

Romanticism and the Transcendentalist Thoreau in *Walden*

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I

It is possible to read *Walden* with four main aspects in mind⁽¹⁾: a romantic account of Thoreau's dramatic experiment at Walden Pond, a study of nature or a report on the flora and fauna of his native Concord, a social study, and a work of art pretending to be a documentary. The possible breadth of approaches to *Walden*, on the one hand, has caused that Thoreau's imagination and poetic and spiritual penetration were not properly appreciated by some critics, especially during his own time. And on the other hand, it is a proof of the work's depth, greatness, and strength.

Is *Walden* Thoreau's autobiography or his report? No. Thoreau says: "I should not talk so much about myself if there were anybody else whom I knew as well."⁽²⁾ *Walden* is, however, as has been pointed out by a number of authoritative critics, not an autobiography, nor even the mere record of Thoreau's personal experience, although it is clear that *Walden* is based on Thoreau's actual experience at the pond. It is a deeper and more complicated book than it appears superficially. The raw materials are selected and transformed into the artistic article. The experiences of two years at Walden cabin are condensed into the cycle of one single year. There is no doubt that *Walden* is a deliberate creation, not a mere report, nor an autobiography in the literary sense. It is too full of philosophical content to be a mere report.

A social study? No. It is true that *Walden* has a phase of satirical social criticism, but it is different from *Civil Disobedience* (1849) which influenced greatly such passive resistants as Mahatma Gandhi and Dr. Martin Luther King. Social criticism in *Walden* is not that of a social reformer, but rather a natural consequence of the Transcendentalist Thoreau's revolt against materialism, industrial society, and the follies of the complex ways of modern society. The important aspect of *Walden*, as Joseph Wood Krutch says, is its success as a work of the imagination rather than a work of social criticism.⁽³⁾

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- (1) Walter Harding's idea is different from this. See Walter Harding's "Five ways of Looking at Walden," *Thoreau In Our Season*, ed. John H. Hicks (Amherst, 1967), pp. 44-57.
 - (2) Henry David Thoreau, *Walden and Civil Disobedience*, ed. Sherman Paul (Boston, 1960), p. 1. Subsequent references to this edition will appear in this paper and cited hereafter as W, and page number.
 - (3) Joseph Wood Krutch, "Paradise Found," *The Merrill Studies in Walden*, compiled by Joseph J. Moldenhauer (Columbus, 1971), p. 67.

A belletristic work? Yes. At first glance *Walden* may appear to be composed of eighteen essays loosely strung together. Therefore, James Russell Lowell complained that *Walden* was loosely topical and had no unity and no artistic form. Lowell, however, overlooked the compositional excellence of *Walden*. It is, as F. O. Matthiessen, Sherman Paul, and many other recent critics of Thoreau have already pointed out, organic and dynamic in structure. It is carefully composed as a whole and involves a careful and deliberate arrangement of material. For instance, the structure is associated with the rhythm of the seasons. It begins with summer and goes on through fall and winter and to the coming of spring, the eternal cycle of the seasons. Appreciating Thoreau's full utilization of his material, Matthiessen says, "Thoreau was the kind of native craftsman."⁽⁴⁾ *Walden* has a unity in its central themes: the quest for a spiritual life through organic communion with nature, and the search for reality by intuition. "Be it life or death," Thoreau adds, "we crave only reality" (W, 67). This might be the motto of *Walden*. The sentences are poetic, allusive, and metaphorical. *Walden* is full of paradoxes and epigrams. In fact, *Walden* is fundamentally a brilliant literary work concerning the human soul. We should read it fully as a work of literature. John C. Broderick says, "Thoreau, we must remember, is a literary artist."⁽⁵⁾

A scientific natural history essay? Only partly, yes. To most people *Walden* might be a nature book. But it cannot be viewed merely as a scientific natural history essay. This is because two faces of Thoreau are involved in *Walden*. Thoreau is, as Perry Miller says, both a Transcendental Idealist and a Natural Historian.⁽⁶⁾ The Transcendentalist Thoreau is associated with the romantic phase of his mysticism and directed towards the achievement of an ideal existence, while the Natural Historian Thoreau is a sort of realist and connected with the realistic dimension of his scientific view of nature. The former is particularly found in the chapters, "Sounds" and "Solitude." The latter appears explicitly in the final chapter of *Walden*, "Conclusion." The Transcendentalist Thoreau is never an objective zoologist or botanist, but rather his attitude is highly subjective and humanistic. Whenever he records his observations, he is inclined to relate them to man by emphasizing the subjective value of natural phenomena. It seems that Thoreau's chief aim is not to investigate the natural facts and induce a general law but rather to throw light on the value of natural phenomena. As Henry James observed, a sort of spiritual interest covers anything which he discovers.

Walden takes a position in-between the spiritual world and real natural facts: it is in the middle stage of the development of Thoreau's thought and attitude relative to

(4) F. O. Matthiessen, *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (New York, 1968), p.172.

(5) John C. Broderick, "The Movement of Thoreau's Prose," *The Merrill Studies in Walden*, compiled by Joseph J. Moldenhauer (Columbus, 1971), p.100.

(6) Perry Miller, *Nature's Nation* (Cambridge, 1967), p.183.

nature.⁽⁷⁾ In the early period, of which *A Week on the Concord and Merrimack Rivers* (1849) is the best representative piece, Thoreau is really dedicated to transcendentalism and can be called a real Transcendentalist. The writings of the latter period such as *Cape Cod* (1815) and the late *Journal* entries are different from *Walden*. They are extremely detailed and realistic, recording mere natural facts. In this latter stage, Thoreau can be called a Natural Historian.

2

The narrator of *Walden*, a child of New England Transcendentalism, revolts against conventional Christian doctrines. He challenges conventional man's existence. He does not regard the Bible as the absolute book in order to have contact with God. Transcendentalists do not regard Christ as God. They regard Christ as an instructor of men who teaches them how to become like God.⁽⁸⁾ Thoreau distrusts churches as institutions. He is too deeply religious to get on with the churches. He himself is the center of existence and the creator of his own world. Christ said he was of the body and eternal, while Emerson said all men are God. Emerson suggests that every individual has spiritual intuition and can see God in himself. Thoreau asserts: "Truly, we are deep thinkers, we are ambitious spirits" (W, 226). Affirming his faith in the ability of man, he writes:

We must learn to reawaken and keep ourselves awake, not by mechanical aids, but by an infinite expectation of the dawn, which does not forsake us in our soundest sleep. I know of no more encouraging fact than the unquestionable ability of man to elevate his life by a conscious endeavor. (W, 62)

This passage suggests that he believes in the possibility of spiritual progress and the perfectability of human nature. In this belief we can notice his optimistic faith in fundamental goodness of human nature, without which much of his romantic doctrine would be senseless. Thoreau revolts against reason. He asserts the principle of the supremacy of human intuition and imagination over his reason. He makes much of the dignity of the individual. He emphasizes the individual human soul, the conscience of man, and the importance of the human soul. He asserts self-reliance and independence. Explaining how highly he values personal freedom, he writes:

I would not have any one adopt *my* mode of living on any account; for, beside

(7) Philip Walter Eaton, "The Middle Landscape: Thoreau's Development in Style and Content" (Ann Arbor, 1971), iv.

(8) Ralph Waldo Emerson, "The Lord's Supper," *The Selected Writings of Ralph Waldo Emerson*, ed. Brooks Atkinson (New York, 1950), p. 115.

that before he has fairly learned it I may have found out another for myself, I desire that there may be as many different persons in the world as possible; but I would have each one be very careful to find out and pursue *his own way*, and not his father's or his mother's or his neighbor's instead. (W, 49)

About men as individuals, the eighteenth century had said little. It talked much about man in general. Romanticism, on the contrary, is extremely individualistic in its tendencies. The principle, do-it-yourself, which is a deep American tradition, is a striking romantic theme of *Walden*.

Thoreau tries to be free from the burden of materialism, the bonds of artificial social life, and man-made institutions. Society, for Thoreau, is always an obstacle for the development of the individual. Thoreau's motto is "That government is best which governs least" (W, 235). As every reader of *Walden* knows, Thoreau refused to pay his poll tax to the government. It was a sign of a protest against a government which supported slavery. Thoreau rejects the masses and the power of organized society. He says: "The mass of men lead lives of quiet desperation" (W, 4). He regards the individual as the basis of society and expects the government to treat him with respect. His basic belief is that society exists for the individual, not the individual for society. Thoreau writes: "There will never be a really free and enlightened State until the State comes to recognize the individual as a higher and independent power, from which all its power and authority are derived, and treats him accordingly" (W, 256). Thoreau asserts the principle of the supremacy of the human spirit over a machine. He definitely challenges the mechanized civilization and materialism of his day. He is critical of man's enslavement to speed. He says: "That devilish Iron Horse, whose ear-rending neigh is heard throughout the town, has muddied the Boiling Spring with his foot, and he it is that has browsed off all the woods on Walden shore" (W, 133). For him, a locomotive is a sort of symbol of the enslavement of the human soul. He paradoxically declares:

We do not ride on the railroad; it rides upon us. Did you ever think what those sleepers are that underlie the railroad? Each one is a man, an Irishman, or a Yankee man. The rails are laid on them, and they are covered with sand, and the cars run smoothly over them; They are sound sleepers, I assure you. (W, 63-64)

Sleepers refer both to the railroad ties and to the unenlightened laborers who lay them. What Thoreau ironically suggests in this passage is that a man would corrupt himself in the railroad enterprise. And he declares: "Men have become the tools of their tools" (W, 25).

Walden is covered with the narrator's deep love of nature. His passion for nature is strong as Whitman's passion for democracy. There are in *Walden* surprisingly many

picturesque descriptions of the change of seasons, small animals, and so on. Thoreau goes into nature and observes animals, plants, change of weather, and the temperature of Walden Pond. He is happy when he is alone in nature, because, for him, nature is the "mother of humanity" (W, 210). He is fully related with nature. Man and nature is considered as complementary parts of a whole. He seeks acquaintance with nature. He says: "I found myself suddenly neighbor to the birds; not by having imprisoned one, but having caged myself near them" (W, 59). He loves many small animals and birds such as a jay, an owl, a wild mouse, a hare, a chickadee, a partridge, a red squirrel, and so on. One hare lives under his house all winter. A chickadee alights on the armfuls of wood he carries. A sparrow alights upon his shoulder. A mouse comes out at lunch time and nibbles a piece of cheese sitting in Thoreau's hand. Such descriptions are extremely exaggerated. In exaggeration, however, Thoreau's romanticism emerges. Exaggeration is a technique in *Walden* for trying to express Thoreau's eager search for the absolute. The narrator's fusion into his surroundings presents that he is a part of nature.

3

As to Thoreau's retreat to Walden there was much misunderstanding, that Thoreau was an egoist, and a solitary, and so on. Thoreau went to Walden not to escape men, but to lead his positive life. The purpose of his experiment at Walden Pond is "not to live cheaply nor to live dearly there, but to transact some private business with the fewest obstacles" (W, 13). As Joseph Wood Krutch says, this private business includes the writing of a long-planned book *A Week*.⁽⁹⁾ But that is not Thoreau's main purpose. Thoreau's absorption with nature, it seems safe to say, is a search for freedom from the institutionalized New England Society and its materialistic system of values. It is also possible to say that Thoreau returns to nature, partly because he is urged by a passionate natural interest in the study of nature and by a yearning for wilderness, which might be a reflection of the pioneers' spirit in the West, and mainly because he thinks it possible to meet life's problems more earnestly in nature and to realize there the true light of reality and to build an organic life. In the journal of July 6, 1845, he says: "I wish to meet the facts of life—the vital facts, which are the phenomena or actuality the gods meant to show us—face to face, and so I came down here. Life! Who knows what it is, what it does?" This is Thoreau's confession of his strong desire to live simply and close to nature and to find the answer. Thoreau's deep and sublime motivation and purpose for going to the woods are fully declared in one of the most well-known passage in *Walden*.

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came

(9) Joseph Wood Krutch, *Henry David Thoreau* (New York, 1948), p. 98.

to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practise resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion. (W, 62-63)

This passage has an intense and religious tone. The paragraph begins with its author's deliberate consideration and moves up to an ironic and metaphorical climax. Thoreau's ideal purpose is not necessarily presented in a direct way. However, the excitement and the challenge flow into the mind of the reader. Also the passage suggests that Thoreau's ultimate concern is not with the observation of nature but with the effect of nature on the human spirit. His attitude toward nature is spiritual. Thoreau's true subject is the pursuit of self-improvement, that is, to create himself. The words, "reduce it to its lowest terms", suggest Thoreau's attitude of fronting of life. Judging from the words, it is clear enough that Thoreau is an aspiring seeker of reality. To the Transcendentalist Thoreau, "reality" has a spiritual meaning. The word "God" at the end of the paragraph can never be exactly the same as Thoreau intends to come near to. It is Thoreau's strong belief that a true access to nature would bring a man closer to deity. Working out a satisfactory relationship between him and his environment, he establishes a religious association between man and nature, and renews his spirit, and seeks reality.

How does the Transcendentalist Thoreau conceive "reality"? In the "Introduction" of *Nature*, Emerson says that the universe is composed of Nature and the Soul and that Nature includes all that is separate from him—both nature and his body.⁽¹⁾ Thoreau accepts this cosmic philosophy of Emerson. He agrees with Emerson's assertion about the immanence of divinity in man and nature. He feels the existence of an everlasting Soul prevailing over nature as the universal core of the spiritual world. He calls it "the perennial source of our life" (W, 92)⁽²⁾. It is just the same as Emerson's "the eternal One."⁽³⁾ Thoreau regards mind and spirit as true realities; nature as a phenomenon or the symbol of the soul. He believes that the ideas in the mind are the only reality he can know; the world outside the mind only phenomenal. Consequently, he regards every part of nature as a symbol of spiritual reality. Nature for the transcendentalist is an

(1) Ralph Waldo Emerson, "Nature," *The Selected Writings of Ralph Waldo Emerson*, ed. Brooks Atkinson (New York, 1950), p. 4.

(2) Shohei Ando, *Zen and American Transcendentalism* (Tokyo, 1970), p. 148.

(3) Ralph Waldo Emerson, "The Over-Soul," *The Selected Writings of Ralph Waldo Emerson*, ed. Brooks Atkinson (New York, 1950), p. 262.

expression of divine mind. Thoreau classifies himself as a transcendentalist, announcing: "The fact is I am a mystic, a transcendentalist, and a natural philosopher to boot."⁽¹³⁾ But in *Walden*, Thoreau's transcendental philosophy is not presented as an abstract and logical theory or doctrine. He says: "The mere logician, the mere reasoner is overthrown by the wind."⁽¹⁴⁾ He is not a philosopher who thinks by reason, but rather a poet who transcends the limits of reason and logic. He does not formulate the facts into a statement. First he observes the facts of the woods and field. And then, he penetrates the facts by insight and intuition—by the spark of poetic imagination—and describes them symbolically and metaphorically. He sees nature from the poet's point of view. He hears every sound, sees every small bird and animal, and finds every wild flower. And then he hears beyond the limit of sound and sees beyond the field of vision. His primary concern is to extract their subjective meaning. The Transcendentalist Thoreau is interested less in visible nature than in the reality behind it; less in the material world than in the spiritual world. His concern is the perception of a spiritual reality behind the phenomenal world rather than the scientific observation and knowledge of physical facts.

Thoreau's viewpoint is different from that of the coldness of the eighteenth century deists who saw the physical universe as "a world-machine."⁽¹⁵⁾ Thoreau does not believe that the universe is mechanical; it is instead, organic. He does not approve of scientific materialism which regards nature as a mechanical existence ruled by the law of cause and effect. The following is an important passage of Thoreau's organic theory.

The earth is not a mere fragment of dead history, stratum upon stratum like the leaves of a book, to be studied by geologists and antiquaries chiefly, but living poetry like the leaves of a tree, which precede flowers and fruit,—not a fossil earth, but a living earth; compared with whose great central life all animal and vegetable life is merely parasitic. (W, 210–211)

In Thoreau's view, the universe is just like the leaves of a tree, each of the physical realities is not a fragment in its existence, but rather a part of a whole. Each physical reality and the universe are organically combined by dint of spirit, and allied to "the perennial source of our life." According to his organic recognition of the universe, each physical reality becomes an organ of the Universal Spirit. Thoreau perceives himself to be one of the organs. He is eager for the organic relationship of man with his natural environment. In organic theory, he is truly a part of nature. He says: "I go and come with a strange liberty in Nature, a part of herself" (W, 89).

(13) Henry David Thoreau, *The Journal of Henry D. Thoreau*, ed. Bradford Torrey and Francis H. Allen (New York, 1962), p. 529.

(14) *Ibid.*, p. 195.

(15) Reginald L. Cook, *Passage to Walden* (New York, 1966), p. 173.

Since *Walden* has a spiritual tone, Thoreau is sometimes called a mystic. The spiritual tone is fundamentally produced both by the organic theory and by his using the natural facts as symbols for his quest for inspiration. He perceives spirits in the physical manifestations of the Universal Spirit. He perceives spirits not only in the song of the screech owls but also in the trump of bullfrogs. Also he perceives "the spirit that is in the air" (W, 130). Walden Pond is not only his well ready dug, but also, in his view, earth's eye, a perfect forest mirror, a great crystal, and the purest character that he has ever known. Through direct communion with the visible world, Thoreau seeks the union of the human spirit with a spiritual reality prevailing above the external world. And then, he searches for "the perennial source of our life."

4

In order to get beneath the marrow of life, Thoreau, who believes that the pure and self-reliant man can achieve the harmonious relationship with "the perennial source of our life," finds a method — the creed of simplicity. He reduces and simplifies the means of life which seem to him factitious, because he believes that the simplification of life can remove the obstacles of recognizing his relations with nature. He follows a Spartan life, because it helps not only to discipline his body but also to purify himself and keep his imagination and intuition fresh and responsive. For Thoreau, "most of the luxuries, and many of the so-called comforts of life, are not only dispensable, but positive hindrances to the elevation of mankind" (W, 9). Thoreau's aim is not the outward appearance of simplicity but an inward abundance in his life. Simplicity, plain living, and high thinking are to be the principle of his pure life. "Simplify, simplify" Thoreau directs. "Instead of three meals a day, if it be necessary eat but one; instead of a hundred dishes, five; and reduce other things in proportion" (W, 63). He wishes to live as simply as possible, making use of only the necessities. Thoreau finds that it is possible to secure his life with a maximum of six week's labor. For him, a newspaper or post office are not necessary. He lives in a humble hut with only one room. The thin clothing he wears was woven for him by a farmer's family. The poverty is a necessary result in order that Thoreau may devote most of his energy in a quest for transcendental reality under the guidance of the "higher laws" (W, 144). Since only in nature can we find true purity, it is necessary for Thoreau to purify his body in which the spirit has its living place.

The summer of the first year when he comes to the woods is the period when Thoreau has a mystical experience. He becomes aware of the intensified relationship between himself and the natural phenomena. In the "Solitude" chapter, he reports that experience which occurs a few weeks after he comes to Walden:

I sat in my sunny doorway from sunrise till noon, rapt in a revery, amidst the pines and hickories and sumachs, in undisturbed solitude and stillness,.... I realized what the Orientals mean by contemplation and the forsaking of works. (W, 77)

In the midst of a gentle rain while these thoughts prevailed, I was suddenly sensible of such sweet and beneficent society in Nature, in the very pattering of the drops, and in every sound and sight around my house, an infinite and unaccountable friendliness all at once like an atmosphere sustaining me, as made the fancied advantages of human neighborhood insignificant, and I have never thought of them since. Every little pine needle expanded and swelled with sympathy and befriended me. (W, 91)

What these passages suggest is that Thoreau is intimately acquainted with nature through meditation, patience, expectation, and immobility. They also suggest that Thoreau got in touch with "the perennial source of our life."⁶⁶ He has apprehended it in the moments of contemplation when he has achieved an organic, ecstatic, and rich communion with nature—an ideal rapport between his spirit and the spiritual presence of the Universal Spirit manifested in natural phenomena. Thoreau says: "The mass of men lead lives of quiet desperation. What is called resignation is confirmed desperation" (W, 4). This suggests that Thoreau is never desperate. Also it shows that he has achieved a religious existence. He says: "This is a delicious evening, when the whole body is one sense, and imbibes delight through every pore. I go and come with a strange liberty in Nature, a part of herself"(W, 89). In the harmonious relationship between the inner spiritual world and the outer world of physical realities, Thoreau's consciousness is intensified, his insight purified, and he himself spiritually renewed. Thoreau realizes the correspondence of man and nature not sensibly but intuitively and spiritually. As Raymond D. Gozzi states, Thoreau has felt inwardly a rapport with the outward which he expected to achieve.⁶⁷ He has realized a new world—not the visible world around the Walden cabin, but an inner world which the Walden experiment has made it possible for him to explore. Ethel Seybold says Thoreau knew that he would not in this world attain the world of which he had dreamed.⁶⁸ But Thoreau, as Joel Porte says, experienced the transcendental communion with nature.⁶⁹ Thoreau's contact with the absolute is also to be found in the passage, "I have, as it were, my own sun and moon and stars, and a little world all to myself"(W, 90). The "moon" in this passage is used as a symbol of "the

(66) This discussion comes from Professor Ando's *Zen and American Transcendentalism* (Tokyo, 1970).

(67) Raymond D. Gozzi, "Mother-Nature," *Henry David Thoreau: A Profile*, ed. Walter Harding (New York, 1971), p. 185.

(68) Ethel Seybold, *Thoreau: The Quest and the Classics* (Hamden, 1969), p. 85.

(69) Joel Porte, *Emerson and Thoreau: Transcendentalists in Conflict* (Middletown, 1966), p. 171.

perennial source of our life." Therefore, to contact with the moon is to contact with the eternal One. After this experience of spiritual enlightenment, he never feels lonesome. This is because he has grasped his own spiritual world. He says: "I love to be alone. I never found the companion that was so companionable as solitude" (W, 94).

The essential theme of *Walden* is the quest for the spiritual life through organic communion with nature. And the narrator of "The Village" chapter is a spiritual seeker, in other words, the Transcendentalist Thoreau. He states: "It was very pleasant, ...to launch myself into the night, ... and set sail from some bright village parlor or lecture room, ...for my snug harbor in the woods, having made all tight without and withdrawn under hatches with a merry crew of thoughts"(W, 117). The "night" suggests the spiritual reality hard to get in touch with, "village parlor or lecture room" the outer world, "harbor" Walden cabin, "hatches" the boundary between inner world and the outer world, and "crew of thoughts" idealistic thinking. The words snug and merry suggest the happiness of the transcendental way of life. The narrator metaphorically says that he is a happy transcendentalist.

5

Thoreau does not regard his Walden cabin as a residence for his lifetime. After two years, abruptly, he leaves the cabin "for as good a reason" (W, 220) as he goes there, and becomes a "sojourner in civilized life again" (W, 1). Leo Stoller states that Thoreau's departure from Walden is "the failure of utopian experimentation."⁽²⁾ On the contrary, Ethel Seybold thinks the experiment was successful.⁽³⁾ Walden life, as has been discussed in this paper, was successful to the Transcendental Thoreau. He completed his private business: he finished writing of *A Week* and completed the first version of *Walden* according to Thoreau's introductory statement in it. Moreover, he had a mystical and spiritual experience while at the pond. "Civilized life" suggests the mechanized and materialistic society of his day and can be compared with the transcendental life. Thoreau writes: "Perhaps it seemed to me that I had several more lives to live and could not spare more time for that one"(W, 220). The idea of having no time to spare for a transcendental way of existence which he first asserted, as Eaton discusses, suggests the development of Thoreau's mind—from inner world to outer world: from the Transcendentalist Thoreau to the Natural Historian Thoreau. This change is not the consequence of a disappointment in his relation with nature, but rather an indication of his development.

Thoreau has begun casting his eyes on the reality of the external world. The new

(2) Leo Stoller, *After Walden: Thoreau's Changing Views on Economic Man* (Stanford, 1966), p. 58.

(3) Ethel Seybold, *Thoreau: The Quest and the Classics* (Hamden, 1969), p. 62.

view of nature has occupied Thoreau's idea. At the time he goes to the woods Thoreau is a disciple of Emerson. When he leaves Walden Pond, he accepts the outer world of nature, goes far beyond Emerson's ideas, and he is no longer characterized by a pure transcendentalist. As a whole, however, the essential quality of *Walden*, which is one of the classics and masterpieces of American literature as well as one of the representative works in the American Renaissance, is characterized by the mysticism of the Transcendentalist Thoreau. The narrator of *Walden* is a mystic first and a realist second, although he has two faces in it.

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