CHAPTER III

R.W. EMERSON'S THEORY OF LITERATURE AND ITS SOURCES AND INFLUENCES

R.W. Emerson was an inspired poet who wrote from inner conviction and not according to rules and regulations. This philosophy of life, based essentially on the authenticity of intuition and genuine emotion, is in essence his hypothesis of literature. In his essay "The American Scholar," the main thrust of his argument is his theory of the scholar. Emerson sees the scholar (and also himself) as existing within a society but intellectually apart from it because he is singularly attuned to the universal, intuitive truth of Reason. Due to this source of inspiration, Emerson argues that all the duties of the scholar can be reduced to just one - "self-trust," that is, the scholar, influenced by nature, the past, and the action and interaction with the world outside himself, will gain access to universal truth through the intuitive faculty of Reason. This intuition, an epiphany of the essence of both self and otherness, must be trusted because it will invariably lead the scholar to intellectual and moral positions counter to those held by society in general, which functions merely on the level of Understanding.

Emerson's opinions on the nature and function of poets and poetry are emphatically stated in Nature and the essay "The Poet." This essay often referred to as "the manifesto of American literature," also deserves to the considered as a notable contribution to literary theory as well. Emerson's poetry or theory of imaginative literature in general is to be assessed in terms of his general philosophical outlook. As a theorist of aesthetic experience, he always laid stress on the supremacy of poetic inspiration over mere technical skill.

Emerson read and traveled widely and was influenced by a wide and disparate range of thinkers. His range of reading is staggering and it reveals a mind that had a multitude of interests and a catholicity of taste. It ranged from the ancient Greeks to his contemporary writers and philosophers. In his Journal for October 1842, one finds a wealth of reading that seems to span the entire compass of human civilization. It is however futile to trace the influence of any particular writer, or group of writers, on
Emerson's mind, since he absorbed ideas from all possible sources and recreated them within his own perspective and philosophy.

If, however there was any single book that influenced him the most, it was the Bible. The Bible shaped his style, formed his mental attitude and made him perceive all human endeavor in a proper perspective. Citations from the Bible, direct and oblique, are strewn all over his writings. Emerson however, did not subscribe to any fundamental interpretation of the Bible.

Another far-reaching influence on Emerson's mind was Nature. Although he was not a pantheist like Wordsworth, he perceived the benign influence of Nature on all sensitive and responsive minds. If only man could live in close intimacy with Nature and not allow himself to be deeply immersed in material pursuits, he would experience a rare joy and felicity, peace and contentment. In Nature he refers to the influence of nature on man in the following words:

The stars awaken a certain reverence, because though always present, they are inaccessible; but all natural objects make a kindred impression, when the mind is open to their influence. Nature never wears a mean appearance. Neither does the wisest man extort her secret, and lose his curiosity by finding out all her perfection. Nature never became a toy to a wise spirit. The flowers, the animals, the mountains, reflected the wisdom of his best hour, as much as they had delighted the simplicity of his childhood.\(^1\)

This reads like a rendering in poetic prose of classic Words-Worthianisms. Like William Wordsworth, Emerson laid great emphasis on the "kindred impression" of natural objects "when the mind is open to their influence." However Nature for Emerson is not a limited term, implying only natural phenomena, but is an all-inclusive concept, embracing not only all manifestations of human nature but also every facet of human relationships.

The inspiration for Emerson's poetry and poetic theory came directly from Plato and from the seventeenth century British "metaphysical" poets, - George Herbert, John Donne and their followers. Form for him was inherent in substance, because the laws of art must be equivalent at every point with the laws of Nature. The poets who sang in that great age of scientific inquiry, following the disturbing discoveries of Galilo and Newton, were forced to open their minds to the evidence of nature, even where they seemed to be
in conflict with the supposed rules of an arbitrary God. The nineteenth century was facing a similar intellectual crisis. Once again, the spirit of scientific inquiry was destroying old dogmas and re-asking the old questions. It was the very confusion of thinking in his age that attracted Emerson, as that of an earlier age had attracted Donne, to an attitude of skepticism.

Although Emerson studied at Harvard he did not show any interest in the empirical philosophies of John Locke, which were at the heart of the Harvard curriculum. Instead he seemed more involved in European romantic literature and the sacred writings of India.

The decade after Emerson's graduation from Harvard to his return from Europe was one of increasing maturity and intellectual growth. He maintained an abiding interest in British literary periodicals and continued his study of European romantic literature, read the discourses of Sampson Reed who was interpreting the thoughts of Emanuel Swedenborg, the Swedish mystic who influenced Emerson greatly. The philosophy of Samuel Taylor Coleridge, whose *Aids to Reflection* was published in America in 1929 also affected Emerson. His 1832-33 trip to Europe whetted his own growing self against the established great minds of his age, notably Walter Savage Londor, William Wordsworth, Coleridge and perhaps the most important, Thomas Carlyle, whose *Sartor Resartus* served as a sort of blueprint for his continuing intellectual growth and literary aspirations. It is in the shipboard Journal entries, on Emerson's return journey from Europe in 1833, that one begins to sense the self-direction and power that would be made concrete in his great essays and lectures of the late 1830s. During this decade he wrote many of the essays for which his is famous today.

Like all Romantics Emerson accords a very exalted role to Imagination. It is a very high kind of seeing. It is the divine aura which envelops the poet the poet relies on his instincts which open new passages for him into Nature. When his imagination is excited then he is caught up into the life of the Universe, his speech is thunder, his thought is law and his words are universally intelligible, as the plants and animals. The reason why poets love wine, opium or other drugs and stimulants is that they obtain from them a feeling of exhilaration in order to add to their normal power of imagination and intellect. But such devices are of little use because no one can take advantage of Nature
by means of such intoxicants. What a man owes to wine or opium is not poetic inspiration but a false excitement. Poetry asserts Emerson, "is not the Devil's wine but God's wine." True inspiration comes from the common scenes and sights of nature. They are the materials on which the poet's imagination plays, which exhilarate him and which are transformed into higher forms into his poetry.

For Emerson the true poet is not just the man who has skill in metre but the man who expresses eternal truths. He is not a mere rhymer and versifier. It is not metres, but a metre-making argument that makes a poem." A poem is made of a thought so passionate and alive that it makes its own form. The thought is prior to the form. The poet has a new thought; he has a whole new experience to reveal: he has to tell us how and what happened to him: and all men are richer because of the statement of his experience. His poetry is the truest and most musical words ever spoken.

Besides Nature (1836) and "The Poet" (1844) Emerson's poetics is also supplemented by a few other essays like "Nature," "The Over Soul," "The American Scholar" and some poems especially "Days." Based on his observations in all these, Emerson's theory can also be broadly categorized into four components: (A) The Poet; (B) The Poetic Process; (C) The Nature of Poetry and (D) The Language of Poetry. There is however a subtle as well as manifest overlapping in all these categories.

(A) THE POET

The poet for Emerson is an original individual who is alive to the universe and whose mind and heart are open to the splendor of creation. He is the one who knows and has moments when the secrets of the earth are revealed. The essay "The Poet," (1840) lucidly express Emerson's concept of the poet:

And this hidden truth, that the fountains whence all this river of Time, and its creatures floweth, are intrinsically ideal and beautiful, draws us to the consideration of the nature and functions of the Poet or the man of Beauty, to the means and materials he uses, and to the general aspect of the art at the present time.

The hidden truth referred to is the spark of divinity in each man. The true and highest poets are divinely inspired and have a holistic approach to life whereby they seek to explore the multiple meaning of each sensuous fact.
Emerson begins the essay by comparing four groups of men — "esteemed umpires of taste," or critics; intellectual men; "theologians," and poets of an inferior kind — with the highest minds, which include the masters of poetry. The four are limited and local because in looking at elements in the scale of being (to use explicit Platonic terms) they fail to see the interrelationships of these elements with the other parts of the scale. The critics study only "rules and particulars" or make "limited judgment of colour or form." They fail to see "the instant dependence of form upon soul." Emerson believed in a holistic approach to art and criticism. The intellectual men, also operating on the level of the understanding alone (like the critics), detach opinions and hypotheses from matter—"do not believe in any essential dependence of the material world on thought and volition." The theologians likewise failing to operate on the level of reason believe that spiritual truths are detached from matter—"think it a pretty aircastle to talk of the spiritual meaning" of an object or an institution but "prefer to come again to the solid ground of historical evidence." Even the so called poets separate experience from art and write from the fancy instead of the imagination — the poetic exercise of reason. But the "highest minds," including the masters of poetry:

have never ceased to explore the double meaning, or, shall I say, the quadruple, or the centuple or much more manifold meaning, of every sensuous fact; Orpheus, Empedocles, Heraclitus, Plato, Plutarch, Dante, Swedenborg, and the masters of sculpture, picture, and poetry. For we are not pans and barrows, nor even porter of the fire and torch-bearers, but children of the fire, made of it, and only the same divinity transmuted, and two or three removes, when we know least about it.

Coming to the nature and function of the poet, Emerson says that he is a representative figure. He stands among partial men for the complete man. He acquaints us not with his wealth but with the commonwealth. The poet is isolated among his contemporaries by truth and by his art, but he has the consolation that his pursuits will draw all men to him sooner or later because all men live by truth and stand in need of expression. Emerson believed that "a man is only half himself, the other half is his expression." Every man should be so much an artist as to communicate to others the experiences he has undergone. But this power of "adequate expression is rare." The poet is the only person in whom this experience is balanced by his power of expression. The
poet alone has the power to express adequately everything that he experiences, and he has a much greater range of experience than other people. He is the man who travels along the whole scale of experience and is representative of mankind by virtue of his extraordinary power to experience and to communicate it to others:

The poet is the person in whom these powers are in balance, the man without impediment, who sees and handles that which others dreams of, traverses the whole scale of experience, and is representative of man, in virtue of being the largest power to receive and impart.

The poet has an exceptional capacity to experience even hidden mysteries or truths and an equally exceptional power of expression to convey his insights into transcendental truth. He belongs to the category of the highest minds like Empedocles, Heraclitus, Plato, Plutarch and Swedenborg, and like them he always seeks and explores the multiple meanings of every fact.

Emerson perceived humanity to be of three categories. There are three kinds of men. They are the Knower, the Doer, and the Sayer. They stand respectively for the love of truth, for the love of good, and for the love of beauty. "The poet is the sayer, the namer, and represents beauty." He is a sovereign among men and he stands at the centre. The world has been from the beginning beautiful. God has not made certain things beautiful, but Beauty itself is the creator of the universe. The poet perceives this beauty, and also expresses it. Therefore, the poet is an emperor in his own right. He writes primarily of his perception of Beauty which must be spoken of and cannot be withheld. The poet perceives and he tells; he is the only teller of news, for he alone is a witness of transcendental truths, which he describes. He is beholder of divine truths and the utterer of them for the good of his fellow men.

Poets for Emerson are veritably winged men. They are really inspired and make us see truths, which we had not seen before. They make us men in the real sense of the word; before the insight we gain through them we were merely animals. It is through them that we understand the real and the eternal. It is through them that we know the way to heaven.

The true poet is faithful to his function of expressing and affirming beauty. Beauty becomes a new and higher beauty when expressed by a poet of genius. Every man
is a poet to the extent that he is responsive to the enchantments of Nature, because all
men have the thoughts of which the universe is the celebration. The poet is inspired in
Nature, by the living power — which he feels to be present there. A poem is really made
of a thought which is intensely felt by the poet and because the poet really experiences in
Nature a living power which acts as a source of inspiration to him. Soul makes the body,
and Nature is but an externalization of divine beauty and glory:

...let us, with new hope, observe how nature, by worthier impulses, has
insured the poet's fidelity to his office of announcement and affirming,
namely by the beauty of things, which becomes a new and higher beauty
when expressed. Nature offers all her creatures to him as a picture-
language. Being used as a type, a second wonderful value appears in the
object, far better than its old value; as the carpenter's stretched cord, if you
hold your ear close enough, is musical in the breeze. "Things more
excellent than every image," says Jamblichus, "are expressed through
images." Things admit of being used as symbols, because nature is a
symbol, in the whole, and in every part. Every line we can draw in the
sand has expression; and there is nobody without its spirit or genius. All
form is an effect of character; all condition, of the quality of the life; all
harmony, of health; and, for this reason, a perception of beauty should be
sympathetic, or proper only to the good. The beautiful rests on the
foundations of the necessary. The soul makes the body...

Emerson asserts in his essay that a true poet is a genius and he repairs the decay
of things. He mends and improves upon nature. He saves words from being lost and
dying out and imparts to them a new meaning and significance. What is fossilized and
dead comes to new life in his poetry. He goes to the root of the matter, understands
reality, and so rightly analyses and names. This naming or making becomes a second
nature with him. The poems, which result from the poet's ripeness of thought are a
fearless and deathless progeny of the poet's soul. They are not affected by the ravages of
time. The songs of the poet ascend and leap into the deeps of infinite time. They are not
affected by the cries of the critics who cannot fly so high.

The poet resigns himself to his changing moods so that the thought, which
agitates him ever finds expression in a totally new manner. His expression is organic.
Like the metamorphosis of things into higher organic forms, his melodies also rise to
higher and higher forms. The poet listens to the sounds of Nature with a fine ear and tries
to write down these sounds without diluting or depraving them. A true poem should tally
with some text in Nature. A rhyme in a poem is not less pleasing than the low sounds we hear from a seashell. The insights of the poet express themselves through the imagination, and imagination is "a wonder-working power."

If the imagination intoxicates the poet, it is active in other men also. The metamorphosis it causes excites in the beholder an emotion of joy. The use of symbols has a certain power of emancipation and exhilaration for all men. We seem to be touched by a magic wand, which makes us dance and run about happily. By reading symbolic poetry, we feel like persons who have come out of a cave or a cellar into the open air. Such is the effect on us of figures of speech, fables and all poetic forms. The poets are thus liberating gods... "They are free and they make free," by their poetry. Emerson values the emancipation offered by poets very highly:

There is good reason why we should prize this liberation. The fate of the poor shepherd, who, blinded and lost in the snow-storm, perishes in a drift within a few feet of his cottage door, is an emblem of the state of man. On the brink of the waters of life and truth, we are miserably dying. The inaccessibleness of every thought but that we are in, is wonderful. What if you come near to it; you are as remote when you are nearest as when you are farthest. Every thought is also a prison; every heaven is also a prison. Therefore we love the poet, the inventor, who in any form, whether in an ode or in an action, or in looks and behavior, has yielded us a new thought. He unlocks our chains, and admits us to a new scene.

This emancipation is dear to all men and the power to impart it, as it must come from greater depth and scope of thought, is a measure of intellect. Therefore all books of the imagination endure, all which ascend to that truth that the writer sees nature beneath him, and uses it as his exponent. Every verse or sentence possessing this virtue, will take care of its own immortality. The religions of the world are the ejaculations of a few imaginative men.

Emerson's view of the power of poetry to emancipate and exhilarate the readers is the common response of all lovers of poetry. He however lays special emphasis on the role of the imagination in helping us to envisage and realize.

Emerson ranks the poet much higher than even the mystic. The poet does not stop at the color or the form of things, but tries to find their real meaning. Nor does he rest in this meaning, but he makes the same objects a symbol of different meaning at different times. This is the difference between the poet and the mystic: the mystic nails a symbol to one sense, which is a true sense for a moment but which soon becomes old and false.
“Mysticism,” according to Emerson, “consists in the mistake of an accidental and individual symbol for a universal one.”\textsuperscript{15} Emerson then names Swedenborg as a man who stands eminently for the translator of Nature into thought. The true poet knows that the same objects appear differently to different men and also at different times. The poet is not deceived by such differences. He penetrates to the essential reality, which lies beneath such appearances. He realizes that nature is ever in a flux — constantly changing, growing and becoming different. The poet communicates this flux of nature through his symbols which are equally fluid and changing.

Having examined the nature and function of a poet and the means and materials which he uses, Emerson next makes a few observations about contemporary American poets and poetry. He feels that the kind of genuine poet he has in mind is difficult to find in contemporary America. Time and Nature have bestowed many gifts on the Americans but they have not yet got, “the timely man, the new religion, the reconciler, whom all things wait.”\textsuperscript{16} Dante's great merit was that he dared to write his autobiography in colossal symbols which have a universal appeal. There is yet, according to Emerson, no genius in America, knowing with tyrannous eyes the value of American materials and seeing the revelry and merrymaking of the same gods whose pictures in Homer are worthy of so much admiration. Banks and tariffs, the newspaper, Methodism and Unitarianism, are flat and dull to dull people, but, says Emerson, all these, “rest on the same foundations of wonder and fascination as the town of Troy and the temple of Delphi and they are as swiftly passing away.”\textsuperscript{17} But there is no poet who can make true poetry out of these facts of contemporary American life. Emerson deprecates the fact that such day-to-day American activities such as log-rolling, fisheries, life of the Negroes and Indians, the northern trade, the southern planting, the Western clearing etc. still remain unsung and have not yet found their poet. Most of the American writers of verse in the modern age are wits rather than poets, though there have been some poets among them. But the ideal poets have always been rare; even Milton and Homer have their shortcomings. Milton, feels Emerson is too literary, while Homer is too literal and historical.

Art avers Emerson is the path of the creator to his work. All artists have one desire, namely to express themselves symmetrically and abundantly, not dwarfishly and...
fragmentarily. The poet pours out verses in solitude. Most of the things he says are conventional no doubt; but in the course of time he says something, which is original and beautiful. The true poet would like to say only such things that charm and delight. A true poet should have no doubts about his own power. He should persist and say to himself: "........ it is in me, must go forth of me." He should persist till a transcendental power in him brings out what is within him. Poets of genius like Homer, Chaucer and Shakespeare had no limits to their artistic capacity, except the limits of their life-time. Their souls were like a mirror which when carried through the street, shows an image of every created thing. A true poet's genius is inexhaustible. He is the real landlord, sea-lord and air-lord. There is beauty everywhere for him and every condition in which he finds himself is conducive to the writing of poetry. No place is devoid of beauty for him, and no condition is inopportune or ignoble.

(B) THE POETIC PROCESS

Beauty, nature, the soul, inspiration, creative passion, imagination and self-expression are central to Emerson's theory of the poetic process. He valued the poet because the poet uses his imagination to discern the meanings of sensuous facts. The poet sees and expresses the beauty in Nature because he recognizes the spiritual meaning of events. He takes old symbols and gives them new uses, thereby making nature the sign of God. The poet's insight "which expresses itself by what is called Imagination, is a very high sort of seeing" — a way of transcending conventional modes in order to attend directly to the form of things. This insight, which:

does not come by study, but by the intellect being where and what it sees, by sharing the path or circuit of things through forms, and so making them translucid to others. The path of things is silent. Will they suffer a speaker to go with them? A spy they will not suffer; a lover, a poet, is the transcendency of their own nature—him they will suffer. The condition of true naming, on the poet's part, is his resigning himself to the divine aura which breathes through forms, and accompanying that.

As the well-known American critic Robert Spiller points out, Emerson paid little attention to his British contemporaries (Robert E Spiller: The Cycle of American Literature). The inspiration for his poetry and for his poetic theory came directly from
Plato and from the seventeenth century British "metaphysical" poets, George Herbert, John Donne, and their followers. Form for him was inherent in substance because the laws of art must be equivalent at every point with the laws of Nature. The poets, who sang in that great age of scientific inquiry, following the disturbing discoveries of Galileo and Newton, were forced to open their minds to the evidences of Nature even where they seemed to be in conflict with the supposed rules of an arbitrary God. The nineteenth century was facing a similar intellectual crisis. Once again, the spirit of scientific inquiry was destroying old dogmas and re-asking the old questions. It was the very confusion of thinking in his age that attracted Emerson, as that of an earlier age had attracted Donne, to an attitude of skepticism.

One of Emerson's perennial image, that of the Aeolian harp also throws light on his theory of the poetic process. Poetry was all written before time was, asserts Emerson in his essay The Poet, "and whenever we are so finely organized that we can penetrate into that region where the air is music, we hear those primal warblings and attempt to write them down."\textsuperscript{21} The poet has his special function in the order of nature; he is, "the sayer, the namer, and he represents beauty."\textsuperscript{22} He is important to his age because "the experience of each new age requires a new confession and the world seems always waiting for its poet."\textsuperscript{23}

In stating so clearly his case for an organic view of art, Emerson was describing not only his own method, but, the instinctive approach of most of the really great American writers. Only when the artist takes upon himself the responsibility of rediscovering a central vision, can he hope to deal with a new experience. The earlier American writers had hoped to borrow their forms and methods from Old World authors, but Emerson told them:

\begin{quote}
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...\textsuperscript{24}
\end{quote}

This fundamental poetic creed of Emerson is his greatest contribution to literary theory. The true poet is not a mere rhymer and versifier. It is the "metre-making argument" that makes a poem. Such a poem is made up of a thought so passionate and alive that it takes its own form. The thought is prior to the form. By "metre-making argument" Emerson
means that the form of a poem should develop organically from its theme. The poet has a
new thought; he has a whole new experience to reveal: he has to tell us what happened to
him: and all men are richer because of the narration of his experience. This poetry is the
truest and the most musical words ever spoken. He is a man who expresses eternal truths.
A true poet’s genius argues Emerson is inexhaustible and it is a prerequisite for the poetic
process:

We know that the secret of the world is profound... the value of genius to
us is the veracity of its report. Talent may frolic and juggle; genius realizes
and adds... it is the truest word ever spoken, and the phrase will be the
fittest, most musical and the unerring voice of the world for that time.25

For Emerson, true poets are inspired men of genius. This is the faculty which
repairs all decay; Nature constantly multiplies itself and renews the species. Nature
preserves every kind including man, from decay. When the soul of the poet comes to
ripeness of thought, it detaches and sends away its poems or songs. These poems are a
fearless and deathless progeny of the poet’s soul. They are not subject to decay and to the
accidents of time. They are a fearless offspring of the poet’s soul, clad with wings, which
carry them fast and far and fix them permanently in the hearts of men. They have wings
and these wings are the beauty of the poet’s soul. The melodies of the poet ascend and
leap into the deeps of infinite time. They are not affected by the hue and cry of the critic.
True poets therefore, are highly inspired and gifted and can legitimately be called
geniuses.

In Emerson’s creative process nature has a cardinal role. Nature is not merely
satisfied by producing. It provides the imaginative insight for creation. It has a higher aim
than mere preservation from decay. That aim is ascension, or the passage of the soul into
higher forms. A sculptor may be inspired by a certain sight to create a beautiful statue,
which casts a spell on the beholders. The poet, likewise, resigns himself to his mood so
that the thought, which agitates him, finds expression in a totally new manner. He
expresses the same truths in different ways. His expression is organic or creative; he
gives new forms to his thoughts and fancies. He thus creates new forms and his creations
assume higher and higher forms with the maturity of his powers:
The poet also resigns himself to his mood, and that thought which agitated him is expressed, but alter idem, in a manner totally new. The expression is organic, or, the new type which things themselves take when liberated. As, in the sun, objects paint their images on the retina of the eye, so they, sharing the aspiration of the whole universe, tend to paint a far more delicate copy of their essence in his mind. Like the metamorphosis of things into higher organic forms, is their change into melodies. Over everything stands its daemon, or soul, and, as the form of thing is reflected by the eye, so the soul of the thing is reflected by a melody. The sea, the mountain-ridge, Niagara, and every flower-bed, pre-exist, or super-exist in pre-cantations, which sail like odours in the air, and when any man goes by with an ear sufficiently fine, he overhears them, and endeavours to write down the notes, without diluting or depraving them. 26

The poet listens to the sounds of Nature with a fine ear and tries to write down those sounds in his poetry without diluting or impairing them in quality or character. This insight into the symmetry and truth of Nature, expresses itself through the imagination of the poet. The imaginative insight of the poet gives rise to higher forms of virgin poetry.

This insight, as already stated, originates because of Imagination and is a very elevated kind of experience that is not possible through “study” but by the intellect, that is, the power of poet’s mind to attain truth and knowledge. The poet sees the truth and communicates it through his poetry. “The condition of true naming on the poet’s part is his resigning himself to the divine aura which breathes through forms,” 27 and accompanies them:

As the traveler who has lost his way throws his reins on his horse’s neck and trusts to the instinct of the animal to find his road, so must we do with the divine animal which carries us through this world. 28

If a man in someway stimulates this instinct, new passages shall be opened for him into nature, the mind flows into and through the hardest and the highest things and the transformation into a higher being, say a genius, becomes possible. This faith in instinct makes the poet a partner in the processes of nature; “then he is caught up into the life of the Universe, his speech is thunder, his thought is law, and his words are universally intelligible as the plants and animals. The poet knows that he speaks adequately, then, only when he speaks somewhat wildly...” 29 that is, he is over-powered by divine frenzy.

Like all Romantics Emerson accords a very exalted role to Imagination. It is a very high kind of seeing. It is the divine aura which envelops the poet. He relies on his
instincts which open new passages for him into Nature. When his imagination is excited "then he is caught up into the life of the Universe, his speech is thunder, his thought is law and his words are universally intelligible, as the plants and animals." The reason why poets love wine, opium or other drugs and stimulants is that they obtain from them a feeling of exhilaration in order to add to their normal power of imagination and intellect. But such devices are of little use because no one can take advantage of Nature by means of such intoxicants.

True exhilaration asserts Emerson, can come through nature alone. The spirit of the world, the great calm presence of the creator, does not flow into the human soul through opium or wine. The sublime vision of the divine comes to the pure and simple soul in a clean and chaste body and this is the source of all true inspiration. What man owes to drugs is not poetic inspiration but only false excitement and fury, because poetry is not the "Devil's wine," but "God's wine." A poet for Emerson should draw inspiration from the common objects and forces of Nature as the sun, the moon and the stars, the animals, trees and rivers. His life should be simple, lived in natural surroundings so that such common influences may inspire him. Emerson condemns the artificial city-life, for no wisdom or true inspiration can come from it. It can come only from the "lonely waste of pine woods."

Nature is the source of all artistic activity. It is nature, which inspires an artist to create beautiful works of art. They reflect the beauty of nature. The man who appreciates the beauty of Nature is really rich. The rich take the aid of Nature to reach the height of magnificence. This is the reason why, "they have their hanging-gardens, villas, garden-houses, islands, parks and preserves." They acquire such imitations of nature in order to strengthen their faulty personalities with these aids and adjuncts. Indeed, it is the magical lights of the horizon and the blue sky for the background, which save all our works of art, which are otherwise baubles asserts Emerson. The so-called rich are not really rich; the really rich are those whose minds and heart, are fired by some beauty of nature, those whose imagination is thereby stirred to create forms of beauty. This is how great works of art are born, the artist is much richer spiritually and aesthetically than the man with his "paltery baubles" purchased by his wealth.
The moral sensibility may not be always found but the material landscape is never far off. We can find the enchantments of Nature without visiting such distant and beautiful places, the examples of which Emerson gives as the Come Lake and Maderia Islands. The beauty of Nature is always at hand. In every landscape the most astonishing sight is the meeting of the sky and the earth, and this meeting point is visible to us from the smallest hill as well as from the most distant and the tallest mountain. The stars at night appear over the poorest and most ordinary field with all the spiritual magnificence which they shed on such famous open fields as the Campagan or on the deserts of Egypt. "The difference between landscape and landscape is small, but there is great difference in the beholders." Every landscape is wonderful and has its beauties but only he can appreciate this beauty, who pays due heed to it and looks at it imaginatively. "Nature cannot be surprised in undress. Beauty breaks in everywhere." One must penetrate the outward shows to the beauty that lies underneath.

One should not treat Nature casually or indifferently, but try to understand her ways imaginatively. A casual interest in Nature is barren and unworthy. A man who merely wants to make a display of his interest in Nature is no better than a dandy who wants to make a display of his fine clothes in the fashionable streets of a big city. "Frivolity is a most unfit tribute to Pan," the god of the woods. "Literature, poetry, science, are the homage of man to the mysterious secret of Nature regarding which no sensible man should have an indifferent attitude." Nature is loved by what is best in us. It is loved as "the city of God," a city in which no man lives but which all find beautiful. The sunset is unlike anything that is to be seen on the earth, but it wants men to appreciate her beauty. The beauty of Nature must always seem unreal and mocking, until the landscape has human figures to experience inherent spiritual and emotional ecstasy. Man is a fallen being, but Nature is erect and serves as a differential thermometer to detect the presence or absence of the divine sentiment in man.

If our life flowed with the right energy even the brook would feel ashamed by comparison with the swiftness of our energy. People sometimes study Nature as selfishly as they study trade. To the selfish people astronomy becomes astrology, psychology becomes mesmerism and physiology becomes palmistry. This selfishness comes in the way of a proper understanding of Nature. To such people nature seems passive, while in
reality it is a most active source of pleasure and inspiration. Emerson does not agree with the medieval philosophers who called nature “Natura Naturata” or passive nature. Nature is in fact “Natura Naturans,” an active principle which gives life and movement to all objects and phenomena. 38

We should never forget to pay our homage to this active principle of Nature. Nature expresses itself through its creatures. Emerson calls this active principle at work in nature as “the Efficient Nature” and this principle assumes different forms, to which it gives all life and movement. It transforms the ugly into the beautiful. It is a plastic power which shapes and moulds. Geology has initiated us into the secularity of Nature and taught us to discard our instruments of measurement. The vastness of nature cannot be measured. In the past man knew nothing rightly for want of perspective. Now he knows what long periods of time passed before the rock was formed and before any vegetation appeared on it. It took ages and ages before man made his appearance on the earth, but he did appear when the time came and then there were born race after race of man. “It was a long way from granite to the oyster; farther yet to Plato and the preaching of the immortality of the soul.” 39 “Efficient Nature” has been at work through the ages, achieving higher and higher forms of life. It is nature which is the source of all artistic activity as it inspires the artist to create great work of art.

The mystery of nature cannot be fathomed or understood though every person is always in resonance with Nature suggests Emerson: “

If we measure our individual forces against hers, we may easily feel as if we were the sport of an insuperable destiny. But if, instead of identifying ourselves with the work, we feel that the soul of the Workman streams through us, we shall find the peace of the morning dwelling first in our hearts, and the fathomless powers of gravity and chemistry, and over them of life, pre-existing within us in their highest form. 40

If we want to understand Nature, we must go to her in a mood of wise passivity, and let influences from her flow into our souls. Only thus can we see into the heart of nature. Emerson ends the essay with the impassioned expression of his optimism:

Every moment instructs, and every object; for wisdom is infused into every form. It has been poured into us as blood; it convulsed us as pain; it slid into us as pleasure; it enveloped us in dull, melancholy days, or in
days of cheerful labour; we did not guess its essence until after a long time.\textsuperscript{41}

"It is in me, and shall out"\textsuperscript{42} This statement embodies the fundamental tenet of Emerson's theory of poetic communication. The poet expresses himself copiously in solitude. It is only through self-expression that a man can achieve ultimate self-realization. More than knowledge Emerson lays stress on the power to express. He further elaborates his concept of expression as an activity that seeks consummation only through complete freedom of thought and emotion. That expression cannot permit authority or dogma to sap its vitality and is a divine intuition: 

"The poet knows that he speaks adequately then only when he speaks somewhat wildly, or "with the flower of the mind," not with the intellect used in a specific way, "but with the intellect released from all service and suffered to take its direction from its celestial life."\textsuperscript{43}

Through the poet's grand perception, he is one step nearer to mystery of things and sees the flux and metamorphosis that characterizes nature. His speech flows with the flowing of Nature. All facts of animal life and human existence—sex, nutrition, birth, growth—are symbols for him for the passage of the world into the soul of man. Here they suffer and undergo a change and reappear in new and higher forms. The poet uses these forms according to the life hidden in them and not according to the form itself. For this purpose, he uses the most ordinary objects and phenomena of nature as symbols of higher truths and eternal poetry. Poetry for Emerson is the quintessence of Nature.

THE NATURE OF POETRY

Art is perhaps the most sublime of all Man's creations. In Nature, Emerson professes that "the creation of beauty is Art,"\textsuperscript{44} and that only a few have the capacity to create it. The few "seek to embody it in new forms."\textsuperscript{45} The varied forms of nature are basically identical: "nature is a sea of forms radically alike," and the forms are alike because beauty "glides through the sea of form." The end of art is the creation of beauty, of "eternal beauty." This beauty cannot be defined, even though "a leaf, a sunbeam, a landscape, the ocean, make an analogous impression on the mind."\textsuperscript{46} This impression is more or less an intuition. It refers to the objects which are in reality the symbols of human thought: "The whole of nature is a metaphor of the human mind."\textsuperscript{47} The duty of
the artist is to present unity in diversity. In this endeavour he has to relate his thought to a proper symbol. He can accomplish this only when he realizes that symbols are expressive. The symbols should agree with the thought. In such a case there is nothing ugly because the ugly is that which is perceived in separateness. The great poet ponders upon the objects of nature and subordinates them for the purposes of expression. Nature for Emerson is a source of not only perennial beauty but as a consequence of pleasure as well.

Nature also “is made to conspire with spirit to emancipate us”\(^48\) This is even more true when we look at Nature from a different and hitherto new perspective. Man is the observer and nature is the spectacle. While man experiences a low degree of joy; the poet derives sublime pleasure as he is a keener observer:

In a higher manner the poet communicates the same pleasure. By a few strokes he delineates- as on air- the sun, the mountain, the camp, the city, the hero, the maiden, not different from what we know them, but only lifted from the ground and afloat before the eye. He unfixes the land and the sea, makes them revolve around the axis of his primary thought, and disposes them anew.\(^49\)

This disposition is what is meant by the creation of beauty. Beauty emerges in and through the symbols apprehended by thought. The poet is possessed of a “heroic passion,” and he uses matter as symbols of it. While the sensual man conforms thoughts to things, the poet conforms things to his thoughts. While man regards nature as rooted and fast, the poet sees it as fluid and impression his existence as such.

To him, the refractory world is ductile and flexible; he invests dust and stones with humanity, and makes them the words of the Reason. The Imagination may be defined to be the use, which the Reason makes of the material world.\(^50\)

Emerson gives the example of William Shakespeare as the supreme poet having this capacity. Shakespeare more than any other poet, possesses this power of subordinating nature for the purpose of expression above any other poet:

His imperial muse tosses the creation like a bauble from hand to hand, and uses it to embody any caprice of thought that is uppermost in his mind. The remotest spaces of nature are visited, and the farthest sundered things are brought together, by a subtle spiritual connection.\(^51\)
The range and perception of the poet is not only vast but also relative. This is because of his passion—a power by which he can dwarf the great or magnify the small. The transfiguration, which all materials and objects undergo through the passion of poet can be illustrated by innumerable examples from Shakespeare’s plays. The perception of true affinities between events liberates the poet from the “most imposing forms and phenomena of the world” and thereby he asserts the predominance of the soul.\textsuperscript{52}

Though the poet apparently differs from the philosopher, but Emerson rather argues that the true poet and the true philosopher are one. While Beauty is the concern of the poet, Truth is the philosophers end. But the philosopher contends Emerson, just like the poet “postpones the apparent order and relations of things to the empire of thought.”\textsuperscript{53} Philosophy proceeds on the faith that a law determines all phenomena and if the law is known, the phenomena can be predicted. Thus law, when it is yet in the mind is an idea or a thought. It has infinite beauty. The true philosopher and the true poet are one because a beauty, which is truth, and a truth, which is beauty, is the aim of both. Emerson gives one such example, that of Plato and Aristotle when compared to Sophocles’ work:

Is not the charm of one of Plato’s or Aristotle’s definitions strictly like that of the Antigone of Sophocles? It is, in both cases, that a spiritual life has been imparted to nature; that the solid seeming block of matter has been pervaded and dissolved by a thought; that this feeble human has penetrated the vast masses of nature with an informing soul, and recognized itself in their harmony, that is, seized the law. In physics, when this is attained, the memory disburthens itself of its cumbrous catalogues of particulars, and carries centuries of observation in a single formula.\textsuperscript{54}

Harmony is the essence of beauty. It originates in and through the symbols apprehended by thought. Its emergence is actually an organic phenomena. The organic principle was adapted from Plato and Coleridge. The work of art must be an organic whole. Each part must have its own proper and unique place and fulfill its specific functions. Then each part will influence all other parts and be in turn influenced by them. The parts contribute to the whole, which gives each its specific significance. Such a whole is greater than the sum of its parts. This Organic whole has a beginning, middle, and an end.

Emerson rejected the concept of "outside embellishment" which was accepted in the 18th century. He states that the tint of the flower proceeds from its root, and the
lustres of the sea-shell begin with its existence." The difference between the mechanical
form and organic form is the difference between the carpenter who makes a box, and the
mother who bears a child. The box was all in the carpenter; but the child was not all in
the parents. They knew no more of the child's formation than they did of their own. They
were merely channels through which the child's nature flowed from quite another and
eternal power, and the child is as much a wonder to them as to any. This passage from the
Journals explains Coleridge's idea of the organic form. The distinction is between the
shape, which is induced or superimposed and the form, which evolves from within. The
latter achieves the identity of form and content. In Nature Emerson observes: "There
seems to be a necessity in spirit to manifest itself in material forms; and day and night,
river and storm, beast and bird, acid and alkali, pre-exist in necessary Ideas in the mind of
God, and are what they are by virtue of preceding affections in the world of spirit. A Fact
is the end or last issue of spirit." Everything is an emanation from the spirit. As facts, so
poems arise from the creative spirit. The poet repeats the activity of the creator. The
poem is necessary and universal if it reports truly what the poet received. Then the spirit
dictates both the intuition and the expression, and hence they are organic. Spirit is
expressed in the intuition, and the intuition is expressed in the words and music. The poet
is the medium or instrument of a revelation; and the poet chooses a form determined by
the revelation: "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."

Then the poem reveals the
quality of the intuition, and the degree of its externalization. Emerson was more
interested in the quality.

Emerson quotes Michael Angelo's that art is the purgation of superfluities. The
superfluous has no place in any organic structure. As Pater said, the greatest sin in the
world of art is surplusage. The surest test of the beauty of form is the one demanding the
severest economy of expression. A work has beauty if it "exactly answers its end." The
words and the rhythm, the figures and the images, must be exact, and they must cohere;
and the work must embody perfectly the thought. Fitness is an inseparable an
accompaniment of beauty that it is taken for it. Fitness is involved in beauty and a
successful work reveals the perfect adaptation of means to end. Such an adaptation
implies the inseparability, not identity, of intuition and expression. The fact determines the form and a verse is not a vehicle to carry a sentence as a jewel is carried in a case: the verse must be alive, and inseparable from its contents, as the soul of man inspires and directs the body. Then the great poem is not amenable to analysis. Only in bad poem can we show that the thought is apart from the expression. If the expression is governed by necessity it is a product of inspiration and there is always a right word, and every other than that is wrong. The great writer gets the right word by intuition or inspiration. It comes to him because of his perception of truth, as there is no choice of words for the poet who clearly sees the truth. That provides him with the best word. This perception forces him to express it; and the proper words run after his thought. Only the true poet has the power to deliver his thought, and the words and images fly to him to express it. Inferior poets can at best only imply or allude to the thought. Their lack of expression hinders their creativity and they are only able only to hint at the matter and unable to fuse and mould their words and images to fluid obedience. The words and images run in obedience to the meaning the artist seeks to express. The poet thus fuses music and thought; and it is a kind of marriage. He believes that for every thought its proper melody exists, though the odds are immense against our finding it, and only genius can achieve this. Then the poet obeys a superior will and his means too cannot be under his own control.

The qualitative greatness of a work of art depends on the kind of intuition. Its beauty is always in proportion to the depth of thought. The Poet must have the ability to use nature as his hieroglyphic; and at the same time he must have an adequate message to communicate a vision fit for such a faculty. He may receive a variety of impressions; but he must be able to distinguish sharply between them. Then the beauty of art depends on a synthesis of interior with exterior excellence. Such a fusion has its origin in Nature. Hence the artist must surrender himself to the guidance of Nature, for art imitates Nature. The universal soul alone is the creator of the useful and the beautiful; therefore to make anything useful or beautiful, the individual must be submitted to the universal mind; and Art must be a complement to Nature. This would apply to the useful arts. In any art the parts are to be subordinated to Ideal Nature, and everything individual subtracted, so that it shall be the production of the universal soul. The fine arts are truly impersonal, and
hence they cannot function as means. A work of art will then have an intrinsic value, not an instrumental value. Such a work is characterized by a necessity, which explains why one feels that it was copied out of some invisible tablet in the Eternal mind. The work arrests reality and gives it an enduring existence. Hence Emerson observed that poetry is the only truth. The presence of truth makes poetry realistic.

From Plato and the Platonists he took up the doctrine of Inspiration and other theories. Following the lead of the Platonists, he wanted the poet to be philosophic. He observed: that the universal nature, too strong for the petty nature of the bard, sits on his neck and writes through his hand; so that when he seems to vent a mere caprice and wild romance, the issue is an exact allegory. Hence Plato said that poets utter great and wise things which they do not themselves understand. The poet expresses truth, ideal truth, and he derives his power from universal nature. Beyond the energy of his possessed and conscious intellect he is capable of a new energy, by abandonment to the nature of things. The artist acquires this new energy by surrendering himself to a higher power which offers him a true awareness of the nature of things. He is like a traveller who has lost his way and who trusts to the instinct of his own horse. The same idea comes when Emerson speaks of "the right obedience to the powers of the human soul."

Through discipline alone can one seek true inspiration, that is the true nectar, which is the ravishment of the intellect, by coming nearer to the fact. This inspiration offers "the sublime vision" which comes to the pure and simple soul in a clean and chaste body. As against this there have been false sources of inspiration as the drugs and wine and wild passions. Poetry for Emerson is not "Devil's wine but God's wine." The poets habit of living "should be set on a key so low that common influences should delight him. His cheerfulness should be the gift of the sunlight; the air should suffice for his inspiration, and he should be tipsy with water." Emerson sought the meaning of "the meal in the firkin; the milk in the pan; the ballad in the street. The theme of poetry will have to be the celebration of the values of common life; and this celebration involves the use of colloquial language and sensuous imagery. Such a poem appeared when the first edition of Leaves of Grass was published. Whitman appeared on the literary scene of America as the supremely realized Emersonian poet. The commonest object of nature
furnished him the inspiration and the theme; and there was the gushing forth of a great poem.

Emerson's theory does not distinguish between the internal structure of a poem and its external relations. It would embody a set of autonomous symbols which cannot be controlled or evaluated on the basis of non-poetic standards or norms. But it can be evaluated in the light of intuition and imagination, which have their origin and goal in the over-soul. The whole world then becomes a great poem. The good poem thrills the world by the mere juxtaposition and interaction of lines and sentences that singly are of little worth and short date. This art is rightly named composition, and it has manifold effect on the component parts—the collated thoughts beget more, and the artificially combined individuals, in addition to their own, develop quite a new collective power. The main is made up of many islands, the state of many men, the poem of many thoughts, each of which, in its turn, fills the whole sky of the poet and is was day and Being to him. A poem should be an organic whole and everything in it refer to the centre which alone gives it its individual significance. The quality of imagination “is to flow, and not to freeze.” Imagination flows and the movement is cyclic and spiral, pointing to a significance beyond the poem. It involves an interaction of the parts in such a way that it can present a kind of movement in the parts and in the whole as well. There is a progressive transformation of the parts and of the whole. Herein Emerson draws a valid distinction between the poet and mystic. Unlike the mystics, the poet's symbols are fluxional. They are expanding and suggestive.

In Nature Emerson argues that instead of depending on the past we should look at ourselves through an original relation to the universe; beholding nature “face to face”

Our age is retrospective. It builds the sepulchers of the fathers. It writes biographies, histories, and criticism. The foregoing generations beheld God and nature face to face; we through their eyes. Why should not we also enjoy an original relation to the universe? Why should not we have a poetry and philosophy of insights and not of tradition, and a religion of revelation to us, and not the history of theirs. [emphasis added]
In his theory of poetry Emerson incessantly maintains that true poetry is the poetry of insight and not tradition. True poetry is the insight of the poet into nature.

One of Emerson's best poems, "Days," aptly summarizes his concept of the nature of poetry and supports this belief through "insight." In this poem, Emerson brings together the factors which he considers are the elements of poetry:

Daughters of Time, the hypocritic Days,
Muffled and dumb like barefoot dervishes,
And marching single in an endless file,
Bring diadems and fagots in their hands.
To each they offer gifts after his will,
Bread, kingdoms, stars and sky that holds them all.
I, in my pleached garden, watched the pomp,
Forgot my morning wishes, hastily
Took a few herbs and apples and the Day
Turned and departed silent. I, too late,
Under her solemn fillet saw the scorn.69

The poem has a simple image and its basic thought is not complex. There is only an unpretentious decoration. The poet is asked to take up "The near, the low, the common."70 Emerson believed that "it is not metres, but a metre-making argument that makes a poem."71 But the eleven lines have a perfection of the organic form, which is more than an argument.

The thinker in the poem must start with his own experience. He must be immersed in it. He has to keep his mind and senses open. We have here the mood of "wise passiveness" advocated by Wordsworth at one stage of his career. In this state one becomes attentive to the whisperings of a revelation, and he obeys "that redundancy or excess of life which in conscious beings we call ecstasy." This ecstasy constitutes the true nature of genius.

This wise passivity, he remarked, was characteristic in his boyhood and in his maturity as well. This unchanging identity marks his integrity. Days (1851) expresses this special quality indirectly.

Emerson could not reconcile his "two lives, one of the understanding and the other of the soul" and the result was an absence of continuity in the form of his work. His faith in the transcendental world could not easily allow him to accept or to reject the industrial revolution. Society was changing quickly, and he remarked that our relations to
each other are oblique and casual" He wondered whether a serious thinker ever come in
touch with this world. He observed that "souls never touch their objects and there is an
optical illusion about every person we meet, and that an individual is always mistaken.
There is a gulf between the world of fact and the world of thought. He sought to bridge
the gulf in and through symbols. The symbol has a power of "indirection." The word is
not adequate to designate a thing fully. This view naturally takes the content to be
superior to the form. Inspiration is the flame and expression only "a fading coal". As such
one can express reality only in an oblique way. Thus Emerson was led to say that
everything in the Universe goes by indirection. Experience, therefore, is not to be
analysed. On the other hand, one has to be immersed in it. The mystery of the universe
has to be lived. It can be learnt only indirectly. He believed that we learn nothing rightly
until we learn the symbolical character of life. In his way the aroused intellect finds gold
and gems in one of the scorned facts.

The symbolic significance of life is offered in the eleven lines of the present poem
so thoroughly as to enable the reader to arrive at a similar apprehension of life. That is,
the function of a good poem is to give the reader to have a similar experience. In his own
copy of his Poems he observed as a motto Plato's statement that the man who is his own
master knocks in vain at the doors of poetry. We need not go to the poets for great
intuitions if we are our own masters, if we have realized our power as creative artists who
are in touch with the Supreme being. There is a certain unconscious creation. Poetic crea-
tion is a selfless rebase. The muse may be defined as supervoluntary ends affected by
supervoluntary means. This definition sums up Emerson's ideal of poetry, and it fits in
admirably with his own practice.

In "Days" he develops the metaphor into a parable. This parable directly emerges
from the central conflict in his life. It is the conflict between the ebb and the flow. It
appears in a variety of images.

Emerson was haunted by the metaphysical flux which threatens every enterprise,
every thought and every thinker.

The poem expresses his doubts. He feels that he is not able to rise to the moment.
This develops into a feeling of guilt. He blames himself for being too late in grasping the
real, or for being unwilling to accept the mysteries of Reason. Yet he sees beauty in the commonplace.

The poem, "Days" states a number of things in a poetical way. It offers beauty in the common place. The days bring diadems. They offer gifts. But the poet looks only for a few herbs because he forgot his wishes. He saw the scorn of the day a little late. The poem presents the concept of day under the image of a gift-bearing maiden. Each one receives from the maiden only that which he is willing to take. Here life and the world are viewed as symbols. He said: "The world is emblematic. Parts of speech are metaphors, because the whole of nature is a metaphor of the human mind." The poet's task is to intuit the meaning of the symbol. He can do this if he lives close to nature because nature is the symbol and nature certifies the supernatural. Emerson believed in the symbolic nature of language too. Then "every object rightly seen unlocks a new faculty of the soul."

In this poem Emerson thus brings together the factors which he took to be the elements of poetry. His garden with its inter-placed branches led him to translate it into words. The facts of the experience and the elements of the poem have been a part of his life for a long time. As day follows day one may not find anything usual. But when the intellect and imagination are awakened, the familiar facts seem to reveal pure gold. The aroused intellect finds meaning in the scorned facts. The day 'becomes an Epiphany of God. This and other statements prove Emerson's observation that "poetry was all written before time was". Poetry is inherent in the universe.

This short poem of 79 words has a natural, free, stately, and dignified expression. It presents the central problem of Emerson's life. He tells us that life offers so much, and yet we take so little. Nature is so complex that we are not able to experience or understand her fully at any one moment. One has to learn to live "We are always getting ready to live,, but never living contends Emerson. Man is rich only if he owns the day. The days are divine. But they come and go like "muffled and veiled figures. The words, "forgot my morning wishes" and "hastily" show the weakness of the day's experience. Only the divine man can be awake to the new day. Once we apprehend it, we have a whole new experience; and Emerson emphasizes the wholeness of experience. Haste and forgetfulness enable us to waste our opportunities, and thus we fail to enrich our lives.
Then the day smiles her scornful smile. Poetry is thus inherent not only in the universe but in day to day existence as well. The day is a symbol of God and poetry exists in symbols which can only be deciphered through our imagination.

Imagination does not intoxicate the poet alone. Imagination is universally inherent in all men: "The metamorphosis excites in the beholder an emotion of joy. The use of symbols has a certain power of emancipation and exhilaration for all men." When inspired we seem to be touched by a magic wand which makes us dance and run about happily. We feel like persons who have come out of a cave or a cellar into the open air. This is the effect on us of poetry and the poet's use of symbols, figures of speech, fables and other poetic devices. Poets are thus liberating gods. Through their medium of poetry they liberate our imagination, through them we are endowed with a new sense and find another world within the ordinary matter of fact and the prosaic world of business and trade.

The poets are thus liberating gods by way of their poetry. They are free and they make us free. They give us an idea of the immortality of the soul. An imaginative book renders us more service, at first, by stimulating us through its symbols and figures of speech then afterwards when we arrive at the exact meaning of the author we are exhilarated and intoxicated with the divine. The value which attaches to Pythagoras, Paracelsus, Cornelius, Agrippa, Keplier, Swedenborg and Schelling or any other who introduces questionable facts into his world view, such as the concepts of angels, devils, magic, astrology palmistry and mesmerism, indicates his awareness of another world above and beyond the world of the senses. This shows their consciousness of the divine. It imparts the magic of liberty to their eloquence and this puts the world like a ball in their hands. This accounts for their influence; they can move, persuade and transform others.

There is a good reason why we should prize the liberation which the poets bring to us. Each thought is a prison and every old concept of heaven is also a prison. The poet makes us come out of this prison. Therefore, we love the poet, the inventor who in any form, whether in an Ode or in an action or in looks and behaviour, yields us a new thought, and "breaks our chains, liberates us and admits us to a new scene. Such emancipation is dear to all men and the power to impart it is a measure of the genius of
the poet." Therefore, all books of imagination endure. Every verse or sentence possessing this virtue becomes immortal. The religions of the world are the expression of a few imaginative men of genius. Hence their perennial influence.

Emerson believed that the identity of man, god and nature is one and that there is a unity in all this diversity. Human and the non-human are strictly related, so much so that from any one object the parts and properties of another can be predicted. This is so because the animating principle which is at work behind the external shows and phenomena—and which Wordsworth referred to as the "soul of all the World,"—also works through man. The soul of both man and nature is one and the same and this soul is derived from the same source that is, the divine. Thus there is absolute oneness of Man, God and Nature. This total identity, this unity in diversity, is the recurrent theme of Emerson's essays; it is the basis of his transcendentalism, of his philosophy.

Man carries the world in his head, the whole astronomy and chemistry suspended in a thought. Because the history of nature is characterized in his brain, therefore is he the prophet and discoverer of her secrets.

This identity, this harmony, expresses the organized rest of nature. There is peace and tranquility in nature as a result of this identity. But there is perpetual motion also. Long ago the active principle at work in nature or soul of all the worlds "gave the push, the primary impulse, and that original push has kept the ball rolling ever since, and there is no end to the consequences of this original act:

That famous aboriginal push propagates itself through all the balls of the system and through every atom of every ball; through all the races of creatures, and through the history and performances of every individual."

Thus harmony or rest and perpetual motion are the two polarities round which all human and natural activities are organized. These are the two basic antitheses, and from them result numerous other antitheses such as the physical and the spiritual, health and sickness; night and day, natural and the artificial, and so on. Even the most unnatural and artificial are in reality natural. The most flowery courtier, the most sophisticated and fashionable gallant, "has an animal nature, rude and aboriginal as a white bear."
immense diversity of nature conceals this essential identity. The basic “oneness of all” is
the pivot round which everything human and non-human revolves.

Man feels helpless and uneasy when confronted with the mystery of nature. But
nature becomes a little explicable, if it is remembered that harmony or rest and perpetual
motion are the two polarities round which nature is organised. There is Motion, but the
drag is not taken from the wheel. Every Motion is followed by rest by way of compensation. This cycle or divine
circulation never stops or comes to end. Man must free himself from the slavery to
particulars and try to understand the general and basic truths. Then he would realise that
all his efforts are not in vain, but a link in that upward striving which is the law of nature.
And poetry is the stepping stone towards this end.

THE LANGUAGE OF POETRY

In order to comprehend Emerson ideas about the language of poetry, it is first
necessary to look at his views on language itself. In his implacable faith in Nature,
Emerson fondly asserts that Nature in its “forms and tendencies” sub-serves language. In
Nature (1836), enumerating the values of nature, Emerson maintains that language is the
third use which Nature sub-serves to man, the other three being commodity, beauty and
discipline. Nature helps to promote and further language in its own ways. Nature is the
vehicle of thought in a threefold way namely:

1. Words are signs of natural facts.
2. Particular natural facts are symbols of particular spiritual facts.
3. Nature is the symbol of spirit.

Emerson argues implicitly that every word, which is used to express a moral or
intellectual fact, if traced to its root will be found to be borrowed from some material
appearance, for example right means straight; wrong means twisted. Spirit has justifiably
been traced to wind. Likewise, contends Emerson, transgression is the crossing of a line
and supercilious the raising of the eyebrow. The heart is synonymous to emotion and the
head to denote thought. These two words - emotion and thought, are borrowed from
sensible things and have been appropriated to spiritual nature, that is, relating to or
affecting the human spirit as well as religion or religious beliefs. The process by which
this transformation took place is hidden from the human mind in the remote time when
language was framed. However this same tendency can be seen daily in children.
Emerson gives the example of children and savages who use only nouns or names of
things, which they convert into verbs, and apply to analogous mental acts.\textsuperscript{86} Thus in the
history of language, the origin of words that convey a spiritual import is a debt to Nature.

2. More than words, however it is things, which are emblematic. Every natural fact
is a symbol of some spiritual fact argues Emerson. Every appearance in nature
-corresponds to some state of the mind, and the state of the mind can only be described by
-presenting that natural appearance or its picture. Emerson strongly believed that there is a
universal soul within or behind man's individual life, out of which arises and shines —
justice, truth, love and freedom. He calls this universal soul reason and it is inherent in all
men and also the property of all men. This universal soul, which intellectually considered
we also call Reason, when considered in relation to nature is called Spirit. This universal
soul, Reason or Spirit is the Creator. This Spirit has life in itself. And man throughout
history and in all countries embodies it in his language as the Father, that is the creator:

That which intellectually considered we call Reason, considered in
relation to nature, we call Spirit. Spirit is the Creator. Spirit hath life in
itself. And man in all ages and countries, embodies it in his language as
the FATHER.\textsuperscript{87}

What Emerson is emphasizing in Nature is that there is a radical correspondence
between visible things and human thoughts. Man is an analogist and studies relations of
all objects. He is placed at the center of all things and a "ray of relation passes from every
other being to him."\textsuperscript{88} The analogies are not capricious but constant and pervade nature.
Language took its birth through natural objects and their characteristics.

As we go back in history, language becomes more picturesque, until its
infancy, when it is, all poetry; or all spiritual facts, are represented by
natural symbols. The same symbols are found to make the original
-elements, of all languages.\textsuperscript{89}

This immediate dependence of language upon nature affect humans deeply; gives
piquancy to our language, and also creates original language. And man’s power to
connect his thought with its proper symbol depends upon the simplicity of his character
and his love of truth and desire to communicate it without loss. Emerson maintains that
the corruption of man is followed by the corruption of language:

When simplicity of character and the sovereignty of ideas is broken up by
the prevalence, of secondary desires,—the desire of riches, of pleasure, of
power, and of praise,—and duplicity, and falsehood take the place of
simplicity and truth, the power over nature as an interpreter of the ill is in
a degree lost; new imagery ceases to be created, and old words are
perverted to stand for things which they are not;\textsuperscript{90}

In this way words lose the power to simulate “the understanding or the
affections.” This gives rise to inferior writers who give the impression that they “see and
utter truths,” but they do not clothe thoughts in their natural garments and in reality feed
on the language created by the primary writers namely those who “hold primarily on
nature.”\textsuperscript{91} This is true of every long-civilized nation but this state of affairs does not last
long and soon “wise men pierce this rotten diction and fasten words again to visible
things.”\textsuperscript{92} In this way picturesque language is created and it is “at once a commanding
certificate that he who employs it is a man in alliance with truth and God.”\textsuperscript{93}

The true poet’s mind is perspicacious, that it has a ready insight into the
understanding of things. He rises above the ground line of familiar facts and is inflamed
with passion or is exalted by thought. These thoughts are clothed in images. The
intellectual process is such that “a material image more or less luminous arises” in the
mind of the poet, contemporaneous with every thought.\textsuperscript{94} The imagery is spontaneous. It
is the blending of experience with the “present action of the mind...”\textsuperscript{95} This is proper
creation.

Thus we know more from nature than we can at will communicate. Nature’s light
flows into our mind evermore and we forget its presence. But the poet, the orator bred in
the woods, whose senses have been nourished incessantly by their fair and appeasing
changes without any design and attention, does not lose their lesson altogether. And in
some future time or state these solemn images shall reappear in their morning luster as fit
symbols and words of the thoughts, which the passing events of history shall awaken.
Thus when this ‘noble sentiment’ is awakened in the poet, the woods “wave, the pines
murmur, the river rolls and shines, and the cattle low upon the mountains, as he saw and
heard them in his infancy.”\textsuperscript{96} And in this way, with these forms and spells of persuasion,
the keys of power are put into the poet's hands especially, the power of creation. Natural objects thus, assist us in the expression of particular meanings.

3. The foundational tenet of Emerson's philosophy is that Nature is the symbol of spirit. The world is emblematic. Parts of speech are metaphors because the whole of nature is a metaphor of the human mind. The laws of moral nature answer to those of matter as face to face in a glass. The visible world and the relation of its parts; is the dial plate of the invisible. The axioms of physics translate the laws of ethics. Thus, "the whole is greater than its part," and many such propositions exist which have a much more extensive and universal sense when applied to human life, than when confined to technical use.

In a similar manner, the memorable words of history and the proverbs of nations consist usually of a natural fact, which is selected as a picture or parable of a moral truth. For example, a rolling stone gathers no moss, a bird in hand is worth two in the bush, make hay while the sun shines and so on. In their primary sense, these are trivial facts, but we repeat them for their analogical importance.

This relation between the mind and matter is not something fancied by some poet but stands in the will of God and so is free to be known by all men. It appears to men or it does not appear, and when it does the universe becomes transparent and the light of higher laws than its own shines through it.

It is the standing problem, which has exercised the wonder and the study of every genius from the beginning of civilization. There seems to be a necessity in spirit (live giving force; presence of God) to manifest itself in material forms. The "day and night," "river and storm," "beast and bird," all such material forms pre-exist in the mind of God and are what they are by virtue of preceding affections in the world of spirit or life giving force. The visible creation is thus a manifestation of the spirit. Emerson quotes a French philosopher to elaborate further:

Material objects are necessarily kinds of scoriae (slag) of the substantial thoughts of the Creator, which must always preserve an exact relation to their first origin, in other words, visible nature must have a spiritual and moral side.
This doctrine is beyond the reach of average intelligence. Though the images of "garment," "scoriae," "mirror" may stimulate our imagination but "more subtler and more vital expositors" are needed to make it plain. The fundamental law of criticism asserts Emerson, is that "every scripture is to be interpreted by the same spirit from which it originated."101 To understand Nature one has to be in harmony with it and a lover of truth and of virtue. Only such an attitude can purge our eyes. Gradually we may come to know the "primitive sense of the permanent objects of nature, so that the world shall be to us an open book, and every form significant of its hidden life and final cause."102

In such a world we will contemplate the fearful extent and multitude of objects; as every object correctly or rightly seen "unlocks a new faculty of the soul."103 That, which is unconscious truth becomes, when interpreted and defined in an object, a part of the domain of knowledge -- a new weapon in the magazine (storehouse) of power. Thus language is created and becomes a vital tool in the domain of knowledge and power.

R.W. Emerson's theory of poetic language bears semblance to Wordsworth's theory of 'lingua communis'. Like Wordsworth, Emerson believes that the language of poetry should be simple, unvarnished and devoid of all artificialities. It should be spontaneous and never strained or bent to a specific purpose. It should also be full of vigor, striking and effective. Such a language can only be "the speech of the man in the street," of which Emerson is a strong advocate. Taking the example of the word "jawing," Emerson refers to it as a very potent synonym for "scolding."104 Elaborating further, Emerson emphatically perceives: "I feel, too, the force of the double negative, though clean contrary to our grammar rules."105 Words for Emerson are not mere objects of communication, they are powerful, sensual and almost human elements of expression and emotion: "cut these words and they would bleed; they are vascular and alive; they walk and run."106 "Advocating further the cause of street or common language, Emerson states: vocabulary of an omniscient man would embrace words and images excluded from polite conversation."107 The language of the common people, can and should never be parliamentary, as a consequence of which it may lose its potency. Maintaining a belief in the potency and vigor of the simple word Emerson nevertheless also recommends that language should be vicious and aggressive. The more it is so, the more it will register in
our minds: “The meaner the type by which a law is expressed, the more pungent it is and the more lasting in the memories of men.”

As in clear from his essay “The Poet,” Emerson has a very high conception of poetry and regards the poet as a ‘pivotal man’ who must think in his own original way and reject all that is hackneyed in thought or in word and phrase, in language, diction versification and imagery. He believed that poetry comes into being as the result of inspiration. In that moment the poet sees the essence of things. He makes the unseen visible by means of language. But he is not a conscious creator. His vision shows him the symbols and the thought takes it own form in language that is rhythmical.

It is through his imagination that the poet discerns the meaning of sensuous facts. He sees and expresses the beauty in nature and recognizes the spiritual meaning of natural phenomena. He takes old symbols and gives them new uses, thereby making nature the sign of God. This insight of the poet is a perquisite and his baptism:

This insight which expresses itself by what is called Imagination, is a very high sort of seeing, which does not come by study, but by the intellect being where and what it sees, by sharing the path or circuit of things through forms, and so making them translucid to others. The path of things is silent. Will they suffer a speaker to go with them? A spy they will not suffer; a lover, a poet is the transcendency of their own nature—him they will suffer. The condition of true naming, on the poet’s part, is his resigning himself to the divine aura which breathes through forms, and accompanying that.

It is a way of transcending conventional modes in order to attend directly to the forms of things. This is why Emerson calls the poets — “liberating gods,” who themselves being free, make us free. They do this through the medium of language. One of Emerson’s favorite images, that of the Aeolian harp, the lyre that plays when its strings are caught by the breeze, rightly describes his view of the primary role of the poet and the nature of language:

For poetry was all written before time was... and whenever we are so finely organized that we can penetrate into that region where the air is music, we hear those primal warblings and attempt to write them down, but we lose ever and anon a word, or a verse, and substitute something of our own, and thus miswrite the poem. The men of more delicate ear write down these cadences more faithfully, and these transcripts, though
imperfect, become the songs of the nations. For nature is as truly beautiful as it is good, or as it is reasonable, and must as much appear as it must be done, or be known. Words and deeds are quite indifferent modes of the divine energy. Words are also actions, and actions are a kind of words.  

Emerson equates words with action. A hero expresses himself though action and the poet through words. The language of the true poet is the language of poetry. He has a special function in the order of nature; he is, “the sayer, the namer, and he represents beauty.” He is important to his age because “the experience of each new age requires a new confession and the world seems always waiting for its poet.”

The sign and proof of the true poet is that he is not just a rhymer and versifier but someone who also expresses what no man foretold:

He is the true and only doctor; he knows and tells; he is the only teller of news, for he was present and privy to the appearance which he describes. He is beholder of ideas and an utterer of the necessary and casual. For we do not speak now of men of poetical talents, or of industry and skill in metre, but of the true poet.

Emerson is not speaking of men of mere poetical capability or of industry and skill in meter, but of the true and original poet who is not a contemporary but an eternal man. Such a poet expresses eternal truths.

Emerson had a firm belief in the organic nature of art. Poetry for him is something that emerges as a natural development and conveys or carries a harmonious relationship between the elements as a whole:

it is not meters, but a meter 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.

The true poet is faithful to his function of expressing and affirming beauty and beauty reaches a new and higher aesthetic level when it is put forth by a poet of genius:

..... let us, with new hope, observe how nature by worthier impulses, has insured the poet’s fidelity to his office of announcement and affirming, namely by the beauty of things, which becomes a new and higher beauty when expressed. Nature offers all her creatures to him as a picture language. Being used as a type, a second wonderful value appears in the object, far better than its old value.
Every man is a poet to the extent that he is responsive to the enchantments of nature, because all men have the thoughts of which the universe is a celebration. The poet is inspired in Nature by the living power which he feels to be present there. One can't help approving of Emerson's view in this respect, because a poem in really made of a thought which is intensely felt by the poet and because the poet really experiences in Nature a living power which acts as a source of inspiration for him. Nature for Emerson in an externalization of divine beauty and glory.

Emerson's concept of poetry attaches great significance to the importance of symbols in poetry. He says that a poet is obsessively fascinated by symbols. Emerson contends that even though life is great, fascinating and absorbing and all men are conscious of the symbols through which it is named "yet they cannot originally use them." This is the domain of the poet:

The poet, by an ulterior intellectual perception, gives them a power which makes their old use forgotten, and puts eyes, and a tongue, into every dumb and inanimate object. He perceives the independence of the thought on the symbol, the stability of the thought, the accidency and fugacity of the symbol. As the eyes of Lyncaeus were said to see through the earth, so the poet turns the world to glass, and shows us all things in their right series and procession.\textsuperscript{116}

Emerson's conviction on symbols is effusive and all prevalent. An "imaginative and excited mind" and an omniscient man can render the "poorest experience" rich for the purpose of expressing thought. The significance of symbols, however few they may be, can never be exhausted. They can be used with terrible simplicity. Even the language of a short poem can be pithy:

It does not need that a poem should be long. Every word was once a poem.

Every new relation is a new word.\textsuperscript{117}

The poet is in this way constantly transforming the old into the new and is thus a namer or a sayer. He is the one who puts the world "under the mind for verb and noun."\textsuperscript{118} He is a maker in the true sense of the word. His language is truly the language of poetry and he uses symbols to create language:

By virtue of this science the poet is the Namer Language-maker, naming things after their appearance, sometimes after their essence, and giving to
every one its own name and not another's, thereby rejoicing the intellect, which delights in detachment or boundary.119

The poet alone has the power to express adequately everything that he experiences and he has a much greater range of experience than other people:

The poets made all the words, and therefore language is the archives of history, and if we must say it, a sort of tomb of the muses. For, though the origin of most of our words is forgotten, each word was at first a stroke of genius and obtained currency, because for the moment it symbolized the world to the first speaker and to the hearer. The etymologist finds the deadest word to have been once a brilliant picture. Language is fossil poetry.120

Language claims Emerson in made up of "images, or tropes —like the "infinite masses of the shells of animalcules"121 found in limestone- and words now in their secondary use have long ceased to remind us of their poetic origin. But the poet names the thing because he sees it, or comes one step nearer to it than any other. This power of expression of the poet, or naming is a not an art, but a second nature, grown out of the first, "as a leaf out of a tree."122

Emerson beholds in nature a "higher end" which leads to the production of new individuals or to the passage of the soul into higher forms. Nature is an omniscient teacher. The poet imbibes the essence of nature and poetry is the resultant outcome. Like the metamorphosis of things into higher organic forms, is their change into melodies. Over everything stands its daemon—the inner attendant spirit and inspiring force—or soul, and, as the form of a thing is reflected by the eye, so the soul of the thing is reflected by a melody.

The sea, the mountain ridge, Niagra and every flower-bed, pre-exist, or super-exist in pre-cantations, which sail like odors in the air, and when any man goes by with an ear sufficiently fine, he overhears them, and endeavors to write down the notes, without diluting or depraving them.123

Thus in this way it is perfectly legitimate to theorize especially in the mind's faith that the poems are a corrupt version of some text in nature with which they ought to be made to tally:
A rhyme in one of our sonnets should not be less pleasing than the iterated nodes of a sea-shall, or the resembling difference of a group of flowers. The pairing of the birds is an idyll, not tedious as our idylls are; a tempest is a rough ode, without falsehood or rant; a summer with its harvest sown, reaped, and stored, is an epic song, subordinating how many admirably executed parts. Why should not the symmetry and truth that modulate these, glide into our spirits, and we participate the invention of nature?\textsuperscript{124}

A true poet is a man of genius who checks the decline of things, of matters, events and acts and language. He mends and improves upon nature. Emerson contends that it is the dislocation and detachment from the life of God that makes things ugly. The poet re-attaches things to nature and the Whole-reattaching even artificial things and violations of nature to nature-by a deeper insight and disposes very easily of the most disagreeable facts and words. Nature is the primary and abiding fountainhead of the language of poetry.

A look at Emerson's prose style can further reveal his ideas about the language of poetry. His prose style is noted for its aphoristic quality and its epigrammatic terseness. This essays are like the essays of Baron, a series of short, quotable assertions without the logical unity of the discourse, but all bound together by the intellectual atmosphere of the source from whence they proceed. Many of his sentences are remarkable for their force, subtlety, and impressiveness and some for their political beauty. The imagery is of great range, from the sun and stars down to the meanest weed or insect, and the diction is quaint and original but not in the least affected. Prose is with him the other harmony, that is, poetry. He is one of the greatest writers of poetic-prose. His sentences have the rhythm and cadence of poetry.

He often reminds us of Milton, especially in \textit{The American Scholar}, by his eloquence, by the amplitude and sweep of his sentences, the rhythm and the poetry of his descriptions. Emerson has the poet's ear for the music of words and something even of the more obvious phonetic and musical satisfaction of verse can be found in his prose. Apart from the usual balancing of sound with the sense, characteristic of the antithetical construction, we notice also the devices of rhythm, the balancing of sound through repetition and the contrast in passages like this one:
Every day the sun; and after sunset, Night and the stars stens. Ever the winds blow; ever, the grass grows. Every day, men and women conversing and beholding.\textsuperscript{125}

He reminds us just as often of Bacon, with his confident aphorisms. The fullness of his longer sentences is balanced by the sharpness of epigram and the great antithesis. He has a whole series of antithetically balanced sentences, where he describes new experience, business truths and art in the crucible of the scholar’s mind.

He also uses a number of stylistic devices such as figures of speech, analogy and rhetorical devices like inversion, repetition and interrogation.

The perceptions of analogy take the less direct and more forceful form of the metaphor. To the poet’s privilege of metaphor. Emerson adds the idealist’s prerogative of paradox, which is at once a way of seeing things as well as a way of saying them. Diversity and even contrariness are to him only a dramatic presentation of some grand design.

“The drop is a small ocean,” “The near explains the far”, “One design unites and animates the farthest pinnacle and the lowest trench.”\textsuperscript{126} And, of course, the most basic paradox of all is the one in which, “Everything that tends to insulate the individual ....tends to true union as well as greatness.”\textsuperscript{127}
NOTES


3 Emerson 231-32.

4 Emerson 228.

5 Emerson 227.

6 Emerson 228.

7 Emerson 222.

8 Emerson 228.

9 Emerson 229.

10 Emerson 229.

11 Emerson 232.

12 Emerson 232-33.

13 Emerson 243.

14 Emerson 243-44.

15 Emerson 244.

16 Emerson 246.

17 Emerson 246.

18 Emerson 247.

19 Emerson 239-40.

20 Emerson 240.

21 Emerson 230.

22 Emerson 229.

23 Emerson 231.

24 Emerson 231.

25 Emerson 231-32.

26 Emerson 239.

27 Emerson 240.

28 Emerson 240.

29 Emerson 241.

30 Emerson 241.
Emerson 241.
Stern and Gross 283.
Emerson 244.
Emerson 244.
Stern and Gross 229.
Stern and Gross 227.
Stern and Gross 282.
Emerson 231.
Stern and Gross 229.
Stern and Gross 245.
Emerson 230.
Emerson 243.
Emerson 243.
Emerson 244.
Emerson 243-44.
Emerson 335.
Emerson 335.
Emerson 335.
Emerson 341.
Emerson 335.
Stern and Gross 240.
Stern and Gross 240.
Stern and Gross 240.
Stern and Gross 241.
Stern and Gross 241.
Stern and Gross 242.
Stern and Gross 242.
Stern and Gross 242.
Stern and Gross 243.
Stern and Gross 243.
Stern and Gross 243.
Stern and Gross 243.
31 Emerson 242.
32 Emerson 331.
33 Emerson 331.
34 Emerson 331-32.
35 Emerson 332.
36 Emerson 332.
37 Emerson 332.
38 Emerson 332.
39 Emerson 333.
40 Emerson 341.
41 Emerson 342.
42 Emerson 247.
43 Emerson 240.
44 Stern and Gross 239.
45 Stern and Gross 239.
46 Stern and Gross 239.
47 Stern and Gross 244.
48 Stern and Gross 253.
49 Stern and Gross 253.
50 Stern and Gross 253-54.
51 Stern and Gross 254.
52 Stern and Gross 255.
53 Stern and Gross 255.
54 Stern and Gross 255-56.
55 Stern and Gross 245.
56 Emerson 231.
57 Emerson 233.
58 Emerson 232.
59 Emerson 240.
60 Emerson 240.
61 Emerson 241.
62 Emerson 241.
63 Emerson 241.