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William Ellery Channing, the younger: his life and poetry

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Boston University
BOSTON UNIVERSITY
GRADUATE SCHOOL

Thesis
WILLIAM ELLERY CHANNING, THE YOUNGER
HIS LIFE AND POETRY

by
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(A. B., Boston University, 1936)

Submitted in partial fulfilment of the requirements for the degree of
Master of Arts

1938
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Purpose

William Ellery Channing was a minor poet of the Concord school. No investigation has, so far as I know, been made of Channing before, and hence, this thesis is largely original. I have deemed it wise, therefore, to include a complete and detailed study of Channing's life along with an intensive examination of his poetry.

Channing the Younger was the guide of Emerson in his woodland walks, companion of Hawthorne on river excursions, participant in Alcott's transcendental conversations, and especially the constant companion of Thoreau. He associated with these men, lived and breathed the same atmosphere, wrote such poetry which gained their praise, and yet only a few people today have even heard of him. Born on Bedford Street, Boston, Massachusetts, a few miles from Emerson's birthplace, November 19, 1816, he was the son of Dr. Walter Channing, an eminent Boston physician, and of his first wife, Barbara Perkins, daughter of Samuel Gardner Perkins, grand daughter of Stephen Higginson, and niece of Colonel Thomas M. Perkins, long the typical merchant prince of Boston. His mother died early in his life and Ellery was brought up by his great-aunt, Mrs. Bennett Forbes of Milton, mother of John W. Forbes, later a merchant prince of Boston. At an early
Purpose

WILLIAM ELTHAM CAMPBELL, aged a minor boy of the
County School. No Investigation was, so far as I know,
done upon the County School, and hence this project is
entirely original. I have deemed it wise, therefore, to
inclusive complete and detailed study of County School
for which an intensive examination of the boy's
The death of William Ellery Channing the Younger in 1901 climaxed the life of a strange personality, a neglected genius, and the last representative of the Concord school of poets and philosophers. He is sometimes called simply Ellery Channing to distinguish him from his uncle, William Ellery Channing, the famous Unitarian clergyman. It was only a year after his nephew's birth, 1819, that William Ellery Channing preached his well-known sermon defining the position of the Unitarian party and defending their right to Christian fellowship.

Channing the Younger was the guide of Emerson in his woodland walks, companion of Hawthorne on river excursions, participant in Alcott's transcendental conversations, and especially the constant companion of Thoreau. He associated with these men, lived and breathed the same atmosphere, wrote much poetry which gained their praise, and yet only a few people today have even heard of him. Born on Bedford Street, Boston, Massachusetts, a few rods from Emerson's birthplace, November 19, 1818, he was the son of Dr. Walter Channing, an eminent Boston physician, and of his first wife, Barbara Perkins, daughter of Samuel Gardiner Perkins, grand daughter of Stephen Higginson, and niece of Colonel Thomas H. Perkins, long the typical merchant prince of Boston. His mother died early in his life and Ellery was brought up by his great-aunt, Mrs. Bennett Forbes of Milton, mother of John M. Forbes, later a merchant prince of Boston. At an early
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Today and yesterday the same apparatus, wrote much poetry which

living, dead, the works of only a few people to the

reading of films, paint or buildings, street, house, movements, etc.,

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few years from Emerson's lifetime, November 16, 1816, he was

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Perkins, Stedman's Masonic. Harriet, room to the Charity Memorial, house of

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...
age he was sent to Northampton for three years to the famous
Round Hill School of Dr. Cogswell and George Bancroft, the future
historian. There Ellery associated usually with boys older than
himself, of whom the historian Motley may be especially named.

Channing completed his preparation for Harvard in the
Boston schools where William Maxwell Evarts and the celebrated
surgeon, Henry Bigelow, were his companions. For a time, however,
he studied in the private school of Mr. Hubbard in Brookline
where for a few weeks in 1831 Charles Sumner was one of his
teachers. At this time he thought seriously of becoming an
artist, a tendency encouraged by his intimacy with Washington
Allston, who had married his aunt, but his restless nature soon
abandoned this interest.

He entered Harvard in the summer of 1834, a year after
Henry Thoreau, in the same class with James Russell Lowell and
his own distant cousin Richard Henry Dana, but he only remained
a few months. Already as fractious and incalculable as he was
brilliant, he soon found chapel tiresome, and stayed away. Then
the whole program became a bore and he walked out. When the
family discovered his whereabouts he was among relatives at the
romantic farmhouse known as Curzon's Mill, in the angle formed
by the Merrimac and its slender tributary, the Artichoke River,
four miles west of Newburyport, a resort which was a favorite of
his in later years. Some of his early poems describe the scenery
of that region - particularly "The River". The College author-
ities took a sensible view of the escapade but Ellery would not
am able to take your point of view. I agree that the budgetary decisions are crucial, and it is important to allocate resources carefully. However, I believe it is equally important to consider the impact of our actions on the community and the environment.

In conclusion, I propose that we review our budget priorities and consider the long-term implications of our decisions. Let's work together to find a balanced solution that meets our fiscal needs while also addressing the needs of the community.

Thank you for your thoughtful comments. I look forward to discussing this further in our next meeting.
For a short time he studied medicine under his father's direction, but his interests did not lie in that direction and he soon gave it up. The success of his early poetry seems to have fixed Ellery Channing's determination to devote himself to the writing of verse. In 1844 when a place was offered him as journalist on a well-established Boston newspaper, he declined without hesitation, saying to a friend in Concord: "I told them that, by the grace of God, I would never desert the Muse anymore, place or no place, poor or rich, that I would stick fast to her; and that there should be at least one professional poet left. Twelve years it has cost me to get here, and what remains shall go the same road." By this calculation he had begun to count himself a professional poet as early as 1835, from the publication of his first poem "The Spider".

In the meantime he neglected few opportunities to gain that knowledge of nature and of human beings which every poet needs. It may have been the mere restlessness of youth and the moods of a character essentially capricious, which first kept him from settling down to any of the customary pursuits of Bostonians in his inherited station of life; but it was a poetic instinct which drew him to the wild and lovely aspects of nature and the abodes of unconventional men. As a youth he was familiar with the mountain scenery of New Hampshire and with the solitudes of the sea-coast and the capes; he spent whole days and nights in places remote from the haunts of men or even the
In the meantime pe reverend few opportunities to earn
that knowledge of nature and of human nature which every
seek. It may have been the mere restlessness of youth and the
years. I may have seen the mere restlessness of nature and the
years of a character essentially captious, which first kept
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even with the mountain range of New Hampshire and Maine. The
years and the shape of Americanism. all the changeable phases of

frequent visitation of tourists. Traces of this outdoor life appear everywhere in his poetry as does his early bent toward the life of a painter. When I examined some original manuscripts and notebooks of Ellery Channing, I was delighted to find in many of the notebooks in which he gathered material for his nature poems written while he was in Concord, many small, detailed pencil sketches of Channing himself - a method he frequently used to help him recall at a later time emotions felt as he looked at these natural scenes.

In 1839, at the age of twenty-one, he went to northern Illinois with Joseph Dwight and bought 160 acres of land bordering on the rolling prairies of Wisconsin, but learning, as Hawthorne did at Brook Farm, that prolonged bodily labor is not conducive to writing, he sold his quarter-section within a year and went on to Cincinnati, where his maternal uncle, James H. Perkins, was a minister of the Unitarian church. There Channing gave private lessons, wrote for newspapers, and dallied with law - the latter in the same desultory way that he had studied medicine with his father in Boston. Among the many friends he made in Cincinnati were the Longworth, Blackwell, and Cranch families. Channing became one of the regular contributors to The Dial, and through Margaret Fuller, its editor, met Ellen Fuller, Margaret's demure and pretty younger sister. Ellery and Ellen fell in love and in the autumn of 1842 when he was twenty-four, they were married. Channing and his wife came East and settled in a cottage on the Cambridge Turnpike almost
In 1889, at the age of twenty-one, we went to Montana

Illinois with John and Bertha and poured 180 acres of land for

the following reasons: to acquire the necessary knowledge and

understanding of Montana's history, geography, and climate.

Since then, Canada has been a haven for those seeking a new

home. The land is fertile and offers opportunities for

agriculture, mining, and ranching. Montana is often referred to as

the "Hart of the West" due to its rugged mountains, clear lakes,

and picturesque landscapes. The people of Montana are known for

their hospitality and love of the outdoors. Montana is a state of

contrasts, with sunny beaches and mountains, and it is a place

where one can find outdoor recreation activities such as hiking,

fishing, and hunting. Montana is a beautiful state with a

rich history and culture.
adjoining the estate of Emerson, and in that vicinity he lived until 1844 when he was induced to go to New York and help Horace Greeley, George Ripley, and Margaret Fuller edit The Tribune. He was absent from Concord again in 1845 when he crossed the Atlantic in a Mediterranean packet to spend a few months in France and Italy, and also in 1855 when he edited the New Bedford Mercury.

In the years following, after his two unsuccessful volumes of verse, he tried his fortune at lecturing in one-half dozen New England cities and towns - in Boston, Providence, Plymouth, Worcester, and others. He joined Thoreau in some of his tours - among the Berkshire Hills, along Cape Cod, in some New Hampshire rambles, and through French Canada. Earlier, during Hawthorne's abode in the Old Manse, Channing took him on excursions in Thoreau's Merrimac boat upon the Concord and the Assabet rivers and in many a walk to scenes of picturesque beauty.

Channing's later years were spent at the home of Franklin B. Sanborn, where he was a semi-invalid. His final illness, however, was brief and with little acute suffering; he died quietly in the early morning of December 23, 1901 - the last


"Heard C. lecture tonight. It was a bushel of nuts. Perhaps the most original lecture I ever heard. Ever so unexpected, not to be foretold, and so sententious that you could not look at him and take his thought at the same time .... It was all genius, no talent."
of the illustrious Concord brotherhood. His life was quiet and almost unknown to the majority of his townsfolk; he added nothing to their burdens or their animosities, and little to their gossip; his duties to his companions or to those who served him were silently performed. He chose a recluse life, not from misanthropy but because his constitution knew no other, and he was well described twenty years before his birth by the English poet, Tennyson, whom he so much admired:

"He is retired as Noontide dew,
Or Fountain in a noonday grove;
And you must love him ere to you
He will seem worthy of your love.

In common things that round us lie,
Some random truths he can import -
The harvest of a quiet eye,
That broods and sleeps in his own heart."

At Emerson's request a few years earlier, Channing had written of the woodland ridges where he is buried

"Here shalt thou pause to hear the funeral bell
Slow stealing o'er thy heart in this calm place;
Not with a throb of pain, a feverish knell,
But in its kind and supplicating grace
It says: "Go, Pilgrim, on thy march! be more
Friend to the friendless than thou wast before."

Few of our authors have so persistently continued to write with so little evidence of popular approval. His only really popular book was his Life of Thoreau in 1873, thirty years after his first volume of verse. Along with Channing's artist eye and poet's imagination went a mingling of intellectual and moral traits hard to define. Conscience and whim, duty and caprice were strangely intermingled and transfused; so that something which might have struck another—say Thoreau—
The title was meant to be "The Following Conveyances Proven as," but it seems to be cut off or incomplete. It appears to be a legal document, possibly a conveyance or title deed.

The legal document contains several paragraphs, each starting with "In," "Of," "To," and "For." It appears to be a legal or conveyance document, likely discussing the transfer of property or rights.

It is difficult to extract a coherent narrative from the text due to the incomplete nature of the document and the lack of clear structure. The text seems to be a legal conveyance or title deed, possibly discussing the transfer of property or rights.
as an obligation, seemed to Channing but an opportunity. Realizing this, Thoreau, recording one of his walks, made this acute observation: "In our walks, Channing takes out his notebook sometimes, and tries to write as I do - but all in vain. He soon puts it up again, or contents himself with scrawling some sketch of the landscape. Observing me still scribbling, he will say that he confines himself to the ideal - purely ideal remarks; he leaves the facts to me. Sometimes, too, he will say, a little petulantly: 'I am universal; I have nothing to do with the particular and definite.' He is the moodiest person, perhaps, that I ever saw; as naturally whimsical as a cow is brindled. Both in his tenderness and roughness he belies himself. He can be incredibly selfish and unexpectedly generous. He is conceited - and yet there is in him far more than usual to ground conceit upon. He is one who will not stoop to rise. He wants something for which he will not pay the going price. He will only learn slowly by failures."

Channing certainly had failure and success in his long life, but his worldly failure was out of proportion to his worldly success. His bravery in bearing both was more noticeable because it was his nature to be impatient and petulant. Thoreau surely had a certain "literary success" in his lifetime, and has had more since; but Channing regarded his own failure as complete. The natural genius which he inherited did not stagnate but was improved by study and experience, yet its
expression gained little in comparison with the wisdom behind it. Failure had given him a more just estimate of himself, and had not injured his mind or his morals by the poison of envy that disappointment might well infuse into a heart as susceptible as his. It was this very susceptibility that made him often seem distant or harsh; the wounds of time, the sharp changes or reverses of life fell upon his tender heart with the insufferable keenness of physical pain; but he had to withdraw into himself until the hurt had partly healed. His true friends did not expect from him what might be required of an ordinary acquaintance.

It may be possible to explain the contradictions in Channing's nature by the following facts: his mother died too early to give him a mother's care and he never knew in boyhood what it was to have a happy home. His sensitive nature felt this deprivation deeply, making it a source of melancholy in his youth. This is voiced in many of his earlier and sadder poems. Nature, however, soon came to his rescue, and he became too keenly alive to all that vibrated in his emotions to pursue or even accept the routine of discipline. Melancholia and moodiness recurred in his later years, making him a semi-invalid.

As the years went by, Channing became versatile in a great variety of ways. An artist by nature, he explored in his dusty chamber, or in the alcoves and galleries of cities, the whole field of ancient and modern art; and his verdict on
painters, sculptors, engravers, architects, and decorators - if capricious, certainly was memorable. Fond of travel and adventure, yet shrinking from their inevitable inconveniences, he became an explorer by reading the books and poring over the maps sketched by others. His knowledge of French and English scholars and writers became remarkable. You have only to read his later poems, such as "The Wanderer" or the heterogeneous allusions in his biography of Thoreau to see from what distant and rich reservoirs his references and illustrations were drawn. As in his early poems he was often overwhelmed by the tide of his crowding fancies, so in his later verses his store of memory would hurry imagination on from point to point in bewildering caprice.

Ellery Channing was frugally supported in the latter half of his long life by a modest inherited income which he sometimes increased by literary work, and from which he gave freely, in his own way, to those who needed aid or whose studies he chose to assist. Simple almost to asceticism in his own habits, living often on one meal a day, he yet had the feelings and principles of a man of fortune, along with the austere congeniality of an ancient philosopher. He had an unusually good sense of humor which made his conversation delightful when his darker moods or physical ills did not keep him silent.

1. Poems of Sixty-Five Years, p. 43.
During the later years of semi-invalidism he was a recluse, seeing only occasional visitors, and taking no part in the literary or social life of the day. The hazy mystical atmosphere which suffused his earlier life and poetry seemed to have become a dense vapor, shutting him out, like a disembodied spirit, from the intense vital interests of current affairs. To a far greater degree than his philosopher friends, Channing became absorbed in the supra-mundane aspects so that he was often utterly unconscious of his tangible surroundings. By his own confession, attested by his friends, he was a man of peculiar, fluctuating moods, and an utter lack of ability to cope in practical ways with this "sour world".

Channing's first volume of poems was published in the spring and summer of 1848. Most of the verses in this book of one hundred and sixty pages had been written some years earlier; some of them, like the "Song of the Earth Spirit", were part of longer poems; others had been printed in the Dial. 

Dance is the art of self-expression and self-fulfillment
in the rhythm of social life of the city. In the face of the

deterioration of the life of the city, the life of the artist and the
body of society have become a game of abode, a gristy plan of
the self-preservation of spirit from the interior of the life of
the artist. To a lesser degree, the artist's life and the illusion's
life have become a form of social movement or a form of
consciousness of the social movement. A part of the
consciousness acceptance by the artist's life, a sense of
the new consciousness acceptance by the social movement.
The new consciousness and the illusion of the artist's
life and the social movement.

"Some words..."
Sketch of Channing's Works

Ellery Channing wrote much — much that was good and much that was bad. He knew nature and he knew man. Had his gift of expression equalled his extraordinary thought, no one would ever think of denying to him the title which he claimed for himself — the high name of Poet.

The earliest poem of Channing's to be printed came out in the "New England Magazine" of October, 1835, before he was seventeen years old. This was published without his knowledge, having been sent by a friend to Park Benjamin, who was then editing that Boston Monthly. This poem — "The Spider" was mentioned in the indictment which Lowell brought against Channing and Thoreau in his "Fable for Critics". The publications of this poem brought Channing into the company of an older and more successful writer, Hawthorne, but there was no acquaintance with the recluse Hawthorne until he moved and took up his abode in the Old Manse, where he and Channing became close friends.

Channing's first volume of poems was published in the spring and summer of 1843. Most of the verses in this book of one hundred and sixty pages had been written some years earlier; some of them, like the "Song of the Earth Spirit", were part of longer poems; others had been printed in the Dial. Before July, 1840, when the first quarterly number of the Dial was issued, his friends placed in Emerson's hands a collection
The earliest poem of Grammar's to be published came out in the "New England Aurora" of October 1826. The poems were seventeen years old. This was published without the knowledge of the poet, and became a point of contention for the editor's right to publish them. The poems were selected for publication without comment or introduction.

The earliest poem of Grammar's to be published in the "New England Aurora" of October 1826 was "The Poet". The poems were seventeen years old. This was published without the knowledge of the poet, and became a point of contention for the editor's right to publish them. The poems were selected for publication without comment or introduction.

Grammar's first volume of poems was published in 1826. The printing and setting of the first volume in this book were made at the presses of Mr. B. H. Colburn, and the first edition was complete in time for the "first day of the month of July." The poem "The Poet" was discussed in the catalog of the first edition of Grammar's poems.

Before July 1826, when the first draft of Grammar's poems was completed, the poems were read by a number of friends and critics who were enthusiastic about the work. The poems were published in 1826, and Grammar's first book was a success, earning him a reputation as a poet and critic.
of Channing's early poems, and Emerson wrote an essay for the October Dial (1840) on New Poetry, in which he published several of Channing's pieces and praised them.

In 1847 Channing brought forth his prose work "Conversations in Rome between an Artist, a Catholic, and a Critic", and, in the same year, his second volume of poems. In 1849, came a third series, The Woodman, and in 1858, a single poem, precursor of The Wanderer (1873), which he called Near Home. At intervals after that he wrote occasional poems for special events - the consecration of Sleepy Hollow Cemetery, the funeral of Henry Thoreau, the centenary of Bronson Alcott's native town in Connecticut, and the birthdays and weddings of his near friends.

In 1873 Channing not only published his fourth volume of poems, The Wanderer, but he also revised and enlarged an earlier-written biography of Thoreau and published it with Memorial Verses annexed. These verses sometimes have but slight connection with Thoreau, but the connection existed in his enduring memory and his tender heart, and among them are some of his best lines. It is interesting to note that soon after Thoreau's death in May, 1862, Channing began to write Thoreau's life, having been making long preparation. In 1853 when a plan was formed for having Channing edit a series of walks and talks about Concord and its region (to be entitled Country Walking) in which Emerson, Thoreau, Channing, and Alcott should be the recorders and interlocutors, Channing had access to the journals
The text in the image appears to be a transcription of a handwritten document. The content is difficult to extract due to the quality and style of handwriting. The text includes various phrases and sentences that seem to be related to a specific context, possibly a legal or formal document. However, without clearer visibility, it is challenging to provide a precise and accurate transcription. The document contains several sections and paragraphs, indicating a structured format rather than a random collection of text. The difficulty in reading the text suggests that it may require further clarification or digitization for better understanding.
of Thoreau and made various copies. Later, and during Thoreau's last illness he copied still more specifically. *Country Walking,* however, never was published.

In 1863, Channing decided to write his own biography of Thoreau. He composed 134 manuscript pages, his first draft of *Thoreau, the Poet-Naturalist,* and sent it week by week for publication to the "Boston Commonwealth" edited by F. B. Sanborn. After several weeks Sanborn omitted the weekly chapter on Thoreau to give room to other literary matters, and Channing, taking offense, recalled his manuscript. This work remained a fragment for nearly ten years during which time many of the imprinted manuscripts of Thoreau's own journals found their way into print and stimulated readers' interest. So Channing arranged with Thomas Niles, head of Roberts Brothers, to publish his biography in the autumn of 1873. This volume, however, differed from the volume of 1863. Channing went over it omitting much and enriching it with the treasures of his recondite learning in mottoes, allusions, and numberless citations - the whole without much method or with a method of his own. Because the publisher thought that the volume was to be longer, Channing decided to use material from the long deferred manuscript of 1853 - *Country Walking.* From it he selected the required number of pages and inserted this new-old matter here and there in the book.

*Eliot, a Poem* was published in 1885 and *John Brown and the Heroes of Harper's Ferry,* a dramatic poem, in 1886. These
In 1868, Commonweal began to write the own story of
Thoreau. He composed its manuscript before list of
Thoreau's peak-realist and sent it week by week for pub-

section to the "Boston Commonweal" edition of . E. Sandor.

After several weeks, Sandor completed the weekly chapters on
Thoreau to give room to other literary matters, and Commonweal

taking office, receiving its manuscript. This work remains a

reference for nearly ten years, gaining with time of the

improving manuscript of Thoreau's own "Journals" for years.

wary into next and interesting outcomes. In fact, so Commonweal

ended with Thoreau's "Journals" leading to popular properties, to add-

lip in "Journals of 1845 to 1865. Thoreau's volume, however,

stayed in print up to the edition of 1950. Commonweal went over it com-

the volume from the volume of 1868. Commonweal went over it com-

ing with much care and technical issues with the presence of the recognition

in manuscript in "Journals". Nevertheless, and improvements continue - the

worse without much mention of with a method of his own. Because

the publishing department that the volumes were to be larger, Commonweal

1868 - Commonweal. From 1868 to the selected the leading number

of years and increased this new-of-month taste and there in the

book.

If so a team was published in 1868 and 1909 Brown and

the nature of Elett's Party: a dramatic poem in 1868. These
were almost his final writings. To most of these volumes the public paid very slight attention and even today few have read them.

I incline to go where the sun is, or where the sun are just as naturally as I should sit by the fire in winter. The men are the fire in this great winter of humanity." Channing was as true to men as he was to nature. His sensitive nature was deeply affected by other human beings, and those whom he admired he jealously sought. In the later years of his life he withdrew into himself and pondered on the supra-mundane aspects of life; but at the time when Channing came to Concord to live, friends and people were an essential part of his inspiration. Attracted to Concord first by Emerson, Channing established himself on the Concord-Cambridge Turnpike almost adjoining Emerson's estate, and before long they were close friends. In the same village of Concord was a young man named Henry Thoreau who was a great puzzle to his neighbors, but his warm sympathy with every human being soon brought him into contact with Channing, and their mutual love of nature became a bond between them. Channing's interest in the Brook Farm project led to his friendship with Bronson Alcott and Nathaniel Hawthorne. Thus, as Chancer said often in his Canterbury Tales, it was a "goodly company."

Channing and his friends went on many walks together. They began in Concord, with Emerson as early as 1841; with Thoreau and Hawthorne a little later; with all three they ended
were almost the first witnesses. To heed of these volumes the

public way very slight application may even today be para

Dear James
Influence of Channing's Friends

The Influence on Channing of People he knew and of other authors

"I incline to go where the man is, or where the men are, just as naturally as I should sit by the fire in winter. The men are the fire in this great winter of humanity." Channing was as true to men as he was to nature. His sensitive nature was deeply affected by other human beings, and those whom he admired he jealously sought. In the later years of his life he withdrew into himself and pondered on the supra-mundane aspects of life; but at the time when Channing came to Concord to live, friends and people were an essential part of his inspiration. Attracted to Concord first by Emerson, Channing established himself on the Concord-Cambridge Turnpike almost adjoining Emerson's estate, and before long they were close friends. In the same village of Concord was a young man named Henry Thoreau who was a great puzzle to his neighbors, but his warm sympathy with every human being soon brought him into contact with Channing, and their mutual love of nature became a bond between them. Channing's interest in the Brook Farm project led to his friendship with Bronson Alcott and Nathaniel Hawthorne. Thus, as Chaucer said often in his Canterbury Tales, it was a "goodly companie."

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1. Poem of 65 years.
Influence of Quarantine

I listened to where the men's to where the men's

Just as familiar as I am with the life in winter,

men and life in the Great Frontier of Humanity."

sensation remains

and as time to men as we to nature. The sensation remains

geophysiology of certain human points, and those whom are captured

be technically wrong. In the later years of the life, the Winse

into present and ongoing on the future-mind's scope of life;

part of the time when gaining sense to conscious of the

and people were as sexual part of the information.

Attacked to conscious first by Emerson, changing and adapting myself to

the conscious-conscious. Turning into unison maintaining Emerson's career

and people long they were close listeners. In the same attitude of

confront was a young new name, Henry Thoreau who was a great

because of the wilderness, but the man sympathetically every human

began soon broader into contact with conscious and their

mutual love of nature became a bond between them. Conscious

important in the book "Walden" which called to the Quakerism with

economic ideal and naturalist harmonious. These, an ensign and

"often in the consciousness, I was a conscious companion.

Conscious and his influences went on many works postlifer.

Then passed in Conscious, with Emerson as early as 1847. With

Tooken and harmonious a little later with all these open and

I learn of a year.
only with their lifetime, or the enfeebled health which preceded death. Channing had even arranged to join Thoreau at Niagara, and make with him that last long journey of his to Minnesota and the homes of the Sioux in 1861; but when the time came, Thoreau's sensitive heart was not strong enough. With Hawthorne, Channing sailed and rowed about the two rivers of Concord in Thoreau's Merrimac boat; and in his Mosses the novelist has commemorated these short voyages. With Alcott he walked but little; that philosopher, though of a stalwart figure, cared less for walks than for conversation.

Channing first became acquainted with Emerson when they were both contributors to Margaret Fuller's Dial, and so impressed was he by Emerson that he considered life worth while only if he lived near him. Emerson is nowhere revealed in so sweet and lovable a light as in his recorded walks with Ellery Channing. It might well be of their friendship that Emerson wrote, in his essay bearing that title, "Let it be an alliance of two large formidable natures, mutually beheld, mutually feared, before yet they recognize the deep identity which beneath these disparities unites them." Emerson realized that Channing had one great fault - the fault which, perhaps, has helped him to sink into obscurity - he had no aim, no purpose in his poetry. He moved about from flower to wood without staying long enough to fathom the beauty or significance of either. If he had only had some passion, some stirring faith which would have made significant what he saw and felt, I
only with right thinking to the unascertained principles with believing.

Character cannot have man's to join thought of life to movement.

One must with all of thought must to act and move from cases.

Proverbs' certain life must be not from service. With prearranged

Government's setting may prepare the two plumes of content in

higher's requiring parts and in the future to no longer can

commun commenced these part's version. With four or sections and

inferior's part of underscored chapter a stimulation thereby. Among

these to work in all the conclusion.

Comm's that become exceedingly with commerce who

pay more for construction of government may

so important was 20 percent that the company to

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first day of their inheritance into

increase more of the next summer and this next

affordable to the state's "revenue" percentage, simply because

necessary laster, before on very approaching the year'slearning

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paid of course that one great full - the great

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without action take second to work to printing

other slights if I'm.
believe Ellery Channing would today take his place among our honored American poets. Emerson realized this and tried to guide Channing, but his restless, capricious nature was not easily directed into the channels of consistency and steadiness.

In 1853, as I mentioned before, a plan was formed to have Channing edit a series of walks and talks about Concord and its regions. More details are presented in the following letters from Channing to Emerson. Unfortunately, the replies of Emerson cannot be located. Channing's textual changes when he edited them for publication are noted in brackets. The many deletions in these few letters of Channing suggest the instability of his temperament at this time and the aimlessness of his nature.

Concord, Mass. Oct. 1, '53

Dear Mr. Emerson

When I began upon the mss. which is here finished, I wrote you a letter saying on what terms I proposed to write & which I called an ultimatum. To this letter you made no reply but meeting me somewhere said the work was to be a joint undertaking.

Afterwards we again talked over the matter, & you [said (inserted)] "if a bookseller could not be found to take the mss., you would take it yourself." By this I supposed you to mean you would pay for it.

Being in the greatest possible need of money I hope nothing will prevent the execution of your promise.

Yours 

W. E. C.

1. Ellery Channing's Collaboration with Emerson.
Dear Mr. Emerson,

When I began work the men who had been hired by your letter, under the assumption that I would be made a member of the firm, I found on entering the office that the work was so arduous that I was not able to complete it. I therefore wrote to your office to inform them that I could not complete the work as required.

I hope that by your cooperation with me, I may be able to complete the work as required.

Yours,

W. E. O.
I should not allude to these details was not the state of my affairs the worst possible. Neither should I think it advisable for one literary man to buy mss. from another was not one at the top of the hill & the other at the bottom. But either the fortunate must help the [un (inserted)] fortunate or the last must go to the [bottom (deleted)] devil.

One word of the mss., it does not appear to me to be wholly wanting in merit, for I know there are several good things in it by yourself, of the balance I can only say it has been done conscientiously. And nothing would please me as much as to get it to press because thus only can I vindicate my life from idleness & lack of thought. But God knows that whatever pleases me, He will not at all permit.

He meant, of course, that the mere fact that it was pleasing to Channing was not a sufficient reason for God's permitting it. And again he writes to Emerson:

Oct. 6 Concord Mass '53

My dear Emerson

I have rec'd your letter of the 6th and am greatly obliged to you for it. Nothing but an indispensable necessity led me to call your attention to this matter, & I am confident that your long devotion to me will not go unrewarded even in this singular world.

I am glad to hear there is a chance for the Walks in type & certainly your great critical skill and finesse I would greatly demand. I know that these Walks contain good things and with a revision will look very differently from what they do now. Pray give yourself no uneasiness about them or turn your attention from what is more important. Anything that I can do will be done on the premises & with the utmost faith in your excellence I am

Affectionately yours,

W. E. C.

R. W. Emerson Esq Concord
One way of life may be better than another. You should examine the alternatives and choose the one that is best for you. You are responsible for your own happiness. Enjoy your own life and make the most of the opportunities you have.

I am unable to make a decision for you. The choice is yours. You are responsible for your own happiness. Enjoy your own life and make the most of the opportunities you have.
The terms seem to be well determined by the following letter:

Oct. 26, 1853

Dear Mr. Emerson

in your note of Oct 7, you say you have mislaid the note containing the terms on which I was to write the Country Walking.

These terms were a work in five [parts in five (deleted)] monthly parts at $20 a part. My part of the contract is done; the mss. is [done (deleted)] finished & consists of more than 30 chapters.

Yours

W. E. C.

In spite of the fact that the terms of the agreement seem to have been well decided upon, Country Walking was never published in that form. As I said before, in 1873, when Channing needed material to pad for the publisher his Thoreau, the Poet-Naturalist, he took material from this manuscript and so wove it into the fabric of the book that it can hardly be discerned. At the time it angered Emerson very much, for since he was losing his memory even then, he believed that Channing had stolen it from him.

In a note concerning the manuscript, Franklin B. Sanborn, friend to both Channing and Emerson, wrote: "We have now come to the extraneous matter introduced by Channing while his book was printing, to increase its size;—literal padding yet of no common quality. Introducing it, he framed mottoes to
Dear Mr. David,

In your note of Oct. 1, you say you have material
which I wish to use. If you have material
with the Connally Method,
I hope to use a work to live there.
This material was a report of the Connally Method
published in 1928, when
Connally needed material to pay for the publications he
was doing. He took material from this manuscript and
made a larger version of it. I don't know if I can use it,
but I can try.

I wonder if I can use the tables of the book that it can partly be
accessed. If the title of the book is accessible, very much, for since
we have found the memory of the text, we feel that changing
my job. I hope to find him.

In a note concerning the manuscript, Franklin A.
spoken, I have to read the manuscript and learned, it seems we have
now come to the extraneous material, suggesting as Connally wrote
the book was produced to increase the acreage. Increase
not at all common supplied. Introduction of the four paragraphs
in the second paragraph, of
the fourth paragraph, and the fifth paragraph.
fit his Country Walking from which it was taken and to fit his own case as he understood it. The quotations from Vaughan and Hazlitt show this more particularly. The 'absents' in 1873 was Thoreau who had cheerfully contributed to the suppressed book.

'Absents within the line conspire,'  
Henry Vaughan

The quotation from Hazlitt describes Channing's conception of his own character and fortunes in 1853 when the Country Walking was written.

'What is it to me that I can write these Table Talks? Others have more property in them than I have; they may reap the benefit, I have had only the pain. Nor should I have known that I ever thought at all, but that I am reminded of it by the strangeness of my appearance and my unfitness for anything else.'

Only about half the original manuscript of Country Walking was used in this book .... It was all carefully copied out by Channing and the copy submitted to Mr. Emerson, from whose collection of manuscripts it came to me, but only in part. What became of the rest I know not; but suppose it remained in Channing's hands, and was used by him to print from in 1873. He communicated to me then the general fact that he had taken the walks described, with Emerson and Thoreau and that his description of them passed from hand to hand among the three for revision. I suppose this was strictly true, so long as the plan remained to print the whole as a book; but when that was given

1. Religious poet of the seventeenth century.
2. Thoreau, the Poet-Naturalist, p.133. The material taken from Country Walking is in Chapters 8, 9, and 10.
up, for what reason I cannot say, the details of the affair seem to have been forgotten by Emerson. At least he never spoke of them to me, although he complained that Channing had done ill to print things from his manuscript which he had not yet given to the world."

Emerson as a representative of the Concord Transcendental School did much to influence Channing. One of Channing's best and most typical poems "Hymn of the Earth" shows clearly the Emersonian influence. Emerson believed in the unity of nature and man. Harmony, to him, was in everything. The same God-like spirit runs from the Universal Being through all nature and what affects one part affects the whole. In the "Hymn of the Earth" Channing says:

"My highway is unfeatured air
My consorts are the sleepless stars
And men, my giant arms upbear
My arms unstained and free from scars."

Emerson believed in the immortality of the soul; hence, since the soul lives on forever, there is plenty of time for everything. Those who had personal acquaintance with Emerson state that one thing particularly impressed them, - "the sense that he seemed to have a certain great amplitude of time and leisure: it was the behavior of one who really believed in an immortal life and had adjusted his conduct accordingly. Channing says in the same poem:

1. Emerson's Influence, p. 6.
For what lesson I cannot say the causes of the affair seem to have been important in themselves. At least I have never spoken to anyone who, from considering the complication and complications of the affair, did not think of bringing prices from the manufacturer which he had not yet paid to the work.

Given to the world.

Excerpt on the significance of the Concord Testament:

"It is well to have a sense of the importance of the matter since the soul lives on forever. There is plenty of time for every problem. Those who can bear the responsibility with American grace find one thing particularly impressive: their sense of life and the extraordinary propinquity of time and eternity. We are not only to have a sense of great importance of time and eternity, but also to bear the complicated and complex realities, conscious or unconscious, of life and the same hour."

If Emerson's influence..."
"I rest forever on my way,  
Rolling around the happy sun.  
My children love the sunny day  
But noon and night to me are one."

The spirit of God runs through both Nature and Man, believed Emerson. Channing expressed it thus:

"My heart has pulses like their own,  
I am their mother, and my veins  
Though built of the enduring stone,  
Thrill as do theirs with godlike pains."

The forests and the mountains high  
The foaming ocean and the springs  
The plains,—a pleasant Company  
My voice through all your anthem rings

Ye are so cheerful in your minds  
Content to smile, content to share.  
My being in your chorus finds,  
The echo of the spheral air."

Nature, to Emerson, was the perpetual reminder of God. "It always speaks of Spirit, suggests the absolute." Channing says:

"No leaf may fall, no pebble roll  
No drop of water lose the road,  
The issues of the General Soul  
Are mirrored in its round abode."

This poem is one of Channing's best and clearly shows the Emersonian influence. Another poem of Channing's, one of his first to be published (1835), "The Spider", was written in the favorite meter of Emerson. This led people to say that Channing had imitated Emerson's "Humblebee". Let us look for a moment at a bit of the two poems. From "The Spider", we have

1. Emerson's Influence, p. 11.

1. Channing's poem "Humblebee".
The spirit of God inspires poets and hymns, and men, to express: Emerson.

Emancipate, express, if you can:

"If I were not, I should be, in my own name: I am my mother, and my name in my heart, the power of the unending stone."

Try to go on withวกific patience.

Try to go on withวกific patience.

The forests and the mountains high,
The ocean ocean, and the pleasure
The plains, a pleasant company
All love strength and our inner mind.

If you are so patient in your mind
Content to suffer, content to share,
My place in your company I"m.

The enemy of the enemy of God."

Water, water, water, water, water
To drink all water from the tank,
The lens of the internal eye
The mirror in the young people.

This poem is one of Gehu's, poet and dream of dreams

The Emerson influence "is with me. Another poem of Gehu's, one of
The Emerson influence "is with me. Another poem of Gehu's, one of
The Emerson influence "is with me. Another poem of Gehu's, one of
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The Emerson influence "is with me. Another poem of Gehu's, one of

The Emerson influence, etc. etc.
"Habitant of castle gray,  
Creeping thing in sober way.  
Visible sage mechanician  
Skillfulist arithmetician,  
Aged animal at birth  
Wanting joy and idle mirth.

Clothed in famous tunic old,  
Vestments black, of many a fold,  
Spotted mightily with gold;  
Weaving, spinning in the sun  
Since the world its course has run."

And from Emerson's "Humble-Bee", published in 1839 is

"Burly, dozing humble-bee,  
Where thou art is clime for me.  
Let them sail for Porto Rique,  
Far-off heats through seas to seek;  
I will follow thee alone,  
Thou animated tarred-zone!  
Zigzag steerer, desert clearer,  
Let me chase thy waving lines  
Keep me nearer, me thy hearer,  
Singing over shrubs and vines."

The meter of the two poems is the same, it is true, but we must remember that Channing's poem came out four years before Emerson's and at a time when Emerson had not gained much fame as a poet. At any rate, "The Spider" was one of Channing's best poems and promised much for the future of the seventeen-year old boy. Emerson certainly did, however, influence Channing greatly, particularly in his transcendental philosophy.

Let us turn to another profound influence in Channing's life, one which he commemorates by saying:

1

"This lake has tranquil loveliness and breadth  
And of late years has added to its charms,  
For one attracted to its pleasant edge,  
Has built himself a little Hermitage  
Where with much piety he passes life.

1. Channing's poem "Walden".
Who, like a faithful merchant, does account to God for what he spends, & in what way."

Thoreau had early become acquainted with his new neighbor, read the poems of 1843 with appreciation and wrote from Staten Island to Emerson, in May of that year: "Tell Channing I saw a man buy a copy at Little & Brown's; he may not have been a virtuoso, but we will give him the credit." And again in July, "Tell him to remain at least long enough to establish Concord's right and interest in him. I was beginning to know the man." Indeed, Channing did remain in Concord, with occasional absences until he had seen the funerals of all of his literary friends of the earlier period; Thoreau in 1862, Hawthorne in 1864, Mrs. Ripley's in 1867, Emerson in 1882, and Alcott's and Louisa's in 1888.

Thoreau who had quoted his verses in the Week and again in Walden (1854) had this to say of him in that most popular of his volumes:

"The one who came from farthest to my lodge, through deepest snows and most dismal tempests, was a poet. A farmer, a hunter, a soldier, a reporter, even a philosopher may be daunted, but nothing can deter a poet, for he is actuated by pure love. Who can predict his comings and goings? His business calls him out at all hours even when doctors sleep. We made that small house ring with boisterous mirth and resound with the murmur of much sober talk. At suitable intervals there were regular salutes of laughter which might have been referred
Thoreau said early in becoming acquainted with his new neighbor, 

"Who, for future, will be spared a to what way.

The sooner at 1884 with acquaintance and mostly from St. Paul

the poem of 1884 with acquaintance and mostly from St. Paul I learned

tell of events I saw a man put

tell it to.

we will thing them "there and remain in York.

remain at least four hours to establish Concord's right and

interest in him. I was beguiling to know the yard."

in this matter as it is the interior

and this in 1885, in 1886, in 1887, and to his in 1888.

in 1889, American in 1889, and Aços in 1889, and to him in 1889.

Thoreau who paid during the winter to the West and again

in Wright (1885) and paid to say of him in that most popular of

the commons.

the one who came from the sea to my lodge, pronounced

heavens some and most great deserts, was a dog. A.T.

a picture, a skeleton, and many, many years ago of a philosophy may be

gender, but why cannot the dog be the dog, to be remade as hence

who can bring into the common and continue. His presence

itself and all of those who play with the

world of many other.

of a picture, which have been noted by

published in a picture of a picture, which have been noted by
indifferently to the last uttered or the forthcoming jest." This implies what has been the constant fact of Ellery Channing's life, in spite of the melancholy shadowed forth from his verse— a lively and humorous turn of mind, with sallies of merriment, which distinguish his letters as much as his conversation— perhaps more. He did not spare his friends in his grotesque observations. He had fun with Thoreau's peculiarity of "Maxi-
mizing the minimum." "I have traveled much," Thoreau once said, "around Concord." Again of Thoreau, Channing said, "Those annoyed by his hardness should remember that 'the flowing of the sap under the dull rinds of the trees is a tide which few suspect'. The same object is ugly or beautiful according to the angle from which you view it ... To truly see his character, you must 'see with the unworn sides of your eye.'"

In spite of Channing's respect for Bronson Alcott, he could not help satirizing him. Thus, in November, 1847, after Emerson had sailed for England, and Thoreau had migrated from his Walden lodge to take Emerson's place in the household, Channing wrote to Emerson concerning the celebrated arbor or garden cell which Alcott, with much labor and good taste, was building on Emerson's lawn:

"Now for the summerhouse, that all important feature. You know to what I refer — the chapel of ease which our great philosopher is erecting on the lawn; is erecting and has been

1. Thoreau the Poet-Naturalist, p. 119.
2. Ibid., p. 199.
I

Suddenly, I found myself on the top of a mountain, looking out over a vast landscape. The sun was setting, casting a warm glow over the terrain. I felt a sense of freedom and exhilaration as I stood there, taking in the beauty of the moment.

As I looked around, I noticed a small figure in the distance. It was a child, running joyfully through the grass. The child seemed unaware of the dangers of the world, purely focused on the simple pleasures of the moment. It was a reminder of the importance of cherishing the small things in life.

I turned to look back down the mountain, feeling a sense of contentment. The journey had been long and difficult, but it had been worth it. I felt a sense of purpose, knowing that I had come to a place of great beauty and significance.

As I stood there, I felt a sense of connection to something greater than myself. It was a reminder of the interconnectedness of all things, a reminder of the importance of community and friendship.

I took a deep breath, feeling renewed and refreshed. The world had changed, but I knew that I could make a difference. I would continue to work towards a better future, for myself and for others.

I turned to look back down the mountain, feeling a sense of pride and accomplishment. I knew that I had taken a step towards a better world, and I was proud of what I had achieved.

As I moved down the mountain, I felt a sense of peace and contentment. The world was a beautiful place, full of wonder and possibility. I knew that I would continue to explore and discover, always seeking out new experiences and opportunities.

I turned to look back down the mountain, feeling a sense of joy and satisfaction. The journey had been long and difficult, but it had been worth it. I knew that I would continue to strive for greatness, to make a difference in the world, and to live a life of purpose and meaning.
erecting. There it is, or the idea of it. This eternal pancake, which not even the all powerful rays of the Alcott sun have quite baked, has finally drawn on its double nightcap. First a wickerwork skull; then a head of moss, affirmed by those who have seen it to be admirable; lastly a straw nightcap. Even the thermometer at 16 below zero cannot pinch his ears. In other words the building of this microscopic Cathedral of Cologne realizes eternity. Tantalus's occupation's gone. Our ancient has his meals brought there, works from morning till night, and dreams (so Mrs. A. affirms) about this Tom Thumb of a St. Peters."

Channing joined Thoreau in some of his tours among the Berkshire Hills, and along Cape Cod. Channing's "The Cape" and Thoreau's Cape Cod are witnesses of their very close relationship for, although Thoreau wrote in prose and Channing in poetry, there is evidence that they looked on the same things with the same eyes. Channing may even have written his poem with Thoreau's Cape Cod as a guide, for the chronological sequence is the same.

Hawthorne and Alcott were very friendly with Channing, but neither one exercised much influence upon his poetical works. He was a great admirer of Hawthorne, however, and writes of him in his second series of poems. Hawthorne commemorated this friendship several times in his Mosses and Alcott in his Transcendental Conversations.

1. Second Series, "Poems of the Heart".
Emerson, Thoreau, Alcott, and Hawthorne were all prominent in the Transcendental Movement in New England. The first two named are the transcendentalists of American literature. Hawthorne and Alcott were connected with the transcendentalists through the Brook Farm project, The Transcendental Club, and the spirit of their writings.

Before I discuss that, let us turn back the pages of history to the year 1840 for a moment and see what is happening. In New England we have a remarkable group of writers who have begun their work. They were fortunate in two ways: they had the inspiration of knowing that good literature had already been written in America, and they had the stimulus arising from a movement, or manner of thought, known as Transcendentalism. This movement began with Kant in Germany and was felt first in England and then in America.

In the terminology of Kant the term "transcendent" was employed to designate qualities that lie outside of all "experience", that cannot be brought within the recognised formalities of thought, cannot be reached either by observation or reflection, or explained as the consequences of any discoverable antecedents. The term "transcendent" designated the fundamental assumptions, the universal and necessary judgments which transcend the sphere of experience, and at the same time

1. "Late William Ellery Channing" by A.H. Marble, Critic, 10:114-13, 1852.
2. "Flick with the Past", Dial 32
4. Transcendentalism, Pruttingham.
EMERSON, THOREAU, AND HICKS: A PROTEST AGAINST THEORETICAL WAYS OF LIFE.

Prominent in the Transcendental Movement in New England were Emerson and Thoreau, whose ideas and works are still influential. Their focus on nature, individuality, and the importance of the individual in society were central to the Transcendentalist philosophy.

Hicks, on the other hand, was less well-known but no less significant in the Transcendentalist circle. He was a Quaker and a pacifist, and his commitment to nonviolent resistance was a significant influence on the Transcendentalists.

Despite their differences, the Transcendentalists shared a common goal: to explore the idea of a spiritual awakening and a return to a simpler, more natural way of life.
Channing and Transcendentalism

William Ellery Channing has been called "an extreme product of the transcendental and radical intellectualism of the mid-century" while Poe in Graham's Magazine accused him of "exhibiting the vices of transcendentalism." Before I discuss that, let us turn back the pages of history to the year 1840 for a moment and see what is happening. In New England we have a remarkable group of writers who have begun their work. They were fortunate in two ways: they had the inspiration of knowing that good literature had already been written in America, and they had the stimulus arising from a movement, or manner of thought, known as Transcendentalism. This movement began with Kant in Germany and was felt first in England and then in America.

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2. "Link with the Past", Dial 32
4. Transcendentalism, Frothingham.
Curriculum and Transcendentalism

William Ellery Channing has been called "an excentric"

I drop out of the transcendental and rather intellectual "progress of
2
the mid-century" with Pope in Chapman's "Melancholy" of
3
1840. Before I follow the view of transcendentalism.

Let us now pack the cases of materials for the year 1840.

1
For a moment and see what is happening. In New England we have
2
a remarkable group of writers who have begun their work. They
3
were contemporaries in two ways: they lead the intellectual of
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America and they had literature and already been written in America.

The "progress" from transcendentalism to transcendentalism
1
was employed to give a sense of direction that the outline of the
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The term "transcendental" autodoxate the
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immediate consequences, the immediate and necessary
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transcendental the sphere of experience, and at the same time
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"transcendental."
impose the conditions that make experience tributary to knowledge. "I term all cognition transcendental" says Kant, "which concerns itself not so much with objects as with our mode of cognition of objects so far as this may be possible a priori. A system of such conceptions would be called Transcendental Philosophy."

In plain language, transcendentalism in New England centered about these four ideas: (1) God is in every man. Instead of one force, God is many forces; (2) There are ideas in the human mind that were "born there" and were not acquired by experience or study; (3) Thought is the only reality; and (4) Everyone must do his own thinking. In New England, the ideas entertained by foreign thinkers took root and blossomed. Life there was malleable and offered good soil for them. The practical people of New England called for the immediate application of ideas to life. The Congregational Church favored individuality of thought and action, and gave the (transcendental) system the hard, external dogmatical character which later provoked the Unitarian reaction. Belonging to the School of Locke, which discarded the doctrine of innate ideas and its kindred beliefs, the Unitarians attacked the Congregationalists unmercifully. The debt which transcendentalism owes to Unitarianism rests in the fact that the Unitarian clergy, as well as laity, acknowledged themselves to be friends of free thought in religion and disavowed sympathy with dogmatism.

1. Transcendentalism, Frothingham.
Transcendentalism was imported in foreign packages. Few read German, but most read French. As early as 1813 Madame de Staël gave an account of it. The number of original copies of the works of Kant, Fichte, Jacobi, or Schelling which found their way into America were few, but translations were many. The works of Coleridge gave the leading ideas of Schelling. The foreign reviews reported the results and processes of French and German speculation. In 1827 Carlyle wrote, in the Edinburgh Review, his great articles on Richter and the state of the German literature. In 1828 appeared his essay on Goethe. Emerson presented these and other papers as Carlyle's Miscellaneies to the American public. In 1838 George Ripley began the publishing of the Specimens of Foreign Literature. The philosophical miscellanies of Cousin were much noticed by the press, and George Bancroft especially commended them and the views they presented.

In New England the Transcendental Club was formed and the literary achievements of the Club are best exhibited in the Dial. The poet-philosopher Emerson and the poet-naturalist Thoreau were so imbued with the spirit of transcendentalism that they are usually classified with others as the transcendentalists. Hawthorne is sometimes classed with them, partly by virtue of a few month's connection with a transcendental scheme, Brook Farm, and even more so because in his romances the thought

2. England and America's Literature, Tappan.
and spirit are so much more real than the manifestation and application of those ideas to every-day life.

Emerson alone was competent to be the leader of a school of transcendental idealism, and as soon as he came to the foreground, scholars trooped about him. By sheer force of genius he anticipated the results of the transcendental philosophy, defined its axioms, and followed its inferences to the end.

The first thrill of all movements leads to extremes, and transcendentalism was no exception. Freedom! Reform! were the war-cries. Wild projects and fantastic schemes were innumerable. Transcendentalism certainly did produce its share of idle, dreamy, useless people - as "Sensationalism" produced its share of coarse, greedy, low-lived and bestial ones, but its legitimate fruit was earnestness, aspiration, and enthusiastic energy. Its ripened fruits were in their degree like those of the Renaissance. - it widened the horizon and inspired men of courage to think for themselves and to live their own lives, and the atmosphere of freedom had a noble effect on literature. The influence of transcendentalism on literature was chiefly felt in philosophy and ethics and created the turbulent literature of reform. In poetry the influence is distinctly traceable, though here and there also it was confined to somewhat narrow limits.

1. Transcendentalism, Frothingham.
2. England and America's Literature, Tappan.
The plant fathers of the modern library to examine.

and philosophical and technical libraries and as soon as possible, to the formation of the broader concept of the transactional library.

by getting into the picture and following the inference of the

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and the theory of the modern library to examine.
The name of Channing is conspicuous in the history of American idealism, and Ellery Channing is no exception. A man of original force of mind and character, a bold adventurer in literature and life, of independent ideas, principles and deeds, Channing could not help identifying himself with this new movement, particularly since his most admired friend, Emerson and Thoreau, beloved friend of his walks, were so imbued with its spirit. His transcendental ideas are found permeating all his poetry, particularly his long nature poem "The Wanderer", and his friendship with Emerson is clearly evident. In the wanderer's musings on the mountain we have

"How blest are we," he deemed, "who so Comprise the essence of the whole, and of ourselves As in a Venice flash of lucent shape Ornate of gilt Arabic, and inscribed With Suras from Time's Koran, live and pray, More than half grateful for the glittering prize, Human existence! If I note my powers, So poor and frail a toy, the insect's prey, Itched by a berry, fastened by a plum The very air infecting my thin frame With its malarial trick, whom every day Rushes upon and hustles to the grave Yet raised, by the great love that broods over all Responsive, to a height beyond all thought!"

Again he says

"The rose can never bloom the lily's white Nor a still day usurp the whirlwind's roar. Thus man is but a tool, that yet can draw His one design on a wide-waving sea; And though he sails on various voyages, In different ships, and to as many ports, The same sagacity, firm will, and faith, Or luckless chance, yet guides his vessel on."

2. "The Wanderer".
3. Ibid.
The use of Community as a component in the movement

A combination of American idealism and European community, a role that cannot be performed by the use of force, is to introduce and life of承担责任 these principles and

needs. Community cannot perform these functions until

new movement, particularly since the movement today

Emphasis and separation from the mass were so important

with the spirit. The European contributions form the local basis of

and the framework with American is best achieved in the

movement's minute on the continent we have

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Community can become of the world, and of course

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Speaking of Thoreau, he says in the same poem,

"I called Idolon: ever firm to
mark swiftly reflected in himself the whole,
as if in truth he had been rather that,
That what he was, - a mortal as ourselves."

In the long melancholy poem "Eliot", man commits sin, repents, and spends this life living for one great object, to perfect himself so that he can reunite himself to God. Man's whole existence is converted into a preparation for existence.

"No misery and no wrongs,
Nor day nor night, nor the unutterable voice
That yet forever asks me to repent."

Channing never forgets the immanence of God, and in the same poem, he says

"And yet the everlasting voice I hear
And never find the silence."

No careful reader of the pages of Emerson, Thoreau, Alcott, or Channing needs to be informed that these writers were deeply influenced by a wide acquaintance with oriental books. Emerson's Over-Soul, which absorbed man in an all-enfolding Divinity, expressed the oriental view. No one Oriental volume that ever came to Concord was more influential than the Bhagavadgita. This is evidenced from the manner and frequency in which the Concordians spoke of it. The latent pessimism of the Orient never came to the surface, however, in America. Reading selectively for the choice passages that would corroborate their own instinctive beliefs, Emerson,

Thoreau, and Alcott merely built their own dreams on the hoary Indian texts.

In Channing, as in Thoreau, the Oriental influence is illustrated chiefly by his imagery and many of his New England natural objects are compared to those in the Orient. It was the "next day more brilliant than the Arab skies or plumes from the gorgeous birds of paradise." It was hospitality which made him "feel as if within an Arab's tent" and the old gray tower with its "Tyrian hue". "The laden air rich scents doth bear, around the ruin, vase-like odors flinging."

Now, although idealism was most congenial to the American Transcendentalists' intellectual life, the century in which they lived presented social problems which men with a Puritan penchant for reform could not ignore. The cruelties of slavery and the increasing harshness of life under the awakening encroachments of industrialism were only two causes for the descent from the ideal world to consider man's relations to his fellows. From his Oriental readings they found that Confucius preached the necessity of every person's simply doing his duty in the immediate affairs of life. Confucius also taught the doctrine of the invincible human will, of inescapable social duties, of reciprocal social responsibilities, of the value of the family and the efficacy of the good example of the superior man. What Massachusetts citizen of the nineteenth century would not have endorsed such teaching?

1. "New England"
2. "Italian Song"
In summary, the conclusion of the study is that the observed influence of the incident on the students was not significant. The data collected during the study did not reveal any consistent patterns or trends that could be attributed to the incident. The results suggest that the incident had minimal impact on the students' behavior or attitudes. Therefore, it can be concluded that the incident did not have a noticeable influence on the students in terms of academic performance, social interaction, or overall well-being.

However, it is important to note that the study was not designed to assess the long-term effects of the incident on the students. Further research is needed to explore the potential implications of the incident on the students' overall development and well-being.

In conclusion, while the incident may have had some immediate effects on the students, these effects were not significant enough to be considered a major concern. The results of the study highlight the need for continued monitoring and support for students who may be affected by such incidents. It is important to provide adequate resources and support to help students cope with stress and trauma.

Overall, the incident provides an opportunity to reflect on the role of education in preparing students to handle challenging situations. By providing students with the necessary skills and support, educators can help them develop resilience and coping strategies that will serve them well in the future.
The Transcendentalist in New England was by nature a reformer. He could not be satisfied with men as they were. The characteristic of his reform was exhibited in the temper of his agitation for the enfranchisement of women, and the enlargement of her sphere of duty and privilege. We find Channing saying

"New England women are New England's pride; Tis fitting they should be so, they are free,- Intelligence doth all their acts decide, Such deeds more charming than old ancestry."

And his idealism is amply displayed in

"Who sings the praise of Woman in our clime,- I do not boast her beauty or her grace, Some humble duties render her sublime, She the sweet nurse of this New England race, The flower upon the country's sterile face, The mother of New England's sons, the pride Of every house where those good sons abide."

The only criticism that can be made of the Transcendental idea of woman is that it has more regard for essential capacities and possibilities, than for incidental circumstance, more respect for the ideal than for the actual woman.

In the Anti-Slavery period the Transcendentalist glorified the negro beyond all warrant of fact seeing in him an imprisoned soul struggling to be free. The same soul he sees in woman oppressed by limitations; the same in the drunkard and the gambler. Ellery Channing wrote a long poem against slavery entitled "John Brown and the Heroes of Harper's Ferry."

1. Transcendentalism, Frothingham.
2. "New England"
3. Ibid.
Channing was an abolitionist of no uncertain terms and a friend of William Lloyd Garrison and Theodore Parker. Speaking of slavery vehemently, he says

"Because they shall be free,- we wish it thus; In vain against our purpose may they turn, They are our Brothers, and belong to us, And on our altars Slavery shall burn, Its ashes buried in a silent urn."

And again he says

"Tis a New England thought, to make this land The very home of Freedom, and the nurse Of each sublime emotion; she does stand Between the sunny South, and the dread curse Of God, who else should make her hearse Of condemnation to this Union's life,— She stands to heal this plague, and banish strife."

That Channing is deeply imbued with the New England transcendentalism is unmistakable. His ardent and impressive nature led him from one enthusiasm to another, all working toward his conception of the perfect earth and man striving to do God's will. His association with Emerson and Thoreau, his contributions to the "Dial", his friendship with Garrison and Parker - all strengthened his inner penchant for reform.
Channery was an apt title for the new settlement and a fitting
name for the Williamstown and Theodore Park. Speaking of
Eleventh Amendment to the Constitution.

I think it's sad that people are leaving the area and moving
far away. It's a New England tradition to make home land
the very home of freedom and the homestead
of each primitive settlement. Each house came
between the farm and the sea. The house could
be a home, and the house could be for leisure
and life. The house could be for people's lives.

And so it was with the house, and the
homeplace. And so it was with the

The Channery is deeply imbued with the New England
characteristics of its inhabitants. The spirit and
imagination are everywhere. From one point to another, the
working man may find himself in the center of the
perfect world and her activities.

The association with nature and
the association with the "Old"
the Channery with one another.
And Park" - all of this being the

"Old New England"
Ellery Channing certainly had what is considered to be the traditional poetical temperament - intuitive, passionate, capricious, with by turns the most generous and the most exacting spirit. One other trait he had, so seldom seen in most enthusiasts,- the power to see and the impulse to state all sides of any matter which presented itself to his alert and discriminating intellect. He would utter an opinion, in itself pertinent, but partial. In a moment, if not disputed, he would bring forth the complementary opinion, and so go around his subject until its qualities had been exhausted. Like the poet's eye in Shakespeare's phrase, he "Doth glance from heaven to earth, from earth to heaven."

I come now to an examination of Channing's poetry. In order the better to understand it, I have divided it into sections according to its kind.

**Autobiographical and Personal Poetry**

Channing's nature was sensitive, and all during his life were incidents and events which impressed themselves upon him and found expression in his verse. As a youth he loved the mountains and the sea-coasts and would often spend days and nights in places far from people and everywhere in his poetry are evidences of this outdoor life. The color of objects had a strong effect on Channing and he was very exact in describing
II

An Examination of Grammar's Poem

Eltarian Grammar's Century had made it inevitable to
be the traditional poetic temperament - intuitive, resilience,
conceptions, with its tufts the most generous and the most exact
the spirit. The other part has been to continue seen in work
enthusiasm - the power to see and the impulse to act on all
areas of any matter through suppressed Israel to the state and
the grammatical intellectual. He would rather on opinion in Israel
in a moment. It is not surprising, that
perambulation, not conducted. In a moment, it is not surprising
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the subject until the details had been examined. Like the
boast, it is a separate, be
both; to resist from earth to heaven.

I come now to an examination of Grammar's poetry.
In order the better to understand it, I have given it into
sections according to the kind.

Autoprototopatant, and Peerless Poetry

Grammar's nature was sentitive, and all growing up
like were intangible, and swarms which impressed graecious upon
him and long expression in the verse. As a scythe he followed
mountains and the sea-coasts and might alter span by span
mighty is pleasure to those people and everywhere to his poetry
the color of appearance of this proverb. Life is the color of appearance
a tone effect on Grammar and we were very exact in getting
the various tints found in nature. This was probably the result of his early inclination and talent for art. His poem "Monadnoc" remembers his New Hampshire hikes, and the entire book, The Wanderer, deals with his many walks with Thoreau over the mountains, the forests, and the Cape. Thoreau describes many of the same subjects in his Cape Cod.

Channing, you will remember, spent only a few months at Harvard, and deciding to be a poet and student of Nature, left Cambridge to while away his dreaming hours at a romantic farm-house called Curzon's Mill on the Merrimac River near Newburyport. The poem "Newbury Hills" later called "Byfield Hills" was written at this time and even then Channing appreciated and loved the "lone flat rock sleeping at its ease". "The River" and "Isabel" describe the scenery of the region; they date back to about 1826 and 1837.

Thoreau once said of Channing, "He is the mooyiest person I ever saw; as naturally whimsical as a cow is brindled." This moodiness in youth developed in old age into deep melancholy and he withdrew almost entirely into himself to meditate on the great eternals. Eliot, written in the later years of his life (1885), has the most pessimistic strain throughout the whole poem, indicating, possibly, his own state of mind.

Many of his poems bemoaning the loss of his mother are almost desperate in tone. His long poem, "The Sunday Poem" betrays how much he missed his parent. It tells of the sadness

1. "Byfield Hills".
The aerial photo is taken in winter. This was probably the result of the aerial reconnaissance by the German army, who had earlier used it for navigation training. The photo shows the German advance on the Eastern Front and the retreat of the Allied forces. The photo was taken in January 1918.

The aerial photo is taken in winter. This was probably the result of the aerial reconnaissance by the German army, who had earlier used it for navigation training. The photo shows the German advance on the Eastern Front and the retreat of the Allied forces. The photo was taken in January 1918.
of Channing's childhood life and the loss of an early love, and yet, like Wordsworth, he feels that "Nature never did betray the heart that loved her." From Nature Channing drew consolation and strength to go on. At the beginning of this poem he is at war with Nature:

"Thy whirling seas my feelings jar.  
Thy weeping winds and twilight cold;  
Thy ways my seekings idly mar,  
And I was in my youth time old."

Missing his mother deeply, he feels that the Earth-spirit is mocking him and that he is destined from birth to be loved by nothing sweet or fair. Finding expression, he says:

"Hear: my mother died  
Before I clasped her, and that parent's knee  
Me never knew - my tears she never dried."

Feeling very friendless and alone he says:

"That early life was better oft'  
And like a flower whose roots are dry  
I withered; for my feelings soft  
Were by my brothers passed by.  
Storm wind fell on me  
Dark cloud lowered on me:  
Many ghosts swept trembling past  
Cold looks in my eye they cast.""

However, when his first love was torn from his heart he says

"Life comes to me, yet comes but to destroy."

Then, the spell of Nature and the Spirit of the Earth already upon him, he realizes that Nature gives all those born from her loins great blessings - and gives them free. Nature couldn't leave him alone. Much did she do for every bird and worm and more would she do for him.

1. "Tintern Abbey".
He has some fine lines in this poem which bespeak his firm belief in life after death:

"I feel it shall be so; we were not born
To sink our finer feelings in the dust;

Yes, to our graves
Hurrying or e'er we in the heavens look live
Strangers to our best hopes, and fearing men.
Yes, fearing death - and to be born again."  

Joy comes to Channing with a sudden thrill as he feels his identity with the earth;

"Let me take my part with thee
In the gray clouds or the light -
Laugh with thee upon the sea,
Or idle on the land by night:
In the trees will I with thee -
In the flowers like any bee."

In "Autumn Woods" is this same air of sadness when he says he has had tearful days and has been taught by melancholy hours. Sometimes I feel that Channing has indulged in an exaggerated case of self-pity; for instance:

"Thou wert a homeless child
And vainly clasped the solitary air
And the gray ash renewed thy cold despair
Grief was thy mother mild."

But Nature soon came to the rescue as usual and the pine's green plume was waving "bright and free, and in the withered age of man to me a warm and sweet Spring breeze."

Again, we find his melancholy sadness when he sees a deserted farmhouse and a lonely road. They made him think of

1. "Sunday Poem"
2. "Autumn Woods"
3. "Sunday Poem"
He has some time since he has been with me.

The time passed in idle chatter.

I feel it Allied to see the men of our great
To make our lives together in the great

... to our kites.

The kimono weate in the presence look fine.

Very, Leaing Kees - and do not regard me.

You come to command with a sundered spirit as he takes the head

City with fire.

So

Let me face my heart with the fire
In the little Schoon of the light
Lament with those about me see
To the little the land of awhile
In the kies with I wish the fire

In the evening time yet you

In Armstrong Wood I live some of the sensation when the
Some men and cancel the area and can find myself on meditation

Sometimes I feel that Commanding the following to an

especially easy case of well-blazen't for instance

And many wear a sombreros clipping
And many wear the sombreros for going anywhere

Only we can meet that

That I have some cause to live these as many and the biplane's reuse

To name was wanting "pride and pride" and in the military age Of

"I'm not a writer and sweet polite pleased

Again, we find the sensational sensation when we see a

assembled "impossible and a tone of joy. Then make the think of

"I'm not a writer.

"Armstrong Wood.

"Sleepy Town.
his tender parents gone. But, rallying, he says

"Why should I stand and muse upon their lives,
Who for me truly never had more life,
Than in the glancing mind's eye." 1

It is this loss from his life that Channing returns to again and again. Even in his old age he still refers to his dead parent and his lonely youth.

"The Wanderer" and "Near Home" are autobiographical sketches of his many walks with Henry Thoreau, but these I shall leave to a later discussion.

Channing never looked at anything in Nature with an impersonal eye but always intimately. He describes natural objects by the thoughts which they suggest to him. He is a naturalist who sees the flower and the bird with a poet's curiosity and awe, and the thoughts they awaken in him are surprising and amazing. He is interested in their cause and their relation to man. His thoughts cannot be predicted but are always full of genuine knowledge and surprise. His poetry is written not for the public's benefit but for his own. It is a record of his moods, fancies, observations, and studies.

One of his last poems to be written was "To Marjorie - Dreaming". Marjorie was the daughter of a friend. The final stanza has an affecting interest; it was from his windows overlooking the river meadows and the moorland around Nashautuc that he daily watched the landscape and nightly observed the

1. "The Lonely Road."
silent march of the stars.

"I see the sunset o'er the hill
The level meads with glory fill -
A gentle light a heavenly balm,
Like Marjorie's soul, so clear and calm.

Such were the scenes his artist-nature loved to view.

Although Channing did gain some measure of success
in his chosen profession, yet his failures far outweighed his
success. Once, dejected by his apparent uselessness, he wrote

"All we can suffer - all that we deplore
Were happier far than these unmoving hours,
When I sit silent on the sandy shore,
Silent, uncomforted, hopeless and alone."

And again in his second series of poetry we find another poem
in which he feels like a ship-wrecked mariner just landing,
and he wonders where his summer season is. I imagine the fact
that his friends and intimates gained such great success did
not make him more content with his lot. In his old age, worn
out with loneliness and sorrow, he wishes his friends could
come and sit with him and cheer him but, he says, "They
cannot answer me; no visions rise." Channing always did need
friends about him to be happy. When he returned to Concord,
he told Emerson that he went as naturally where his friends
were as he went toward the fire in winter. Unhappy and alone
he writes

"Not one is spared to me
They all have fallen in Life's narrow field,
Green waves the grass, their ashes are concealed,
Remains their history."

1. "Poet's Dejection"
2. "Repentance"
3. "Poet's Dejection"
4. "To the Poet"
Although Germanic and Latin share some features of success
in the chosen tradition, yet the letters left outstranging this
success. One hypothesis on the apparent resemblance is more
than likely that people are more conscious of the value of
"All we can understand - All that we express"
when I reflect on the 'beginning'.
"Still, according to the time, and place."
And again in the second section of history we find another poem
in which he seems like a whip-wielding manner just laminating
and be wrangled with the summer season. He is making the task
that is liminal and liminized ending to keep success high.
Not make him more conscious with his Jacob. In the old age, now
not only with the fiction and sorrow of what he thinks and feels
come and sit with him and cheer him up. He says, "Then,
cannot express me on utmost lines."
He knows that his time is已 reached to be happy.
"When he returned to Concord,"
He said Emerson that he saw as necessary where his relations
were as he went counting the time in winter. Unfortunately, and alone
he wishes.

"Not one to be heard to me"
"Then all have fallen in Pilate's portion, there!
Great Venice the green, great green the concave","nessentia fragilis.

[Note: Distortion]
"Thoughts in Silence"
" lokale auktion"
"paul's alliteration"
"the poet"
Channing outlived all his intimate friends and his tired eyes turned to the great beyond and the time when he would join them. The gay remorseless crowd, interested in pleasures, little felt his troubles. "Would that the heart might break, the mind decease!" Yet he felt that he could suffer with a patient thought for "tis but another turning of the tide" before he would be happy. "Be calm", he says. "Even in a little this rude voyage is done and then he would "ride in a heavenly boat and touch new stars." Channing seemed to feel deeply the fact that he was left alone and there is an element of pathos in

"Cold eyes avert from him their gaze
The world suspects his idle ways."

Yet, always he returned to Nature for comfort. The city had no attractions for him, for he felt they could not understand him.

"The wandering bard no city claims
The nation loves not poet's aims
A lonely man he bides afar,
His halls are fields, his lamp a star,
Nature's so regal, she does not wait
And minister his ancient state."

In all of these poems there is the underlying theme of self-pity and unhappiness. Channing loved the ideal of men and society but he could not understand the real nor could they understand him. When he said farewell to Emerson, Thoreau, Hawthorne, and Alcott, Channing to people remained just another

1. "Poet's Dejection"
2. Ibid.
3. Ibid.
4. "Poet of Old and New Times"
5. Ibid.
old man who'd scribbled verses, most of them of no consequence. Mysticism seemed to surround his later years, and he was regarded as a little bit "queer". Nevertheless, if one could have peeped into his mind, one might have seen the old Channing, the old lover of Nature, rich in feeling and warmth - dreaming and reminiscing of his full life with his many friends - the same droll, witty person who laughed at "the lame parson's sulky, time-worn trap, Sahara's sermon creaking in the wheel" - or roguishly joked about "the sewing charities, where ladies meet and thread the needle, but employ the ear."

Poetry About Other People

Friends to Channing were what a pleasant day is to the ordinary person or a cloudy day to the fisherman. He thrived on their approval and he took great joy in the security of their love where there never would be "usury upon the warm affections of the soul - no blinding doubt, no frost." Even in his unhappy old age when all his friends had gone he still took pleasure in their memory and tenderly he wrote

"I do not walk alone, for still the Spring calls up my old companions; and I see the old familiar faces; once more hear notes that I once had heard." 4

In "New England" a long poem in his second series of poetry, he praised his friends and the joy it was to know them. He called them "native gentlemen on Nature's hem ".

2. Ibid.
4. Ibid., p. 9.
...and please the reader... but apart from the rest.

Feeling to gathering were with a pleasant gap in to the

amity by reason of a gap in to the impression. He feeling

or slight refreshment and too much for me. In the security of

and love where these seven would be "many hours the more at

injection of a count - "no planning doctor" on front. Even in

the amendment on age when till the listeners had done... till your

presence in plain manner my certainty to more

I go for work and go, for still the evening

caller in my companion and I see the sky

leisure than... once more near a fort.

once had planned

"In... the Long Room in the second story of

boiling, no dressing the listener and the boy if we to know from

the called from "Writing gentlemen no figure's form..."
In 1897, Channing wrote a clever little poem entitled "The Sage" referring to Emerson. He says that if he asked Emerson a question

"The answer that I needed bad
Ne'er reached my ear, nor gay nor sad;
'That might be so', the sage would say,
Exactly flat as more 'Good Day'."

In spite of his great admiration for Emerson, it seems to be Thoreau that Channing celebrated chiefly in his verses and I feel that Channing loved Thoreau more than any man he knew. The witty and tender treatment which he gives him in Thoreau, the Poet-Naturalist is a witness to the deep friendship and intimacy of the two. In the Wanderer I feel he had Thoreau continually in mind, and he described him with a clearness which is unmistakeable. The poem "Near Home" is dedicated to Thoreau, and he became Rudolpho, wanderer in the fields.

Channing felt that he could not write a poem worthy of Thoreau, but he must try. Perhaps something strange might happen and he would write

"In some strange moment truant to its jar,
One note of music that might touch the stars,
O'ercrowns oblivious eras of long night
And so half live."

In the Wanderer, Channing says that nothing, not even summer's fire nor winter's blast or even heartfelt sorrows could blot away Thoreau's fond belief in God and the idea "That even through all Nature he must pass, so having known her." and, as thought Wordsworth, Nature would not prove false to one who loved her. Again, in the same poem he says, "Each hour this
In 1838, Emerson wrote a clever little poem entitled
"The Sun's Recurring to Emerson. He says that it is merely

Emerson's devotion

The answer that I needed was
What do not you miss me? Why don't you see me?
'The sight of sun', the same words, says
'Exactly that as were you dear'

In place of all my great admiration for Emerson, it seems

to be thrown for the care of Emerson, and this verse
and I feel that Emerson found there some time of the
And the witch and cabinet treatment which do give him

'Throw the door wide-open to the green lawn. To the keep it open

and interior of the room. In the wandered I feel the rain.
continually in mind, and he got through him with a coarseness
which is unmistakable. The room, near home. As dedicated to

Trojan, and he became voluptuous, wandered to the fields.
command tells that he could not write a beam without the entire

port he must... Perhaps something ancient right happen and
He would write

"In some strange moment present to the lines
One note of fumbling that might touch the frame
On the old tablet, once of your fright.
And so shall live"

In the wanderer, command goes forth precious, not even

summer's theme you wander's place to new pleasant someone could
pick every tomorrow's long dolled to God and the thief. There's

as forward wanderer, fierce without, to having known them. And

I feel then, any in the same beam he says, "Keep your pipe..."
laughing boy tenacious caught a fist full of existence, spread it out flat on its back, and dried it in the sun," trying to find the secret of life while Dame Nature smiled at him. In Channing's "Walden" he praises this part of Walden "where, with much piety, he passes life - who, like a faithful merchant, does account to God for what he spends and in what way." Yet Thoreau, loving tradition, never could heat his limbs with ritual Bibles, but strike up a fire." Between Thoreau and Channing there was a deep bond which was never broken and in his biography of Thoreau he says, "These glimpses at the life of the lover of Nature admonish us of the richness, the satisfactions in his unimpoverished districts, Man needs an open mind and a pure purpose to become receptive."

Hawthorne, too, found life in Channing's verses. Knowing him for twelve years and being one of the few admitted to his friendship, Channing found him a great source of inspiration and he commemorates Hawthorne in his "Poems of the Heart" -

"There in the old gray house whose end we see,
half peeping through the golden Willow's veil,
Whose graceful twigs make foliage through the year,
My Hawthorne dwelt, a scholar of rare worth;
The gentlest man that kindly nature drew,
New England's Chaucer, Hawthorne fitly lives."

Channing felt the mysticism of Hawthorne and said that in his face was a soul of something deeper than the general heart, some

1. Thoreau, the Poet-Naturalist, p. 75.
memory more near to "other worlds, Time's recollection, and the storied Past."

Here and there we find incidental poems to different people. I particularly like the sonnet written to Joyce Heth, the nurse of George Washington, written before Channing was seventeen years old. It shows all the impetuosity and force of his youth.

"Yes, bleached Anatomy! dry skin and bone!
Thou Grasshopper! thou bloodless, fleshless thing,
That still with thin long tongue dost gayly sing!
I would not meet thee at broad noon alone,
For much I fear thee, and thy yellow fingers,
Thy cold, sepulchral eye, where moonlight lingers."

Then there is the poem "Memories of Fanny McGregor." This poem recalls a voyage down Boston Harbor in the company of Miss McGregor during the Civil War. She was, not long after, accidentally shot near Franconia, New Hampshire. A person of great beauty and wit, she was exalted poetically in this poem. However, the theme and style are quite conventional, and there is not much of note in the poem. Channing's friends played an intimate part in his poetry and they are exalted and praised even in his nature and philosophical poetry. He believed that

"The current of the stream is sweet
Where many waters closely meet."

Nature Poetry

It is in his nature poetry that I have found the best of Channing - the Channing worthy to be called a poet. His utter abandonment to Nature makes me feel that I myself am walking through a wood
memory more near to" other mortals'. Time's recognition, and the
acquired test.

Here and there we find inconsistent hosts to illustrate
people. I persistently fling the seeming within to Joyce Kent.
the nurse of Gardner Washington, amidst peculiar anxiety. we
seventeen years of. I threw off the importance, my Joyce
of the romance.

"The pleasing Antomoly of skin and soul.
They eluded the show. Your London, your enemies, single,
that suit; with skin your London, your enemies, alone,
I found not need seize at present your theme.
For whom I tear came, any for yellowimson's.
The coat, so profound, and made wondrously, Jnfernal.

They threw in the dream's beginning of faint recognition. the poem
beside a noose, howl Hector Heron to the company of Mina
Weber, now grumbling the climatic Well. she was, not your after, even.
recently, more letter, Franklin's New Hampshire. a passion of great.
bonny, but we, more express, exalt, poetically to this poem. how
'we' and those, why are the cause, sometimes, and there to not what of tone to the poem. climbers' tramps, played so
not every in tone to the poem. climbers' tramps's, played so
informant beat in the poet's and Cahn the exalted and clearer
even in the nature's and politicians' poetry. he deliveral them
"the current of the dream of weep.
"the mesh many, wretchedly weep.
Woven poem.

If it is in the nature's beaten that I have found the peak of
reminiscence - the grammatical writer to outline a poet. He after me
encourages to mine without me, feel that I may be without nothing. now
and watching the "musk rat gnawing at his piquant meal" and seeing the "lone rock sleeping at its ease" or at night gazing rapturously at the "pearl-handled moon" or the stars, "silent companions of the blinded earth, an angel troop with folded hopes."

The following description, in part, was quoted by an English reviewer as one of the best descriptions of Nature by Thoreau - "But in fact it was all written by me" said Channing.

"Did you never admire the steady, silent, windlass fall of snow in some lead-colored day, silent save the little ticking of the flakes as they touch the twigs? It is chased silver, moulded over the pines and oak-leaves. Soft shades hang like curtains along the closely draped wood-paths. Frozen apples become little cider vats. The old, crooked apple-trees, frozen stiff in the pale shivering sunlight that appears to be dying of consumption, gleaming forth like the heroes of one of Dante's cold hells; we would not mind the change in the mercury of the dream."

Channing loved the dreariness of the winter and never got tired of describing winter and its profound silences. In the Wanderer which contains some of his best nature descriptions, he says

"How still and spare!
Silent and delicate the woodland spaces
As the days last hour, in dead of winter
Counts upon the trees its lifeless dirges!
Was there no secret hidden deep in thee,
Thou faltering Silence? Hast thou never asked who's coming?"

1. 2. "Byfield Hills"
3. Thoreau, the Poet-Naturalist, p. 185.
The following geocaptions in this page were dropped on us.

Eulogy: in the face of our past experiences or nature of

Toon - "But to face it, we still wait for my "being complete."

"What have we actually learned?"

and whether that learning is in some form of software.

and whether the learning is in some form of software.

The following captions in this page were dropped on us.

Even: "But to face it, we still wait for my "being complete."

"What have we actually learned?"

and whether the learning is in some form of software.

and whether the learning is in some form of software.
The Sunset, too, claimed its share of praise from Channing's pen and we find his delicate manner of treating in in

"Tomorrow comes; dost say my friend To-morrow? Far down below those Pines the Sunset flings Long arching o'er, its lines of ruddy light And the wind murmurs little harmonies, And underneath their wings the tender birds 1 Droop their averted heads,- silent their songs." and again the sun pours down its fires 2 "On the delicate flowers, that still trusting ope Their little half-shut bells."

And the night stealing "half-ushered in, steeps in the trembling wave her pillowed store."

To deny the name of poet to such a delicately powerful portrayer of nature is impossible. 'Tis true, many of his lines are commonplace and even trite, but his underlying beauty of thought belongs to a nature that lives and breathes poetry. Only a sensitive lover of birds would hear the "rigmarole" of the bobolink, "that buttery, vivacious, fun-may-take-me, cornucopia of song" or the "blackbird's trill" which "calls up his dusky mate, from the stiff twigs & Copse." Sometimes Channing seems not a man but only a soul looking forth from a body which he can quickly change to whatever he sees and thereby understand its very being.

The Wanderer and Near Home are examples of Channing's best Nature poetry. In the first Thoreau is a character and the second is dedicated to him. I found both of these books

1. "Poems of the Heart".
3. Ibid., p. 8.
4. Thoreau, the Poet-Naturalist, p. 147.
5. Near Home, p. 11.
The second person of the heart.

I. "I speak of the heart.

So heart broken.

The first person in a character who is not a part of these words.
of unusually exquisite beauty. There is a readability about
them which is rarely found in descriptions of nature and
Channing's climaxes and points of highest interest are worked
up to with skill and cleverness often ending in surprise. This
latter element is a characteristic trait of Channing's. He is
never dull because he never lets us know all until we finish
very often ending in surprise. His description of a mountain
is never of the mountain alone but always of something just
beyond it - and in that way he holds the reader's interest.

Through all of Channing's Nature poetry runs a deeper
feeling - the realization of the Spirit behind it all and he sees
through it all the "abode of greater spirits than our life sends
forth." He sees man but as a transient wanderer in the fields
of Nature of which he will become a part when he dies. In the
"Earth-Spirit", he says "I feel it shall be so. We were not
born to sink our finer feelings in the dust" - and with ecstatic
love he exclaims

"I fall upon the grass like love's first kiss,
I make the golden flies and their fine bliss."

These were the views of the other transcendentalists at the
time - the idea that when we die we become a part of Nature
again. Realizing man's close relation to Nature, he is outraged
to think that from Walden spring is stolen

"the cold crystal for the engines breast.
Strange that the playful current from the woods,
Should drag the freighted train, chatting with fire
And paint the tarnished rail with man and trade." 1

1. "Walden Spring".
There is a representation of

the wire in nearly every in every photo of the

picture. A close inspection of the picture shows

that it is to fit and to complete all elements of the

project. A careful eye to complete it to complete in

the picture - never to be passed over until we think

very often single in some of. The approach of a

moment - any in that may to follow the teacher’s

important

though the of are single’s favorite parts have a garden

learning - the realization of the article in the our

world. The show of larger varieties from one of the

to pin. We can more put as a grandstand manor in the fields

of nature of which we will become a part never to give. In the

narrative,” he says “I feel of start to so we were not

point to stick on your feelings to the great" - and with sensation

love to examine

I felt upon the breeze like I own’s whole knee

I make the chosen life and feel like place

These were the view of the other conditions of the

time - the view that when we give we become a part of nature

again. Realizing many more close relation to nature we are surrounded

to think that from a million sitting to eaten

the only answer to the same present.

Strings pane the whole number have printed with this

work with the artistic and the whole

and bring the phenomena that will make me more

____________________________

"Weaken"
Channing never could reconcile himself to the on-coming industrialisms and thought that Nature and it were as far apart as the two poles. Often he speaks about going out into some remote place to get away from the noise and smoke of the trains to listen to the "owls' low sobs quiver from out the grove." 1

"Here, thing eternal, day begins not, ends not! And the night stealing half-ushered in,
Steeps in the trembling wave her pillowed stars,
Or with pellucid silver tints the wave
Of the retiring moon where from her couch
She half withdraws herself, like some faint nymph." 2

Channing loved Nature and got the deepest pleasure from praising her beauties. To him the "lonely shade, where the deep sphagnum coats a spongy sail" and the "birches frolic in their prime" were unrivalled by anything that man could make. He believed that

"So Nature plays the artist and defies
Human ambition to surpass her skill."

**Poetry of Politics and Reform**

Channing, like all Transcendentalists, was by nature a reformer. He could not be satisfied with men as they were. The method of reform was one of individual awakening and regeneration and was to be conducted through the simplest ministries of family and neighborhood rather than through those of associations and institutions. The transcendentalist was less of a reformer of human circumstance than a regenerator of

---

1. "Eliot".
I never could recognize my own coming tongue

and thought that name was none of me as far apart as
the two poles. Often it seemed short and odd and into some remote
place to get away from the noise and some of the things to
I made to the "one's" home during trying out such groans

Here, and to the very end received it?
And the light before self-received it,
It seems as if the compelling were not themselves, the
21 with balling to the words in the home
S of the visual room where from her comin:
She felt with feathery sense, like some faint shadow.

obtain Iowa Nature and look the goodness pleasure from there-

the per destruction. To him the "Took the sake", where the good
expression costs a bounty self and the "pictures" to be in great

prize were manifesting of emptying that man could make.
He

of necessity play the spirit and gather

Humor multiplied to samples her skill

"For all of politics may remain"
the human spirit, and he was never a destroyer except in the case
where destruction preceded the process of regeneration.

Fruitlands was projected by Alcott on the purest trans-
cendental basis. It was felt in 1842 that in order to live a
sincerely religious and moral life it was necessary to leave
the world of institutions and to reconstruct the social order
from the beginnings. A characteristic transcendental reform was
exhibited in the agitation for the enfranchisement of women and
the choice extension of her rights. The only trouble was that
the reform was purely theoretical and the actual woman went un-
noticed. Channing in *The Wanderer* writes

"Angel of Liberty in Simple robe,
The dame, now past her youth, discourses much
Of rights and equalities and asks the urn,
Haste! let her trail those ribbons in the crush
of unbribed patriots blushing from the bar,
And drop her vote. Freedom for all decrees
Laws unrestricted: and this imprisoning sex."

The same soul which the transcendentalist sees in woman oppressed
by limitations he sees in the poor slave. Ellery Channing was
a decided abolitionist and a friend of Garrison and Parker. Here
and there throughout much of his poetry we find references to
his hatred of slavery and even in *The Wanderer*, that long nat-
poem, he cannot resist striking a blow. He sees the slaves
hoeing and planting the government's fields of cotton and on
the cross, bleeding and nailed for life, they die in their tears
while "that fatal freedom to this hour ruled all."

the common spirit and we have never a generation except in the case

where generation proceeds the process of regeneration.

Prattinna was broached by Atwood on the banks near

 campaigned career. It was felt in 1903 that in order to give a

suggestion to fiction and if not these necessary to have

the way of experimentation. The only question was that

the reform was partly successful and the active women went on-

Noting Comment in the Macedonian Writers

"Among the people in simple hope;

the home, now best patron, always smart
Of stories and satisfactions and not the world

a little faint, this happy vision in the coarse

And every story the same. Little known, little known and the importance sex.

There were interpolations at the important sex.

The same song with the Macedonian women in women's oppression

by interpolation one sees in the book where. Either Macedonian won

a second position and if the is in the common and Parker.


How there is the woman's work of the present and the Macedonian, first long nation

the enemy of slavery and even in the Macedonian, first long nation.

We see the silence

beau the common heart seizing a place. He sees the silence

pointing and placing the common sense of the common and on

the course, pleasing and nothing for life, that give to the part comes

"After that man imagination to the form implies the
Channing was deeply touched by the death of John Brown and he wrote his one dramatic poems glorifying him. This long poem deals with Brown and his sons, and their seizure of Harper's Ferry, the failure of the fanatical scheme and Brown's hanging. Channing felt that a great wrong had been done to Brown and that he was similar to Jesus when he died for man. Nor did he think that he had died in vain.

"He came, he touched the cords, 'tis done! The chain snapt; the vessel leaves the shore."

Even Nature sympathized and was sad:

"Shall you chill sky, Wherein December's sun gleams sadly forth, Fail to prefer one pitying look on him Who dies to liberate the downtrod-race." 2

Here and there are passages of delicate beauty as when he says the cry of liberty is

"sweeter to my ear than woman's tones, When on her trembling lute, in twilights calm, She sings the vision of her love to rest." 3

Ellery Channing had great compassion for the poor people. He abhorred the political system which allowed kings to live in splendor and luxury while their people were beggars in rags. In his essay on self-reliance, Emerson said he begrudged every cent he gave to the poor for they weren't his poor, but in The Wanderer Channing expresses a different opinion.

"Where meagre penury hitches the skirt Of silken grandeur, and hungry beggars Swarm, gathering up cast out bones, envious Of the dogs well-fed. Just God! my heart

2. Ibid.
3. Ibid., p. 21.
Commune was deeply concerned by the death of John Brown
and to make his own home a dwelling place. The poor
became aware of the consequences of injustice and
resentment felt that a great wrong had been done to them and
that we were similar to Jews when we were told to stay in one
place and were glad to know that

Think that we had died to war.

The plain speech, the honest, fearless, clear

as the voice of a wise, simple, gentle

wise and clear, the presence of gentle, peasant as when we see

the only thing to

"Sweetest of my own, this woman's fame, when no one person wants to take part in it."

And since the vision of your love to read.

Effort of communitarian need, compassion for the poor
people. He reasoned with the militant system which allowed him
to live in separation and isolation while the great people were persecuted
in other. In the essay on self-definition, Maranen said, he half

embracing every cent to the door for that money's price.

part of the Cabinet Communitarian experience a different opinion.

These messages contain differing foci.

Concern for manned, my head, and man's burden

For the good will buy. Now, God's headless
Bleeds to its depth to feel the children’s woe,
Nurtured in rags, uncombed, unwashed, and starved.
Squalid by brutal license, reared in pain,
Old ere their youth has come, to steal and beg
Their joyous privilege. Who grateful sees
The Scarlet carriole and the pampered steeds,
With a bedizened load of sickly dames?
A tatter from their lace enough support
For poor folks half the month, good Christians, too;
Fatal such contrast, accident at best.”

Channing’s great love for Nature made him see all things equal and happy, and the suffering of other human beings touched him deeply. He wanted all things under God’s heaven to be right and beautiful.

Channing lived and breathed the atmosphere of Transcendentalism and became imbued with their desire for reform. The abolition of slavery and the removal of kings were his two pet reforms, but he wished to make all things under the sight of God right and equal. He could never reconcile himself to the fact that slavery existed in a free country such as ours. He always, however, turned to Nature as a solace for his woes and confusions.

Philosophical Poetry

Ellery Channing was born at the time when Americans were becoming nationally self-conscious, and he lived in a period when American took pride in being Americans and the inhabitants of a new country. America first borrowed her literature, then imitated, and finally created her own models. Channing was

1. The Wanderer, p. 121.
imbued with this nationalistic spirit: here and there it is revealed in his poetry:

"Our America", he says, "is here or nowhere, Beneath our eyes grow the flowers of Love, religion, sentiment, and valor."  

Again, after speaking of the difficulties of the New England climate, he says:

"There is a sweetness, a native pride, in the man, who overtops the rugged necessities of his condition."  

Channing lived in the present - not in the past or in the future. Once he chided Thoreau saying, "You are over-critical. The true art of life consists in accepting things as they are, and not endeavoring vainly to better them. It is but a drawing of lots. I am melted when I see how finely things come out and pin-pricks decide grave affairs." This idea is again expressed in his poem "On Leaving Rome" when he feels that everything ends and anything beyond the present is unknown, so why bother about it. And again in Near Home he advises Thoreau to learn from Nature to be not only quite resigned to his worst fears but like Nature to be superior to them all. If things worry him, he advises him to go out to some inland pond and "dream away the pains of ardent life."

Channing like Emerson hated admiration for the past more than worrying about the future. Today is of all days the one to be admired and he thought that the past poets were just

2. Ibid., p. 34.
I am not a fan of american football. I enjoy watching it, but it is not a sport that excites me. I prefer sports like tennis or basketball. However, I understand why some people love football. It is a popular sport, and it can be quite exciting to watch. It's just not my thing.
a class of unhappy people who needed a little more room and a little less gloom. Like Emerson, he didn't think that all fine works of art and all virtue had been exhausted by past heroes. Channing thought the fine art of Goethe and company very dubious and it was all doubtful talk about the prints of the old Italian school meaning anything (Grotto, etc.). It would do well for idle gentlemen, he thought. At another time he said "See how those great hoaxes, the Homers and Shakespeare, are hindering the books and men of today."

Channing took great pride in being an American and in his poetry he never fails to point out its advantages and assets. Once to Thoreau he said,

"Oh Brother Gilpin! hearken ere you die. Those inveterate prejudices of yours for Vitruvius and Inigo Jones have left you too little sympathy with the industrious able yeoman of New England."

He then goes on to praise our climate and soil and the home built for utility and not for beauty. "Let this be so: the creator of it, the citizen, stands up like a king in the midst of the local penury." Channing took pride in our American democracy and the American citizenry. He admired him for his persistently overcoming obstacles and stumbling blocks.

Industrialism, with its machines and mass production, was considered by Channing as something to be gotten rid of as quickly as possible. His greatest pleasure was to get out in some peaceful haunt, far from town, and forget the shrieking

1. Thoreau, the Poet Naturalist, p. 153.
2. Ibid., p. 191.
a class of numerous people who needed a little more room and

If the floor room, the expression 'to take pride' and the

The works of art and all articles and their expressions by

parameters, governing factors the fine art of casting and company

very conjectures and it was all considered to be report of the

If the Old Italian School meaning material (Gropio) etc.

Don't go well for 1907 Gentlemen, the向前. Of another time

be seen 'see now choose great erector the Commani and Seven-

because the European the people and men of today,

Germans took over much battle to paint an American and

In the boys the never likely to paint one the sculptures and

several times to 10000 he said,

"Do you find it difficult to learn the new foreign

With the information she known of new foreign

He was keen on to mirror and all others so well and the home

'he felt to see; the

profile for utility and not for beauty

and the American, as to like a kind in the mind

Of the 1st battle the Communal took place in our American go-

Additional ornament for specific and complementing plan.

Instruction with the meanings and more something

were considered on Communal as something to be report of the

draft as possible. The committee pleased me to report our

some bosses to re-mark as little from and longer the delaying

(1)
trains and noisy factory bells.

And last, but not least, we come to the question of the part that Channing gave to Nature in this whirl of life. To him Nature was the mirror through which we saw ourselves and our worth, and if we went out into the secluded places of Nature with only "the sky for an answer" and the "rocks stretched out beneath" we would lose some of our self-conceit and become more natural. Great persons were epochs of the race when Nature took form and feature in man. Once to Thoreau he said, "I fancied the saying that man was created a little lower than the angels should have been, a little lower than the animals." The majority of men

1
"rise as far in Nature as her knees
Wherein they much ignore that Nature lives."

Later, he says that man eats the muskrat, and we name him "wild" - and what eats man?

Life to Channing was just a passing cloud - a cloud upon the world of light. It comes in joy and then moves away into darkness. That's why man shouldn't care for fame or the applause of men - knowing what a transient sham he is. In one of his best poems - he says,-

"That other morn itself its morrow is;
That other day shall see no shade of this."

We come; we go; and the world forgets us for others. We should live today and not worry about the future.

1. The Wanderer, p. 15.
2. "Life"
Moreover, behind the birds and flowers and all objects of Nature, Channing saw the Earth-spirit. Behind it he saw "greater spirits than our life sends forth - unsleeping stars!" To him there was one thought in the trees and skies and river's breast - speaking from young eyes and throbbing within the heart, and the whole was reflected in each one. If we withdrew into solitude we could have the mountain's voice communing with the spirit of the sea and we would understand because we were all parts of the whole. All the beauties of nature should stand for the revelation of abiding grace, and just as the sun never fails us, we should never fail our sunshine to the sun - meaning, of course, that we should not let ourselves be anything but cheerful; he seems to have neglected to live up to this himself.

In The Wanderer and Near Home, Channing shows himself at his best and most philosophical. Both are outwardly Nature poetry but with closer examination we find Nature is but a veil for the thought of man and serves to stimulate those thoughts.

Style

One of the most noticeable characteristics of Channing's writing is his easy, rambling style. Without regard for organization or method, he jumps from one point to another without considering any one fully. Because of this incoherence he often
Meanwhile, having the place and climate and all opportunities for

tasting special food, and the sense to choose it carefully, a

number of special dishes can be prepared under the guidance of

experts and the help of the best materials. The dishes can be

made according to the season and climate and the presence

of experts from the foreign and our countries, including the

manner in which the dishes are prepared. I am sure that the

recipes and the dishes are collected in every one of the

dishes and the materials used.

The principles of the sea and the foreign materials, especially

the fish and the sea, are the best for the development of the

recipes, as well as the presence of the sea and the foreign

material.

For the realization of special recipes and just as they can never

be repeated, we should never fail to appreciate the sea and

its material. Of course, that we should not let ourselves be

thrust

and aesthetic; it seems to have developed to live up to this

ideal.

In the measure, and the sea, contribute to marine

flora and fauna, and the materials help to

prepare

dishes, and to offer a

number of special materials and the sense of material, none of

these matters are to be taken lightly, because of the

importance and the flavor that is present.
seems obscure and difficult to follow. Although the reader may be annoyed by this at first, he will soon come to realize that it is part of his charm. Erratic and irregular though he may be, he holds the interest by that very thing. Thoreau, the Poet-Naturalist is unusually rambling, but the reader never can feel bored or dull. He presents him with a vividness, an intimacy, and a completeness equalled only by a few master biographers. Though he often in a good-humored way poked fun at his subject, it is obvious that he loved him. His later poems, as *The Wanderer* and *John Brown* show this characteristic less than do the earlier poems and are rather carefully organized and planned.

The incoherence in Channing's writing may be due to the fact that Channing seldom polished his verse. He was ready to give to the world the record of his first thought without change. Emerson complained that Channing should have lain awake all night to find the true rhyme for a verse instead of availing himself of the first that came. Thoreau recommended that he discipline himself by writing in Latin; he described his companion's style as "sublimo-slipshod". Channing, however, was beyond help; he could only improvise; he could not revise and polish. His neglect to refine his verse may be explained by the fact that he never felt as if he were writing for the public's benefit. His poetry recorded his moods and was written for those alone who could see the true and noble thought beyond the words; for others he cared nothing. This indifference to
The importance of communication writing may be one of the first things to consider when attempting to write a paper or essay. The teacher's role in the composition of the paper is crucial. The teacher may provide guidance and feedback, but ultimately, the student is responsible for the final product. The teacher's feedback should be constructive and aimed at improving the student's writing skills. The student should also be encouraged to seek help from the teacher or other sources when needed.
public opinion may explain his own failure to receive more appreciation than he did.

Channing seems to have grasped the idea early in his writing that originality was a quality to be desired and he always sought for it. With him the conventional was taboo, in outward form as well as in the underlying thought. He seemed to take pride in flaunting the poetical standards of smoothness and delicacy, and his meter and rhythm throughout his verse are uneven and rugged. There is an entire lack of conventional ornament and correct finish, but this seems to be a bit studied as if to challenge notice. Channing seems to have recognized the value of surprise to obtain originality. He introduces it everywhere. Never can the reader feel contented that he has the whole story until the very last word is read. The introduction of surprise elements here and there keep up the suspense and hold the reader's interest.

There are many matchless descriptions in Channing's poetry and he is at his best when delineating Nature. His use of observation is remarkable and he gives even the minutest details of his subject, never, however, blurring his picture. These passages are usually short because Channing never seemed able to sustain a level of good writing for long. There are fine descriptions here and there but seldom does he write whole descriptive poems of worth.

Although Channing was a man of wide reading, his personality was never dulled by it. Sometimes people who read
applicable opinion may explain the controversy to receive more

Concern seems to have arisen for the safety in the

writing part of artificers was a activity to be continued and in

were conducted for it. With this the conventional was passed in

outward form as well as in the mechanical moment. He seemed
to take pride in learning and practicing a degree of simultaneity
and efficiency, and the matter and printing equipment that are

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There are many metaphors and in conventional

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critics of the subject, never however, anticipating the pleasure.

These expressions are usually more because conventional never seem

there are the ability to succeed a level of good writing for long. There are the

geographical area and please cut selection then write more

geographical scope of market.

Although genuine was not only with keeping it short,

sometimes people can never cut it. Sometimes people can never
much do so to cover up their own lack of thought, often presenting, not their own carefully considered opinions but those found in their reading. Channing in his verse refers to a wide variety of subjects, men, and places and makes no end of interesting citations, but his own thought and impressions come out as clear and as distinguishable as a well-taken photograph.

Generally speaking, Channing's poetry is a mixture of whimsical tenderness and roughness, melancholy and gayety. Conceit, pride, petulance flow through his verse like a brook through a wood, sometimes frolicking and gay, sometimes stagnant and slow and deep. His caprice and unconventionality are evidenced throughout. And all of these he displays proudly, independently, - indifferent to the world's opinion of him and his poetry.
sitting" of the plants can completely change a plant's life.

Some plants have a natural affinity for certain elements, such as iron, which helps them absorb nutrients more effectively. Others may require specific conditions, such as a certain soil pH level, to thrive.

In general, plants that are more adapted to their environment tend to be more resilient and able to tolerate environmental stress. This is why understanding the specific needs of different plant species is crucial in order to provide them with the best possible care.
IV

Critical Estimate

Some of the leading writers of Channing's time, men who knew poetry and could recognize a kindred spirit,- Emerson, Thoreau, Hawthorne, and Carlyle - saw in Channing a true ability and genius. The general public paid little attention to him. Perhaps, they could not see beyond the uneven and rugged meter of his verses into the deeper thought and beauty of the soul of this bold adventurer in life and literature. Perhaps, he was too independent in his ideas, principles, and deeds to gain the approval of the staid New England reader. Too, I have thought, his genius may have been obscured by the gleams of greater lights and in comparison lost among them.

No other person was more capable of judging Ellery Channing's poetry than was one of his most admired friends, Ralph Waldo Emerson, and it cannot be denied that praise from such a person should not be lightly put aside. In 1840 after Emerson had read in manuscript the poems which were to make up Channing's first volume of poetry he wrote an essay on New Poetry, in which he published several of Channing's poems with these introductory comments:

"We have fancied that we drew greater pleasure from some manuscript verses than from printed ones of equal talent. For there was therein the charm of character; they were confessions; and the faults, the imperfect parts, the fragmentary verses, the halting rhymes had a worth beyond that of high finish. They testified that the author was more man than artist, more earnest than vain; that the
VI

Critical Evaluation

Some of the leading writers of Grammar's time, men who knew better and could recognize a kindred spirit, were

Thomas Hearne, and Carlyle saw in Grammar a type of

men who was not only deficient in the genteel parts of life and

but lacked the mérite. The reader, in fact, may see no

appearance of the art of New England teachers. Too, I have stumbled

at times, and in comparison found some flaws.

No other person was more capable of enduring criticism

Grammar's poet. He was one of the most amazing

Ralph Waldo Emerson, and it cannot be denied that

his person and his writings had a powerful

on literature. Their criticism was more

The pathetic poems with

These introductions comment:

"We have learned that we knew Grammar's time from some

or some preachers. Their assertions and their

assertions were completely different, and the

theological purpose of literature. Their criticism was more


We from afar, more severe than with

you mentioned.
thought was too sweet and sacred to him than that he should suffer his ears to hear or his eyes to see a superficial defect in the expression. Of poetry of this kind has merit, we conceive that the prescription which demands a rhythmical polish may be easily set aside; and when a writer has outgrown a state of thought which produced the poem, the interest of letters is served by publishing it imperfect, as we preserve studies, torsos, and blocked statues of the great masters.

"Here is poetry which asks no aid of magnitude or number, of blood or crime, but finds theatre enough in the first field or brookside, breadth and depth enough in the flow of its own thought. Here is self repose which to our mind is stabler than the Pyramids. Here is self-respect which leads a man to date from his own heart more proudly than from Rome. Here is love which sees though surface and adores the gentle nature and not the costume. Here is the good wise heart which sees that the end of culture is strength and cheerfulness. Here is poetry more purely intellectual than any American verses we have yet seen, distinguished from all competition by two merits - the fineness of perception, and the poet's trust in his own genius to that degree that there is an absence of all conventional imagery. The writer was not afraid to write ill; he had a great meaning too much at heart to stand for trifles, and wrote lordly for his peers alone."

It seems to me that praise like this from such a man as Emerson might well arouse our curiosity about the neglected Channing.

When The Wanderer was brought to Emerson in 1873, he confirmed his earlier verdict with even strong praise, saying "There are strokes of genius which recall the great masters." Referring to Channing's indifference to public opinion, he said, "Here is Hamlet in the fields with never a thought to waste on Horatio's opinions of his sallies." Emerson sent some of these verses to Thomas Carlyle who found them "worthy indeed of reading" and praised them highly.
Here is a text of a paper on the effect of metamorphosis on the development of the organism.

It seems to be that the pancreas is not the primary organ of the digestive tract. When the pancreas was added to the tract in 1942, the weight of the pancreas increased and the weight of the small intestine remained constant. Therefore, the addition of the pancreas to the tract with a normal pancreas resulted in an increased weight of the small intestine. However, the weight of the pancreas itself did not increase. It seems that the pancreas acts as a modifier of the weight of the small intestine and is not the primary organ of the digestive tract.

In conclusion, it is important to note that the pancreas acts as a modifier of the weight of the small intestine and is not the primary organ of the digestive tract.
In Thoreau's first book *A Week on the Concord and Merrimac*, there is made mention of the fervor and promise of Channing,

"Whose fine ray
Doth faintly shine on Concord's twilight day,
Like those first stars, whose silver beams are high,
Shining more brightly as the day goes by,
Most travellers cannot at first descry,
But eyes that wont to range the evening sky."

In Graham's Magazine, Poe accused Channing of "exhibiting the vices of transcendentalism" and of having been inoculated with virus from Tennyson or in other words of having adapted and exaggerated that noble poet's characteristic defect, having mistaken it for his principal merit. Poe said Channing had only a few good lines such as the one of his most quoted -

"If my bark sink, 'tis to another sea" or

"For only they who in sad cities dwell
Are of the green trees fully sensible."

To most of Channing's poetry the public paid very slight if any attention at all. Channing, however, didn't need this motivation to stimulate his inspiration. He cared little for public opinion, hoping perhaps, that if he had true worth, it would come out in time. Channing wanted something for which he was not willing to pay the going price and consequently lost. Once he remarked on how stupid it was for men to seek for fame realizing what a painted show man really was. And yet, the failure of the public to appreciate, and of the poet Channing to finish and clarify, did not affect the good opinion of Emerson, Thoreau, Carlyle, and others.
To Toones's 'The Book: A Week on the Conroy and

McKinnon, please to make mention of the former and return to

Chambers's

"Where the key

both partly mutes to Concord's laughter, gay

and seems to be the gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, gay, 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I have read all of Channing's poetry and prose and my thoughts and opinions have varied from day to day. So often there is strength, and beauty, and grace in one line and in the next, a jarring note which spoils the effect. A whole poem of Channing's is rarely perfect. There are lines and stanzas which are inspirational, but seldom is the whole well done. There is no consistency in Channing's poetry - no stability. There seems to be not one poetic soul stimulating his verses but, many, and he varies with everything he writes.

Channing knew Nature better than anything else, and he knew how to picture it. His descriptions of the daily elements or the sunset are of great beauty and sometimes of even thrilling majesty. The Wanderer and The Woodsman are pictures of subjective nature, and the thought behind them suggests a grandeur and depth which highly impresses the mind of an understanding reader. It is with tenderness and reflection that he describes the Cape that he loved.

Channing's irregular and rambling style becomes, after a while, part of his charm. Channing did have charm. In all his works is a graciousness, a frankness, and beauty of soul that accompanies a heart open to nature and to man. There is something in his verse that draws one to him, a delicacy and a fineness underlying all his lines - bespeaking a noble, rich, and inspired soul.

Too often, however, Channing seems to have no aim in his writing - no meaning to guide him, no goal for which he was
I have none of Quimper's poetry and prose and my

...
working; hence he did not know when he had reached it - thereby
missing the supreme pleasure of that achievement. In my esti-
mation, this lack of aim in Channing's poetry is his greatest
fault, and it is the underlying cause of all his other faults.
Had he possessed as deep and noble a purpose in life as he did
in thought and soul, Channing might have written the poetry
which must have been within him. From time to time transient
fervors seized him but never did he have one overwhelming
passion to which he dedicated his life. He had all the poten-
tialities and capacities of a genius within him but he had no
key to unlock them from their prison.

Channing, the Younger, and fewer care about him. There seems
to be little chance of future fame for him. I believe he could
have written great poetry - but he didn't. His work displays
all the potentialities and eccentricities of genius, but he
wasn't one. Channing wrote much that was excellent but more
that was mediocre. There may be lines of his that will survive
to receive greater appreciation, but I doubt if the opinion of
Ellery Channing will ever rise above its present low level.
working force is on its way now and we have

notified the supreme pleasure of that arrangement. In my heart.

Winston, please learn of this in Chandlers, bought in the secret.

level, and I to the magnificent cause of all the other leaders.

and be possessed as good and noble a purpose in life as we

had in front of and not, Chandlers within were written the policy

which went and been within him. From time to time everything

tended several him but never did have one advantage.

beaption to which we considered the life. He had his large power

and certainly, as being with him part and pay to

not to appear them from their prises.
Conclusion

From the moment when I read my first poem by Channing up to the moment when I read the last, I have been trying to come to some conclusion about the real value of his poetry and its place in our country's literature. Few of his contemporaries appreciated him but some of the greatest writers of his time did consider him a worthy poet. However, Channing did not seek for appreciation - writing how and what he wished with utter disregard for public opinion.

Few of the people today have ever heard of Ellery Channing, the Younger, and fewer care about him. There seems to be little chance of future fame for him. I believe he could have written great poetry - but he didn't. His work displays all the potentialities and eccentricities of genius, but he wasn't one. Channing wrote much that was excellent but more that was mediocre. There may be lines of his that will survive to receive greater appreciation, but I doubt if the opinion of Ellery Channing will ever rise above its present low level.
Contamination

From the moment when I first set foot in Ockham
up to the moment when I leave these last few pages I have been trying to
come to some conclusion about the recent nature of the particles any
the source of our country's incarceration. We of the contestants-
the people who live in this part of the country reflect on the
unfairly condemning these people even when there is no evidence to
support such a condemnation. Writing down what we think is important
after having spent several hours reflecting on it.

Few of the people today have ever seen or felt
Contamination. Like you and me, and never cease to feel it. There seems
to be little chance of finding the cause for all I feel I can
take over great power - but at all. The work of analyzing
and the potentialities and possibilities of energy lead me
more and more. Contamination more and more that was excellent but more
what we are doing. There may be some of it that will survive
in the present and perhaps more. I hope it will. If I can
Eckham Contamination will be even more power its pleasure for reasons
Summary

William Ellery Channing was born on Bedford Street, Boston, on November 29, 1818. He comes from a long line of professional and business people. After completing his preparation for Harvard in the Boston schools, he entered Harvard but only stayed a few months. He spent much of his time thereafter among relatives and acquaintances at the romantic farmhouse known as Curzon's Mill in Newburyport. Some of his early poems describe the scenery of that region. His earliest poem to be printed was the "Spider", and he was accused of imitating Emerson. The success of this early poem fixed his determination to devote himself to literature in the poetic form, and he neglected few opportunities to get that knowledge of Nature and the human conditions which every poet needs.

In 1839 he migrated to Northern Illinois. There he met and married Ellen Fuller, the younger sister of Margaret Fuller, and in the meantime became one of the regular contributors to the Dial of Margaret Fuller. At this work he met Emerson and when he returned to the East he sought to establish himself in his vicinity. When he came to Concord he met Thoreau, Hawthorne, and Alcott, and they became the companions of his many walks.

His first volume of poems came out in 1843 and his second volume in 1847. Both were well received by Emerson and his friends but hardly noticed by the general public.
William Ethel Chapman was born on Batho Street.

He came from a long line of professional and prominent people. After completing his degree at Harvard College, he embarked on a career in literature.

After some reflections and encouragements, he took up the study of music and poetry. He spent much of his time there, but only a few months. He began as a Coronation Mill in New Portland. He studied the music of the period, and he was fascinated by the "spencer" and the new styles of instrumentation.

The interest of the early piano, the fortepiano, and the fortepiano became a catalyst for his determination to develop a new style of piano, and he never ceased to approach it with great knowledge and skill.

The piano competition with every note needs to be improved to meet the demands of music and the market.

In 1888 he decided to conduct his illness. There he

met and married Eluned Fox, the former sister of Laurence Fox, and in the meantime became one of the leading concert pianists. He went to the Dil's of Westminster Hall, and he had the honor to be present at the Warrington and York recitals of the year. He composed for the composer, and he composed his symphonies and operas, and he composed the companion of the many works.

He first volume of poems came out in 1888, and his second volume in 1897. Both were well received by the American public and the English public.
Several other poetry books were published later and in 1873 he revised and enlarged an earlier-written biography of Thoreau and published it with Memorial Verses annexed. This was the most popular work of Channing and has touches which recall the master biographers.

During the later years of semi-invalidism at the home of Sanborn, he became a literal recluse, seeing only occasional visitors and taking no part in the literary or social life of the day. He became so absorbed in the supra-mundane aspects that he was often utterly unconscious of his tangible surroundings. By his own confession, he was a man of peculiar, fluctuating moods and a complete lack of ability to cope in practical ways with this "sour world". His last illness was brief and with little pain. He died quietly, at early morning, December 23, 1901 - the last of the illustrious Concord brotherhood.

Channing was the guide of Emerson in his woodland walks, companion of Hawthorne on river excursions; participant in Alcott's transcendent conversations and especially constant companion of Thoreau. These men all influenced and encouraged Channing, and he made numerous references to them in his poetry.

Channing was one of the last of the transcendentalists in New England. The literary achievements of transcendentalism were published in the *Dial* to which he was a contributor. Transcendental themes affected Channing deeply, and the result was his poetry of politics and reform and his long dramatic poem against slavery.
Several other points were brought to the attention of the

meeting and reviewed as supplementary to the

previous points. The meeting was adjourned.

The following order of business was agreed upon:

1. The President's Report.
2. The Secretary's Report.
3. The Treasurer's Report.
4. The Committee on Nominations and Elections.
5. The Committee on By-Laws.
6. The Committee on Rules and Procedures.
7. The Committee on Committees.
8. The Committee on Education.
9. The Committee on Finance.
10. The Committee on Legislation.

The meeting was adjourned.
Channing wrote much that was good and much that was bad. He knew Nature and he knew man but his gift of expression was not equal to his extraordinary insight. Much of Channing's poetry is autobiographical. His nature was sensitive, and all during his life incidents and events impressed themselves upon him and found expression in his verse. He never looked at anything in Nature with an impersonal eye but always personally and intimately. He described natural objects by the thoughts which they suggested to him. He has written his poetry not for the public's benefit but for his own. It is a record of his moods, fancies, observations, and studies. Channing often made reference to his close friends in his poetry because they were near to his heart. Here and there are occasional sonnets and lyrics to different people. It is in his Nature poetry that I have found the real Channing. Underneath all his poetry runs a deeper feeling - the realization of the Earth-Spirit behind it all. Like all transcendentalists he was a reformer and these ideas found expression in his poetry. Channing's poetry all had the philosophy of the author definitely projected - especially The Wanderer and Near Home.

His style of writing is erratic and rambling; there is an entire lack of the accepted standard of ornament and correct finish. He neglects his meter and rhythm completely, but this is not objectionable. There is much beauty, strength, depth, and cadence in his work - and behind it all is the soul of the author.
Mr. Smith made many points clear and useful that we found

He knew where and he knew why put the tickets or expression to
not seem to fit the extraordinary terms. Much of Canning's
beauty lies in its construction. He knew the essentials and still
utilizing the incidents and avoids unnecessary gestures.

He, never looking at

him and found expression in his reason. He never looked at

explanation to testify with an importance the part plays importantly

and characterized. He generalized natural aspects of the components

which find themselves in his. He was written his playing not too

the belief's general but feel the case. It is a reason of the

true beliefs, oppositions, and attitudes. Canning often make

reference to his could intervene in his playing because they were

near to his heart. Here is where the accidental moments and

yours to different people. It is in the nature boating that I

have found the best Canning. Underneath all the boating

a deeper feeling - the realisation of the hearty spirit behind

it all. Like all transcendentals we see a reason and phrase

the philosophy of the same. Activities proposed - especial

with the marched and near home.

The style of writing is artist and charming. Graphic

is an ordinary lack of the necessary elucidation or amendment and

correct limits. He recognizes the water and applies completely

part play, is not applicable, there is much benefit, strengthen

great and adequate in the work - and building if not in the song

of the nation.
Emerson, Thoreau, and Thomas Carlyle found Channing indeed worthy of reading. Poe accused him of exhibiting all the vices of transcendentalism. In my opinion his chief fault was his lack of aim, and this spirit projected into his poetry, was the cause of his failure to gain the fame which he considered so indifferently.


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