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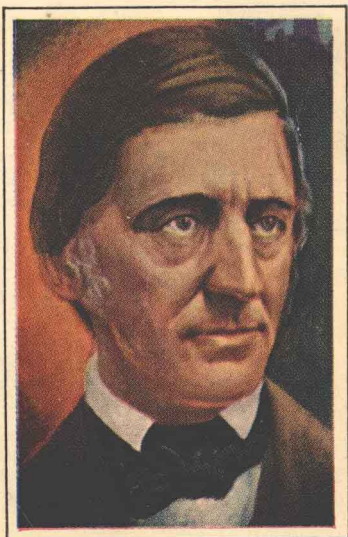
THE WISDOM
OF A GREAT AMERICAN

BASIC SELECTIONS
FROM
EMERSON

ESSAYS, POEMS & APOTHEGMS

EDITED BY

**EDUARD C.
LINDEMAN**



Yankee Teacher to the World

RALPH WALDO EMERSON was one of America's outstanding men of letters. He was a wise man, a poet and a wit, and when he spoke, thoughtful men and women throughout the world found inspiration in his words.

CALLED THE SAGE OF CONCORD, Emerson was born in Boston 150 years ago. He became the Pastor of that city's famous Second Church, and ended his ministry to become a writer and a philosopher. His productive period lasted over forty years, during which time he personified New England individualism and became the perfect spokesman for the America of his day.

EMERSON illuminated a thousand timeless themes with simplicity and taste. Whether he wrote of Nature or man's conscience, of self-reliance or of Democracy, he blended sound Yankee common-sense with penetrating insight into the heart of man. Here, selected with love and care by Eduard C. Lindeman, are the best-known of Emerson's essays, his poems and the brilliant capsules of wisdom from his *Journals*. Nowhere in American writings is there a keener perception or a more universal appeal.

EDUARD C. LINDEMAN, a founder of the modern American adult education movement, noted educator, philosopher, writer and one of Emerson's most articulate admirers, was born in Michigan in 1885. For twenty-two years he was Professor of Social Philosophy at the N. Y. School of Social Work, Columbia University. He had served as President of the Conference of Social Work and was chairman of the Committee on Academic Freedom of the American Civil Liberties Union. The author of many books, Dr. Lindeman edited *Emerson, The Basic Writings of America's Sage*. He died in 1953.

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EMERSON

Essays, Poems & Apothegms

EDITED BY

EDUARD C. LINDEMAN



A MENTOR BOOK

Published by THE NEW AMERICAN LIBRARY,
NEW YORK AND TORONTO
THE NEW ENGLISH LIBRARY LIMITED, LONDON

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*Published as a MENTOR BOOK
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TENTH PRINTING

Library of Congress Catalog Card No. 54-6005

**MENTOR TRADEMARK REG. U.S. PAT. OFF. AND FOREIGN COUNTRIES
REGISTERED TRADEMARK—MARCA REGISTRADA
HECHO EN CHICAGO, U.S.A.**

MENTOR BOOKS are published *in the United States* by
The New American Library, Inc.,
1301 Avenue of the Americas, New York, New York 10019,
in Canada by The New American Library of Canada Limited,
295 King Street East, Toronto 2, Ontario,
in the United Kingdom by The New English Library Limited,
Barnard's Inn, Holborn, London, E.C. 1, England

PRINTED IN THE UNITED STATES OF AMERICA

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INTRODUCTION

In 1947 I edited a volume of Emerson's essays which was published as a Mentor Book under the title *Emerson: The Basic Writings of America's Sage*; during the past five years that volume has passed through four rather large printings. It was not an orthodox or conventional selection. I purposely avoided the old familiar essays known to most Americans and proceeded to the selection of lesser known essays. These were chosen on the basis of contemporary relevancy. I wanted younger readers who might have overlooked Emerson to realize that he had something to say for our time and this generation.

My effort was only in part successful. Many readers wanted the old favorites in a small, inexpensive volume. The present collection is a response to these requests. Emerson enthusiasts will find in this volume a collection of the best known of Emerson's essays, a representative sample of his poetry, and selections from his *Journals*. Nothing needs to be said by way of introduction to the essays and the poems. These are firmly woven into the very fabric of American life and culture. Emerson is to American life what Shakespeare is to British and Goethe to German. He was our most completely expressed writer and philosopher. The *Journals* are, however, unique.

They were begun in his adolescence and continued almost to the end of his long life. These *Journals* were not in any ordinary sense diaries. He included very little of event, and hence one does not read Emerson's *Journals* for the purpose of recapturing the history of his time. His own description of the purpose of the *Journals* is perhaps as revealing as any. He advised scholars to keep a journal and in it to "pay so much honor to the visits of Truth to your mind as to record them." I have called these "visits of Truth" *apothegms*, which may be taken to mean short and pithy condensations of wisdom.

Readers who have not before "tasted" these "visits of Truth" will be surprised by their candor, enlightened by their depth of insight and delighted by their originality and beauty.

EDUARD C. LINDEMAN,

Professor of Social Philosophy, New York School of Social Work, Columbia University, and Advisory Editor on Mentor Books, until his death in April, 1953.

Acknowledgments:

The essays included in this volume were taken from the Riverside Edition printed in 1903. The poems appear in Volume IX of that edition, which is published by Houghton Mifflin Company.

The apothegms were selected from *Journals of Ralph Waldo Emerson*, edited by Edward Waldo Emerson and Waldo Emerson Forbes, published by Houghton Mifflin Company, 1909.

Part I

ESSAYS

Nature

There are days which occur in this climate, at almost any season of the year, wherein the world reaches its perfection; when the air, the heavenly bodies and the earth make a harmony, as if Nature would indulge her offspring; when, in these bleak upper sides of the planet, nothing is to desire that we have heard of the happiest latitudes, and we bask in the shining hours of Florida and Cuba; when everything that has life gives sign of satisfaction, and the cattle that lie on the ground seem to have great and tranquil thoughts. These halcyons may be looked for with a little more assurance in that pure October weather which we distinguish by the name of the Indian summer. The day, immeasurably long, sleeps over the broad hills and warm wide fields. To have lived through all its sunny hours, seems longevity enough. The solitary places do not seem quite lonely. At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he takes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find Nature to be the circumstance which dwarfs every other circumstance, and judges like a god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and we see what majestic beauties daily wrap us in their bosom. How willingly we would escape the barriers which render them comparatively impotent, escape the sophistication and second thought, and suffer nature to entrance us. The tempered light of the woods is like a perpetual morning, and is stimulating and heroic. The anciently-reported spells of these places creep on us. The stems of pines, hemlocks and oaks almost gleam like iron on the excited eye. The incommunicable trees begin to persuade us to live with them, and quit our life of solemn trifles. Here no history, or church, or state is interpolated on the divine sky and the immortal year. How easily we might walk onward into the opening landscape, absorbed by new pictures and by thoughts fast succeeding each other, until by degrees the recollection of home was crowded out of the mind, all memory obliterated by the tyranny of the present, and we were led in triumph by nature.

These enchantments are medicinal, they sober and heal us. These are plain pleasures, kindly and native to us. We come to

our own, and make friends with matter, which the ambitious chatter of the schools would persuade us to despise. We never can part with it; the mind loves its old home: as water to our thirst, so is the rock, the ground, to our eyes and hands and feet. It is firm water; it is cold flame; what health, what affinity! Ever an old friend, ever like a dear friend and brother when we chat affectedly with strangers, comes in this honest face, and takes a grave liberty with us, and shames us out of our nonsense. Cities give not the human sense room enough. We go out daily and nightly to feed the eyes on the horizon, and require so much scope, just as we need water for our bath. There are all degrees of natural influence, from these quarantine powers of Nature, up to her dearest and gravest ministrations to the imagination and the soul. There is the bucket of cold water from the spring, the wood fire to which the chilled traveler rushes for safety—and there is the sublime moral of autumn and of noon. We nestle in Nature, and draw our living as parasites from her roots and grains, and we receive glances from the heavenly bodies, which call us to solitude and foretell the remotest future. The blue zenith is the point in which romance and reality meet. I think if we should be rapt away into all that and dream of heaven, and should converse with Gabriel and Uriel, the upper sky would be all that would remain of our furniture.

It seems as if the day was not wholly profane in which we have given heed to some natural object. The fall of snowflakes in a still air, preserving to each crystal its perfect form; the blowing of sleet over a wide sheet of water, and over plains; the waving rye field; the mimic waving of acres of houstonia, whose innumerable florets whiten and ripple before the eye; the reflections of trees and flowers in glassy lakes; the musical, steaming, odorous south wind, which converts all trees to wind harps; the crackling and spurting of hemlock in the flames, or of pine logs, which yield glory to the walls and faces in the sitting room—these are the music and pictures of the most ancient religion. My house stands in low land, with limited outlook, and on the skirt of the village. But I go with my friend to the shore of our little river, and with one stroke of the paddle I leave the village politics and personalities, yes, and the world of villages and personalities, behind, and pass into a delicate realm of sunset and moonlight, too bright almost for spotted man to enter without novitiate and probation. We penetrate bodily this incredible beauty; we dip our hands in this painted element; our eyes are bathed in these lights and forms. A holiday, a *villeggiatura*, a royal revel, the proudest, most heart-rejoicing festival that valor and beauty, power and

taste, ever decked and enjoyed, establishes itself on the instant. These sunset clouds, these delicately emerging stars, with their private and ineffable glances, signify it and proffer it. I am taught the poorness of our invention, the ugliness of towns and palaces. Art and luxury have early learned that they must work as enhancement and sequel to this original beauty. I am overinstructed for my return. Henceforth I shall be hard to please. I cannot go back to toys. I am grown expensive and sophisticated. I can no longer live without elegance, but a countryman shall be my master of revels. He who knows the most; he who knows what sweets and virtues are in the ground, the waters, the plants, the heavens, and how to come at these enchantments—is the rich and royal man. Only as far as the masters of the world have called in nature in their aid, can they reach the height of magnificence. This is the meaning of their hanging gardens, villas, garden houses, islands, parks and preserves, to back their faulty personality with these strong accessories. I do not wonder that the landed interest should be invincible in the State with these dangerous auxiliaries. These bribe and invite; not kings, not palaces, not men, not women, but these tender and poetic stars, eloquent of secret promises. We heard what the rich man said, we knew of his villa, his grove, his wine and his company, but the provocation and point of the invitation came out of these beguiling stars. In their soft glances I see what men strove to realize in some Versailles, or Paphos, or Ctesiphon. Indeed, it is the magical lights of the horizon and the blue sky for the background which save all our works of art, which were otherwise baubles. When the rich tax the poor with servility and obsequiousness, they should consider the effect of men reputed to be the possessors of nature on imaginative minds. Ah! if the rich were rich as the poor fancy riches! A boy hears a military band play on the field at night, and he has kings and queens and famous chivalry palpably before him. He hears the echoes of a horn in a hill country, in the Notch Mountains, for example, which converts the mountains into an Aeolian harp—and this supernatural *tiralira* restores to him the Dorian mythology, Apollo, Diana, and all divine hunters and huntresses. Can a musical note be so loftily, so haughtily beautiful! To the poor young poet, thus fabulous is his picture of society; he is loyal; he respects the rich; they are rich for the sake of his imagination; how poor his fancy would be, if they were not rich! That they have some high-fenced grove which they call a park; that they live in larger and better-garnished saloons than he has visited, and go in coaches, keeping only the society of the elegant, to watering places and to distant cities—these make the ground-

work from which he has delineated estates of romance, compared with which their actual possessions are shanties and paddocks. The muse herself betrays her son, and enhances the gifts of wealth and well-born beauty by a radiation out of the air, and clouds, and forests that skirt the road—a certain haughty favor, as if from patrician genii to patricians, a kind of aristocracy in nature, a prince of the power of the air.

The moral sensibility which makes Edens and Tempes so easily, may not always be found, but the material landscape is never far off. We can find these enchantments without visiting the Como Lake, or the Madeira Islands. We exaggerate the praises of local scenery. In every landscape the point of astonishment is the meeting of the sky and earth, and that is seen from the first hillock as well as from the top of the Alleghenies. The stars at night stoop down over the brownest, homeliest common with all the spiritual magnificence which they shed on the Campagna, or on the marble deserts of Egypt. The uprolled clouds and the colors of morning and evening will transfigure maples and alders. The difference between landscape and landscape is small, but there is great difference in the beholders. There is nothing so wonderful in any particular landscape as the necessity of being beautiful under which every landscape lies. Nature cannot be surprised in undress. Beauty breaks in everywhere.

But it is very easy to outrun the sympathy of readers on this topic which schoolmen called *natura naturata*, or nature passive. One can hardly speak directly of it without excess. It is as easy to broach in mixed companies what is called "the subject of religion." A susceptible person does not like to indulge his tastes in this kind without the apology of some trivial necessity: he goes to see a wood lot, or to look at the crops, or to fetch a plant or a mineral from a remote locality, or he carries a fowling piece or a fishing rod. I suppose this shame must have a good reason. A dilettantism in nature is barren and unworthy. The fop of fields is no better than his brother of Broadway. Men are naturally hunters and inquisitive of woodcraft, and I suppose that such a gazetteer as woodcutters and Indians should furnish facts for, would take place in the most sumptuous drawing rooms of all the "Wreaths" and "Flora's chaplets" of the bookshops; yet ordinarily, whether we are too clumsy for so subtle a topic, or from whatever cause, as soon as men begin to write on nature, they fall into euphuism. Frivolity is a most unfit tribute to Pan, who ought to be represented in the mythology as the most continent of gods. I would not be frivolous before the admirable reserve and prudence of time, yet I cannot renounce the right of returning often to this old

topic. The multitude of false churches accredits the true religion. Literature, poetry, science are the homage of man to this unfathomed secret, concerning which no sane man can affect an indifference or incuriosity. Nature is loved by what is best in us. It is loved as the city of God, although, or rather because, there is no citizen. The sunset is unlike anything that is underneath it: it wants men. And the beauty of nature must always seem unreal and mocking, until the landscape has human figures that are as good as itself. If there were good men, there would never be this rapture in nature. If the king is in the palace, nobody looks at the walls. It is when he is gone, and the house is filled with grooms and gazers, that we turn from the people to find relief in the majestic men that are suggested by the pictures and the architecture. The critics who complain of the sickly separation of the beauty of nature from the thing to be done, must consider that our hunting of the picturesque is inseparable from our protest against false society. Man is fallen; nature is erect, and serves as a differential thermometer, detecting the presence or absence of the divine sentiment in man. By fault of our dullness and selfishness we are looking up to nature, but when we are convalescent, nature will look up to us. We see the foaming brook with compunction; if our own life flowed with the right energy, we should shame the brook. The stream of zeal sparkles with real fire, and not with the reflex rays of sun and moon. Nature may be as selfishly studied as trade. Astronomy to the selfish becomes astrology; psychology, mesmerism (with intent to show where our spoons are gone); and anatomy and physiology become phrenology and palmistry.

But taking timely warning, and leaving many things unsaid on this topic, let us not longer omit our homage to the Efficient Nature, *natura naturans*, the quick cause before which all forms flee as the driven snows; itself secret, its works driven before it in flocks and multitudes (as the ancients represented nature by Proteus, a shepherd) and in undescribable variety. It publishes itself in creatures, reaching from particles and spiculae through transformation on transformation to the highest symmetries, arriving at consummate results without a shock or a leap. A little heat, that is a little motion, is all that differences the bald, dazzling white and deadly cold poles of the earth from the prolific tropical climates. All changes pass without violence, by reason of the two cardinal conditions of boundless space and boundless time. Geology has initiated us into the secularity of nature, and taught us to disuse our dame-school measures, and exchange our Mosaic and Ptolemaic schemes for her large style. We know nothing rightly, for want of perspective. Now

we learn what patient periods must round themselves before the rock is formed; then before the rock is broken, and the first lichen race has disintegrated the thinnest external plate into soil, and opened the door for the remote Flora, Fauna, Ceres and Pomona to come in. How far off is the trilobite! how far the quadruped! how inconceivably remote is man! All duly arrive, and then race after race of men. It is a long way from granite to oyster; farther yet to Plato and the preaching of the immortality of the soul. Yet all must come, as surely as the first atom has two sides.

Motion or change and identity or rest are the first and second secrets of Nature: Motion and Rest. The whole code of her laws may be written on the thumbnail, or the signet of a ring. The whirling bubble on the surface of a brook admits us to the secret of the mechanics of the sky. Every shell on the beach is a key to it. A little water made to rotate in a cup explains the formation of the simpler shells; the addition of matter from year to year arrives at last at the most complex forms; and yet so poor is nature with all her craft, that from the beginning to the end of the universe she has but one stuff—but one stuff with its two ends to serve up all her dreamlike variety. Compound it how she will, star, sand, fire, water, tree, man, it is still one stuff, and betrays the same properties.

Nature is always consistent, though she feigns to contravene her own laws. She keeps her laws, and seems to transcend them. She arms and equips an animal to find its place and living in the earth, and at the same time she arms and equips another animal to destroy it. Space exists to divide creatures; but by clothing the sides of a bird with a few feathers she gives him a petty omnipresence. The direction is forever onward, but the artist still goes back for materials and begins again with the first elements on the most advanced stage: otherwise all goes to ruin. If we look at her work, we seem to catch a glance of a system in transition. Plants are the young of the world, vessels of health and vigor; but they grope ever upward towards consciousness; the trees are imperfect men, and seem to bemoan their imprisonment, rooted in the ground. The animal is the novice and probationer of a more advanced order. The men, though young, having tasted the first drop from the cup of thought, are already dissipated: the maples and ferns are still uncorrupt; yet no doubt when they come to consciousness they too will curse and swear. Flowers so strictly belong to youth that we adult men soon come to feel that their beautiful generations concern not us: we have had our day; now let the children have theirs. The flowers jilt us, and we are old bachelors with our ridiculous tenderness.