Literary Routes: A Birds Eye View of the Forest

How literature awakens society to a greater appreciation of the forest

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INTRODUCTION:

The forest and its surrounding rivers have had a major impact on the works of nature writers as well as novelists and poets, whose styles, although different on the surface, are equally inspired by the landscapes around them. Their writings tend to alter society through a legacy of landscapes and their dimensions of sound, color, smells, and contour. Forests inspire authors through trees, birds, meadows, animals, and plants. Novelists and poets describe the natural setting for their plots and ideas, while nature writers describe flora and fauna for their surveying purposes. The two styles of writing work in tandem to awaken society to nature’s beauty, and consequently raise awareness of its fragile harmony.

Furthermore, this rich, literary view of the forest entices visitors and community members to engage in a variety of activities related to the landscape as portrayed through the eyes of eloquent writers. Literary routes that connect these inspirational landscapes, embodied by writers, not only inspire society to read but can move their perspective to a broader scope, as compared to a contemporary guidebook that gives information in chunks rather than a holistic view.

In addition, viewing the forest as a literary legacy from a birds eye view can shift the paradigm from a single discipline experience of pure science to a multi-discipline experience, especially when linked to the world cannon of literature, both written and oral. Signposting of a literary route inspired by landscapes can give explanations of the ecological and literary context for a location, which in turn enhances the visitor’s knowledge base for the future. We expect that this phenomenon of the intangible experience indoors transferred in situ to a tangible experience outdoors increases the awareness of the forest as a significant contribution to natural and cultural heritage.

I. NEW ENGLAND LANDSCAPE INSPIRATION AS LEGACY: When Beauty Surpasses Purpose

The Berkshires Mountains form part of the treasured New England forests and rivers that are continuously being preserved by conservation efforts such as Berkshire Natural Resource Council (BNRC) land trusts ¹ or Wildlands and Woodlands.² These

Mountains are accessible from both New York and Boston. These forests have attracted writers for over two hundred years with their beauty, solitude, and convenient location. This inspiring landscape was set apart from early agricultural settlements in Massachusetts, mainly due to geological constraints on the farming potential. A long time, the Berkshires were left alone with little human impact. Consequently these mountains became rare, untouched forest and that served no other purpose than backdrops of beauty to neighboring farm communities until a literary inspirational value was discovered by European writers in the 1800's.

As a young boy Oliver Weldon Holmes, Sr., (1809-1894) from Boston, grew to enjoy spending his family summer holidays in the Berkshires area. Over time he became inspired to write poetry during his stays there. Holmes entered a poetry contest, and finally his prose and poetry were publicly known. Later, he took a second residence in the Berkshires to enjoy the landscape more and more on a permanent basis. Although trained as a medical doctor, Holmes, Sr. was more known in American literary circles during his lifetime and became a major draw for writers to the Berkshires of the 19th century. For example, Hawthorne, Longfellow, Melville, and Wharton set up residences near Holmes in the Berkshires, seeking the inspiration of the landscape to improve their writing.

The spectacular changing colors in autumn of the Berkshire forests and the relief from the busy New York or Bostonian social life became a turning point in the lives of these writers. Melville found the solitude refreshing, and finished his novel Moby Dick, looking out of his window at Greylock Mountain, imagining the back of a whale. Henry James on his visits to the Berkshires encouraged Edith Wharton to concentrate on her writing. While living in the Berkshires, Wharton finally made her mark with her novel House of Mirth. The residences of Wharton and Melville (Arrowhead and The Mount) remain preserved in the Berkshires with surrounding grounds that contribute to the historical landmarks of the area. For example, in 2011 The Mount accounted for over $US 1.7 M total revenues and support. In addition, other literary landmarks are conserved, such as the Emily Dickinson Residence-Museum, Susan B. Anthony Birthplace Museum, and the W.E.B. Du Bois Riverwalk and Pine Memorial Grove. Longfellow, who was a professor in Harvard University and who entertained guests such as Charles Dickens and Oscar Wilde in his home at Cambridge, often visited the Berkshires for inspiration. In Sudbury, mid-way to the Berkshires from Cambridge, the Longfellow Wayward Inn still functions as a historical inn. It boasts its literary heritage as inspiring Longfellow’s novel Wayward Inn. (See Annex I, II).

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Recognition of this unique cannon of literary heritage inspired by the Berkshires is attractive for local and national target audiences; this is demonstrated by Mass Vacations “Literary Trail of Greater Boston” listed on their website for the Berkshires,8 and Friends of Oceanside Library “Literary Tour to New England” located nearly 4,000 km away in California.9

“Can't get enough of Louisa May Alcott? Come with us as we tour Literary New England, visiting the homes, gardens, special libraries, and museums that make this area a bibliophile's paradise.” (New England Literary Tour, Oceanside Library)

**Limited Protection**

The literary heritage sites, with the background of the Berkshires' inspiring landscape, function as individual entities and therefore have limited protection solely within their property lines. Many of these sites are registered as official historical sites of local, regional, and/or national importance. However, the surrounding forests that originally inspired these writers on their daily walks or excursions are not included in a conservation scheme per se.

<table>
<thead>
<tr>
<th>Isolated Rural Literary Sites: Limited Protection</th>
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<tr>
<td><strong>Location (town, village)</strong></td>
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<tr>
<td>Sudbury</td>
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<td>Harvard</td>
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<td>Wachusett Mountain</td>
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<td>Amherst</td>
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<td>Great Barrington:</td>
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<td>Adams:</td>
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By linking all the literary sites together with a literary route, a wider area of protection can be obtained. GPS coordinates can be assigned to the route to ensure that future generations enjoy the creative inspiration as well.

Native American Literary Component

The First Nations (Native Americans) lay the foundation for routes in the present day New England landscapes. Maps as early as 1600 (Champlain) show the trails of the First Nations as an underlying layer to the current roads and transportation means throughout the Commonwealth of Massachusetts. In fact, the commonwealth name is derived from the Massachusett’s Nation. Further research to include legends, myths, and symbolism from these First Nations would provide an added value to the literary heritage of New England.11

Indeed, including indigenous symbolism, legends, or myths into the literary heritage of forests can enrich the literary dimension of the landscape, while at the same time support conservation efforts for both language and ecosystems. These indigenous routes can be signposted as parallel routes to European routes in areas such as Canada, the USA, or South America. Indigenous literary contributions can ensure the full depth of the literary landscape with a deeper “landscape stratification”; Longfellow refers to the Omahas and Wabash Nations in his poetry, reminding society of their heritage value, while at the same time adding value to the landscape.

*To the Driving Cloud*

“O chief of the mighty Omahas;  
Gloomy and dark as the driving cloud, whose name thou hast taken!  
Wrapped in thy scarlet blanket. I see thee stalk through the city’s  
Narrow and populous street, as once by the margin of rivers  
Stalked those birds unknown, that have left us only their foot-prints,  
What, in a few short years, will remain of thy race but the foot-prints?  
How canst thou breathe this air, who has breathed the sweet air  
of the mountains?  
…Back then, back to thy woods in the regions west of the Wabash!  
There as a monarch thou reignest. In the autumn the leaves of the maple  
Pave the floor of thy palace-halls with gold, and in summer  
Pine trees waft through its chambers the odorous breath of their branches…”

Henry Wadsworth Longfellow 1807-1882

New England forests have played a significant role in the United States cannon of literature with their solitude and inspiring colors of the changing leaves in autumn. Unfortunately this cultural heritage value is endangered once these forests are forgotten or their literary heritage contribution is no longer remembered. In order to pass on this legacy for future generations and maintain this emotional link to the land, we are called upon to preserve their beauty and solitude through the eyes and ears of these writers. By providing continued access to the creative force behind this beauty, we should be
aware of our social responsibility; to enable society to sustain this landscape as an inspiration for creativity, and at the same time be the caretakers of this unique heritage. Forest management, with a sound plan for its caretakers, can be the bridge for this natural and cultural heritage.

II. HOW CAN LITERARY ROUTES BE LINKED TO FOREST MANAGEMENT?

We can ask three important questions to understand how literary landscapes fit into forest management as an added value to the natural heritage and contribute to long-term conservation:

1. **What is a Literary Landscape?**

Contact with landscapes gives rise to creativity. A reader or writer can imagine a landscape, but the tangible experience *in situ* begins with actual contact with the landscape. This initial contact may be only visual from a distance such as a scenic driving route; however the emotional link is established with a direct interaction with the landscape (walking, kayaking, horseback riding). This close contact is a visceral experience combining sensory and cognitive elements such as auditory, visual, and olfactory inputs linked to the literary heritage. Emotional responses from the senses can trigger inspiration for readers and writers leading to creativity, appreciation, or both. Interaction with the landscape raises appreciation by making a direct emotional link to the landscape that is expressed in oral or written memoirs after contact; e.g. the moors
of the Bronte Sisters or the plains of La Mancha in Don Quijote. Literature transforms the landscape and the landscape transforms the literature. This transformation is how a landscape becomes a literary landscape. GPS identification for a literary landscape (heritage area) preserves the area for future generations, and its value can increase over time with clearly defined markers and boundaries.

2. How do literary routes add value to a landscape?

Literary landscapes linked together form a literary route with a greater value than a single historical landmark or natural ecosystem. The area highlighted by a literary route inspired by landscapes is a summation of the natural and cultural heritage. Natural Heritage Value + Cultural Heritage Value = new added value (NCH). This new value is a natural/cultural heritage value.

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\text{Added Value: Natural/ Cultural Heritage (NCH)}
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The accumulated heritage value linked to the literary landscape can be determined by the level of literary heritage value. Stories, fables, legends, and myths are repeated over time. However, once a tangible library (digital, virtual, signpost, building) is constructed to house this literary heritage society has increased its heritage value with a long-term preservation plan to maintain it. Furthermore, once the literary heritage is taught in a cannon of literature for society, its value increases again on a local level. Literary works listed in databases from the World Catalogue can move the heritage value to a global level. Currently, the maximum number of publications is 10,000 in the World Catalogue database.

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Furthermore, “Literary Stratification” 14 can be applied to the literary landscape to deepen the cultural heritage value, whereby literary influences that were essential to a particular author may be taken into account. New England writers were influenced by Homer and Virgil. Homer wrote the Iliad in 1194 A.C.; Europe and North America are culturally linked to this literary work. Part of Homer’s accumulated cultural value is more than 3000 years old with publications, monuments, and events. All subsequent authors inspired by Homer can gain part of this heritage value. Literature inspired by landscapes in the European Cannon had an influence on the following New England writers:

- Dumas: France 1861 (Du Bois)
- Sir Walter Scott: Scotland 1819 (Thoreau)
- Cervantes: Spain 1605 (Wharton)
- Virgil: Roman Empire A.C. 41 (All)
- Homer: Greek 1194 A.C. (All)

Virgil was a Roman classic writer, whose work was traditionally studied in European and early American letters (Cervantes, Dumas, Scott, L.M. Alcott, Emerson, Du Bois, Holmes, Longfellow, Thoreau, and Wharton). Virgil’s writing expresses early ecological wisdom from his agricultural native land, and later incorporated into his writings in Rome.15 (See Annex III). For example, a long line of literary heritage

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14 Ruiz, Rosalinda Scarfuto (2012) “Literary Stratification” or “Literary Succession” is a term used to identify the accumulated value of a literary landscape taking into consideration the influences of literary figures or cultures for a particular author. Seminar “Literary Routes: Contributions to Natural/Cultural Heritage Tourism. How landscape transforms literature and tourism.” Quebec, Canada “International Conference Tourist and Cultural Itineraries: From Memory to Development June 13th to 15th, 2012, Quebec, Canada.

unfolds beneath the surface when Thoreau, upon reaching the summit of Mt. Wasachusett, remembers Virgil in his journal.\textsuperscript{16}

![Literary Landscape Stratification](image)

The cultural heritage value linked to a literary landscape for each author can be evaluated with tangible components (publications, monuments, events). A literary landscape tool (LLT)\textsuperscript{17} can be utilized to create a quantitative analysis of the cultural heritage (CH) value for each author. The CH value of a landscape can be subsequently combined with the natural heritage (NH) value using the same GPS coordinates for an added value; CH+NH=NCH. This tool can also be utilized for other artistic heritage values (dance, music, and/or visual arts). In this manner, future generations will be better able to enjoy the landscapes that created literature with a conservation plan, which takes into consideration the natural and cultural heritage values.


\textsuperscript{17}Ruiz Scarfuto, Rosalinda (2012) Literary Landscape Tool (LLT) was developed in thesis project.
3. Where do literary routes fit into long-term conservation?

The NCH value can increase over time with clear markers and boundaries to match long-term conservation plans for society. Literary routes inspired by landscapes promote NCH from a multidisciplinary approach by combining efforts from both the humanities and science fields. A particular landscape targeted for natural heritage conservation can be complimented with its literary dimension, and visa versa. This multidisciplinary approach is often advantageous to coordinate large-scale conservation campaigns for delicate bio-diverse landscapes. Parallel conservation plans of action from sciences and humanities can be merged. As a result, a broader audience for support (literary fans) is available to draw upon. Literary fans become involved in ecological long-term conservation, while at the same time scientists get involved in literary heritage to supplement their projects e.g. Thoreau’s Country by D. Foster.18

Funding sources from both fields such as the National Endowment for the Humanities (NEH) and the National Science Foundation (NSF) can be merged with a literary dimension. The emotional links to a landscape invoked by an author or storyteller produce sensory connections to nature. When replicated in situ, the lasting impression is a deeper connection to the landscape that can be called upon in the future.

Specific examples of such long-term conservation can be observed in:

1. USA: Private/Public/ Protection (Thoreau Walking Tour)19
2. Spain: Official/Law/Protection GPS (Don Quijote Route Law)20
3. Japan: Private /Travelogue/Appreciation (Basho’s Trail)21
4. New Zealand: Official/Library Promotion/Educational (Literary Map)22

USA:
In Concord, Massachusetts, the Walden Woods Project (private) grew out of a community effort to save the forested area around Walden Pond State Reserve (public) that had been threatened with a business park plan to urbanize the surrounding areas. The original campaign solicited many local citizens to appreciate this forest with press events, drawing on their childhood experiences with field trips to Walden Pond from local schools and exposure to Thoreau in their school curriculum. Childhood memories were invoked after years of building bridges with local schools for field trips to explore Thoreau’s inspiration on site. These emotional links were a contributing factor to this campaign. A prominent musician, (Don Henley; Eagles) became deeply involved in the campaign after seeing a report on TV. The outcome of his commitment was to found the Walden Woods Project in 1990 (NGO). As a result of his success with the Walden Woods Project (WWP), Henley went on to found Caddo Lake Institute (Ramsar Wetland) in his native land in East Texas. Consequently, the long-term conservation of Thoreau’s literary legacy, inspired by Walden Pond, reached a wider audience with international implications, as demonstrated with the advisory board in 2009 for WWP. The final project included a “Thoreau Walking Tour” dedicated to his legacy.

Data obtained for this study through interviews with administrative staff of WWP in 2009 revealed a robust fundraising effort over 19 years. This culminated in US$ 50 M. The area of Walden Woods Project expanded Thoreau’s legacy to reach 4 times the original acreage of the State Reserve. The campaign was able to increase local, regional, and global appreciation of the forest linked to this literary heritage.

Natural/Cultural Heritage Value: 1990
Walden Woods Project Expansion

WWP is a non-profit organization:
• Created an international network to raise consciousness about the inspirational value of Thoreau’s landscape.
• Expanded the landscape reservation from 462 acres assigned to the State Reservation to over 2,000 acres.
• Prevented development plans of a business park in the 1990’s on Brister’s Hill to conserve the landscape.
• Raised over 50 million dollars to save and maintain Brister’s Hill that now is home to Thoreau’s Walking Tour.

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22 Book Council New Zealand (2012) Internet

23 Caddo Lake Institute (2012) Internet
<http://www.caddolakeinstitute.us/index.html> Ramsar Wetland Designation:
<http://www.caddolakeinstitute.us/ramsar.html> and D. Henley interview as founder:

24 Walden Woods Project (2009) Internet
A combined management system has been implemented with public funding for the original site (Walden Pond State Reserve) and private donations for the surrounding forests (Walden Woods Project).  

Spain:
In 2005, the Don Quijote Route was opened for the 400-year anniversary celebration of the 17th century publication of Miguel Cervantes’ novel (1605). The Don Quijote Route Law was enacted in 2006 and written into law in 2007. This project was a regional government initiative for cultural heritage in accordance with Article 33 of the Constitution that permitted the route to be considered of social value.

“EXPLANATORY STATEMENT

The Government of Castilla-La Mancha has undertaken task of organizing around places related to Cervantes, a route that would articulate the territory of the community around the universal figure of Don Quixote. For such purposes, the mapping has included a number of public roads, old railroad tracks and cattle trails that joined together, which allow a tour of some of the most notable Castilian-La Mancha landscapes and to know the towns and cities of the Community.” (Official Spanish Bulletin).

Ruiz, Rosalinda (2009) Interview with administrative staff for Walden Woods Project.
Ruiz, Rosalinda (2009) Field study at Walden Pond State Reserve. Sign is dedicated to Thoreau’s cabin site that inspired Walden.
It was supported with a budget of €40 M by the Castilla-La Mancha Autonomous government. The complete route divided into sections and registered into the law with GPS coordinates to ensure long-term conservation.

Japan:
Basho’s Trail featured in National Geographic Travelogue is an interactive map following the route taken by the 17th monk from Tokyo to Kyoto. Basho is well known in Japanese literary heritage as an innovative poet with roots in Chinese literature.

On the Poet’s Trail (National Geographic-website)

28Ibid. (Anexo I). Example of a section from Toledo to Mora. Tramos/Etapas (sections) listed with their coordinates X and Y.
Each site on the map opens a screen with a journal entry by a journalist and Basho’s original poetry. This route could be expanded into an official literary route for Japan to conserve the landscapes along the route.

On the Poet’s Trail Close Up (National Geographic-website)

New Zealand:
The Book Council, Public Libraries, and Ministry of Tourism have teamed up to create a literary map of New Zealand. Historical sites and landmarks for writers are part of the literary map with several routes available in all regions of New Zealand. The downloadable map is available on the Book Council website with additional information about writers, publications, and history. Local libraries market brochures and literary routes specific to an area as well.


30 Ibid.
The New Zealand government encourages a person to register their literary heritage properties as historical landmarks on these routes, which in turn increases the connection between tangible literary sites and inspiring landscapes for long-term conservation.

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32Ibid.
Conclusions: Local

- Literary routes inspired by landscapes rekindle literature *in situ* with stimulating sensory connections to nature.
- Literary routes inspired by landscapes move cultural values closer to natural values with their symbiotic relationship as shown with the New England forests and rivers.
- Literary routes boost local appreciation of cultural legacies linked to the local nature by providing an interactive literary component to landscapes.
- Literary routes inspired by landscapes conserve larger tracts of land than a single literary landmark in rural areas and contribute to natural heritage sites.

Conclusions: Global

- Literary routes created with GPS coordinates can match areas of natural heritage of an ecosystem to solidify its overall NCH heritage value.
- New added values for NCH simultaneously support ecological goals in natural heritage and cultural heritage preservation schemes.
- Over time, literary routes with their unique natural/cultural heritage may be interconnected through a network to support global targets in conservation.
- A literary landscape tool kit would be useful to effectively evaluate NCH values for long-term conservation goals.
- Literary routes inspired by landscapes have a dynamic interdisciplinary approach to conservation schemes, supporting both humanities and science research worldwide.

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Annex I (A)

Ralph Waldo Emerson: Concord River

*Nature* (1841)

**Chapter III BEAUTY**
“In July, the blue pontederia or pickerel-weed blooms in large beds in the shallow parts of our pleasant river, and swarms with yellow butterflies in continual motion. Art cannot rival this pomp of purple and gold. Indeed the river is a perpetual gala, and boasts each month a new ornament.”

Nature is a sea of forms radically alike and even unique. A leaf, a sun-beam, a landscape, the ocean, make an analogous impression on the mind. What is common to them all, -- that perfectness and harmony, is beauty. The standard of beauty is the entire circuit of natural forms, -- the totality of nature; which the Italians expressed by defining beauty “il piu nell’ uno.” Nothing is quite beautiful alone: nothing but is beautiful in the whole.33

**Chapter IV LANGUAGE**
“Who looks upon a river in a meditative hour, and is not reminded of the flux of all things? Throw a stone into the stream, and the circles that propagate themselves are the beautiful type of all influence

“At the call of a noble sentiment, again the woods wave, the pines murmur, the river rolls and shines, and the cattle low upon the mountains, as he saw and heard them in his infancy. And with these forms, the spells of persuasion, the keys of power are put into his hands.”

“There seems to be a necessity in spirit to manifest itself in material forms; and day and night, river and storm, beast and bird, acid and alkali, preexist in necessary…”

**Chapter V DISCIPLINE**
“The law of harmonic sounds reappears in the harmonic colors. The granite is differenced in its laws only by the more or less of heat, from the river that wears it away. The river, as it flows, resembles the air that flows over it; the air resembles the light, which traverses it with more subtle currents; the light resembles the heat, which rides with it through Space. Each creature is only a modification of the other; the likeness in them is more than the difference, and their radical law is one and the same.”34

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Henry David Thoreau: Concord River

*Journal, 1857 June 1:*

“I hear the note of a bobolink concealed in the top of an apple tree behind me...He is just toughing the strings of his theorbo, his glassichord, his water organ, and one or two notes globe themselves and fall in liquid bubbles from his teeming throat. It is as if he touched his harp within a vase of liquid melody, and when he lifted it out, the notes fell like bubbles from the trembling string... the meadow is all bespattered with melody. His notes fall with the apple blossoms, in the orchard.”

**Thoreau Influences;**
**John James Audubon**

*Ornithological Biography (1831)*
Opening passage in an essay on the Mississippi Kite:

“When, after many a severe conflict, the southern breezes, in alliance with the sun, have, as if through a generous effort, driven back for a season to their desolate abode the chill blasts of the north; when warmth and plenty are insured for a while to our happy lands; when clouds of anxious Swallows, returning from the far south, are guiding millions of Warblers to their summer residence; when numberless insects, cramped in their hanging shells, are impatiently waiting for the full expansion of their wings; when the vernal flowers, so welcome to all, swell out of their bursting leaflets, and the rich-leaved Magnolia opens its pure blossoms to the Humming Bird;—then you will see the Mississippi Kite, as he comes sailing over the scene. He glances toward the earth with his fiery eye; sweeps along, now with the gentle breeze, now against it; seizes here and there the high-flying giddy bug, and allays his hunger without fatigue to wing or talon.”

**Sir Walter Scott: Scotland**
Audubon’s Influence.

*Bride of Lammermoor, (1819)* P.90

“The morning, which had arisen calm and bright, gave a pleasant effect even to the waste moorland view which was seen from the castle on looking to the landward; and the glorious ocean, crisped with a thousand rippling waves of silver, extended on the other side, in awful yet complacent majesty, to the verge of the horizon. With such scenes of calm sublimity the human heart sympathises even in its most disturbed mood, and deeds of honour and virtue are inspired by their majestic influence”
Annex I (C)

Inspired by Thoreau:

Louisa May Alcott: Concord River

“I had an early run in the woods before the dew was off the grass. The moss was like velvet, and as I ran under the arches of yellow and red leaves I sang for joy, my heart was so bright and the world so beautiful. … A very strange and solemn feeling came over me, as I stood there, with no sound but the rustle of the pines, no one near me, and the sun so glorious as for me alone. It seemed as if I felt God as I never did before, and I prayed in my heart that I might keep that happy sense of nearness all my life.”
(Louisa May Alcott, age 12) 35

“Wild roses are fairest, and nature a better gardener than art.” 36

The Frost King: of the Power of Love

“THREE little Fairies sat in the fields eating their breakfast; each among the leaves of her favorite flower, Daisy, Primrose, and Violet, were happy as Elves need be.

“The morning wind gently rocked them to and fro, and the sun shone warmly down upon the dewy grass, where butterflies spread their gay wings, and bees with their deep voices sung among the flowers; while the little birds hopped merrily about to peep at them.”

 “…The morning sun looked softly down upon the broad green earth, which like a mighty altar was sending up clouds of perfume from its breast, while flowers danced gaily in the summer wind, and birds sang their morning hymn among the cool green leaves. Then high above, on shining wings, soared a little form. The sunlight rested softly on the silken hair, and the winds fanned lovingly the bright face, and brought the sweetest odors to cheer her on.

On and on she went, over hill and valley, broad rivers and rustling woods, till the warm sunlight passed away, the winds grew cold, and the air thick with falling snow. Then far below she saw the Frost-King’s home.” 37

William Least Heat-Moon: Kansas Grasslands

Prairy Erth (1991)

The land my hometown sat just out of sight of…I also began to see the prairies as native ground. At last I realized I was not a man of the sea or coasts or mountains but a fellow of the grasslands. I like the clarity of line of a place that seemed to require me to bring something to it…The prairie does not give up something easily, unless its horizon and sky. I had to begin thinking open and lean, seeing without points of obvious focus, noticing first the horizon and then drawing my vision back toward the middle distance where so little appears to exist.

Annex II (A)

Henry Wadsworth Longfellow: Berkshires

To the Driving Cloud (1807-1882)

Gloomy and dark art thou. O chief of the mighty Omahas;
Gloomy and dark as the driving cloud, whose name thou hast taken!
Wrapped in thy scarlet blanket. I see thee stalk through the city’s
Narrow and populous street, as once by the margin of rivers
Stalked those birds unknown, that have left us only their foot-prints.
What, in a few short years, will remain of thy race but the foot-prints?

How canst thou walk these streets, who has trod the green turf
of the prairies?
How canst thou breathe this air, who has breathed the sweet air
of the mountains?
Ah! ‘tis in vain that with lordly looks of disdain thou dost challenge
Looks of disdain in return, and question these walls and these
pavements.
Claiming the soil for thy hunting-grounds, while down-trodden
millions
Starve in the garrets of Europe, and cry from the caverns that they,
too,

Have been created heir of the earth, and claim its divisions!
Back then, back to thy woods in the regions west of the Wabash!
There as a monarch thou reignest. In the autumn the leaves of the maple
Pave the floor of thy palace-halls with gold, and in summer
Pine trees waft through its chambers the odorous breath of their
branches.
There thou art strong and great, a hero, a tamer of horses!
There thou chasest the stately stag on the banks of the elk-horn.
Or by the roar of the Running-Water, or where the Omaha
Calls thee, and leaps through the wild ravine like a brave of the Blackfeet!

Oliver Weldon Holmes, Sr.: Berkshires

“Children of earth, our half-weaned nature clings
To earth’s fond memories, and her whispered name
Untunes, our quivering lips, our saddened strings:
For there we loved, and where we love is home.”
Annex II (B)

Edith Wharton: Berkshires

Smithsonian Institute

“In her long career, which stretched over forty years and included the publication of more than forty books, Edith Wharton (1862-1937) portrayed a fascinating segment of the American experience. She was a born storyteller, whose novels are justly celebrated for their vivid settings, satiric wit, ironic style, and moral seriousness. Her characters, such as Ellen Olenska in *The Age of Innocence*, *Ethan Frome*, and the charming but ineffectual Lily Bart in *The House of Mirth*, are some of the most memorable in American literature.”


"On a slope overlooking the dark waters and densely wooded shores of Laurel Lake we built a spacious and dignified house, to which we gave the name of my great-grandfather's place, The Mount…There for over ten years I lived and gardened and wrote contentedly… The Mount was to give me country cares and joys, long happy rides and drives through the wooded lanes of that loveliest region, the companionship of a few dear friends, and the freedom from trivial obligations which was necessary if I was to go on with my writing. The Mount was my first real home…its blessed influence still lives in me.”

Wharton wrote about nature from a close eye view, as shown with *Ethan Frome*.

“On such an afternoon Charity Royall lay on a ridge above a sunlit hollow, her face pressed to the Earth and the warm currents of the grass running through her. Directly in line of vision a blackberry branch laid its frail white flowers and blue-green leaves against the sky. Just beyond, a tuft of sweet-fern uncurled between the headed shoots of the grass, and a small yellow butterfly vibrated over them like a fleck of sunshine. This was all she saw; but she felt above her the strong growth of the beeches clothing the ridge, the rounding of the pale green cones on countless spruce branches…”

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41 Ibid.p.124.
ARGUMENT.

Virgil opens his Fourth Georgic on the Management of Bees, by a brief notice of its subject—He then claims the attention of Macenas to a theme, in itself seemingly trivial, by announcing his design of enlarging on the wonderful actions, instincts, offices, and battles of the bees—He begins by pointing out a proper station for the hive, and enumerates what may be hurtful and what advantageous in different situations—He then treats of the structure of the hive: of the swarming of the bees; of their preparation for war; of their encounter; of the external marks which distinguish the different species; of the means of preventing them from deserting their station, and of alluring them to their accustomed haunts—As for this latter purpose he had recommended the culture of their favorite
plants and flowers, he naturally digresses to the subject of
the cultivation of gardens in general, and to the skill and
industry of the old Corycian planter—He now expatiates
on the economy and polity of the bees, and enumerates
their various distinctive offices conducive to the public
well—Thence he mentions the renewal of their race, and
their obedience to their kings—He then remarks that from
various instances of the sagacity of these insects, some
have supposed them to be endowed with a portion of the
Divine mind; and this induces a brief and beautiful ac-
count of the Platonic system—He next mentions the proper
seasons for taking the honey; then the manner of treating
the hives in which the honey had been left for the support
of the bees in winter; then their diseases and remedies,
and how their total loss may be repaired by new swarms
generated from the putrid carcasses of bullocks—This intro-
duces the fable of Aristaeus, to whom that secret had been
divinely imparted; and in this fable he skilfully inter-
wove’s, in inimitable poetry, the mythological tale of Or-
pheus and Eurydice; and thus he completes the Georgics,
with the mention of his own name, as author of the poem,
and with information of the time and place of its com-
position.

Now while th’ aerial honey’s nectar dews,
Gift of a god; once more invite the muse,
Mæcenas! deign attend: at large I trace,
Worthy of wonder, all the insect race,
Their chiefs how glorious, what their order’d fight,
What studies claim their care, what arts delight;
The lowly theme shall claim no vulgar praise,
If fav’ring gods and Phoebus aid the lays.
First, seek a station where no ruthless gale
can the still hive and shelter’d bees assail:

1 Virgil calls honey aerial and celestial, because it was the
opinion of the ancient philosophers that it was derived from
the dew of heaven.—Martyn.
Annex III (C)

VIRGIL.

Lest, as they homeward speed, o’er done with toil,  
Inclement blasts their loaded wings despoil;  
There let no sheep, no kids in wanton play,  
Crush the fresh flow’rs that bloom around their way,  
No heifers, as they rove, the meadow bruise,  
Crush the new herbs, and dash away the dews;  
Nor birds, nor bright-scaled lizards dare molest,  
Merops, nor Procne’s blood-empurpled breast.  
These widely waste, and, seized upon the wing,  
To their fierce nests the food luxuriously bring.  
But there let pools invite with moss array’d,  
Clear fount and rill that purls along the glade,  
Palms o’er their porch a grateful gloom extend,  
Or the wild olive’s shelt’ring boughs defend.  
There when new kings the swarms at spring-tide lead,  
And bursting myriads gladden all the mead,  
Dim banks at noon may lure to cool repose,  
And trees with hospitable arms inclose.  
Whether the pools repose, or currents flow,  
Huge stones and willows ‘mid the water throw;  
That if rude gales across their passage sweep,  
And headlong dash the loiterer in the deep,  
On many a bridge the bee may safely stand,  
And his wet plumes to summer suns expand.

17 Merops. The bee-eater is about the size of a blackbird, and shaped like a kingfisher. The bill is like that of the halegon tribe, except that it is somewhat more incurvated; the feet exactly like the kingfisher’s: the top of the head reddish; the neck and shoulders green, with a mixture of red. It is found in Italy, but observed to be most frequent in Cundy, ancient Crate.—Stanw.  
Procne, the swallow. The feathers of its breast, stained with red, probably suggested the fable of Tereus and Procne in Ovid’s Metamorphoses.

It is an error that the swallow ever feeds on bees. The small flies are attracted to the bee-hive by the smell of the honey; and the swallow comes there in pursuit of them, but it never attacks the bees.
Annex IV

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