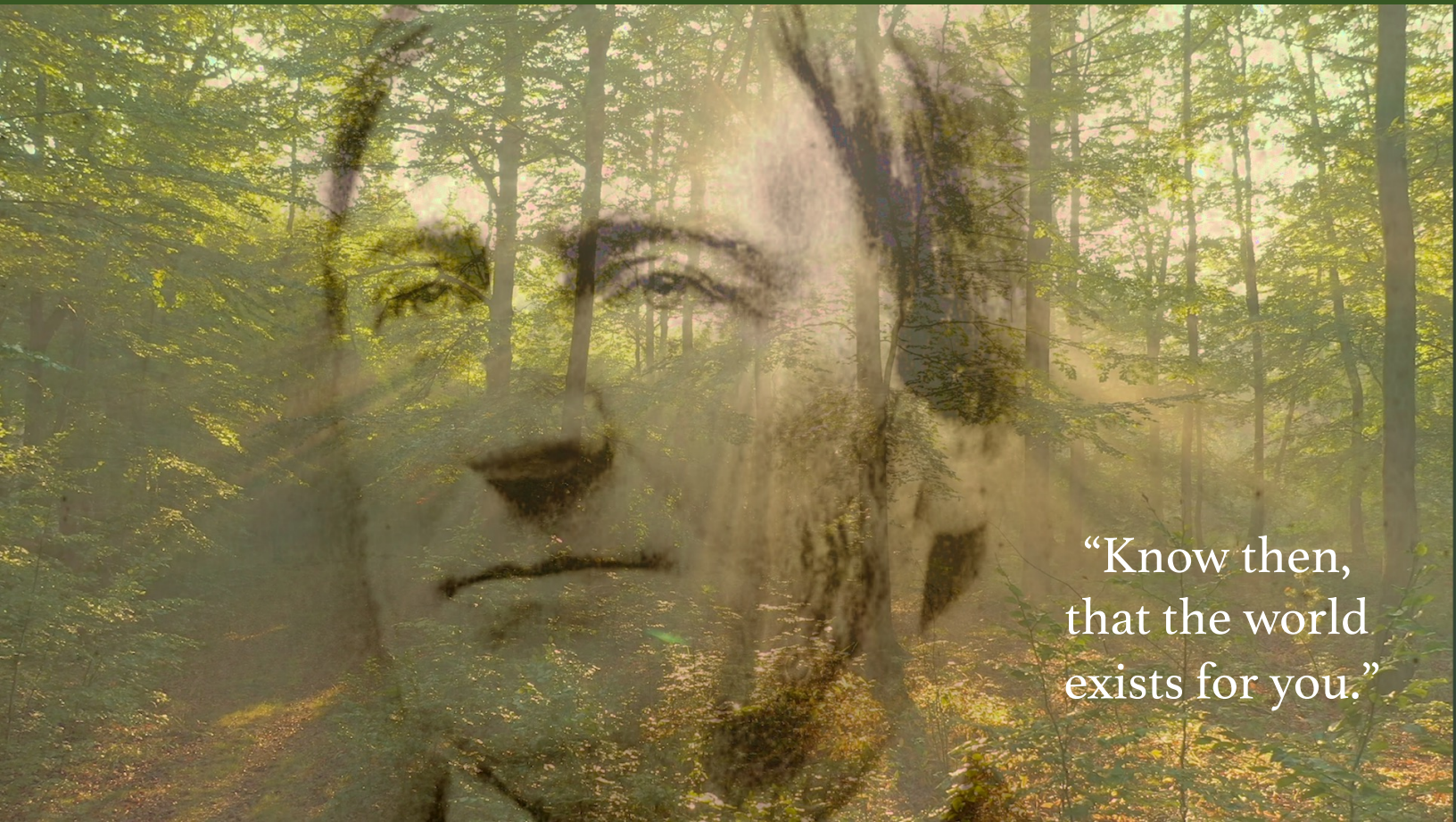


# Ralph Waldo Emerson: *Give All to Love*



“Know then,  
that the world  
exists for you.”

A new film by Michael Maglaras

# “Ralph Waldo Emerson: *Give All to Love*”

## Director’s Statement

Is Ralph Waldo Emerson a natural, or even likely, subject for a film?

Films require a strong storyline. Biographical films show a life as it unfolds and is filled with circumstance and event, accomplishment and recognition; joy and many times tragedy reveal their Janus faces. The subject of the film rushes towards something that we recognize as a climactic moment and the beginning of an end to a life well lived; one glistening with public achievement and adulation.

Think about Emerson for a moment. Think about what you know about his writings and his life. Think about what you may remember from some attempt to slog through one of the essays in college.

Ask yourself if he can be, even remotely, considered for cinematic treatment. Cinema art is ephemeral, plastic, and relentlessly non-static.

I asked myself this two years ago when I began to write “Give All to Love.” I quickly realized how wrong I’d been about the “Sage of Concord.” Exciting lives, lending themselves to cinematic biography, are as common as ripe apples in the fall. Emerson taught me that lives lived with excitement, passion, and depth could be lived in book-lined rooms; in Midwestern boarding houses, featuring inedible food and straw-filled mattresses; and in solitary walks where the sole object is reflection and a turning inward.

What I discovered was that the secret to making a film about a man who thought for a living is to make the film about what he was thinking about and, just as importantly, about how those thoughts grew from seeds planted in our American soil at the right time and place. For to know Emerson is to understand that he emerged one day...fully formed in 1836 at the age of 33...as the leading American thinker of his age. He emerged through a slim book with a radical premise, written in a radical style, and promoting revolution. Not the kind where people lose their heads, but the kind where people lose their fears.

That slim book was entitled “Nature.” Nothing has been the same since its publication in 1836.

“Why should we grope among the dry bones of the past?” Emerson wrote in “Nature.” With this seminal work, he was telling us to throw it all over. To trust only instinct and personal experience. To create a reliance on our own awareness. The achievement of an understanding of the world through the revelation of self.

He would write, "The reason why the world lacks unity, and is broken in heaps, is because man is disunited with himself."

It is impossible to understand in our own jaded times how important Emerson was in his and, after his death in 1882, how still more important to us he was to become. Every time you take an hour off to walk in the woods, you pay an oblique homage Emerson, who would first ask us to turn inward for understanding, so that the fruits of radical perception could muster us back into a world where we could be of better use to each other.

Transcendentalism was then, and still is, a solitary practice; but the end result of all this turning back into oneself is to then re-emerge within the fabric of society as a stronger thread than before.

Yes, Emerson proved to be a filmmaker's dream as well as a filmmaker's challenge. The action? All of the mind. The climax? A long, quiet decade of fading away, anti-climax after anti-climax, until a sudden final long breath. The ultimate journey inward after all. The two faces of Janus with Emerson: the one on the left filled with rhapsodic joy; the other, insupportable grief...somehow supported, not through misguided stoicism, but rather through the discovery of self. The path in real life, as Emerson celebrated, available to each and every one of us.

- Michael Maglaras, September 15, 2023

“Ralph Waldo Emerson: *Give All to Love*”

Chapters:

Prologue  
(00:00:00)

*Beginnings*  
(00:13:39)

*Love and Death*  
(00:21:42)

*The Blood of Christ*  
(00:31:38)

*Complete Immersion*  
(00:37:45)

*Singing*  
(00:46:08)

*Friendship*  
(00:51:42)

*Ecstasia*  
(01:22:29)

*Slavery*  
(01:37:16)

*The Most Famous Man in America*  
(01:53:54)

*Between Literature and Life*  
(02:02:38)

*The Fire*  
(02:09:36)

*Twilight of the Gods*  
(02:19:23)

Epilogue  
(02:26:46)

“Ralph Waldo Emerson: *Give All to Love*”

Written, directed, and narrated by Michael Maglaras

Featuring James Marcus

With Aviva Tripp

Executive Producer/Editor	Terri Templeton
Producer	Ramsey Tripp
Music Direction	Michael Maglaras
Director of Photography	Phil Cormier
Ronin Operator/AC	Theron Powell
Steadicam Operator	Kevin Fletcher Sennett
AC	Jamie Walter
Gaffer	Joel Osgood
Grip	Jayson Lobo
Location Sound Mixer	Tom Eichler
	Robert Sylvain
Hair and Makeup	Lesley Tracy
Production Coordinator	Kristin Tripp
Production Assistant	Daniel Tripp
Still Photographer	Erin Little
Storyboard Artist	Kevin Fletcher Sennett
Animations	Doug Forbush
	Terri Templeton
Audio Mix	Bill Ahearn for Tapeworks
Assistant to Mr. Maglaras	Baker Wainscoat
Assistant to Ms. Templeton	Jade Scheonfeld
Music Clearances	Pilot Music
Publicity & Public Relations	Tami Burke

“Ralph Waldo Emerson: *Give All to Love*”

The music:

Leoš Janáček (1854-1928)

*On an Overgrown Path* (1900-1911)

Book 1, Movements I, II, III, IV, VII, VIII, IX, and X

*In the Mists* (1912) Movements I, II, and III

*Piano Sonata 1.X.1905* (1905) Movement II

Performed by Leif Ove Andsnes, Piano

Courtesy of Warner Classical (2001)

*On an Overgrown Path* (1900-1911)

Book 1, Movement II

Arranged for String Orchestra by Daniel Rumler

Performed by Camerata Zürich

Directed by Igor Karsko

Courtesy of ECM Records GmbH (2021)

Claude Debussy (1862-1918)

*Syrinx, L. 129* (1913)

Performed by Johannes Walter, Flute

Courtesy of Eterna, a label of Edel Music & Entertainment GmbH (2009)

Frédéric Chopin (1810-1849)

*Berceuse in D-Flat Major, Op. 57* (1843-44)

Performed by Maurizio Pollini, Piano

Courtesy of Deutsche Grammophon (2019)

Richard Wagner (1813-1883)

*Götterdämmerung: Siegfried's Funeral March* (1882)

Performed by the Gewandhausorchester

Conducted by Andris Nelsons

Courtesy of Deutsche Grammophon (2018)

“Ralph Waldo Emerson: *Give All to Love*”

Shot on location at:

Ralph Waldo Emerson House  
Concord, Massachusetts

Sleepy Hollow Cemetery  
Concord, Massachusetts

Ralph Waldo Emerson Study, Concord Museum  
Concord, Massachusetts

Walden Pond State Reservation  
Concord, Massachusetts

First Parish of Concord  
Concord, Massachusetts

Ogunquit Beach  
Ogunquit, Maine

The Halo at Thompson’s Point  
Portland, Maine

“Ralph Waldo Emerson: *Give All to Love*”

Our thanks to:

Ralph Waldo Emerson Memorial Association  
Concord Free Public Library Corporation  
The William Munroe Special Collections  
Concord Museum  
Houghton Library  
The Joel Myerson Collection  
Sleepy Hollow Cemetery  
First Parish in Concord  
Library of Congress  
New York Public Library  
The Commonwealth of Massachusetts  
Town of Ogunquit, Maine  
Muséum national d'Histoire naturelle


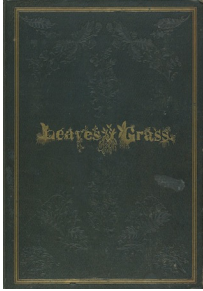

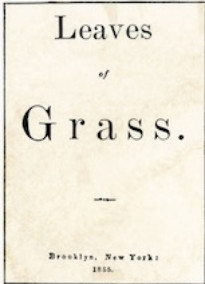
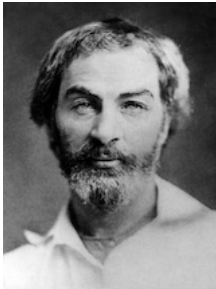
With special thanks to:

Bay Emerson Bancroft  
Ellen Emerson  
Anke Voss  
Jessie Hopper  
Jessica Desany  
David Wood  
Leslie Morris  
Marie Gordinier  
Bruce Davidson




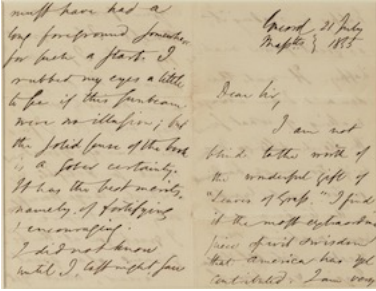



## “Ralph Waldo Emerson: *Give All to Love*”

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Image	Description/Source
	Three-quarter daguerreotype of Ralph Waldo Emerson in 1848. Beinecke Rare Book and Manuscript Library, Yale University.
	Cover of <i>Leaves of Grass</i> , ca. 1855. Library of Congress.
	Steel engraving of Walt Whitman by Samuel Hollyer from a lost daguerreotype by Gabriel Harrison. Used as frontispiece in 1855 (1st) edition of <i>Leaves of Grass</i> . Library of Congress.
	Frontispiece from <i>Leave of Grass</i> , original edition, 1855. Library of Congress.
	Photo of Walt Whitman, head and shoulders, facing front, 1854. Library of Congress.



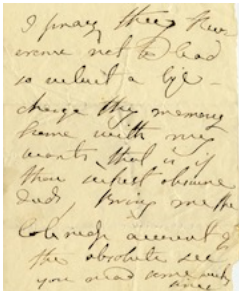

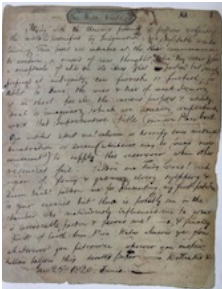
## “Ralph Waldo Emerson: *Give All to Love*”

### Index of images in order of appearance (cont'd)

Image	Description/Source
	<p>Head shot, daguerreotype, RWE facing left, mid-1850s. Joel Myerson Collection of Nineteenth-Century American Manuscripts, Images, and Ephemera. Irvin Department of Special Collections. University of South Carolina Libraries.</p>
	<p>Excerpt from RWE letter to Walt Whitman, July 21, 1855. Alamy.</p>
	<p>Horse, hitched to carriage. Alfred W. Hosmer Collection of Glass Plate Negative Images Primarily of Concord Mass., [not before 1880]-1903. Special Collections Concord Free Public Library. The William Munroe Special Collections, Concord Free Public Library.</p>
	<p>RWE's brother, Robert Bulkley Emerson, 1853[?]. Addison A. Fish, photographer. Daguerreotype. Deposited by the Ralph Waldo Emerson Memorial Association. Houghton Library, Harvard University.</p>
	<p>Etching of William Emerson. The William Munroe Special Collections, Concord Free Public Library.</p>






# “Ralph Waldo Emerson: *Give All to Love*”

## Index of images in order of appearance (cont'd)

Image	Description/Source
	Mrs. William Emerson (Ruth Haskins), 1848. Daguerreotype. Photographer unidentified. Ralph Waldo Emerson Papers. Houghton Library, Harvard University.
	Silhouette of Mary Moody Emerson. Alamy.
	Excerpt from letter to RWE from Mary Moody Emerson. Ralph Waldo Emerson Papers. Houghton Library, Harvard University.
	Image of Harvard College, ca. 1820. Pond5.
	The First Page of Emerson's “Journal Wide World” ca. 1820. Gift of the Ralph Waldo Emerson Memorial Association, 1991. Ralph Waldo Emerson Papers. Houghton Library, Harvard University.

# “Ralph Waldo Emerson: *Give All to Love*”



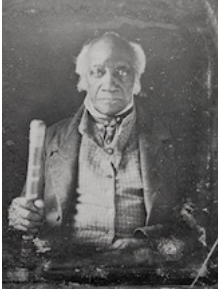


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Image	Description/Source
	<p>Color image of Harvard College, ca. 1828. Alamy.</p>
	<p>Color image of Protestant minister and congregation, ca. 1848. Alamy.</p>
	<p>Photo of extended 19<sup>th</sup> century family, ca. 1880. Alamy.</p>
	<p>Ambrotype from a painting of RWE by Sarah Goodridge painted in 1829. Ralph Waldo Emerson Papers. Houghton Library, Harvard University.</p>
	<p>François Gérard (1770–1837), <i>Caroline, Queen of Naples and her Children</i>, ca. 1809-10, oil on canvas, Musée national du Château de Fontainebleau.</p>





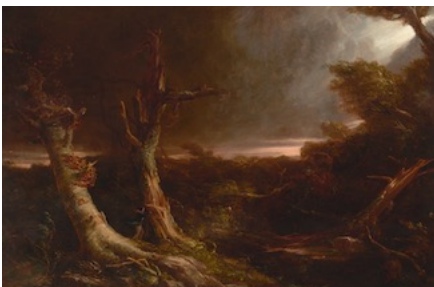


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Image	Description/Source
	Photo, Florida cotton plantation, ca. 1861. Alamy.
	Oil portrait of Achille Murat, ca. 1835. Artist unknown. Wikimedia Commons.
	Daguerreotype. <i>Caesar, a slave</i> , 1851. New York Historical Society.
	Eyre Crowe ((1824-1910), <i>Slaves Waiting for Sale</i> , 1861. Oil on canvas. Heinz Collection, Washington D.C., U.S.A.
	Crayon sketch of RWE by Samuel Worcester Rowse, 1858. Joel Myerson Collection of Nineteenth-Century American Manuscripts, Images, and Ephemera. Irvin Department of Special Collections. University of South Carolina Libraries.



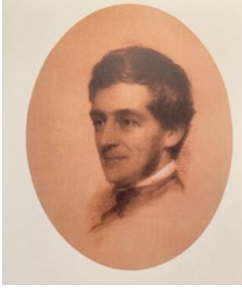


# “Ralph Waldo Emerson: *Give All to Love*”

## Index of images in order of appearance (cont'd)

Image	Description/Source
	<p>Frederic Edwin Church (1826-1900), <i>Twilight in the Wilderness</i>, 1860. Oil on canvas. Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund.</p>
	<p>George Inness (1825-1895), <i>Winter Moonlight (Christmas Eve)</i>, 1866. Oil on panel. Gift of Frank and Katherine Martucci. Montclair Museum of Art.</p>
	<p>Thomas Cole (1801-1848), <i>Tornado in an American Forest</i>, 1831. Oil on canvas. Corcoran Collection (Museum Purchase, Gallery Fund). National Gallery of Art.</p>
	<p>Daguerreotype of husband and wife with dead child, c. 1848. Alamy.</p>
	<p>Daguerreotype of mother with dead child, c. 1851. Alamy.</p>



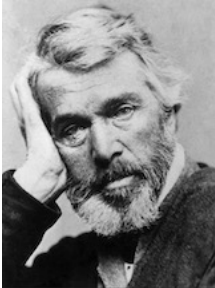


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Image	Description/Source
	Photograph of dead child, 1864. Clara Barton Museum.
	Portrait of Ellen Tucker Emerson by Sarah Goodridge, about 1830. Concord Museum Collection, Gift of Dr. Augusta G. Williams; Pi806.
	Crayon and chalk portrait RWE by Eastman Johnson, 1846. Alamy.
	Photograph of Crawford Notch, White Mountains, New Hampshire. Stephanie Grandons photographer.
	Thomas Cole (1801-1848), <i>A View of the Mountain Pass Called The Notch of the White Mountains (Crawford Notch)</i> , 1839. Oil on canvas. Andrew W. Mellon Fund. National Gallery of Art.

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	Photograph of RWE, ca. 1848. Deposited by the Ralph Waldo Emerson Memorial Association. Houghton Library, Harvard University.
	Assabet River, reflections of trees opposite hemlocks. Alfred Munroe Glass Plate Negative Collection of Images of Concord, Mass., [ca. 1880-ca. 1902]. The William Munroe Special Collections, Concord Free Public Library.
	Photograph of Thomas Carlyle by Elliott & Fry, c. 1865. Alamy.
	Portrait of Immanuel Kant, ca. 1790. Artist unknown. Alamy.
	William Blake (1757-1827), <i>Adam Naming the Beasts</i> , 1810. Pollock House, Glasgow, Scotland.




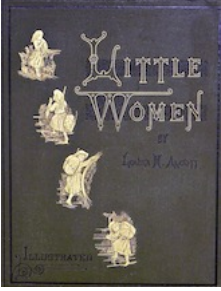



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Image	Description/Source
	Artist, Allan A. Treated image of Millais's <i>Ophelia</i> , 1851-52. Courtesy of TheCollector.com
	Michel Ghislain Stapleaux (1799-1881), <i>Portrait de Madame de Staël allongée sur une méridienne</i> , date unknown. Wikimedia Commons.
	Helix Nebula. Photograph from the Hubble Telescope, 2021. NASA, courtesy of Getty Images.
	Photograph portrait of Nathaniel Hawthorne by Matthew Brady, ca 1860-64. Library of Congress.
	Amos Bronson Alcott on a rustic seat. The William Munroe Special Collections, Concord Free Public Library.






## “Ralph Waldo Emerson: *Give All to Love*”

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Image	Description/Source
	Diorama of Orchard House interior with figures. Getty Images.
	Cover of the novel “Little Women.” Alamy.
	Photo portrait of Abby May Alcott. Photographer and date unknown. Internet sources.
	Photo of Victorian era schoolchildren, ca. 1898, David Prophet photographer. Alamy.
	Photo of Massachusetts school room, 19 <sup>th</sup> century. Photographer and date unknown. Alamy.






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Image	Description/Source
	Etching of dancing students. Artist and date unknown. Alamy.
	Amos Bronson Alcott on steps of Concord School of Philosophy. The William Munroe Special Collections, Concord Free Public Library.
	Photo of RWE ca. 1858. Joel Myerson Collection of Nineteenth-Century American Manuscripts, Images, and Ephemera. Irvin Department of Special Collections. University of South Carolina Libraries.
	Josiah Johnson Hawes (1808-1901). Photo of Margaret Fuller. Albumen silver print c. 1870 (after 1846 daguerreotype, John Plumbe, Jr.). National Portrait Gallery, Smithsonian Institution; gift of Francis A. DiMauro.
	Daguerreotype of Count Giovanni Ossoli, Houghton Library, Harvard University.




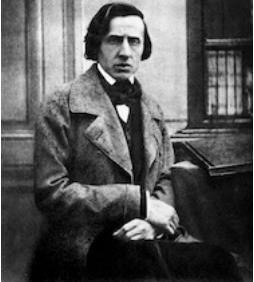

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Index of images in order of appearance (cont'd)

Image	Description/Source
	Asher B. Durand (1796-1886). <i>The Stranded Ship</i> , 1844. Oil on canvas. Gift of Ann and Mark Kington/The Kington Foundation through Millennium Funds, National Gallery of Art.
	Photo of cenotaph for Margaret Fuller. Internet sources.
	Flute, 1828-1832. Concord Museum Collection, Gift of Mr. Walton Ricketson and Miss Anna Ricketson; Th40.
	Portrait of Henry David Thoreau, ca. 1839, by Sophia Thoreau. Alamy.
	RWE, daguerreotype, ca. 1848. Ralph Waldo Emerson Papers. Houghton Library, Harvard University.

“Ralph Waldo Emerson: *Give All to Love*”






Index of images in order of appearance (cont'd)

Image	Description/Source
	<p>Daguerreotype portrait of Henry David Thoreau, 1856. Benjamin Dexter Maxham photographer. National Portrait Gallery, Smithsonian Institution; gift of anonymous donor.</p>
	<p>Samuel Worcester Rowse, <i>Henry David Thoreau</i>, 1854. Crayon on paper. From the bequest of Sophia Thoreau, 1876/77. The William Munroe Special Collections, Concord Free Public Library.</p>
	<p>Samuel Staples (in his backyard). Alfred Munroe Glass Plate Negative Collection of Images of Concord, Mass., [ca. 1880-ca. 1902]. The William Munroe Special Collections, Concord Free Public Library.</p>
	<p>Daguerreotype of Frédéric Chopin, ca. 1840. Alamy.</p>
	<p>Daguerreotype of Lidian Jackson Emerson. The William Munroe Special Collections, Concord Free Public Library.</p>








## “Ralph Waldo Emerson: *Give All to Love*”

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Image	Description/Source
	Photo portrait of Henry David Thoreau, 1856. Alamy.
	Photo of “Bush” by Carl van Vechten. Beinecke Rare Book and Manuscript Library, Yale University.
	Photograph of Ralph Waldo Emerson reading with adolescents Edward and Edith, from Emerson family photograph album. Album from the estate of Amelia Forbes Emerson, 1982. The William Munroe Special Collections, Concord Free Public Library.
	Daguerreotype of Lidian Jackson Emerson. The William Munroe Special Collections, Concord Free Public Library.
	Photograph of Ralph Waldo and Lidian Emerson with children and grandchildren, on the steps of Bush, 1879, from Emerson family photograph album. Album from the Estate of Amelia Forbes Emerson, 1982. The William Munroe Special Collections, Concord Free Public Library.


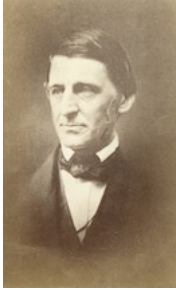

# “Ralph Waldo Emerson: *Give All to Love*”

## Index of images in order of appearance (cont’d)

Image	Description/Source
	Crayon sketch of RWE by Samuel Worcester Rowse, 1858. The William Munroe Special Collections, Concord Free Public Library.
	Photograph of Lidian Jackson Emerson, standing. The William Munroe Special Collections, Concord Free Public Library.
	Cat and woman (showing only lower part of woman's dress, and shoes). Alfred W. Hosmer Collection of Glass Plate Negative Images Primarily of Concord Mass., [not before 1880]-1903. Special Collections Concord Free Public Library. The William Munroe Special Collections, Concord Free Public Library.
	Bush, snow. Alfred W. Hosmer Collection of Glass Plate Negative Images Primarily of Concord Mass., [not before 1880]-1903. Special Collections Concord Free Public Library. The William Munroe Special Collections, Concord Free Public Library.
	Daguerreotype portrait of Edith and Edward Emerson. The William Munroe Special Collections, Concord Free Public Library.

## “Ralph Waldo Emerson: *Give All to Love*”






### Index of images in order of appearance (cont'd)

Image	Description/Source
	<p>Photograph of Ralph Waldo Emerson with his son Edward and baby grandson Charles Lowell Emerson, from Emerson family photograph album. Album from the estate of Amelia Forbes Emerson, 1982. The William Munroe Special Collections, Concord Free Public Library.</p>
	<p>Lidian Jackson Emerson holding young son Edward, ca. 1847. The William Munroe Special Collections, Concord Free Public Library.</p>
	<p>Lidian Jackson Emerson with Edward Waldo Emerson, ca. 1849, daguerreotype. From the Emerson family photograph album. Album from the estate of Amelia Forbes Emerson, 1982. The William Munroe Special Collections, Concord Free Public Library.</p>
	<p>Daguerreotype of RWE by Josiah Johnson Hawes, 1854. Joel Myerson Collection of Nineteenth-Century American Manuscripts, Images, and Ephemera. Irvin Department of Special Collections. University of South Carolina Libraries.</p>
	<p>Ellen Tucker Emerson, 1850. Photographer unidentified. Ralph Waldo Emerson Papers, Houghton Library, Harvard University.</p>





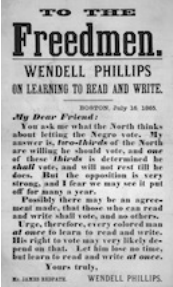
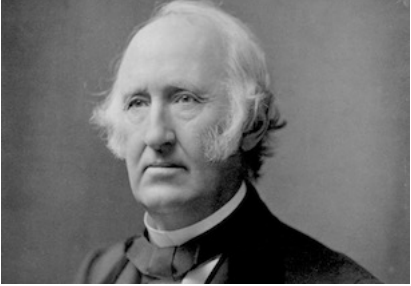
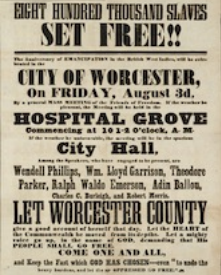
## “Ralph Waldo Emerson: *Give All to Love*”

### Index of images in order of appearance (cont'd)

Image	Description/Source
	<p>Photograph of Edith Emerson as a child, from Emerson family photograph album. Album from the estate of Amelia Forbes Emerson, 1982. The William Munroe Special Collections, Concord Free Public Library.</p>
	<p>Daguerreotype of Waldo Emerson, 1841. Photographer unidentified. Ralph Waldo Emerson Papers. Houghton Library, Harvard University.</p>
	<p>Daguerreotype of young Louisa May Alcott. Alamy.</p>
	<p>Runaway slave advertisement. Internet sources.</p>
	<p>Etching. Runaway slave. Internet sources.</p>


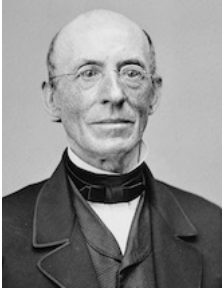



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Image	Description/Source
	<p>Daguerreotype of Daniel Webster, 1847. Dartmouth College Library.</p>
	<p>Daguerreotype of Wendell Phillips. Photographer and date unknown. Library of Congress.</p>
	<p>Wendell Phillips broadside, 1865. Library of Congress.</p>
	<p>Photo portrait of older of Wendell Phillips. Alamy.</p>
	<p>Broadside, 10<sup>th</sup> anniversary of the liberation of slaves in the West Indies. Internet sources.</p>


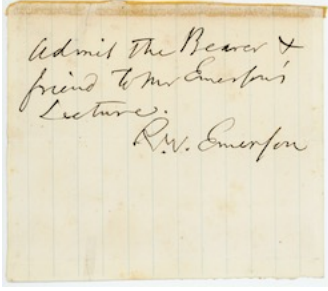

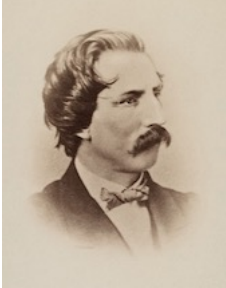

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Image	Description/Source
	Daguerreotype of Theodore Parker. Internet sources.
	Photo of William Lloyd Garrison. Alamy.
	Photograph of Charles Devens in uniform, ca. 1865. Internet sources.
	Photograph of Charles Devens, ca. 1877. Library of Congress.
	Photo of RWE seated, by James Wallace Black, ca. 1860-68. Joel Myerson Collection of Nineteenth-Century American Manuscripts, Images, and Ephemera. Irvin Department of Special Collections. University of South Carolina Libraries.






## “Ralph Waldo Emerson: *Give All to Love*”

### Index of images in order of appearance (cont'd)

Image	Description/Source
	<p>View down Main Street, looking west, showing horse-drawn buggies, Coach House-Howe's Hotel-Holbrook Tavern/Coffee House and Elnathan Jones-Moses Pritchard House at right, in foreground (now Concord Academy). Alfred Munroe Glass Plate Negative Collection of Images of Concord, Mass., [ca. 1880-ca. 1902]. The William Munroe Special Collections, Concord Free Public Library.</p>
	<p>Note to Admit Bearer to Emerson Lecture, late 19<sup>th</sup> century. Concord Museum Collection, Gift of the Cummings Davis Society; 2010.15.2.</p>
	<p>Francis Bicknell Carpenter (1830-1900), <i>Lincoln's Cabinet</i>, pub. 1865 (colour litho). Library of Congress.</p>
	<p>Daguerreotype of Artemis Ward. Photographer and date unknown. Internet sources.</p>
	<p>Winslow Homer (1836-1910), <i>The Ranger, Adirondacks</i>, ca. 1892. Watercolor. David Owsley Museum of Art, Ball State University.</p>

## “Ralph Waldo Emerson: *Give All to Love*”

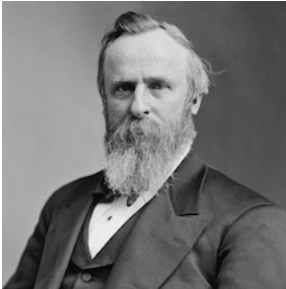
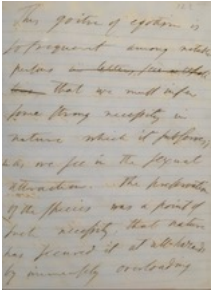


### Index of images in order of appearance (cont'd)

Image	Description/Source
	David Scott (1806-1849), <i>Ralph Waldo Emerson</i> 1848. Oil on panel. Presented by Ebenezer Rockwood Hoar, Elizabeth Hoar, and Reuben N. Rice, 1873. The William Munroe Special Collections, Concord Free Public Library.
	Photo of RWE seated, early 1880s. Photographer unknown. Joel Myerson Collection of Nineteenth-Century American Manuscripts, Images, and Ephemera. Irvin Department of Special Collections. University of South Carolina Libraries.
	Photo of a young Julian Hawthorne. Internet sources.
	Lucy and Rutherford B. Hayes wedding photograph, December 30, 1852. Internet sources.
	Daguerreotype of Rutherford B. Hayes, ca. 1852. Photographer unknown. Internet sources.








## “Ralph Waldo Emerson: *Give All to Love*”

### Index of images in order of appearance (cont'd)

Image	Description/Source
	<p>Portrait of Rutherford B. Hayes by Mathew Brady, c. 1870–80. Library of Congress.</p>
	<p>Excerpt, manuscript for the essay “Circles” by Ralph Waldo Emerson, 1841. The William Munroe Special Collections, Concord Free Public Library.</p>
	<p>Photo of RWE seated, by Elliott and Fry, London, 1873. The William Munroe Special Collections, Concord Free Public Library.</p>
	<p>Thomas Cole (1801–1848), <i>View of the Catskill, Early Autumn</i>, 1836-37. Oil on canvas. The Metropolitan Museum of Art. Gift in memory of Johnathan Sturges by his children, 1895.</p>
	<p>Photo of RWE in lecture stance, by James Wallace Black, ca. 1860-68. The William Munroe Special Collections, Concord Free Public Library.</p>





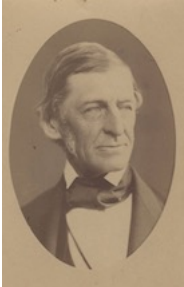
# “Ralph Waldo Emerson: *Give All to Love*”

## Index of images in order of appearance (cont'd)

Image	Description/Source
	<p>Photo of RWE seated, by James Wallace Black, ca. 1860-68. The William Munroe Special Collections, Concord Free Public Library.</p>
	<p>Thomas Cole (1801–1848), <i>The Clove, Catskills</i>, ca. 1826. Oil on canvas. New Britain Museum of American Art.</p>
	<p>J.P. Morgan striking photographer with cane, ca. 1910. Library of Congress.</p>
	<p>Robert William Vonnoh (1858-1933), <i>Man In Top Hat Smoking a Cigar</i>, late 19th century. Graphite on wove paper. National Gallery of Art. Corcoran Collection (Bequest of Bessie Potter Vonnoh Keyes, wife of the artist.)</p>
	<p>John Neagle (1796-1865), <i>Pat at the Forge</i>, 1826-27. Oil on canvas. Museum of Fine Arts, Boston. Henry H. and Zoe Oliver Sherman Fund.</p>

# “Ralph Waldo Emerson: *Give All to Love*”






## Index of images in order of appearance (cont'd)

Image	Description/Source
	<p>Rembrandt Peale (1776-1860), <i>Rubens Peale with a Geranium</i>, 1801. Oil on canvas. National Gallery of Art, Washington, D.C.</p>
	<p><i>View in New Hampshire</i>, 1840–41. Daguerreotype. Samuel Bemis via MoMA, NY, Gilman Collection, Gift of The Howard Gilman Foundation, 2005.</p>
	<p>Mark Rothko (1903-1970), <i>Green on Blue (Earth-green, and White)</i>, 1956. Oil on canvas. University of Arizona Museum of Art. Gift of Edward Joseph Gallagher, Jr. Copyright The Estate of Mark Rothko.</p>
	<p>Albert Pinkham Ryder (1847-1917), <i>The Toilers of the Sea</i>, ca. 1880-85. Oil on board. The Metropolitan Museum of Art. George A. Hearn Fund.</p>
	<p>Photo of RWE by William Shew, San Francisco, 1871. Joel Myerson Collection of Nineteenth-Century American Manuscripts, Images, and Ephemera. Irvin Department of Special Collections. University of South Carolina Libraries.</p>







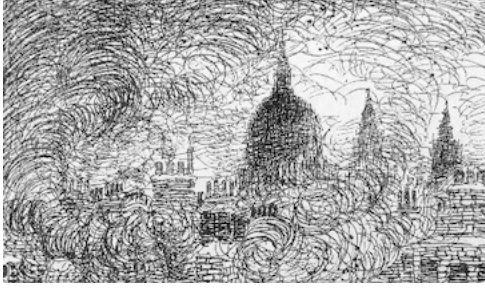
“Ralph Waldo Emerson: *Give All to Love*”

Index of images in order of appearance (cont'd)

Image	Description/Source
	Photo portrait of Edward Waldo Emerson. The William Munroe Special Collections, Concord Free Public Library.
	RWE in the early 1880s. Photograph by George Kendall Warren. Joel Myerson Collection of Nineteenth-Century American Manuscripts, Images, and Ephemera. Irvin Department of Special Collections. University of South Carolina Libraries.
	Matthew Brady (1822-1896). Photograph of Brigham Young, ca. 1865. Alamy.
	Photograph of Muir by Carleton Watkins, c. 1875. Getty Images.
	Photo montage of San Francisco, ca. 1870. Photographer unknown. Alamy.






## “Ralph Waldo Emerson: *Give All to Love*”

### Index of images in order of appearance (cont'd)

Image	Description/Source
	<p>Photo of RWE by Eliphalet J. Foss, 1873. Joel Myerson Collection of Nineteenth-Century American Manuscripts, Images, and Ephemera. Irvin Department of Special Collections. University of South Carolina Libraries.</p>
	<p>Photo portrait of Louisa May Alcott by George Kendall Warren, 1884. Library of Congress.</p>
	<p>View of Monument Square, showing Soldiers' Monument, Town House, Court House. Alfred Munroe Glass Plate Negative Collection of Images of Concord, Mass., [ca. 1880-ca. 1902]. The William Munroe Special Collections, Concord Free Public Library.</p>
	<p>Full-length photo portrait of Lidian Jackson Emerson. The William Munroe Special Collections, Concord Free Public Library.</p>
	<p>Arthur Rackham (1867-1939), illustration for 1915 edition of “A Christmas Carol.” Internet sources.</p>






“Ralph Waldo Emerson: *Give All to Love*”

Index of images in order of appearance (cont'd)

Image	Description/Source
	Julia Margaret Cameron (1815-1879), photo portrait of Thomas Carlyle, 1867. The Royal Photographic Society Collection at the V&A, acquired with the generous assistance of the National Lottery Heritage Fund and Art Fund.
	Photo of Philae Island, Egypt, ca. 1872. Photographer unknown. Internet sources.
	Photograph of American tourists visiting the Nile, ca. 1880. Photographer unknown. Internet sources.
	Photograph of Theodore Roosevelt, Jr., ca. 1875. Photographer unknown. Library of Congress.
	Photograph of Richard Wagner, ca. 1868. Photographer unknown. Internet sources.




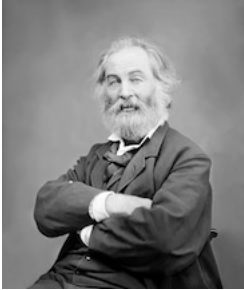
“Ralph Waldo Emerson: *Give All to Love*”

Index of images in order of appearance (cont'd)

Image	Description/Source
	Photograph of Daniel Chester French, date and photographer unknown. Internet sources.
	Photograph of RWE in profile, mid-1970s, photographer unknown. The William Munroe Special Collections, Concord Free Public Library.
	Plaster bust of RWE by Daniel Chester French, side view, 1879. The William Munroe Special Collections, Concord Free Public Library.
	Photo of RWE by Frederick Gutekunst, 1875. The William Munroe Special Collections, Concord Free Public Library.
	Plaster bust of RWE by Daniel Chester French, front view, 1879. The William Munroe Special Collections, Concord Free Public Library.

“Ralph Waldo Emerson: *Give All to Love*”

Index of images in order of appearance (cont'd)

Image	Description/Source
	Photograph of Ellen Emerson seated. Houghton Library, Harvard University.
	Photo, Emerson in his study by Augustus P. Folsom, 1879. Houghton Library, Harvard University.
	Photo of RWE in the late 1870s by George Kendell Warren. Joel Myerson Collection of Nineteenth-Century American Manuscripts, Images, and Ephemera. Irvin Department of Special Collections. University of South Carolina Libraries.
	Photograph of Walt Whitman, ca. 1865. Photographer unknown. Alamy.