



Literature & Philosophy

Emerson's Pragmatic Vision

The
Dance of the Eye

David Jacobson

Emersons Pragmatic Vision The Dance Of The Eye

Paul Jay



Emersons Pragmatic Vision The Dance Of The Eye:

Emerson's Pragmatic Vision David Jacobson,1993 **Emerson's Pragmatic Vision** David Jacobson,2010-11-01 *The Pragmatic Mind* Mark Bauerlein,1997 English professor Mark Bauerlein studies the pragmatism of Emerson James and Peirce and its overlooked relevance for the neopragmatism of later thinkers Bauerlein argues that those original pragmatists are often cited casually and imprecisely as mere precursors to contemporary intellectuals but in fact many broad social and academic reforms hailed by new pragmatists were actually grounded in the old school *Glancing Visions* Zachary Tavlin,2023-06-13 The sweeping vantages that typify American landscape painting from the nineteenth century by Thomas Cole and other members of the Hudson School are often interpreted for their geopolitical connotations as visual attempts to tame the wild alleviating fears of a savage frontier through views that subdue the landscape to the eye Zachary Tavlin's *Glancing Visions* challenges the long standing assumption that visuality in nineteenth century art and literature was inherently imperialistic or possessive While there is much to be said for both material economic and theological impulses to clear the wilderness superimpose a national identity and usher in a Puritanical idyll many literary figures of the era display a purposeful disdain for the possessive gaze signaling instead a preference for subtle glances often informed by early photography Impressionism new techniques in portraiture and soon after the dawn of cinema The visual subjectivities and contingencies introduced by these media made room for a visual counter narrative one informed by a mode of seeing that moves fast and lightly across the surface of things Tavlin probes Nathaniel Hawthorne's idea of the imagination one that derives from both the camera obscura in *The Custom House* and the daguerreotype in *The House of the Seven Gables* each in its way an instance of the glance and entirely dependent on temporal moments The poetry of Frances Ellen Watkins Harper toggles between gazes and glances unsettling two competing forms of racialized seeing as they pertain to nineteenth century Black life and racial hierarchies the sentimental gaze and the slave trader's glance highlighting the life and death stakes of both looking anyone squarely in the eye and looking away Emily Dickinson's certain slant of light syntactical oddities and her stitching of scraps and fragments into the fascicles that constitute her corpus all derive from a commitment to contingency the ungrounded life's only defense against the abyss of non being Tavlin investigates as well Henry James's vexed but entirely dependent relationship to literary and painterly impressionism and William Carlos Williams's imagist poetics as a response to early cinema's use of the cut as the basis for a new visual grammar Each of these literary artists Tavlin argues via their own distinctive sensibilities and the artistic or technological counterparts that informed them refuse the authoritative all possessive gaze in favor of the glance a mode of seeing thinking and being that made way for what we now think of as commonplace namely modernity The Poetics of Transition Jonathan Levin,1999 Considers the work of American pragmatists and of three major literary modernists and reveals how their work foregrounds William James's concept of transitional consciousness Emerson's Nonlinear Nature Christopher J. Windolph,2007 Examines Emersonian

naturalism from the standpoint of nonlinearity offering new ways of reading and thinking about Emerson's stance toward nature and the influence of science on his thought Windolph breaks new ground by exploring how considerations of shape and the act of seeing underpin all of Emerson's theories about nature Provided by publisher

Approaches to Teaching the Works of Ralph Waldo Emerson Mark C. Long, Sean Ross Meehan, 2018-08-01 Offers pedagogical techniques for teaching the works of transcendentalist Ralph Waldo Emerson including Nature Self Reliance Friendship Experience The Divinity School Address The American Scholar and other essays speeches and poems Gives syllabus suggestions for undergraduate and graduate courses in literature creative writing religion media environmental studies and digital humanities

Selected Writings of Ralph Waldo Emerson Ralph Waldo Emerson, 2017-11-30 Essayist lecturer poet and America's first public intellectual Ralph Waldo Emerson 1803-82 is the central figure in nineteenth century American letters and the leader albeit reluctantly of the Transcendental group A literary mover and shaker Emerson directed his unpopular early radicalism toward social institutions the Church education literary conventions by his death in 1882 however his reputation was already solidifying as a national icon Somewhere between the iconic sage and the speculative idealist lies an Emerson that students don't often encounter a flesh and blood figure whose writings testify to his continuing exploration of the individual's place in an increasingly conformist and crowded world In its selections and its apparatus this Broadview edition bridges the gap between Emerson and students by stressing his real world engagements The collection contains a range of prose and poetry addressing some of Emerson's major concerns nature and the self imagination and the poet religion and social reform as he explores the enduring question How shall I live Historical appendices include primary materials on Transcendentalism the contemporary debate about the nature of biblical miracles other authors responses to Emerson as a writer and thinker and the development of his complex reputation as a representative American Copy texts in this edition are the first published versions of each text restored here as Emerson's initial audience would have read them

Revisioning Emerson as a Theorist of Reading Michael Boatright, 2024-12-31 Pushing beyond the anthologized writings of Ralph Waldo Emerson frequently taught in American literature courses this book examines the corpus of his published work to cultivate a unique understanding of his ideas in relation to reading By following the history of Emersonian criticism over the years including research surrounding Emerson and reading theory these chapters provide a persuasive and accessible exploration of Emerson that highlight the value of his work for both literary and reading scholars Boatright argues that while Emerson predates the research in reading studies that emerged in the early twentieth century his ideas around reading engagement shared reading experiences and experimentation with reading are exceedingly relevant for encouraging healthy reading practices in the literature classroom

From Emerson to King Anita Haya Patterson, 1997-06-26 This book traces a provocative line from Emerson's work on race reform and identity to work by three influential African American thinkers W E B Du Bois Martin Luther King Jr and Cornel West each of whom offers subtle engagement with both the tradition of written

protest and the critique of liberalism Emerson shaped Emerson has been cast in recent debate as either an antinomian or an ideologue as either subversive of institutional controls or indebted to capitalism Here Patterson contributes a more nuanced view probing Emerson's record and its cultural and historical matrix to document a fundamental rhetoric of contradiction a strategic aligning of opposed political concepts that enabled him to both affirm and critique elements of the liberal democratic model Drawing richly on topics in political philosophy law religion and cultural history Patterson examines the nature and implications of Emerson's contradictory rhetoric in parts I and II In part III she considers Emerson's legacy from the perspective of African American intellectual history identifying fresh continuities and crucial discontinuities between the canonical strain of protest writing Emerson helped establish and African American literary and philosophical traditions

Emerson's Life in Science Laura Dassow Walls, 2018-05-31 Ralph Waldo Emerson has traditionally been cast as a dreamer and a mystic concerned with the ideals of transcendentalism rather than the realities of contemporary science and technology In Laura Dassow Walls's view Emerson was a leader of the secular avant garde in his day He helped to establish science as the popular norm of truth in America and to modernize American popular thought In addition he became a hero to a post Darwinian generation of Victorian Dissenters exemplifying the strong connection between transcendentalism and later nineteenth century science In his early years as a minister Emerson read widely in natural philosophy or physics chemistry geology botany and comparative anatomy When he left the church it was to seek the truths written in the book of nature rather than in books of scripture While visiting the Paris Museum of Natural History during his first European tour Emerson experienced a revelation so intense that he declared I will be a naturalist Once he was back in the United States his first step in realizing this ambition was to deliver a series of lectures on natural science These lectures formed the basis for his first publication *Nature* 1836 and his writings ever after reflected his intense and continuing interest in science Walls finds that Emerson matured just as the concept of the two cultures emerged when the disciplines of literature and science were divorcing each other even as he called repeatedly for their marriage Consequently Walls writes half of Emerson's thought has been invisible to us science was central to Emerson to his language to the basic organization of his career In *Emerson's Life in Science* she makes the case that no study of literary history can be complete without embracing science as part of literature Conversely she maintains no history of science is complete unless we consider the role played by writers of literature who helped to install science in the popular imagination *Emerson's Ethics* Gustaaf Van Cromphout, 1999

Emerson's Sublime Science E. Wilson, 1999-02-02 Emerson's Sublime Science explores relationships among Emerson's poetics theory of the sublime and engagement with electromagnetism The book illustrates how Davy's chemistry and Faraday's physics revealed to Emerson a sublime universe in which matter is boundless electrical force It argues that Emerson translated this discovery into a sublime writing style crafted to galvanize readers with the insight that matter is energy In illuminating Emerson's project this study also uncovers connections among British Romanticism American Romanticism and

nineteenth century science **Emerson, Thoreau, and the Role of the Cultural Critic** Sam McGuire Worley, 2001-01-01
Reinterprets important works of the social criticism of Emerson and Thoreau as being based in defense of community

Writing beyond Prophecy Martin Kevorkian, 2013-01-02 Writing beyond Prophecy offers a new interpretation of the American Renaissance by drawing attention to a cluster of later rarely studied works by Ralph Waldo Emerson Nathaniel Hawthorne and Herman Melville Identifying a line of writing from Emerson's Conduct of Life to Hawthorne's posthumously published Elixir of Life manuscript to Melville's Clarel A Poem and Pilgrimage in the Holy Land Martin Kevorkian demonstrates how these authors wrestled with their vocational calling Early in their careers these three authors positioned their literary pursuits as an alternative to the ministry By presenting a new revelation and a new set of gospels for the nineteenth century they sought to usurp the authority of the pulpit Later in life each writer came to recognize the audacity of his earlier work creating what Kevorkian characterizes as a literary aftermath Strikingly each author later wrote about the character of a young divinity student torn by a crisis of faith and vocation Writing beyond Prophecy gives a distinctive shape to the late careers of Emerson Hawthorne and Melville and offers a cohesive account of the lingering religious devotion left in the wake of American Romanticism

The Emerson Dilemma T. Gregory Garvey, 2001-01-01 This gathering of eleven original essays with a substantive introduction brings the traditional image of Emerson the Transcendentalist face to face with an emerging image of Emerson the reformer The Emerson Dilemma highlights the conflict between Emerson's philosophical attraction to solitary contemplation and the demands of activism compelled by the logic of his own writings The essays cover Emerson's reform thought and activism from his early career as a Unitarian minister through his reaction to the Civil War In addition to Emerson's antislavery position the collection covers his complex relationship to the early women's rights movement and American Indian removal Individual essays also compare Emerson's reform ethics with those of his wife Lidian Jackson Emerson his aunt Mary Moody Henry David Thoreau John Brown and Margaret Fuller The Emerson who emerges from this volume is one whose Transcendentalism is explicitly politicized thus we see him consciously mediating between the opposing forces of the world he thought and the world in which he lived **Emerson's Literary Criticism**

Ralph Waldo Emerson, 1995-01-01 Ralph Waldo Emerson has always fascinated students of criticism and of American literature and thought Emerson's Literary Criticism supplies the continuing need for an anthology This collection brings together Emerson's literary criticism from a wide variety of sources Eric W Carlson has culled both the major statements of Emerson's critical principles and many secondary observations that illuminate them Here are more than sixty selections on thirty five critical topics Headnotes provide valuable background Carlson relates Emerson's critical principles to his philosophy social thought and literary milieu and also to biographical details Intended for the student as well as the researcher this book amply illustrates Alfred Kazin's contention that Ralph Waldo Emerson was one of the shrewdest critics who ever lived *Politics and Skepticism in Antebellum American Literature* Dominic Mastroianni, 2014-10-23 In

confronting their tumultuous time antebellum American writers often invoked unrevealable secrets Five of Ralph Waldo Emerson's most inventive interlocutors Melville Hawthorne Dickinson Douglass and Jacobs produced their most riveting political thought in response to Emerson's idea that moods fundamentally shape one's experience of the world changing only through secret causes that no one fully grasps In this volume Dominic Mastroianni frames antebellum and Civil War literature within the history of modern philosophical skepticism ranging from Descartes and Hume to Levinas and Cavell arguing that its political significance lies only partially in its most overt engagement with political issues like slavery revolution reform and war It is when antebellum writing is most philosophical figurative and seemingly unworldly that its political engagement is most profound Mastroianni offers new readings of six major American authors and explores the teeming archive of nineteenth century print culture

Contingency Blues Paul Jay, 1997-04-01 From Emerson to Rorty American criticism has grappled in one way or another with the problem of modernity specifically how to determine critical and cultural standards in a world where every position seems the product of an interpretation Part intellectual history part cultural critique this provocative book is an effort to shake American thought out of the grip of the nineteenth century and out of its contingency blues Paul Jay focuses his analysis on two strands of American criticism The first which includes Richard Poirier and Giles Gunn has attempted to revive what Jay insists is an anachronistic pragmatism derived from Emerson James and Dewey The second represented most forcefully by Richard Rorty tends to reduce American criticism to a metadiscourse about the contingent grounds of knowledge In chapters on Emerson Whitman Santayana Van Wyck Brooks Dewey and Kenneth Burke Jay examines the historical roots of these two positions which he argues are marked by recurrent attempts to reconcile transcendentalism and pragmatism A forceful rejection of both kinds of revisionism *Contingency Blues* locates an alternative in the work of the border studies critics those who give our interest in contingency a new more concrete form by taking a more historical cultural and anthropological approach to the invention of literature subjectivity community and culture in a pan American context

Coleridge and Emerson Sanja Sostaric, 2003 This work elaborates R W Emerson's modification of S T Coleridge's central philosophical aesthetic notions such as imagination reason genius and symbol Although Kant's and Schelling's idealistic philosophy various pantheistic theories and Neoplatonism are identified as Coleridge's and Emerson's congenial intellectual and spiritual background the author draws yet more attention to subtle differences between the English Romantic Coleridge and the American transcendentalist Emerson which allow us to recognize that we deal with two distinct philosophical and poetic theories The first part concentrates on Coleridge's intellectual development from the eager empiricist disciple to a philosopher dedicated to the impossible enterprise of formulating the unified theory of life which would incorporate Kant's transcendental philosophy pantheism and Christianity Coleridge's letters diary entries and notebook citations reveal a thinker unwilling to sacrifice neither the fervor of his Christian belief nor the poetic potential of pantheistic doctrines to the cool intellectuality of any single philosophic system

The outcome of Coleridge's synthesizing effort was thus the Romantic aesthetics which was not a substitute for religion but religion artistically redefined. Within this context particular attention has been given to Coleridge's radical adjustment of Kant's differentiation between reason and understanding on the one hand and of the neoclassicist differentiation between imagination and fancy on the other hand to his own needs. Coleridge's tendency to use Christian arguments as the cohesive force that would secure the unity of his theory made Coleridge over-emphasize the spiritual dimension at the cost of the intellectual and thus facilitate a significant shift in thinking which was responsible for the creative misinterpretation of his theories by the next generation of thinkers in the United States. As it is shown, James Marsh's publication of Coleridge's *Aids to Reflection* in which Coleridge elaborates his concept of the spiritual religion and of the notion of reason which approximates the inner light theories and nearly erases the Christian balance between the Creator and the Creation plays an exceptionally important role in this process. In the second part the author delineates Emerson's transformation from the Unitarian to the transcendentalist and explores in detail to what extent Emerson's formulation of his transcendentalist philosophy derived from his inclination to read Coleridge as a mystic that is to regard Coleridge's Christian bias as a whim which does not essentially affect the core of Coleridge's theory. It is shown that Emerson neglecting flatly Coleridge's careful distinctions aimed at preserving the balance between dualism and monism resolves Coleridge's theoretical ambiguity by exclusively concentrating on the part of Coleridge's system which favors the irrational and the unconscious dimension. As a consequence Emerson's philosophy and aesthetics with their emphasis on reason and imagination understood as inspiration that is the inflow of the divine into the mind of the artist represent a radicalized version of Coleridge's neatly suppressed monistic tendencies. In Emerson's interpretation Coleridgean imagination becomes equated with Plotinian soul that is Coleridgean reason becomes a synonym for the utter mystical depersonalization. Finally the delicate and easily overlooked Emersonian shifts with regard to Coleridge's theory point at the significance of Emerson's theoretical solutions in the transition from romanticism to modernism a transition to which ironically enough Coleridge himself unintentionally and indirectly gave valuable contribution.

This book delves into Emersons Pragmatic Vision The Dance Of The Eye. Emersons Pragmatic Vision The Dance Of The Eye is an essential topic that must be grasped by everyone, ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Emersons Pragmatic Vision The Dance Of The Eye, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:
 - Chapter 1: Introduction to Emersons Pragmatic Vision The Dance Of The Eye
 - Chapter 2: Essential Elements of Emersons Pragmatic Vision The Dance Of The Eye
 - Chapter 3: Emersons Pragmatic Vision The Dance Of The Eye in Everyday Life
 - Chapter 4: Emersons Pragmatic Vision The Dance Of The Eye in Specific Contexts
 - Chapter 5: Conclusion
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 6. In chapter 5, this book will draw a conclusion about Emersons Pragmatic Vision The Dance Of The Eye. This chapter will summarize the key points that have been discussed throughout the book.
- The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Emersons Pragmatic Vision The Dance Of The Eye.

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