



Appendix A: Documentation and textual manuscript notes Part II: Textual and manuscript notes in "His lectures were poetry, his teaching the music of the spheres: Annie Adams Fields and Francis Greenwood Peabody on Emerson's 'Natural history of the intellect' university lectures at Harvard in 1870"

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PN

The Poetry Notebooks of Ralph Waldo Emerson. Edited by Ralph H. Orth, Albert J. von Frank, Linda Allardt, and David W. Hill. Columbia: University of Missouri Press, 1986.

Proclus, *Six Books . . . on the Theology of Plato*

Proclus. *The Six Books of Proclus . . . on the Theology of Plato*. Translated by Thomas Taylor. 2 vols. London, 1816.

"Resources," 1932

Uncollected Lectures by Ralph Waldo Emerson. Edited by Clarence Gohdes. New York: William Edwin Rudge, 1932.

"Table-Talk," 1932

Uncollected Lectures by Ralph Waldo Emerson. Edited by Clarence Gohdes. New York: William Edwin Rudge, 1932.

Taylor, "Chaldaean Oracles"

Thomas Taylor. "Collection of the Chaldaean Oracles." *Monthly Magazine and British Register* 3 (1797): 509-26.

TN

The Topical Notebooks of Ralph Waldo Emerson. Ralph H. Orth, chief editor; Douglas Emory Wilson, consulting editor; Ronald A. Bosco, Glen M. Johnson, and Susan Sutton Smith, editors. 3 vols. Columbia: University of Missouri Press, 1990-94.

TO

Unpublished Emerson Notebook; BMS Am 1280 H 87 in the Houghton Library.

W

The Complete Works of Ralph Waldo Emerson. Edited by Edward Waldo Emerson. Centenary Edition. 12 vols. Boston and New York: Houghton Mifflin, 1903-1904.

II. TEXTUAL AND MANUSCRIPT NOTES

Textual and Manuscript Notes document editorial practices followed during preparation of the clear texts of primary sources printed in this study: Fields's letter to Johnson and Peabody's class notes. These notes describe silent emendations and report all authorial alterations that occur in the copy-texts as well as editorial emendation of copy-texts required for clarity or in order to correct Fields's or Peabody's spelling, punctuation, doubling of words, and use of the apostrophe to show possession where not intended.

The personal nature of Fields's and Peabody's texts contributes to a host of idiosyncratic stylistic practices evident in both; however, with the exception of silent emendations noted as follows, those practices have been retained as found, including the use of ellipses.

1. Except for numerical terms and contractions and "Mr. E." for "Mr. Emerson," abbreviations have been expanded; these include the ampersand (and), "&c." (etc.), "cd" (could), "J" (Jamie, Fields's name for her husband, James T. Fields), "mks" (makes), "mt" (might), "shd" (should), "T. T." or "T." (Thomas Taylor or Taylor), "thro'" (through), and "wh" (which). Dates have been regularized to day, month, year order.

2. Missing punctuation has been supplied when undoubtedly called for, as periods at the ends of sentences, commas to separate items in a series, commas or colons to introduce quotations, colons to introduce an opening or a closing thought, commas or semicolons to separate independent clauses within long sentences, apostrophes in contractions or to show possession, italics to indicate foreign expressions, a closing parenthesis in an expression that opens with a parenthesis, and closing quotation marks in a quotation that opens with quotation marks.

3. Words beginning a sentence have been capitalized; terminal punctuation consisting of a dash standing by itself or a period followed by a dash has been regularized to the use of a period alone.

4. All notes that occur as footnotes or explanatory notes in Fields or Peabody have been treated as documentation for the text to which they refer and reported without other emendation.

5. In Peabody's text, erratic entries, characteristic of class notes, have been organized into readable text by treating them as discreet units and regularizing them as paragraphs, even when they amount to only a sentence.

6. Both Fields and Peabody inconsistently employ rules to separate passages in their texts. Fields uses them primarily to separate personal asides to her correspondent from her reports on Emerson's lectures and to indicate breaks in her writing between Emerson's lectures. Because she always marks her return to the letter with the date or number of the Emerson lecture on which she is reporting, the rules she additionally uses to mark the occasion have generally been deleted. Peabody's notes are thoroughly overrun with rules, the most important of which separate entries on a given lecture. They have served as guides in organizing entries as discreet units; with that service performed, they have not been reported further.

Consistent with modern editorial practices, a number of editorial symbols are employed in the textual and manuscript notes. Authorial insertions are enclosed within up and down arrows (↑ ↓) that show the beginning and end of an insertion, and cancellations are enclosed within angle brackets (< >). A canceled word or letter shown joined to uncanceled text indicates that the canceled text was overwritten by the uncanceled text that follows the closing angle bracket. Paragraph breaks are indicated by the symbol ¶; square brackets ([]) enclose editorial commentary; and braces ({ }) enclose manuscript page numbers. Manuscript page numbers used here correspond to those incorporated into the printed texts above. *No silent emendations are reported in the notes that follow*; thus, there will be differences between manuscript situations reported here and the texts printed above.

ANNIE ADAMS FIELDS'S LETTER TO LAURA WINTHROP JOHNSON

Source: MS Am 1679 in the Houghton Library of Harvard University.

The manuscript consists of eighteen sheets of unlined ivory writing paper folded to make four pages each. Each sheet measures 20.5 x 26.2 cm.; each page measures 20.5 x 13.1 cm. Folios are nested and stacked in three groups of twelve pages each and collectively report Emerson's lectures from 26 April to 31 May 1870. The concluding installment, which would have reported the end of Emerson's "Relation of Intellect to Morals" delivered on 2 June, is now missing from the letter; text for that portion of Fields's account here has been taken from

her "Mr. Emerson in the Lecture Room" (1883). In the manuscript, inscriptions occur on the recto of each page, which is also numbered; each verso is blank and unnumbered with the exception of the verso of page {11} which, unnumbered, bears an inscription by Fields along the left and the right margins of the page and a signed closing inscribed across the top of the page. Numbers have been supplied here for all pages as an editorial convenience.

Fields's letter is written entirely in ink, although several instances of authorial emendation in pencil occur in the manuscript. Unless otherwise indicated, all authorial emendations made in pencil have been rejected as having occurred long after Fields's wrote the letter to Johnson; a comparison between passages in the letter in which pencil emendations occur and corresponding passages in "Mr. Emerson in the Lecture Room" suggests that most pencil markings were made by Fields at the time she drafted the article. A few emendations occur in pencil in a hand other than Fields's; although they serve generally to tidy up Fields's prose, they are without authority, and so no notice of them has been taken in the preparation of clear text or in these notes.

{1} that term, <he deals rather with termini than with systems> [canceled in pencil]. There <is great> ↑need be most↓ [emendations in pencil; accepted for sense] catholicity among . . . breadth of humor<,>. <and the model of universal thinkers.> [emendations in pencil] The trouble . . . makes the science ↑of mind↓ [insertion in pencil; emendation accepted as necessary to complete the thought]. The miracle

{2} the thermometer t<hr>wice in the . . . oldest and knows <the> most. . . more compace, with fewer ["with" editorially inserted for clarity]

{3} sex in the mind↑.↓ <though not the same.> [emendations in pencil] A masculine . . . into the spirit's ca<rvern>vernous depths! This . . . Languages are but dialect↑s↓ [insertion in pencil; emendation accepted for agreement]

{4}-{5} same language. [new page and ¶] {5} <In regarding the difference . . . is all One> [struck through seven times in pencil, apparently to cancel] ¶ ↑3d Lecture↓ ¶ I could not . . . ourselves float <down> past with the rest.— It is <not> the eye ↑armed with the↓ which has <the> ↑its↓ vision ↑doubled↓ [three or four unrecovered canceled words] ↑It is the eye . . . vision doubled.↓

{6} boiling mercury <the> he soon . . . (Howie, was <the sound but I am too ignorant to know who he was or if I have spelled the name right, very likely Bessie may know> ↑that the name?↓) [emendations in pencil] leaving one . . . geology entered <one of> an apartment his hand <fell> dropped by . . . numerous fragments <which> ↑and↓ revealed . . . Thoughts are <few> ↑rare↓ and whoever . . . heavens appear ↑to↓ be sown

{7} Heine and About [Fields's spelling: Abot] . . . short their <lives> terms. Isocrates

{8} the great actor Fichtner [Fields's spelling: Fichter] . . . 6 weeks <and not <only> excitement ↑alone↓ but foot lights were thought to be but warm enough, however intense.> [canceled in pencil, except for "only", canceled in ink; "alone" inserted in ink]—now we <only> listen for the

{9} read a poem to Daguesseau [Fields's spelling: Daguessaw], many . . . existence but th<eir>e power of . . . yet to them <it is> what years

{10} astonishing appears the om<iv>niverous gift . . . flimsy flummery <now among us>. . . looking-glass ↑because it reflects what passes before it↓ and yet unlike . . . country house <(—unhappily I do not remember the names, for you know how [two or three unrecovered words])> [canceled in pencil] . . . just one year <after> later and . . . other people ↑to be↓ a sphinx.

{11} with a multiplicand [Fields's spelling: mutiplicand] of 15 . . . distinguishes it. To produce<s> the thing . . . he came to <this> ↑our↓ University. . . . Whatever adherence the<m>re [emendation in pencil; accepted for grammatical sense] was in their . . . thoughts, lost by <by>the author, . . . retained if every <[one unrecovered canceled word]> thing beside be lost. ¶ Man: we discover [colon editorially inserted for clarity] . . . we have not; when [comma originally following "not" editorially emended to semicolon for clarity]

{12} ask the god to ↑give↓ him one . . . As he approache<d>s the oracle <of> he hear<d>s sounds . . . listening to the music. [A three-quarter-page rule follows, after which, on page {12}, the letter appears to break off. Although space remains on the page, Fields inscribed the following closing around the left and the right margins and the top of the preceding unnumbered page:] Dear Laura. I break suddenly . . . Annie Fields [Apparently, however, Fields changed her mind; the letter thus continues, beginning in the space remaining on page {12}:] ¶ 6th lecture (Friday — Dear J's report.)

{13} old book called Fulwood's *Castel of Memorie* [Fields's citation: Fullom's Casket of Memory], that . . . becomes by its <deving> divining [Fields's spelling: devining] rod . . . form is its <nature> office. Imagination

{14} Few can either <[two unrecovered canceled words]> give or . . . symbol or trope lighten<s> [emendation rejected for grammatical sense] it. We . . . more to me than [Fields's original "that" has been editorially emended to "than" for sense] to find . . . beauty from Bagvhata Purana) Hafiz is . . . he speaks <of [one unrecovered canceled word]> of the moon or sun or the <[two unrecovered canceled words]> heavenly bodies . . . mole or <or> eyebrow

{15} hope now that as the Egyptian ["as" editorially inserted for clarity] . . . thought and expression which dazzle one, ["which" editorially inserted for clarity] . . . my lecture on <Memory.> Imagination. The words

{16} fable of metamorphosis <[two or three unrecovered canceled words]> but a truth

{17} little for those <perfectly [one unrecovered canceled word]> poets who . . . We may have <watches> ↑engines↓ which work . . . story of the Pleiads [Fields's spelling: Pleiades] . . . there is no continu<ation,> ↑ance,↓ no permanency . . . full of apostrophe t<o> [the "o" is canceled, so that the "t" serves as an ampersand] Inspiration.

{18} himself. Napoleon <of>spoke of himself . . . calm to ↑the eyes of↓ all around . . . As many as our our affinites. . . affairs being ↑of↓ small fame, . . . Cold, is another <[one unrecovered canceled word]> ↑enemy↓. . . says somewhere she <has> never had <[one unrecovered canceled word]> an idea

{20} unconsciously propound <to the prince of> ↑as clearly as↓ the highest . . . persons. But the ↑se↓ remarks would . . . prove how much <in>we live . . . brain before it <[one unrecovered canceled word]> ↑is↓ easily received . . . without it. Bonald [Fields's spelling: Bonar] said

{21} want your wit <and> ↑I↓ want the work.↑.↓ <[one unrecovered canceled word].> ¶ One of . . . Sir Fowell Buxton's [Fields's spelling: Bupton's]

{22} I think, <F>The Fireside Travels<> [cancellation of closing parenthesis rejected for grammatical reasons] he gave . . . fine genius <of> Plato that . . . century moral and <physical> ↑political↓ science . . . the compass o<n>ver the prairie,— . . . bark of the <a>Ash is rough on the <n>North

{23} man ceases to ↑be↓ convinced . . . old school of <the> Italy they . . . great animal↑.↓ <and so> St. Augustine . . . vigor of our <[one unrecovered canceled word]> ↑own↓ kind.

{24} find all the <forms> combinations which . . . forms and bodies w<ent>as <↑first↓> through his brain. . . ¶ Thoughts run para↑l↓lell . . . poetic gift. Adver↑s↓ity—no, . . . finer plant. ¶ <This is equally to . . . which is the [draw a shaded in square] Cube.> [struck through in pencil with a large "X", apparently to cancel] . . . to be treated.

{25} consider. ↑First↓ Among . . . Identity, ↑then follow↓ Metamorphosis, . . . poetic seed-grain. <He became a little . . . fit remark.> [canceled in pencil] . . . old Mrs. Criagie [Fields's spelling: Cragie] (who . . . time of her death↑.↓ [insertion in pencil] <and Mrs. Craigie [Fields's spelling: Cragie] is only now at this somewhat late period in a state of perfect life in her new condition.> [canceled in pencil; a three-quarter-page rule follows] ¶ <I have no report . . . Metamorphosis.> [struck through in pencil with seven lines, apparently to cancel] . . . are meters of <its> ↑their↓ [emendations in pencil; accepted for grammatical sense] strength.

{26} is in degrees <We see fast> The swift . . . Sadi says <of> <th>With the . . . the leaf <his>this work . . . shown to us with↑out↓ [insertion in pencil; accepted for sense] the processes

{27} made Wilkie's ↑sudden↓ reputation . . . London who <from> ↑went↓ at once . . . developed exhausts <every> ↑some↓ other. The Delphian . . . quick perceptions [Fields's spelling: perception's] whose judgment . . . time is a <great> ↑wonderful↓ magician . . . a great part↑.↓ <in> I once . . . one of Dollond's [Fields's spelling: Dol<l>and's] great . . . presently a Marquee [Fields's spelling: Markee] was added . . . carpets or Marquee [Fields's spelling: Markee] tents . . . Power to resis<ts>t shocks . . . at once. ↑Nothing sticks but his own paint.↓ He who

{29} strength does th<e>is contain. . . . invader. We <ex>see this

{30} new. One ↑philosopher↓ [insertion in pencil; accepted for sense] unfold↑s↓ unfolds the doctrine . . . non-sense and ↑the↓ fourth will . . . scepticism, <but little.> ↑& few↓ new thoughts. . . . Being, or <f>First Cause . . . schools and <only> at last . . . which he has <f>left us a beautiful . . . history of Plo<n>tinus as far

{31} could all ↑and↓ [insertion in pencil] understand . . . memory of this <unworthy> ↑wretched↓ mask.* [On the top of page {33}, Fields inserts the following marked with an asterisk:] ↑p. 31 “As if (says Plotinus) . . . inspected.” (See . . . Taylor’s Plotinus)↓ [The text then returns to page {31}:] Proclus his disciple said, . . . comparing Phidias [Fields’s spelling: Pheidias]

{32} from Porson. ↑T. T.↓ He says, . . . early death <causes him> excites in . . . Coleridge <(?)> [canceled in pencil] he thanked . . . nor Milman [Fields’s spelling: Millman], nor . . . something for me but <he>the whole . . . stead and for ↑a↓ year . . . place because <I> ↑he↓ wished

{33} afternoon is the <subject> ↑Conduct↓ of the . . . the study ↑of the↓ working agents . . . possible, how <far> system↑s↓ and sensible . . . persons [Fields’s spelling: person’s] desirous ↑o↓f<or> true culture. . . . what they <are expected to> ↑should↓ say. . . . Bias, that indispensable [Fields’s spelling: inde-spensable] condition

{34} we need to <find>feel is, . . . that the writer<s>, the thinker<s>, the reader<s>, must *be* . . . built on <more> [canceled in pencil] cosmical . . . weariness and waste↑.↓ <[one or two unrecovered canceled words]> You cannot . . . Ben Jonson said [here follows a blank space in the manuscript] . . . No proselytizing [Fields’s spelling: proselyting] advisor is . . . Truth. <W> I will wear her <rags> garment

{35} a natural <nature> order in . . . <Hence what we call the Classic & romantic schools.> [canceled in pencil] . . . what I ↑shall↓ call “affirmation”. . . . no limit to <[one unrecovered canceled word]> the strength of affirmation: we can [Fields’s original comma following “affirmation” editorially emended to colon for clarity] . . . perception of <c>Consent is perfect. . . . gives but *never* takes away!” [closing quotation marks originally followed “gives”]

{36} contagion of ↑an↓ affirmative . . . he used it ↑also↓ with . . . continual practice <of them> their . . . How to keep up to the top of my condition. [Here concludes Fields’s text as drawn from the manuscript of her letter to Laura Winthrop Johnson. The text that follows as {36,} is drawn from Fields’s “Mr. Emerson in the Lecture Room” (1883) and reproduced exactly as printed except that Fields’s opening quotation marks for each paragraph and closing quotation marks for the last paragraph—included in the published text to suggest her journalistic report of Emerson’s remarks—have been eliminated; as a consequence, Fields’s original single quotation marks around material in the body of the text have been editorially emended to double quotation marks.]

FRANCIS GREENWOOD PEABODY'S
"Mr. Emerson on the Natural History of the Intellect"

Source: HUC 8869.370, box 499, in the Harvard University Archives at Harvard University.

The covers of Peabody's bound copybook collection of notes taken during the University Lectures in philosophy in 1869-1870 are made of red paper marbled with blue, green, and yellow over boards; the covers measure 20.6 x 14 cm. The red leather spine strip and top and bottom corners of the covers are worn and show evidence of repairs; the copybook is in fragile condition. The copybook consists of several hundred unlined white pages measuring 19.9 x 13 cm. Pages are unnumbered throughout the copybook; thus, numbers have been supplied here for all pages relating to Emerson's lectures as an editorial convenience. Peabody's notes on Emerson's lectures are inscribed entirely in pencil.

- {5} Space—a figure <of>for
- {9} analogy. ¶ Th<en>us—to gravity
- {10} a new <h>earth—of chemistry,
- {11} like mental trans<ition>formation—we Napoleon
- {13} earthy <forms>poems = panics.
- {14} man see<n>s particulars,— . . . assimilation of the person
- {15} enter at leisure [Peabody's spelling: liesure]
- {19} matter controlled [Peabody's spelling: controled] by man
- {29} these could t<urn>alk marble, . . . figure is <shew my> of immense
- {30} Imagination may be introduced ["may be introduced" editorially emended from Peabody's original "may introduce" for clarity]
- {31} drawn clean th<u>r<o>ugh from
- {32} alone. ¶ No poe<m>t ever
- {36} but its ["the", which originally followed "its", editorially deleted for clarity] occasional touches
- {37} lost Pleiad [Peabody's spelling: Pleiead]
- {38} 100 years for a<n> reader
- {39} "The Gods <h>don't count . . . death & after <death> [/] The world
- {41} Goethe's "Musagetes." [Peabody's spelling: "Musagestes."]
- {42} yesterday in re<a>liance on
- {47} superstition & <ba>sentimentality
- {48} In the<y> flying . . . growth. Everything<s> has
- {49} Men are <economical> intellectual