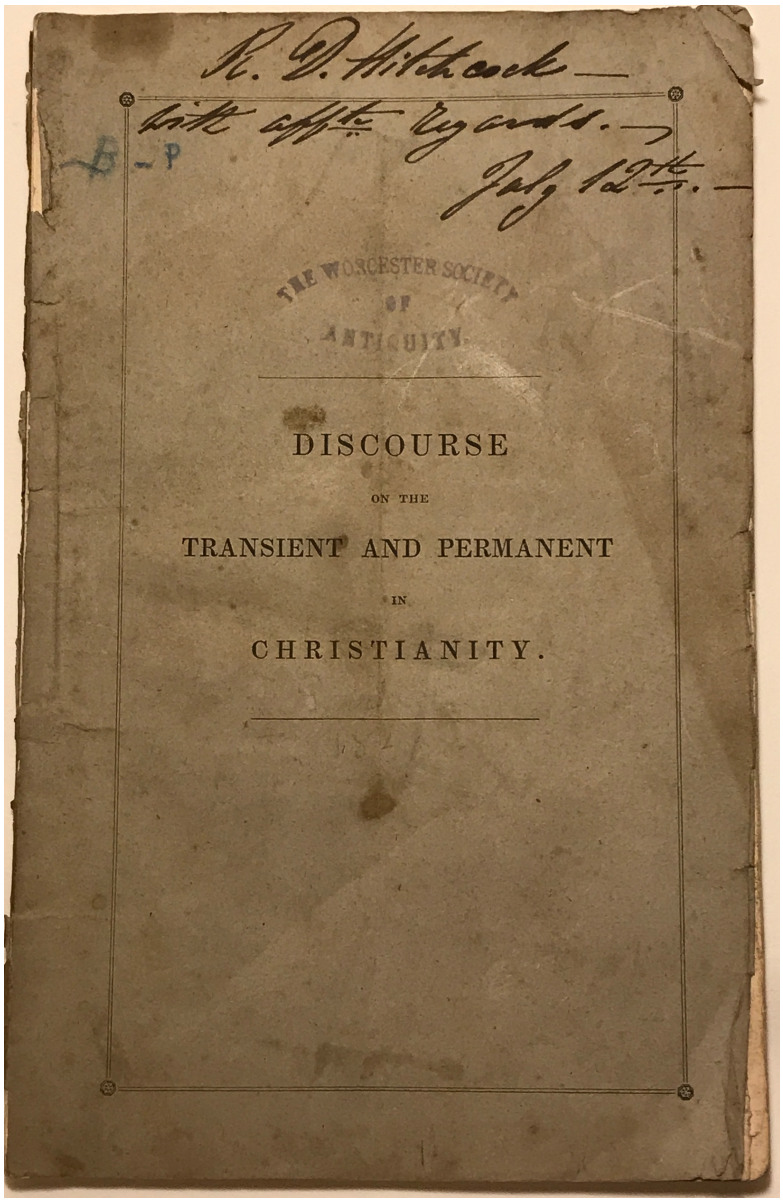
THE COMIC.

BY RALPH WALDO EMERSON.

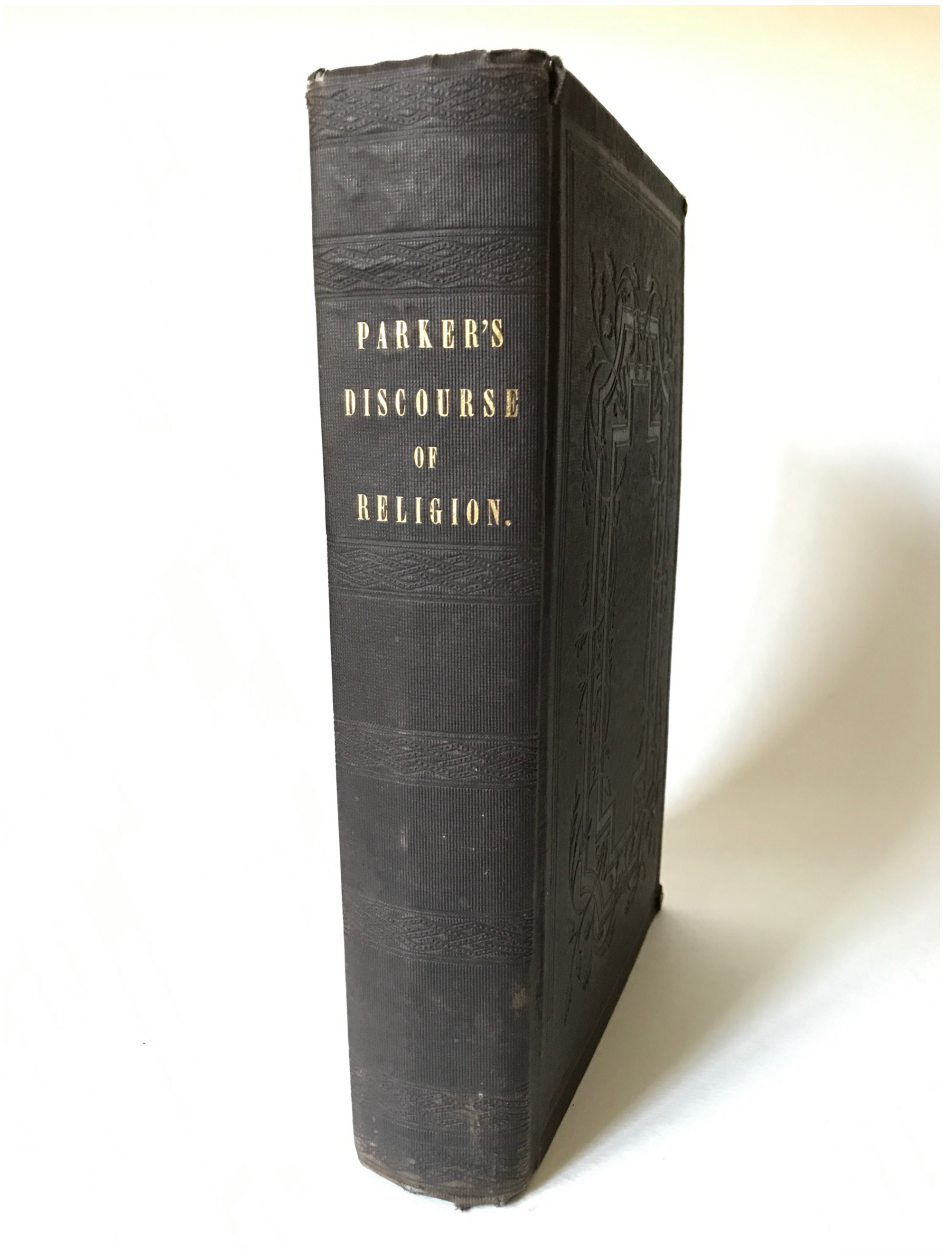
It is a nail of pain and pleasure, said Plato, which fastens the body to the mind. The way of life is a line between the regions of tragedy and comedy. I find few books so entertaining as the wistful human history written out in the faces of any collection of men at church or court-house. The silent assembly thus talks very loud. The sailor carries on his face the tan of tropic suns, and the record of rough weather; the old farmer testifies of stone walls, rough woodlots, the meadows and the new barn. The doctor's head is a fragrant gallipot of virtues. The carpenter still measures feet and inches with his eye, and the licensed landlord mixes liquors in motionless pantomime. What good bargains glimmer on the merchant's aspect. And if beauty, softness, and faith, in female forms, have their own influence, vices even, in slight degree, are

30. Ralph Waldo Emerson. "The Comic" in *The New-York Weekly Tribune* (9 Dec 1843), 1.

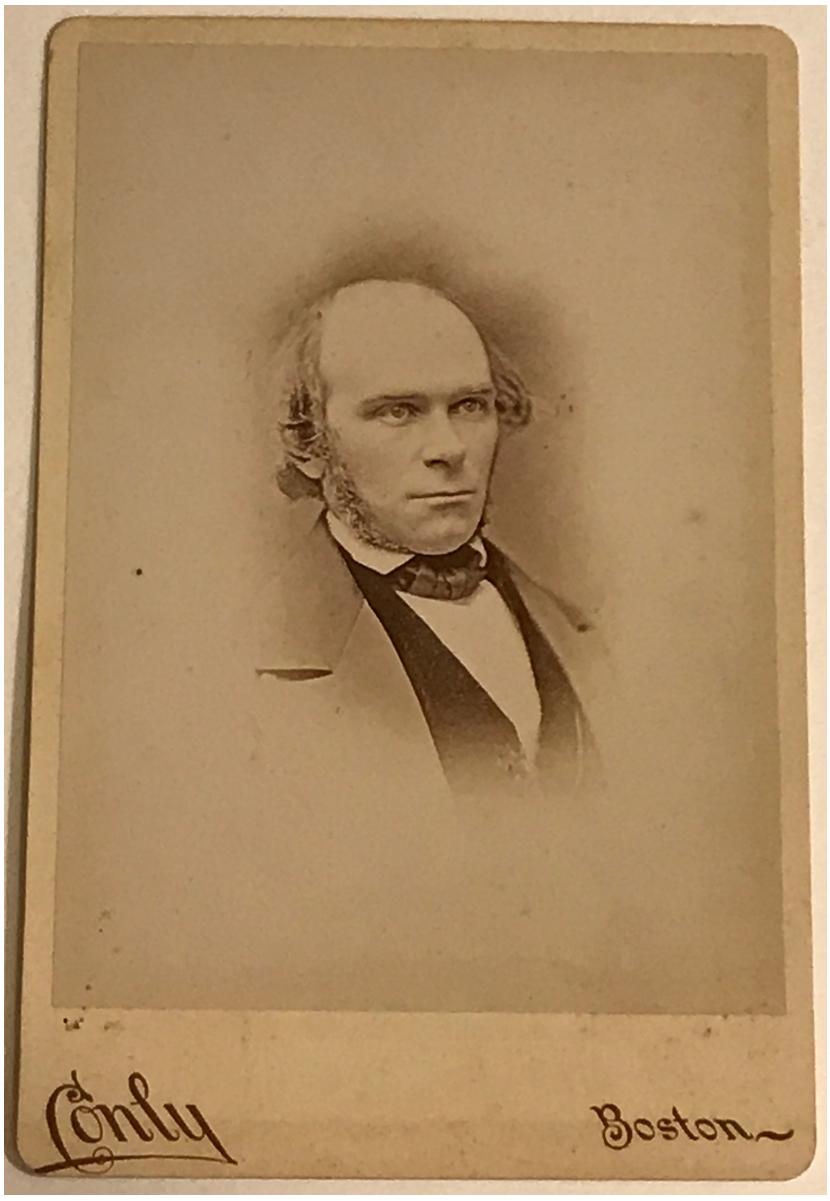
33. Photographs of Emerson: a. Cabinet card, circa 1850s. b. Carte de viste, circa 1860. c. Cabinet card, circa 1875 d. Carte de viste, reprint of early portrait, circa 1880s



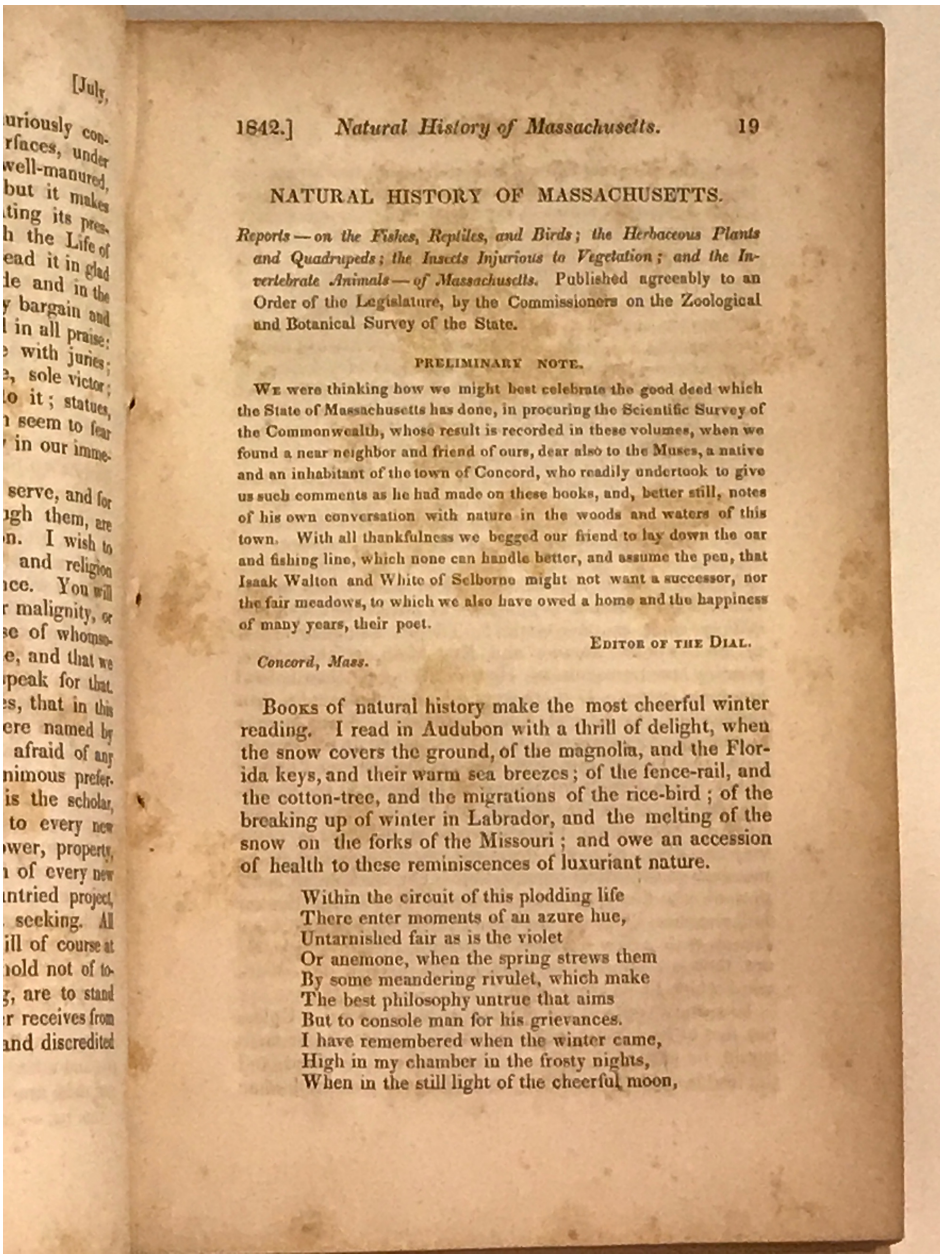
34. Theodore Parker. *A Discourse on the Transient and Permanent in Christianity; Preached at the Ordination of Mr. Charles C. Shackford, in the Hawes Place Church in Boston, May 19, 1841*. Boston, 1841. First edition.



35. Theodore Parker. *A Discourse on Matters Pertaining to Religion*. Boston: Charles C. Little and James Brown, 1842. First edition.



38. Theodore Parker. Carte de visite, date unknown.



1842.] *Natural History of Massachusetts.* 19

NATURAL HISTORY OF MASSACHUSETTS.

Reports — on the Fishes, Reptiles, and Birds; the Herbaceous Plants and Quadrupeds; the Insects Injurious to Vegetation; and the Invertebrate Animals — of Massachusetts. Published agreeably to an Order of the Legislature, by the Commissioners on the Zoological and Botanical Survey of the State.

PRELIMINARY NOTE.

We were thinking how we might best celebrate the good deed which the State of Massachusetts has done, in procuring the Scientific Survey of the Commonwealth, whose result is recorded in these volumes, when we found a near neighbor and friend of ours, dear also to the Muses, a native and an inhabitant of the town of Concord, who readily undertook to give us such comments as he had made on these books, and, better still, notes of his own conversation with nature in the woods and waters of this town. With all thankfulness we begged our friend to lay down the oar and fishing line, which none can handle better, and assume the pen, that Isaak Walton and White of Selborne might not want a successor, nor the fair meadows, to which we also have owed a home and the happiness of many years, their poet.

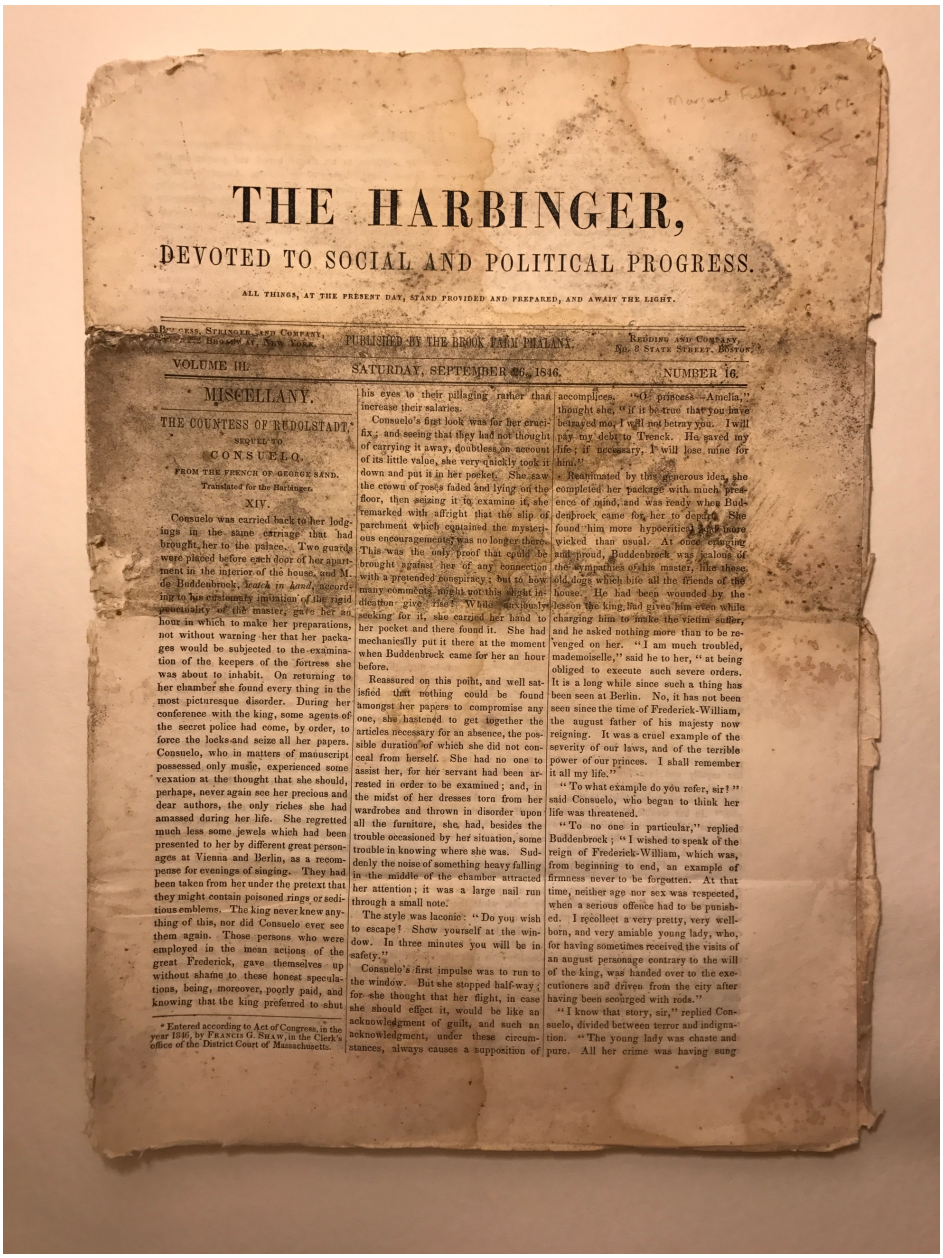
EDITOR OF THE DIAL.

Concord, Mass.

Books of natural history make the most cheerful winter reading. I read in Audubon with a thrill of delight, when the snow covers the ground, of the magnolia, and the Florida keys, and their warm sea breezes; of the fence-rail, and the cotton-tree, and the migrations of the rice-bird; of the breaking up of winter in Labrador, and the melting of the snow on the forks of the Missouri; and owe an accession of health to these reminiscences of luxuriant nature.

> Within the circuit of this plodding life
> There enter moments of an azure hue,
> Untarnished fair as is the violet
> Or anemone, when the spring strews them
> By some meandering rivulet, which make
> The best philosophy untrue that aims
> But to console man for his grievances.
> I have remembered when the winter came,
> High in my chamber in the frosty nights,
> When in the still light of the cheerful moon,

39. Henry David Thoreau, “The Natural History of Massachusetts” in *The Dial*. Volume III, Number 1 (July, 1842).



THE HARBINGER,

DEVOTED TO SOCIAL AND POLITICAL PROGRESS.

ALL THINGS, AT THE PRESENT DAY, STAND PROVIDED AND PREPARED, AND AWAIT THE LIGHT.

Burgess, Stringer, and Company, No. 222 Broadway, New York. PUBLISHED BY THE BROOK FARM PHALANX. Redding and Company, No. 8 State Street, Boston.

VOLUME III. SATURDAY, SEPTEMBER 26, 1846. NUMBER 16.

MISCELLANY.

THE COUNTESS OF RUDOLSTADT.

SEQUEL TO

CONSUELO.

FROM THE FRENCH OF GEORGE SAND.

Translated for the Harbinger.

XIV.

Consuelo was carried back to her lodgings in the same carriage that had brought her to the palace. Two guards were placed before each door of her apartment in the interior of the house, and M. de Buddenbrock, *watch in hand*, according to his customary imitation of the rigid punctuality of the master, gave her an hour in which to make her preparations, not without warning her that her packages would be subjected to the examination of the keepers of the fortress she was about to inhabit. On returning to her chamber she found every thing in the most picturesque disorder. During her conference with the king, some agents of the secret police had come, by order, to force the locks and seize all her papers. Consuelo, who in matters of manuscript possessed only music, experienced some vexation at the thought that she should, perhaps, never again see her precious and dear authors, the only riches she had amassed during her life. She regretted much less some jewels which had been presented to her by different great personages at Vienna and Berlin, as a recompense for evenings of singing. They had been taken from her under the pretext that they might contain poisoned rings or seditious emblems. The king never knew anything of this, nor did Consuelo ever see them again. Those persons who were employed in the mean actions of the great Frederick, gave themselves up without shame to these honest speculations, being, moreover, poorly paid, and knowing that the king preferred to shut his eyes to their pillaging rather than increase their salaries.

Consuelo's first look was for her crucifix; and seeing that they had not thought of carrying it away, doubtless on account of its little value, she very quickly took it down and put it in her pocket. She saw the crown of roses faded and lying on the floor, then seizing it to examine it, she remarked with affright that the slip of parchment which contained the mysterious encouragements was no longer there. This was the only proof that could be brought against her of any connection with a pretended conspiracy; but to how many comments might not this slight indiscretion give rise? While anxiously seeking for it, she carried her hand to her pocket and there found it. She had mechanically put it there at the moment when Buddenbrock came for her an hour before.

Reassured on this point, and well satisfied that nothing could be found amongst her papers to compromise any one, she hastened to get together the articles necessary for an absence, the possible duration of which she did not conceal from herself. She had no one to assist her, for her servant had been arrested in order to be examined; and, in the midst of her dresses torn from her wardrobes and thrown in disorder upon all the furniture, she had, besides the trouble occasioned by her situation, some trouble in knowing where she was. Suddenly the noise of something heavy falling in the middle of the chamber attracted her attention; it was a large nail run through a small note.

The style was laconic: "Do you wish to escape? Show yourself at the window. In three minutes you will be in safety."

Consuelo's first impulse was to run to the window. But she stopped half-way; for she thought that her flight, in case she should effect it, would be like an acknowledgment of guilt, and such an acknowledgment, under these circumstances, always causes a supposition of accomplices. "O princess—Amelia," thought she, "if it be true that you have betrayed me, I will not betray you. I will pay my debt to Trenck. He saved my life; if necessary, I will lose mine for him."

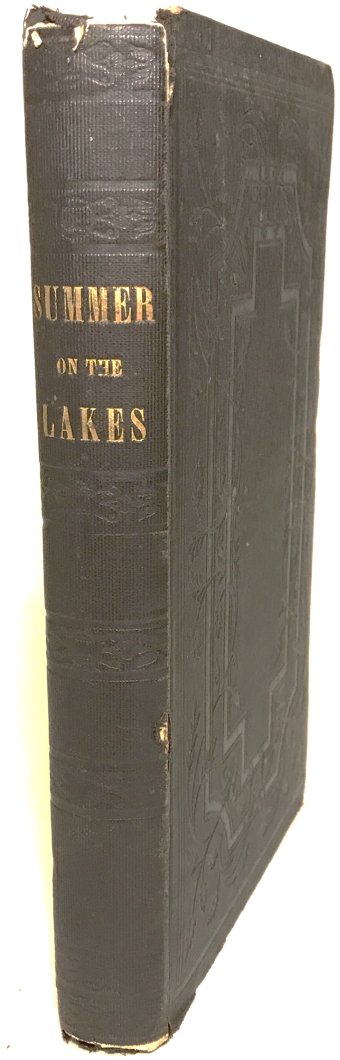
Reanimated by this generous idea, she completed her package with much presence of mind, and was ready when Buddenbrock came for her to depart. She found him more hypocritical and more wicked than usual. At once cringing and proud, Buddenbrock was jealous of the sympathies of his master, like those old dogs which bite all the friends of the house. He had been wounded by the lesson the king had given him even while charging him to make the victim suffer, and he asked nothing more than to be revenged on her. "I am much troubled, mademoiselle," said he to her, "at being obliged to execute such severe orders. It is a long while since such a thing has been seen at Berlin. No, it has not been seen since the time of Frederick-William, the august father of his majesty now reigning. It was a cruel example of the severity of our laws, and of the terrible power of our princes. I shall remember it all my life."

"To what example do you refer, sir!" said Consuelo, who began to think her life was threatened.

"To no one in particular," replied Buddenbrock; "I wished to speak of the reign of Frederick-William, which was, from beginning to end, an example of firmness never to be forgotten. At that time, neither age nor sex was respected, when a serious offence had to be punished. I recollect a very pretty, very well-born, and very amiable young lady, who, for having sometimes received the visits of an august personage contrary to the will of the king, was handed over to the executioners and driven from the city after having been scourged with rods."

"I know that story, sir," replied Consuelo, divided between terror and indignation. "The young lady was chaste and pure. All her crime was having sung

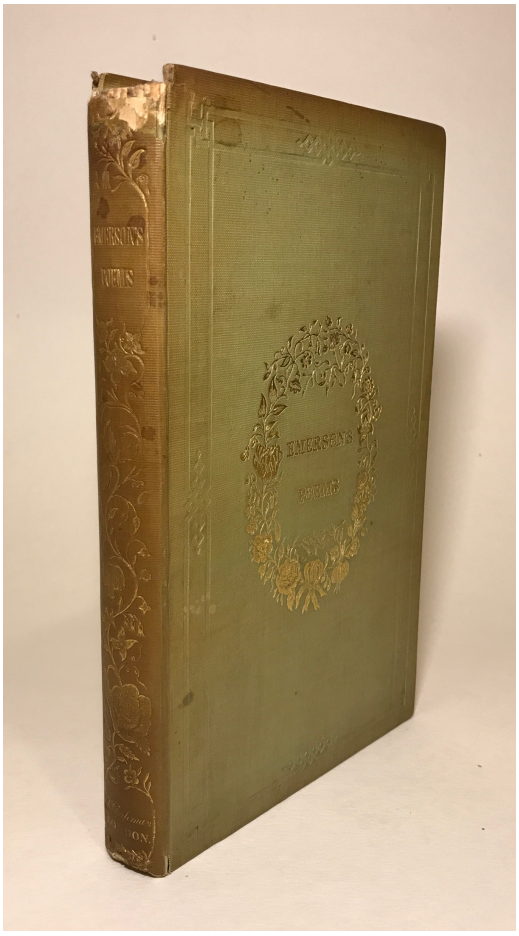
40. *The Harbinger*. Volume III, Number 16 (26 Sept 1846).

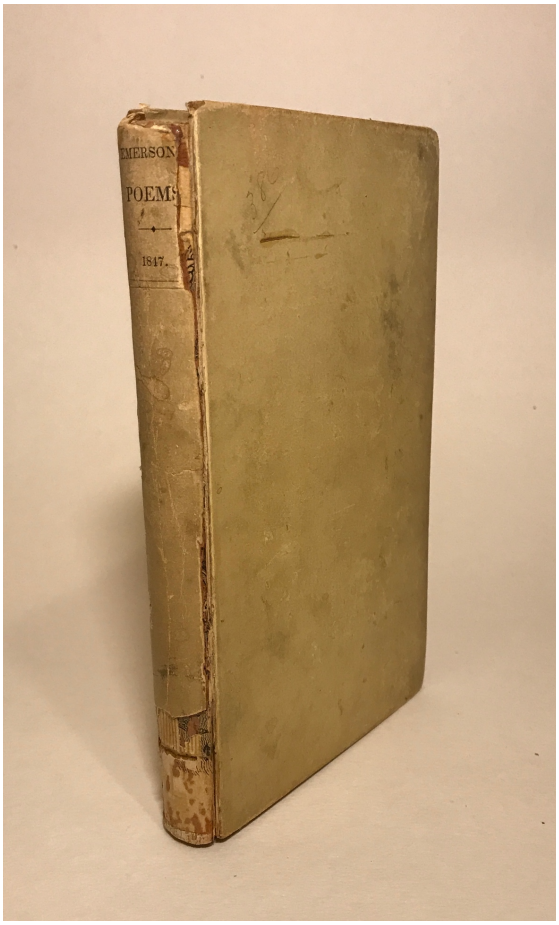


43. Margaret Fuller. *Summer on the Lakes, in 1843*. Boston: Charles S. Little and James Brown / New York: Charles S. Francis and Company, 1844. First edition, first printing with plates.

Shelf with Nathaniel Hawthorne's *Blithedale Romance* and *Mosses from an Old Manse*, Margaret Fuller's *Summer on the Lakes*, *Woman in the Nineteenth Century*, *Memoirs of Margaret Fuller Ossoli*, *Life Without and Life Within*, *At Home and Abroad*.

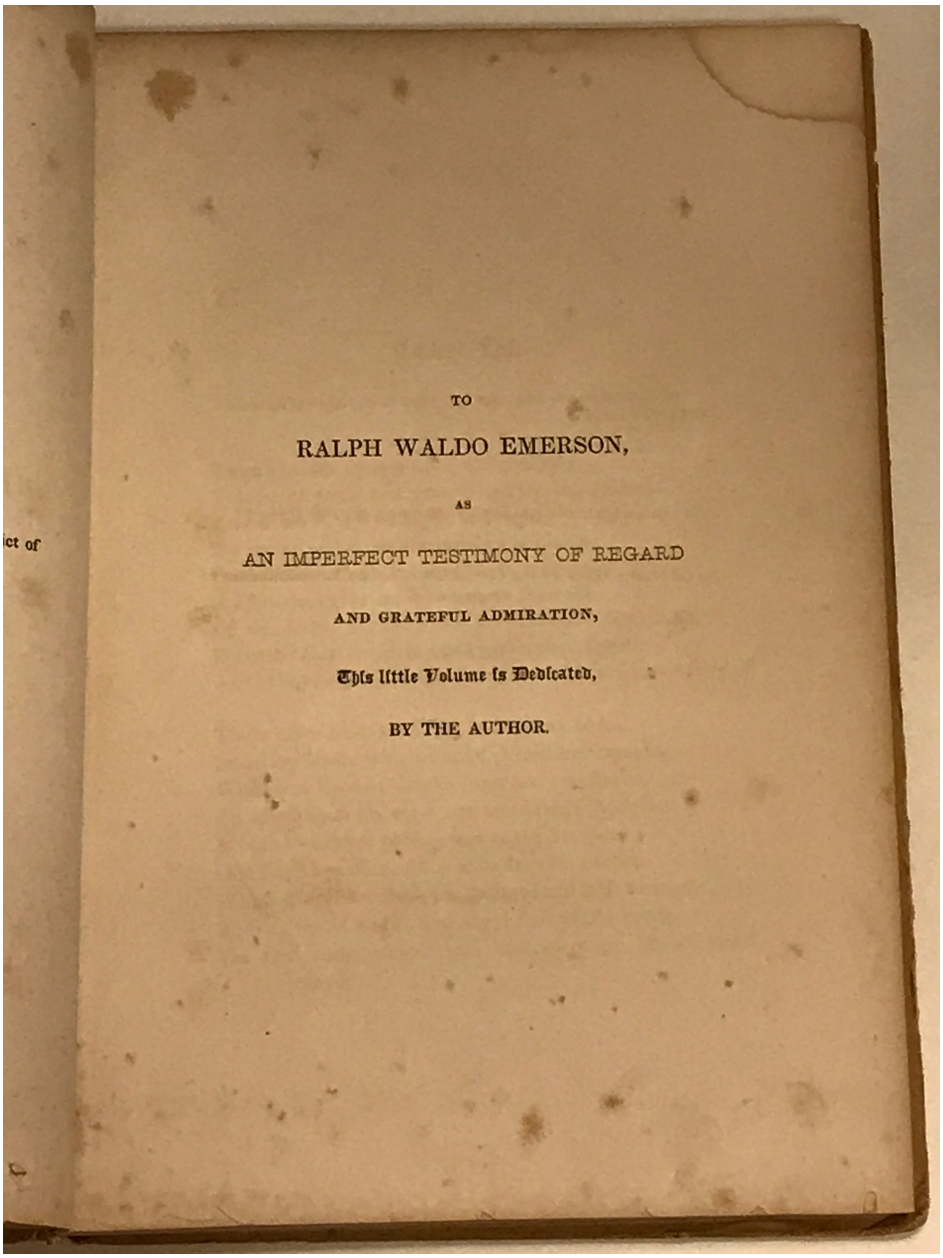
Shelf with works by Henry David Thoreau, including Ellery Channing's *Thoreau: The Poet-Naturalist*.
(Apologies for the mylar jackets.)



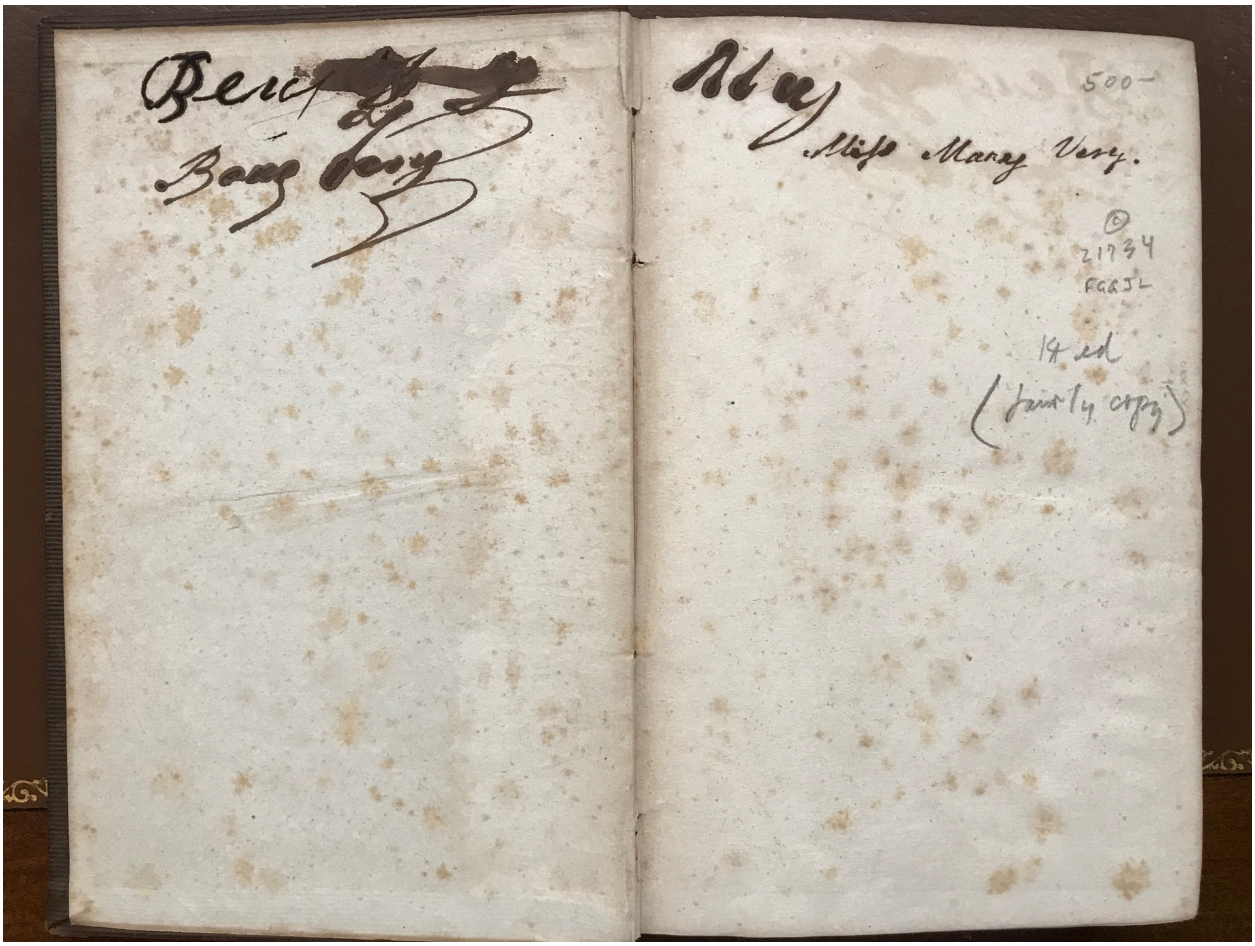


48. Ralph Waldo Emerson. *Poems*. London: Chapman Brothers, 1847. First Edition, first printing.

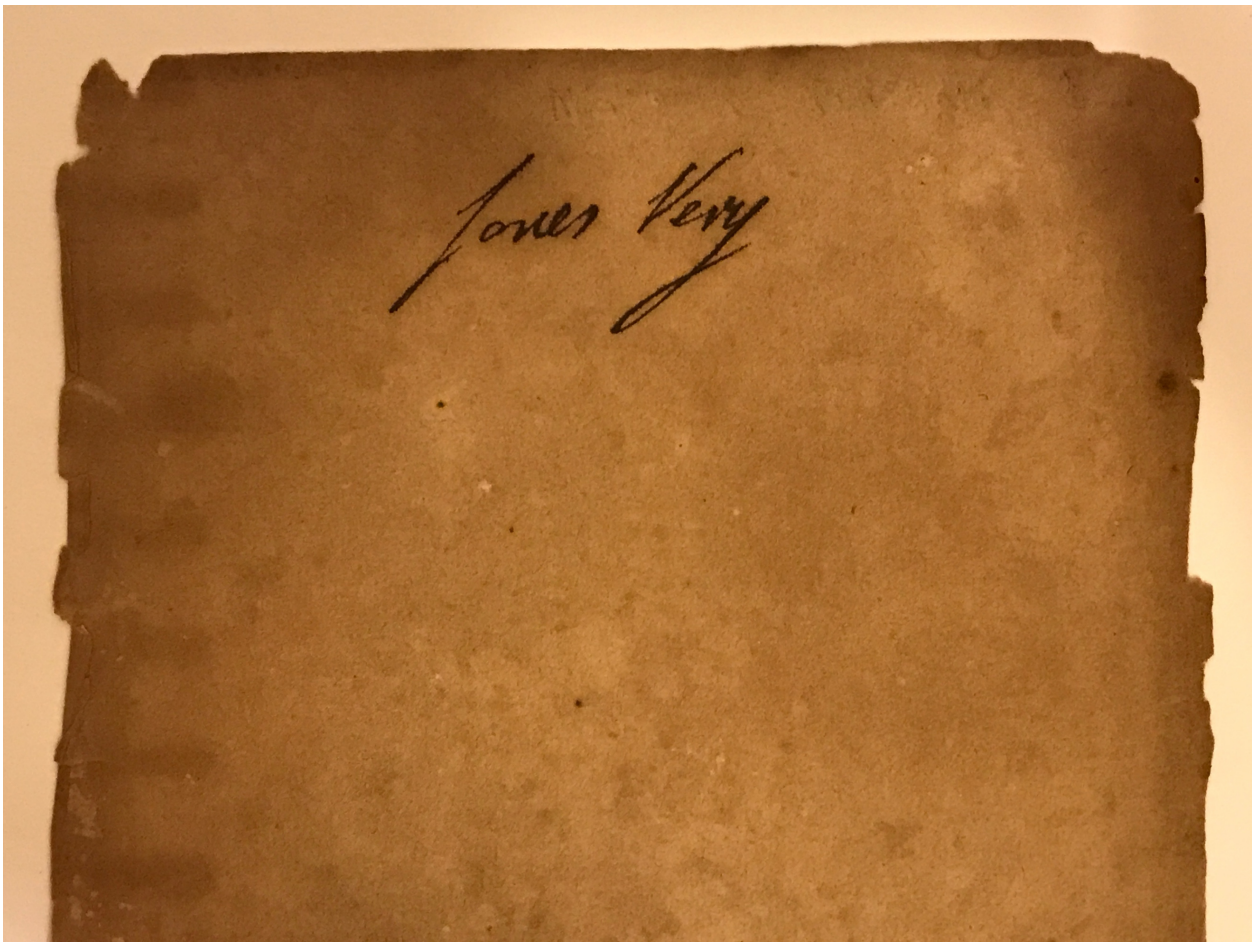
49. Ralph Waldo Emerson. *Poems*. Boston: James Munroe and Co, 1847. First American edition.



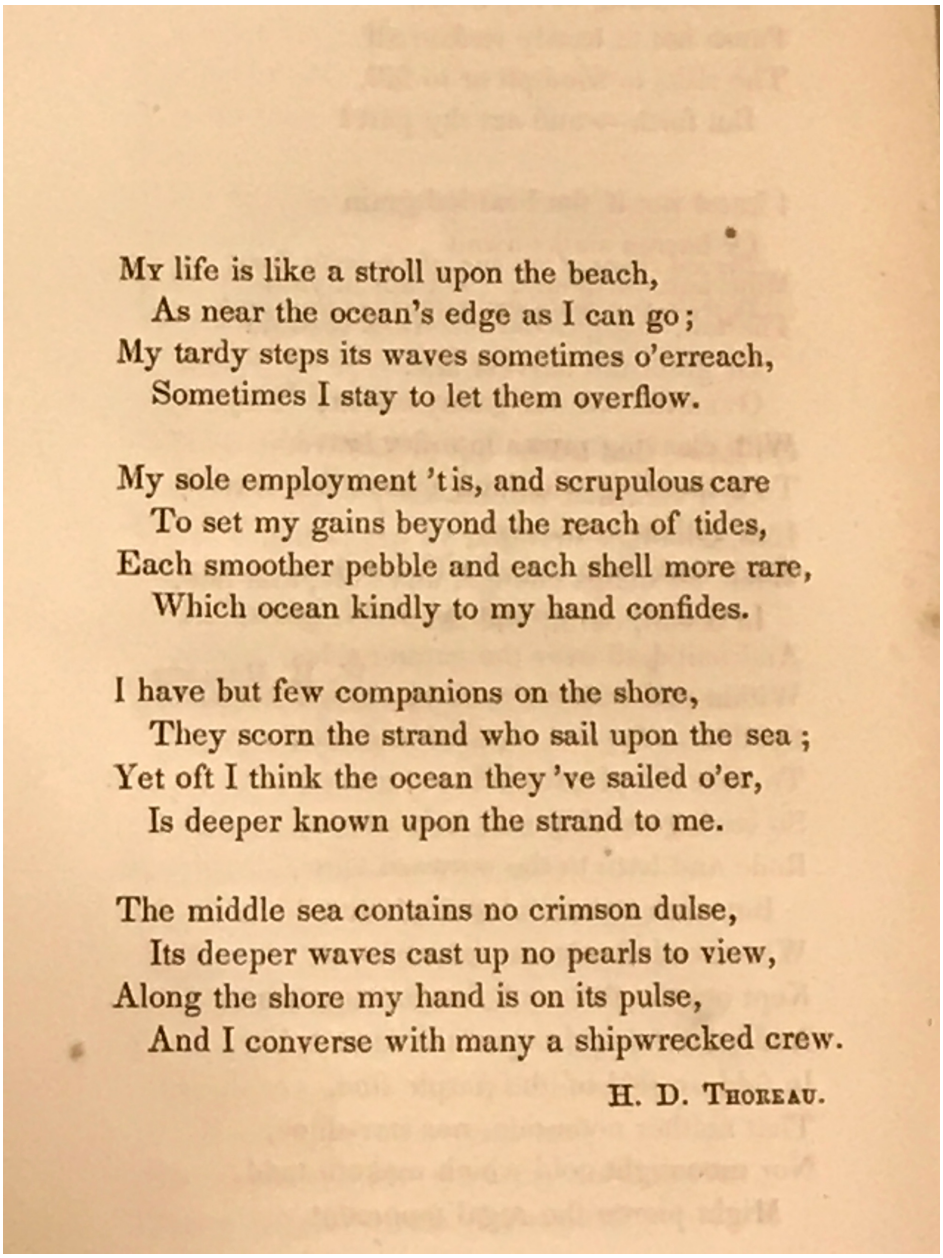
56. Dedication page in Christopher Pearse Cranch, *Poems*. Philadelphia: Carey and Hart, 1844. First edition.



58. Endpapers with signatures of Very siblings from Jones Very, *Essays and Poems*. Boston: Charles C. Little and James Brown, 1839. First edition.



59. Jones Very. Autograph signature.



My life is like a stroll upon the beach,
As near the ocean's edge as I can go;
My tardy steps its waves sometimes o'erreach,
Sometimes I stay to let them overflow.

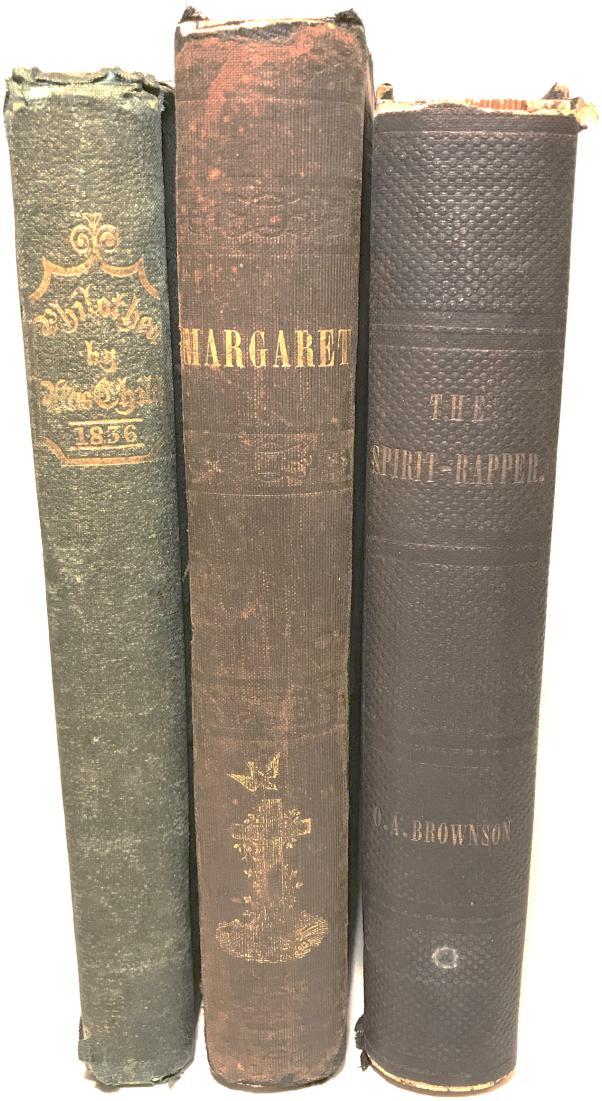
My sole employment 't is, and scrupulous care
To set my gains beyond the reach of tides,
Each smoother pebble and each shell more rare,
Which ocean kindly to my hand confides.

I have but few companions on the shore,
They scorn the strand who sail upon the sea;
Yet oft I think the ocean they 've sailed o'er,
Is deeper known upon the strand to me.

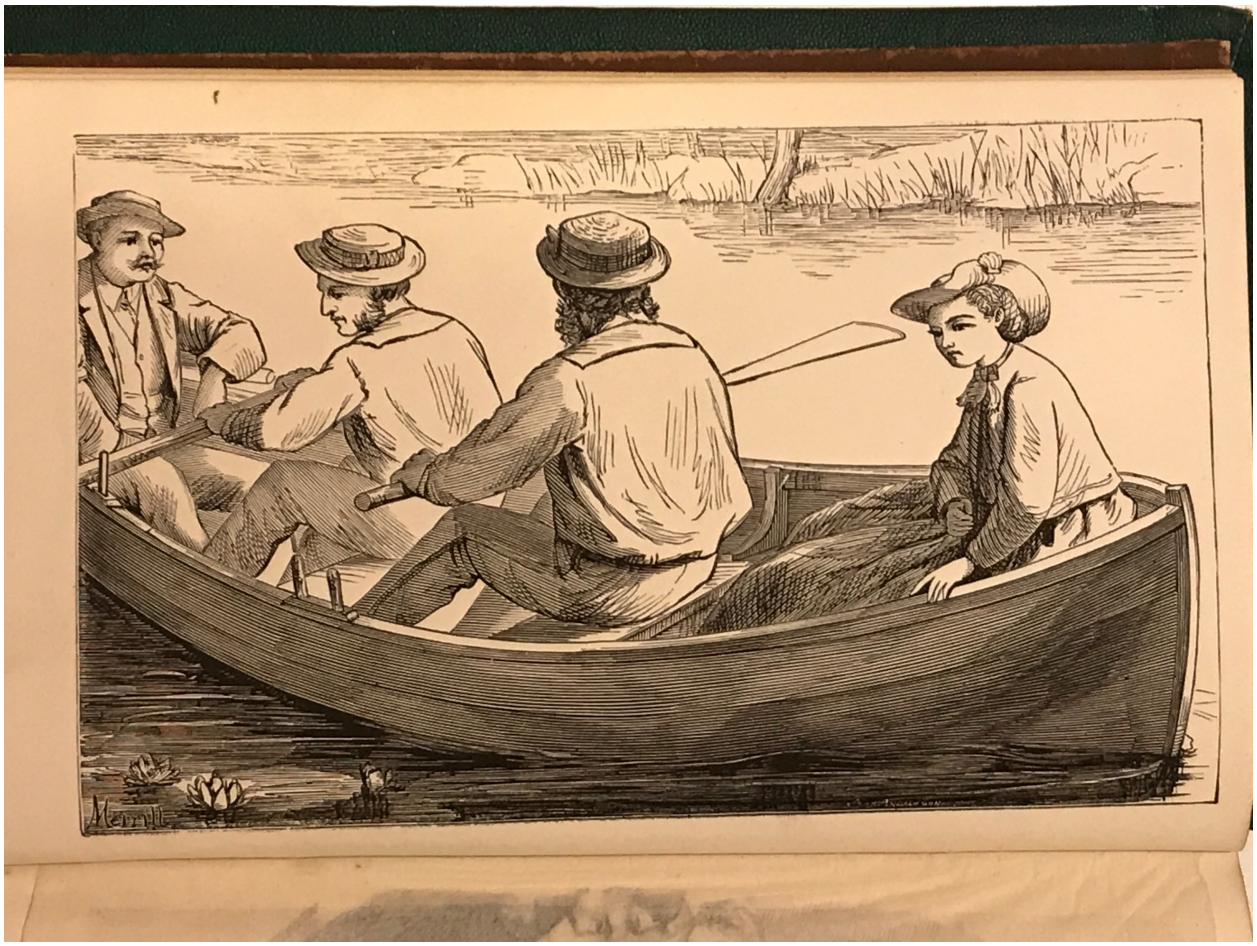
The middle sea contains no crimson dulse,
Its deeper waves cast up no pearls to view,
Along the shore my hand is on its pulse,
And I converse with many a shipwrecked crew.

H. D. Thoreau.

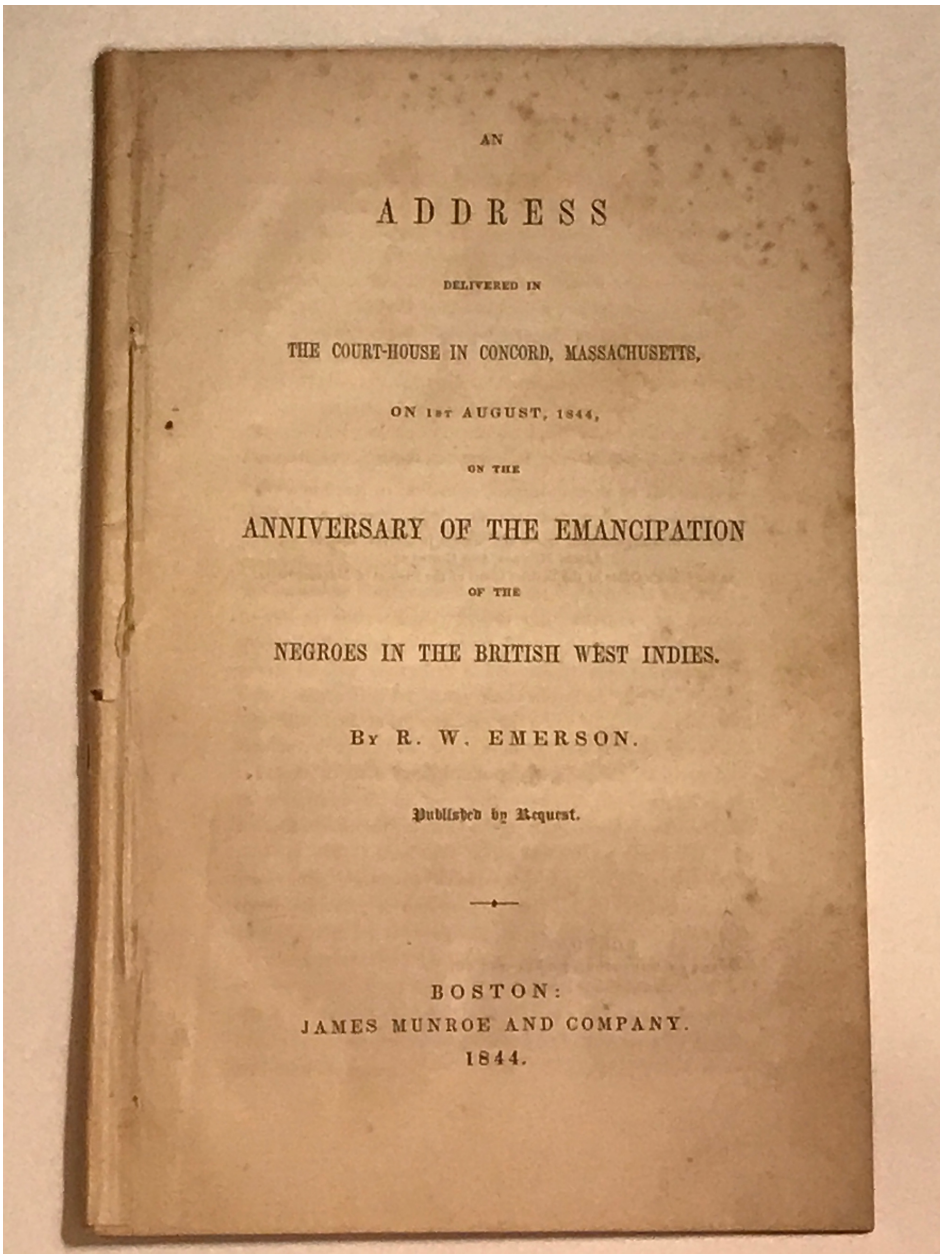
60. Henry David Thoreau. "My Life is Like a Stroll" in *Thalatta: A Book for the Sea-Side*. Boston: Ticknor, Reed, and Fields, 1853. First edition.



61. Lydia Maria Francis. *Philothea: A Romance*. Boston: Otis, Broaders and Company, 1836. First edition.
62. Sylvester Judd. *Margaret: A Tale of the Real and the Ideal, Blight and Bloom; Including Sketches of a Place Not Before Described, Called Mons Christi*. In Two Volumes. Boston: Jordan and Wiley, 1845. First edition.
63. Orestes A. Brownson. *The Spirit-Rapper: An Autobiography*. Boston: Little, Brown, and Company / London: Charles Dolman, 1854. First edition.



66. Frontispiece engraving of Mark Yule, Geoffrey Moor, Adam Warwick, and Sylvia Yule from Louisa May Alcott's *Moods*. Boston: Loring, c.1870.



AN

ADDRESS

DELIVERED IN

THE COURT-HOUSE IN CONCORD, MASSACHUSETTS,

ON 1ST AUGUST, 1844,

ON THE

ANNIVERSARY OF THE EMANCIPATION

OF THE

NEGROES IN THE BRITISH WEST INDIES.

BY R. W. EMERSON.

Published by Request.

BOSTON:
JAMES MUNROE AND COMPANY.
1844.

67. Ralph Waldo Emerson. *An Address Delivered in the Court-House in Concord Mass on 1st August 1844 on the Anniversary of Emancipation of the Negroes in the British West Indies*. Boston: James Munroe, 1844. First edition.

THE LIBERATOR.
PUBLISHED EVERY FRIDAY, AT THE
ANTI-SLAVERY OFFICE, 21 CORNHILL.

Robert F. Wallcut, General Agent.

☞ TERMS.—$2 50 per annum; or, if paymen be made within three months from the time of subscribing, $2 00. Remember these terms, and do not complain of their strict enforcement.

☞ All remittances are to be made, and all letters relating to the pecuniary concerns of the paper are to be directed (POST PAID) to the General Agent.

☞ Six copies will be sent to one address for TEN DOLLARS, if payment be forwarded in advance.

☞ Advertisements making less than a square inserted three times for 75 cts.—one square for $1 00.

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THE LIBERATOR

NO UNION WITH SLAVEHOLDERS!

THE U. S. CONSTITUTION 'A COVENANT WITH DEATH AND AN AGREEMENT WITH HELL.'

☞ 'Yes! it cannot be denied—the slaveholding lords of the South prescribed, as a condition of their assent to the Constitution, three special provisions to secure the perpetuity of their dominion over their slaves. The first was the immunity, for twenty years, of preserving the African slave trade; the second was the stipulation to surrender fugitive slaves—an engagement positively prohibited by the laws of God, delivered from Sinai; and thirdly, the exaction, fatal to the principles of popular representation, of a representation for slaves—for articles of merchandize, under the name of persons. . . Its reciprocal operation upon the government of the nation is, to establish an artificial majority in the slave representation over that of the free people, in the American Congress, and hereby to make the PRESERVATION, PROPAGATION AND PERPETUATION OF SLAVERY THE VITAL AND ANIMATING SPIRIT OF THE NATIONAL GOVERNMENT.'—JOHN QUINCY ADAMS

WM. LLOYD GARRISON, EDITOR. OUR COUNTRY IS THE WORLD—OUR COUNTRYMEN ARE ALL MANKIND. J. B. YERRINTON & SON, PRINTERS.

VOL. XIX. NO. 33. BOSTON, MASS., FRIDAY, AUGUST 17, 1849. WHOLE NO. 971.

The Liberator.

CELEBRATION OF WEST INDIA EMANCIPATION,

AT WORCESTER, MASS. AUGUST 3, 1849.

[Reported for the Liberator by H. M. PARKHURST.]

SPEECH OF CHARLES C. BURLEIGH.

As I look over this assembly, gathered for such an occasion, and upon such a time, I hesitate and pause before attempting to speak,—not because the word lingers, or the thought hesitates, but because thought, and feeling, and language, together, crowd so impetuously upon me, that each hinders the utterance of the others. A day like this,—when heaven from above smiles upon a smiling earth beneath, to welcome the observance of an event so glorious as that which has summoned us together,—is a fit day for commemorating the deliverance of a million of our brothers from the chain of bondage and the degradation of chattelism.

We may be—doubtless we are—in this wide land of ours, boastful of its love of liberty, proud of its pretended republicanism and Christianity, a minority—a small minority, who are attempting to redeem this day from the desecration to which different men in high places have consigned it; attempting to redeem the day from the cant and hypocrisy of a fast for abstract sin, which does not even dare to allude to the great practical abominations which are wrought in the land. We may be a minority, a few scattered over a wide land, who are willing on this day to rejoice,—to rejoice on account of the deliverance of our brethren in the far isles of the sea from the bondman's yoke; yet we know that 'He who is for us is more than they who be against us.' We know that in this rejoicing, we have the hearts of the lovers of liberty, the wide world over. We have the hearts of the emancipated bondmen of the islands, that are beating this day with high emotions of joy and thanksgiving for the gift which God bestowed upon them, and with gratitude to those through whose instrumentality it was obtained. And we know that we have the sympathies of 'the spirits of the just made perfect,' who, from the heights of glory, bend down to admire and to rejoice in not only the event which we commemorate, but the commemoration of it in a land cursed by the institution of slavery still. That even seven thousand have been preserved, who have not bowed the knee to the American Baal,—nay, to the American Moloch, rather, I should say; that a few should be willing to stand firm, each in his separate position, girt

gogues and politicians—a fit occasion for gathering from every corner of the land, to unite our voices in congratulations, and praises, and thanksgiving, to send the thunder note of our joy through the brazen throat of the cannon, and to peal out our exultation from the bells of a thousand steeples. The Fourth of July is the American's grand festival.

Why should we celebrate that day? Because unto us it uttered the word in behalf of liberty. Because unto us it announced a great principle, which, in its going forth, was to break the chains of bondage. Because on that day, the abstract truth of all men's inalienable right to be free was proclaimed by the representatives of the nation. Very well; good as far as it goes; to be rejoiced in for all that it is worth. But if we must celebrate that day when the word of freedom went forth to bless the land, what shall we say of that day when the word was embodied in an act, and in an act worthy of the word? What shall we say of that day when the abstract principle became a practical reality; when the mere declaration of the right of men to be free took the shape of a decree of liberty, that smote the chains from almost a million of captives? It seems to me that, if the *word* is to be rejoiced over, far more is the *deed*; and if the day which witnessed the truth of the word is to be a bright day in the American calendar, if it is to be a day to be greeted with the thundering of cannon and the ringing of bells, if it is to be the occasion of oratory and strains of music and poetry; then we should seek about for some accumulation of means and devices, to give utterance to the full swelling emotions within us which that day brings with it, which witnessed not merely the empty utterance of glorious principles, but the sending forth of those principles embodied in action, to bless those that were longing for the boon!

Again, when I am naturally led by the occasion to contrast the cause of our festivity with that which is made the cause of rejoicing by the vast majority of this people, I cannot forget a strong point of contrast, wherein this occasion which brings us together may justly claim the superiority, not small or hard to be discerned, over the day which our fellow-countrymen generally celebrate. It was a noble deed, unquestionably, to brave the power of Britain, in defiance of the rights of man. It was a noble deed, unquestionably, to assert the independence of this nation in the face of the mighty force which it was known would be wielded to crush the efforts made to maintain it. It was, undoubtedly, noble to battle for human rights at the expense of treasure, toil and blood, such as purchased the independence of the American republic. But after all, it was an effort which men made for themselves, with every prospect of personal success in the case beckoning them on

a cause. Is not ours a day, then, worthy to be commemorated?

I might give you another reason why we claim that we have more cause for rejoicing upon this day, than upon that which our fellow-countrymen celebrate, the means whereby the victory was achieved. Ours, like the enterprise of the British philanthropist, is a *peaceful* struggle against the powers that sit in the high places of our land; and, therefore, we can heartily sympathize with men who attempted to achieve their victory over wrong, not like our fathers on the field of battle, not with the sword and the bayonet, not in the blood of the evil-doer, but by a victory which should bless the vanquished and the victor, and the objects of the victor's efforts, all together, if not all alike. It was a peaceful warfare, if these are not contradictory terms. It was a spotless victory. It was a victory achieved by THE WORD OF TRUTH, spoken in earnestness and simplicity; and herein we have occasion to rejoice, not merely for that which is past, not merely that the blessing of freedom has been attained by 800,000 human beings, without the loss of a life, without the shedding of a drop of blood, without the pouring of tears down the cheeks of a single widow or orphan—to rejoice, not merely that so great a boon has been purchased at so comparatively cheap a price, but also, for the earnest that this event gives us of the result of the labors in which we ourselves have been engaged. Why, this has been but the trying of the edge of the weapon with which we are fighting! It has been but testing the temper of the instrument with which we are laboring! And the result tells us, that the edge is indeed sharp, and that the temper is indeed heavenly; that the weapon has been given us from the armory of God, so tempered that no earthly shield can resist its edge. Wherever it smites the armor of Graybeard Error, or the seven-fold adamant of the shield of Iniquity, it goes clear through, and wins a victory which no resistance can prevent. We have that weapon, and with it we are warring against American slavery. In the downfall of British slavery, as seen in the emancipation of the West India islands, we hear only the first utterance of that word of Providence which has gone forth into all lands, to 'proclaim liberty throughout all the land unto all the inhabitants thereof.' We see in it the proof of that truth, which is iterated and reiterated so often to unbelieving men's hearts, that God's word 'shall not return unto him void, but shall prosper in the thing whereunto it is sent.'

We rejoice, because we feel that, in the event which we celebrate, we discern the first fruits of a ... philanthropy for the civilized world, and which benefit all future ages. We rejoice, because in the

long and continued search by the Mayor of the day; from the hour when that obscure printer sent out his voice, demanding liberty for the slave, and affirming, in tones which seemed strangely enough disproportioned to the circumstances—'*I will not equivocate—I will not compromise—I will not give back a single inch—and I will be heard*'—until it now rings from the gold-placers of California, and sounds from the hills of Maine—from the valleys of the Mississippi and the borders of Florida, and from the wild prairies of the remotest West—we have never known what it was to despair of the cause in which we are engaged. For the instant in which we set our foot on the rock of TRUTH, whereon we intended to found the temple of Liberty for the slave, that instant we felt its firmness beneath our tread, and were certain that we stood upon the rock of eternal ages. We were certain, the instant that we threw ourselves into this enterprise, and felt the current which was bearing us on to the consummation of victory, that that current was no other than the full tide of God's almighty energies, rolling on to the accomplishment of his purposes, to the blessing of the world. We felt it, and knew it, and rose up in that confidence to do battle against oppression, whatever might oppose us; wealth, talent, learning, or whatever else should be arrayed on the side of the institutions of the land.

We are not more certain now of the strength of our position, when we have seen the principle triumph in the British West Indies; and now that we see our nation rocking from end to end with the agitation which the utterance of this principle has produced, we are not more certain that we shall succeed, than we were when our pioneer was dragged through the streets of Boston with a rope about his body, and consigned to the prison as the only place to protect him from the prey of a mob. Then we were as certain of triumph as now. Then we serenely exclaimed, in the language of one of our bards of freedom—

> 'Let the storm come! It beat with fiercer rage
> When cried the multitude, with maniac shout,
> "LET HIM BE CRUCIFIED!" Ye war with God!
> Impious and unbelieving! He hath bared
> His right arm for the battle, and hath thrown
> His buckler over us;—and every wound,
> And every outrage which we suffer now,
> In the hot conflict of the RIGHT, shall be
> *A token and a pledge of victory!*'

That was the language which the anti-slavery press and the anti-slavery speakers of that day uttered—it is the language which they utter now.

Still we rejoice, not for our own sakes, but for the sake of the faltering and the timid in the midst of seeming darkness and despondency,—for their sakes ... demonstrated practically, in a manner which they

the Whig slaveholder—[*A voice*, Democratic]—Democratic—excuse me, the Whigs have not the monopoly—Mr. Polk, the Democratic slaveholder, who became a Christian on his death-bed,—[*A voice*—Better late than never]—ay, better late than never, *if it were so*,—a very orthodox Christian, no doubt, who declared that he did not expect to go to heaven for his morality, but to go there by the sprinkling of water from the priest's hand. Two administrations of slaveholding Presidents have begun and ended, and the third,—call it Whig or call it Democrat, which you will, my friends,—is in the full tide of successful experiment.

There has been added to this family of States, Florida, a slave State, with a Constitution perpetuating slavery; there has been added a new territory, formerly free from this wicked institution, a territory big as the whole kingdom of France, and slavery established, *re*-established there, and also made perpetual, so far as constitutions can bind; there has been a war fought in behalf of slavery, to get new soil; and now a territory, larger than the old Thirteen States, lies there, and the bold slaveholders,—modest now no more, but grown insolent as they have grown proud, and proud as they have grown rich,—insist that freedom shall not set her foot in that place!

We know that the North sends men to Washington. The Whig party sends them, and the Democratic party sends them, ready to extend this institution over that soil, unless you say them nay. Great men have come up, and great men have gone down; but not one of the famous and mighty men in politics of this land has come forward as the avowed and unflinching champion of this anti-slavery enterprise.

Men look at this, and they say that we have done nothing. Look at it in another way, and you will see that there has been somthing done.

In every great movement, there are three periods; and the first is the period of SENTIMENT. Men feel that there is something wrong. They feel that there is, likewise, some where, something right, the antagonist of the wrong, and its antidote besides. But all is vague, all is uncertain. Sometimes, in the period of SENTIMENT, men rush instantly into action. The action is always a failure.

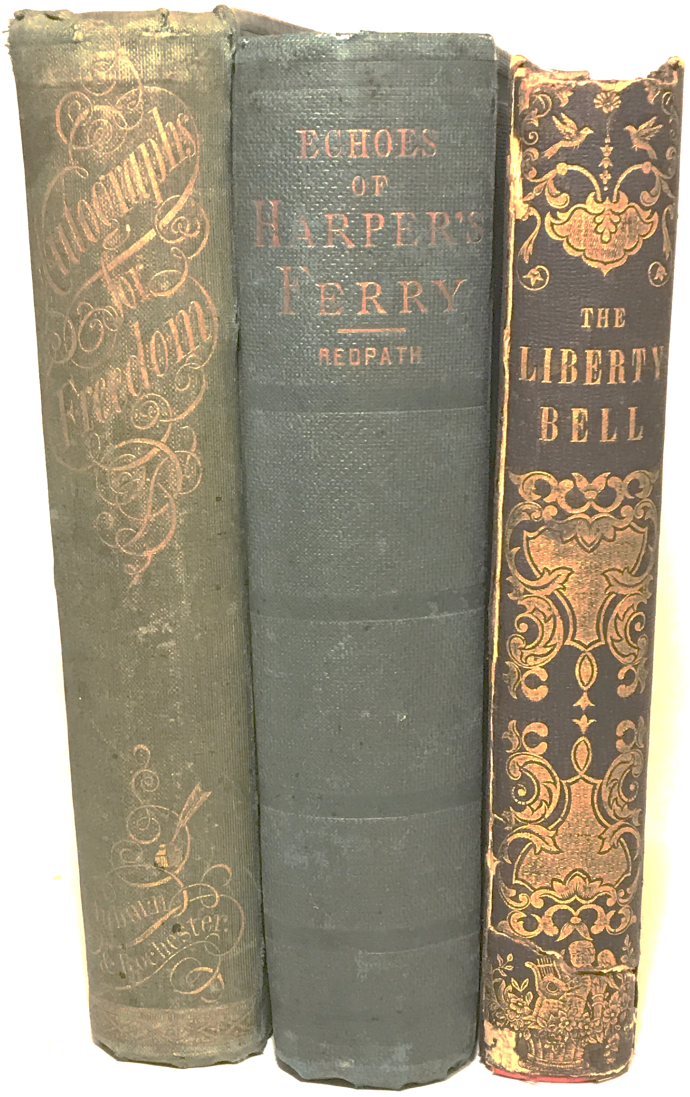
After the period of SENTIMENT comes the period of IDEAS. Then, what was feeling has been translated into a thought; and men are striving to make the idea perfect, representing facts, to make it complete, representing every fact. This is a long period, and a period of hard and earnest and stern scheme with scheme, plan with plan; and the two ideas struggle, each for victory, both for existence.

Free Soil party! All over the North, the anti-slavery sentiment has been kindled. All over the North, the anti-slavery idea has been diffused. I know the sentiment does not burn strong, and the idea has not taken hold deep of the whole mass of men; but there are spots where it burns like a fire in the woods, where the idea sends out its light into the darkness, and it is heeded even at noon-day. I might call to witness a recent convention at Cleveland, as one proof of it. I might point to the numerous newspapers, *avowedly anti-slavery*. *I might* point to the clergymen whom I see, *thinly indeed*, scattered throughout this assembly; and you all know that the clergy,—I myself am one of them,—are not the first to move in any Christian or public enterprise, where popularity is not ensured beforehand. [A voice—True!] True? I know it to be true. I consider the presence of these men, thinly scattered, one proof, and not one of the least striking and significant proofs; but here is another.

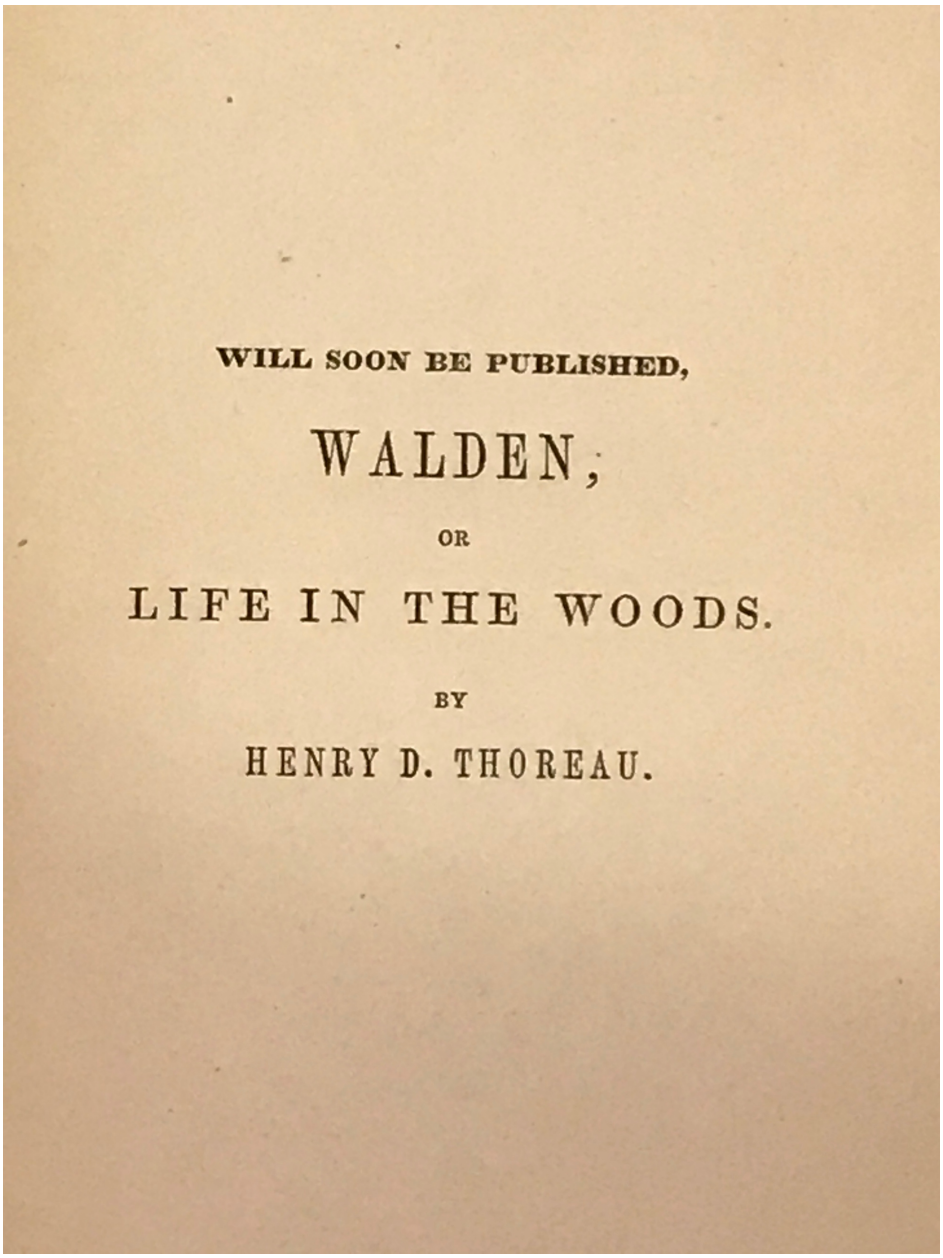
They say,—perhaps it is a fable, I do not give it as a fact,—they say that scorpions, when girt about by a ring of fire which they cannot break through, turn upon each other, and join fang to fang, and poison comes to poison. So we see—and those gentlemen to whom I allude shall have all the benefit of the comparison—so we see two mighty southern politicians, surrounded by a ring of anti slavery fire which they cannot break through, BENTON and CALHOUN, joining fang to fang, and poison tooth to poison tooth. (Applause.) This is not without its significance. As Mr. BENTON is a Democrat, will you say that Mr. BENTON abhors slavery? It may be so, and before God I wish it might be true; but it is not the sin of politicians to be righteous over-much. (Laughter and applause.) There is nothing that I know, in the past history or present character of that distinguished man, whom certainly I honor for many wise counsels and some noble deeds,—nothing in his past history or present character, which would lead me to suppose that he sets a higher estimate than Sir Robert Peel, on disinterested philanthropy. I take him, therefore, as a significant sign of the times; and for the present purpose, he is more valuable as an indication of the times, than if he had all the heroism of some men whom I will not name. I look on him as a great thermometer, hung up in our political weather, and he shows the anti-slavery heat. It is that which makes his mercury rise up to the Free Soil point. (Renewed applause.)

These, my friends, are signs not to be mistaken, signs 'not to be spoken against'

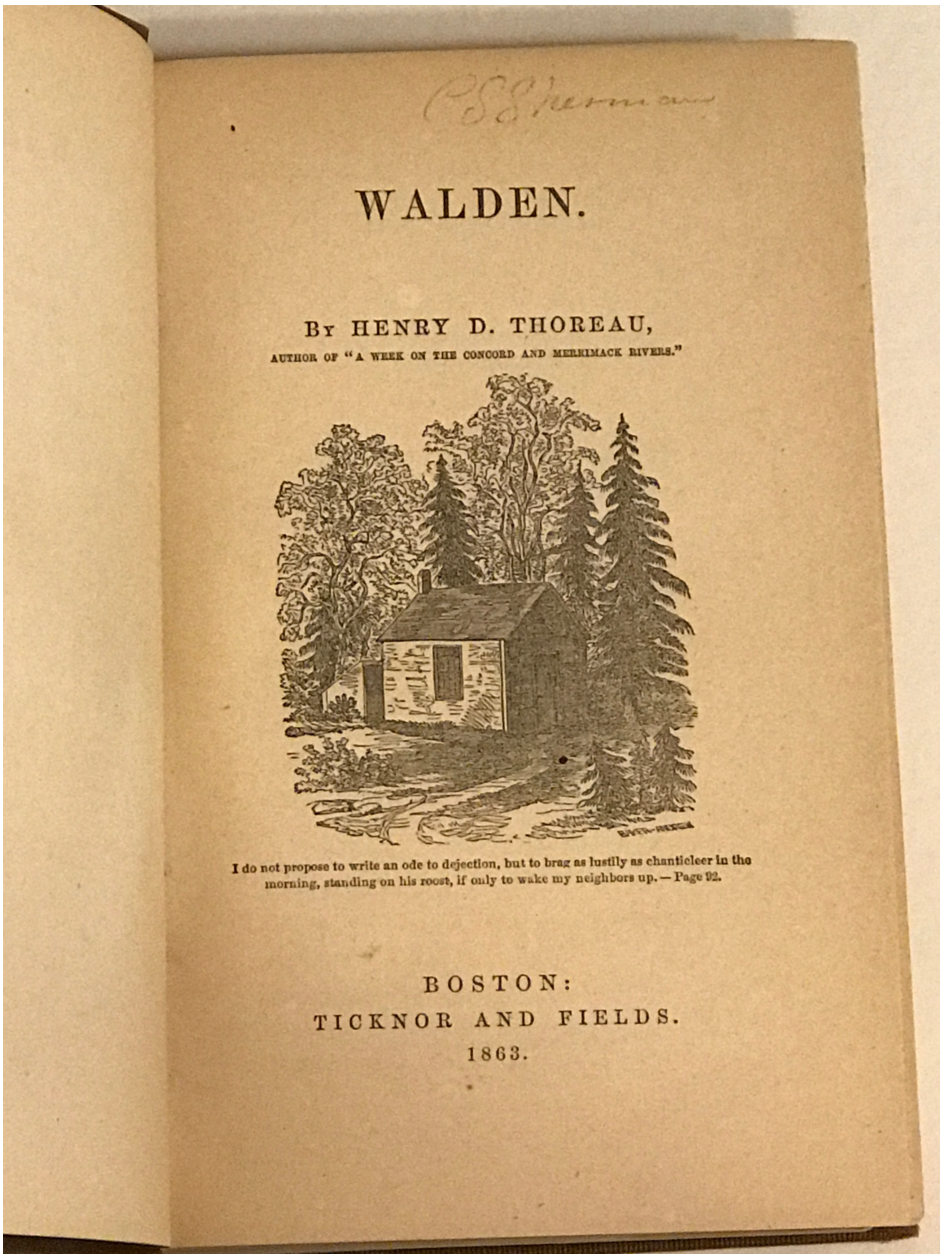
68. "Speech by Theodore Parker" and "Remarks of Ralph Waldo Emerson" in *The Liberator.* 17 August 1849.



69. *The Liberty Bell*. By Friends of Freedom. Boston: National Anti-Slavery Bazaar, 1851.
70. *Autographs for Freedom*. Edited by Julia Griffiths. Auburn: Alden, Beardsley, and Company; Rochester: Wanzer, Beardsley, and Company, 1854.
71. Redpath, James. *Echoes of Harper's Ferry*. Boston: Thayer and Eldridge, 1860. First edition.



72. Advertisement leaf for *Walden* in back of Henry David Thoreau, *A Week on the Concord and Merrimack Rivers*. Boston: Ticknor and Fields, 1862. First edition, first printing, second issue.



WALDEN.

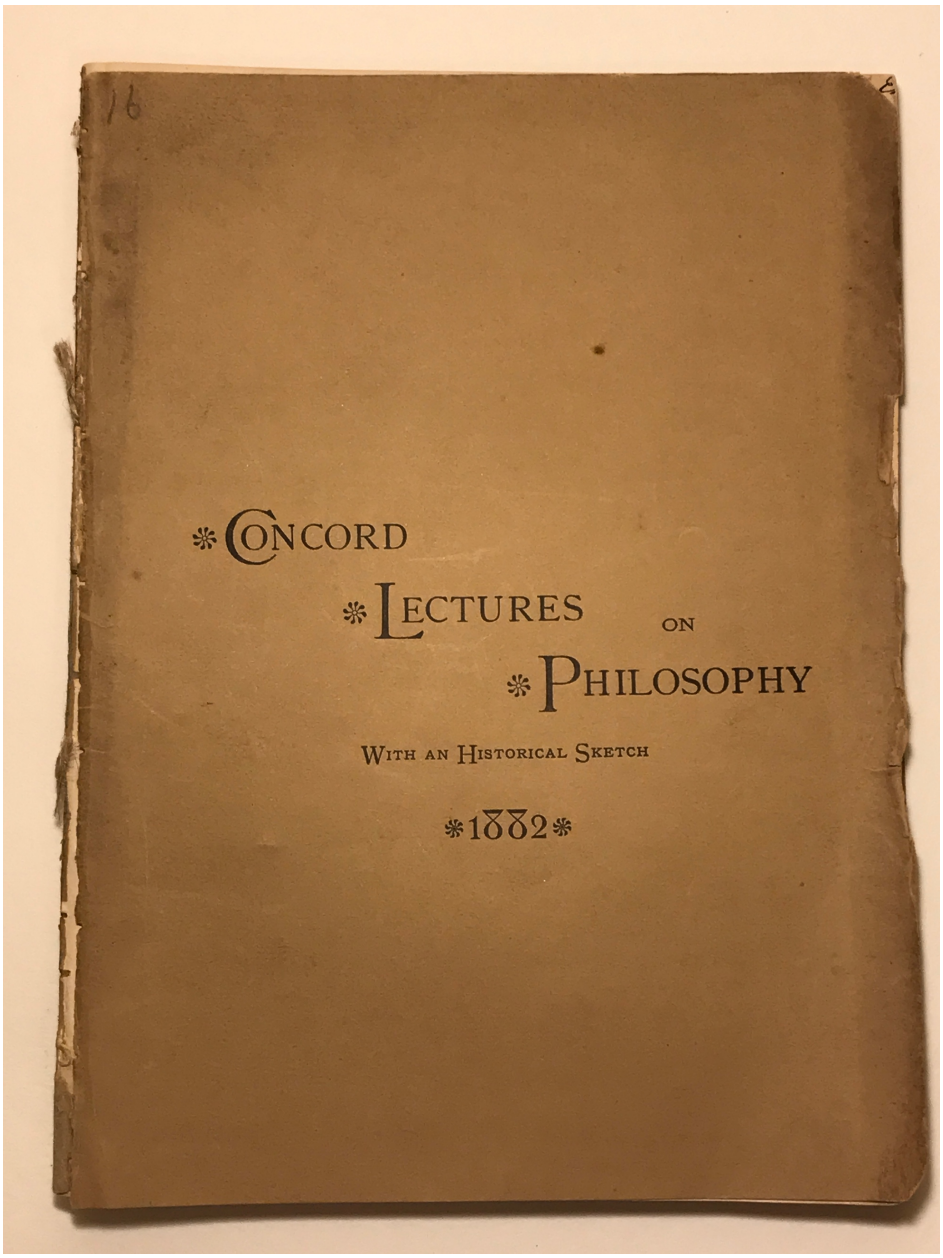
By HENRY D. THOREAU,

AUTHOR OF "A WEEK ON THE CONCORD AND MERRIMACK RIVERS."

I do not propose to write an ode to dejection, but to brag as lustily as chanticleer in the morning, standing on his roost, if only to wake my neighbors up. — Page 92.

BOSTON:
TICKNOR AND FIELDS.
1863.

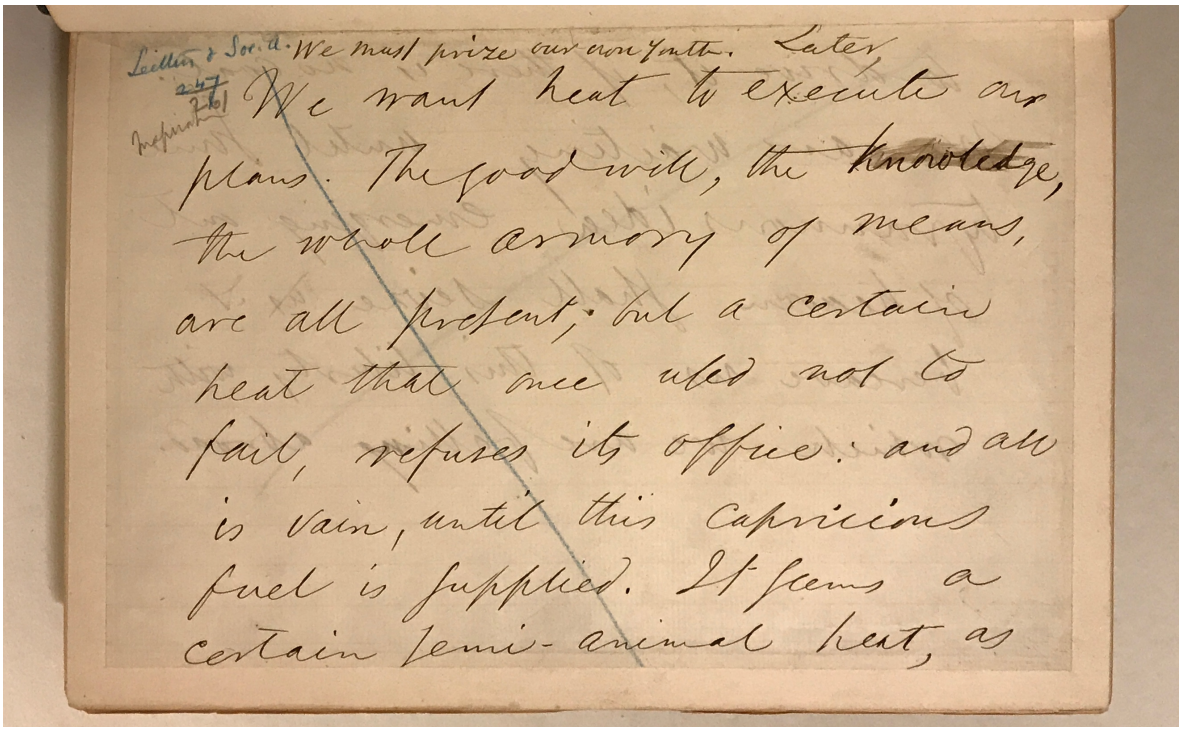
73. Title page (sans subtitle) from Henry David Thoreau, *Walden*. Boston: Ticknor and Fields, 1863. First edition, third printing.

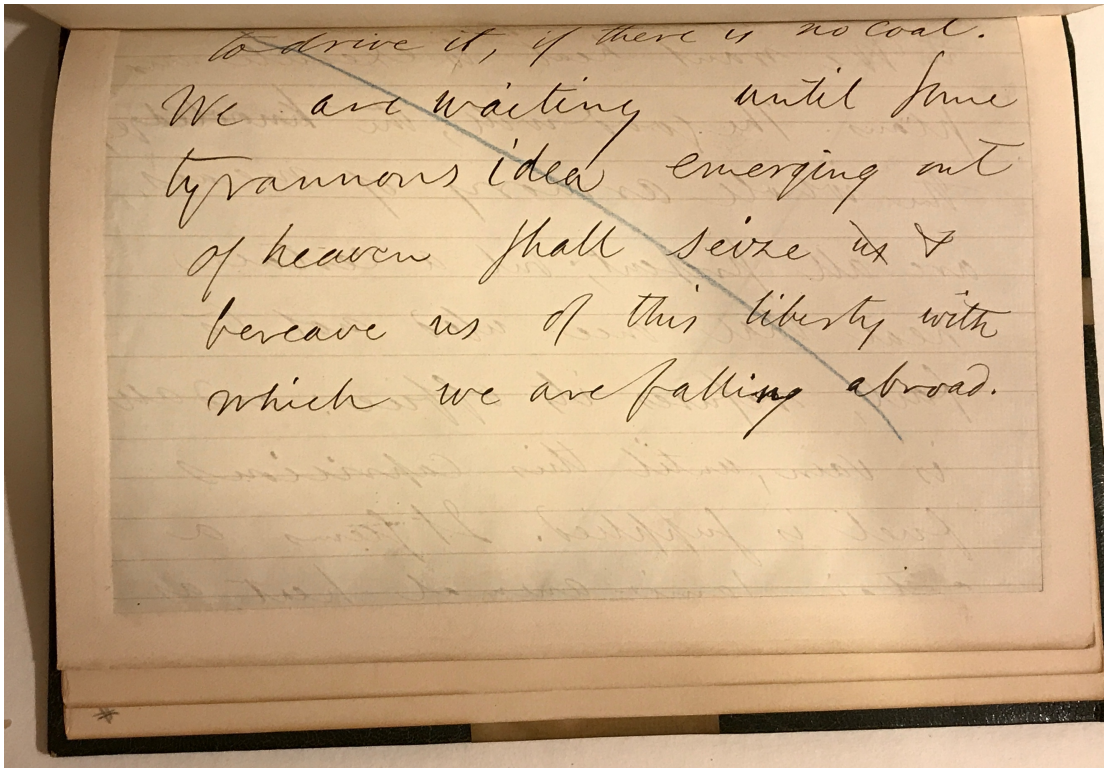


83. *Concord Lectures on Philosophy. With an Historical Sketch. 1882*. Collected and Arranged by Raymond L. Bridgman. Cambridge, Mass.: Moses King, 1883.

84. Amos Bronson Alcott. Clipped autograph signature framed with photograph.

85. Amos Bronson Alcott. Carte de visite, circa 1870s.





88. Ralph Waldo Emerson. *The Complete Works of Ralph Waldo Emerson. Autograph Centenary Edition*. Twelve volumes. Boston: Houghton, Mifflin and Co., 1903-1904.