

The National Parks and Western Civilization

An Annual Essay Competition Honoring the Memory of

**PAUL PETREK-DUBAN
(1989–2019)**

First Prize \$15,000

Second Prizes (3) \$5,000 each

Inaugural Sponsors

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Time Table for 2020 Competition

Jan. 15, 2020: 500-750 word synopsis due.

July 1, 2020: Draft submission, if invited, due.

Dec. 20, 2020: Full submission, if invited, due.

Jan. 20, 2021: Winners announced.

Judges (see further below)

Alfred Runte, Harry Butowsky, Jeffrey Duban



Asher Durand, *Kindred Spirits* (1849)

Inaugural Topic

Focusing on the times and accomplishments of the two figures depicted and the setting in which they appear, discuss Hudson River School artist Asher Durand's *Kindred Spirits* with reference to the *Overview*.

Note: The following *Overview* is intended as “food for thought”—to stimulate and guide your thinking. You need not quote or refer to it, and certainly need not cover or account for every point it raises. The *Overview*, if properly understood and used, will provide a frame of reference for the topic at hand.

Overview

by Jeffrey Duban

1

Western Civilization is the legacy of Europe and the Americas, bequeathed them by ancient Greece and Rome, especially the “Golden Age” of each: the Age of Pericles (Athens, 5th century BC) and the Age of Augustus (Rome, 1st century BC to 1st century AD). Homer’s *Iliad* and *Odyssey* (8th century BC) galvanized both ages—with influence throughout the ages and into our own times. For purposes of this *Overview*, civilization and culture may be considered essentially synonymous terms.¹

The term *civilization* derives from Latin (hereafter “Lat.”) *civis* “citizen,” *civitas* “state.” A further English derivative is *civility*, connoting the code of conduct or comportment that both advances and preserves the well-being of the citizen and city in which he lives² (citizenship originally limited to land-owning males). Without civility there is chaos.

The term *culture* derives from Lat. *colo/cultus* “tend to, foster/ tended to/fostered” (other meanings: “cherish, care for, honor, worship, inhabit, till, cultivate, or maintain”). The interests of the city, which is to say *civic interest*, is ideally individual interest writ large: as goes the majority of individuals, so goes the city or society (Lat. *socius* “companion, ally,” from root *seq-* “follow”). However, as interests will vary, sometime dramatically, compromise is society’s and elected government’s golden mean. Essential to compromise is democratic governance, allowing dissent and freedom of speech. Democracy is a legacy of ancient Greece; Republicanism, i.e., republican governance, a legacy of ancient Rome. America’s Founding Fathers, steeped in the Classics as they were, brought these concepts to bear in forming what would eventually be the American nation (Lat. *natus* “born”).

Civilization and society are related concepts: those sharing or “allied” in their beliefs, traditions, institutions, and language constitute a *people*. As a people, they typically inhabit an established and, thus, defined location—be it reservation, colony, town, city, state, or nation—wherein they advance and protect their common interests. To the extent they do so, they thrive—a benefit to themselves and others.

In the U.S., this has come to mean, as Lincoln famously stated in his Gettysburg Address (1863): a nation “conceived in liberty, and dedicated to the proposition that all men are created equal,” a “government of the people, by the people, for the people, [that] shall not perish from the earth.” The document embodying these beliefs is the United States Constitution (1787), with the Bill of Rights and its amendments. It is our adherence to the Constitution and its provisions for representative government that makes us a constitutional democracy (Greek [hereafter “Gr.”] *demos* “people” and *kratos* “power”). Which is to say, ours is a society in which people, through their elected representatives, have and share lawful powers. We are thus a “nation of laws” (as commonly said), and the Constitution—and the laws and treaties enacted under it (all as interpreted by judicial decision-making)—are “the law of the land.” As the Constitution itself provides:

This Constitution, and the Laws of the United States which shall be made in Pursuance thereof; and all Treaties made, or which shall be made, under the authority of the United States, shall be the supreme *Law of the land*

(Article VI, Clause 2, the “Supremacy Clause”).

2

Civic interest is, by definition, sustainable only in a set location. Fixity of place, first attaching to the *city*, encourages (1) agriculture and manufacture; (2) the exchange of ideas; (3) common/communal interest and activity, including commerce itself; (4) the development of

transportation and transportation systems enabling such interests; (5) laws, regulations, and procedures; (6) individual housing and the construction of buildings housing city institutions; the latter enabling, even while reflecting, civic programs and beliefs; and (7) the development and appreciation of the arts and architecture. The word *art* derives from Gr. root *ar-*³ “fix, set, make stable.” Art thus signals permanence—i.e., fixity, sense of purpose, and *structure* in all its manifestations. It thus also signals the set and orderly civic governance that makes art possible, and the *aesthetic*, meaning the *sense of beauty*, that good government instills and to which we ideally aspire.

Sound governance, itself an art, is often *depicted* in art. Consider, for example, Ambrogio Lorenzetti’s Renaissance fresco panels titled *The Allegory of Good and Bad Government* (early fourteenth century), and the three unattributed Renaissance depictions of the *Ideal City* (fifteenth century)—these reflecting ideals going back to Plato, and to Homer himself (see the Shield of Achilles, *Iliad*, Book 18). Indeed, it was said of Pericles that “he made [Athens], great as it was when he took it, the greatest and richest of all cities”; and of Augustus, that “he found a city of brick and left a city of marble.”

Yet, a marked barbarism (e.g., Rome’s Circus Maximus) and ruthless imperialism (as increasingly practiced by Athens) underlay both civilizations, even at the height of their civic and artistic reach. It is similarly noted that Germany—the birthplace of Bach, Beethoven, and Brahms—was a bastion of the arts and humanities when Hitler came to power in the 1930s. Slavery, long a pervasive, if not institutional, practice of otherwise civilized nations, has been eradicated over time in fulfillment of democratic ideals. The cost has often been enormous, as in this country’s Civil War (1861-1864) with its 600,000 dead. Civilization is thus a frail commodity with no guarantees. It is, moreover, a mixed blessing. The arts, for the spiritual enrichment and recreation they provide, are among high civilization’s most exalted achievements. Indeed, the sundry barbarisms and self-destructive tendencies of advanced civilization make the arts a virtually indispensable palliative.

3

Palliative in its own way is the periodic return, actual or idealized, to pre-civilizational nature. It was this the Hudson River School sought to capture during the period of America's boisterous westward expansion and the breathtaking vistas it afforded. See, for example, painter Thomas Cole's *The Arcadian or Pastoral State* in *The Course of Empire* series, and compare William Cullen Bryant's "The Ages," recounting the development of civilization with emphasis on America's blessed present. It is noted, in this connection, that Greek, Latin, and English pastoral poetry—Latin *pastor* "shepherd"; thus, poetry exalting rural or countryside pursuits—is the product of societies sufficiently advanced to portray complex human issues in simple, yet sophisticated, pastoral form. One looks in this connection to Theocritus' *Idylls*, Virgil's *Eclogues*, Christopher Marlowe's "The Passionate Shepherd to His Love," John Milton's *Lycidas* and the descriptions of Eden in his *Paradise Lost*. So also Henry Wadsworth Longfellow in his pastorally set epic poems *Hiawatha* and *Evangeline* (the latter in Homeric meter).

We further note that the contrast between city and country became a poetic commonplace, e.g., the Roman poet Horace's "The Town Mouse and Country Mouse" (*Satires*, Book 2, Sat. 6) and its adaptations throughout the ages. Civilization and Nature are thus often opposed—life in the wild contrasting with life in the city. But it is not as simple as that. Nature, even when destructive, is often beautiful, magnificent, a work of art in itself—and as much God's handiwork as Nature in repose. By the same token, the otherwise nurturing city can at any point be ugly, cruel, unsparing, and destructive.

4

By contrast to civilized peoples, nomadic or marauding peoples, or those who survive on hunting alone, are unset, unsettled, and non-institutional—which is to say uncommitted to the land in a way that provides for (1)

lasting benefit or legacy; (2) agriculture, commerce, and the other benefits of fixed location; and (3) the deeding of land for the continuance and well-being of (expectedly) productive descendants. To be sure, nomadic peoples have left evidence of their existence and of extensive conquest—consider Attila and the Hunnic empire (5th and 6th centuries AD). But they have left behind, for the most part, artifacts alone, or artistically designed or elaborated objects; but no literature, buildings, or other art forms testifying to time past and providing models and inspirations for time to come. Such peoples, in sum, have neither experienced nor bequeathed civilization. Though a civilization may disintegrate or “fall,” civilization is predicated on a sense of *permanence* and is impossible without it. Returning to Lincoln’s words: a “government of the people, by the people, for the people, [that] *shall not perish from the earth*” (emphasis added). The words connote a civic and civilizational impulse, plan, and ultimate purpose.

Indeed, people originally collected into cities as a means of protection against nomadic, marauding, and otherwise lawless peoples—no less than for protection against the elements and uncertainties of nature. They understood that coordinated self-defense within fixed boundaries was necessary to both individual and collective survival. And as the city defends and nurtures the individual, the individual must defend and even die for the city, if necessary. This is the thrust of Pericles’ famed Funeral Oration (480 BC) as recounted in Thucydides’ *Histories*. The Funeral Oration, in its praise of Athens and the privilege of Athenian citizenship, may be read as the prose embodiment of the “Ideal City.” Indeed, Thucydides styled his history a *ktēma eis aiei* “an eternal possession.”

5

Early America, largely lacking painters, architects, and the artistic traditions that these embodied, first looked to the vast and majestic bounty and beauty of the American continent—to its *natural* art, to *Nature* as God’s art and shrine. By contrast, buildings and other man-

made structures were *plastic* arts (Gr. *plassein* “to fashion, mold”), secondary, even irrelevant, in the scheme of things. Already fashioned and molded on the North American continent were majestic mountain ranges, gorges, groves, geysers, glaciers, granite cliffs, clear-flowing and flowered streams, cascading waterfalls, stalactite- and stalagmite-crowded caverns and caves with their subterranean rivers, the tallest and oldest redwood trees on earth, a “forest” of permineralized (i.e., petrified) wood, volcanoes capable of erupting at any time, and “blue pools” atop boiling and bubbling magma. The Grand Canyon, the Tetons—*these* were America’s art, its cathedrals: exponentially larger, grander, older, more enduring and “artistic” than the man-made cathedrals of Europe. Indeed, the principal summits of the centrally compacted Tetons are sometimes referred to as the Cathedral Group.

Longfellow, in fact, envisioned the nation’s emerging literature as reflecting its entirely imposing natural beauty.

We want a national literature commensurate with our mountains and rivers We want a national epic that shall correspond to the size of the country. . . . We want a national drama in which scope shall be given to our gigantic ideas and to the unparalleled activity of our people. . . . In a word, we want a national literature altogether shaggy and unshorn, that shall shake the earth, like a herd of buffaloes thundering over the prairies.⁴

6

Such *preserves*—i.e., things warranting *preservation*—would later become the federally protected National Parks, closed to private use, development, and exploitation. The first established national park was Yellowstone (1872), under the presidency of Ulysses S. Grant. The National Parks idea gained decisive momentum through the advocacy of Scotsman John Muir, “Father of the National Parks”; and, at the start of the twentieth century, under the presidency of Theodore Roosevelt (58

national parks in the U.S. today). Camping with Muir in Yosemite's Mariposa Grove, and astonished by its towering ancient Sequoias, Roosevelt later remarked, "Lying out at night under those giant Sequoias was like lying in a temple built by no hand of man, a temple grander than any human architect could by any possibility build." Incidentally, we know from Muir's *Autobiography* (1913) that his college studies at the University of Wisconsin included the classics, namely, chemistry, math, physics, Greek, Latin, botany, and geology. There is much talk nowadays on campus, and pervasively in the public domain, about "celebrating diversity."⁵ Surely nature's own diversity and all it conveys are what ultimately unite and make us whole. Muir and the other architects of National Parks idea knew this.

The Mariposa Grove is the largest sequoia grove in Yosemite and is home to over 500 giant sequoias. The national park idea is rooted in the Mariposa Grove. In 1864 President Lincoln signed legislation protecting the Mariposa Grove and Yosemite Valley for "public use, resort, and recreation." This landmark legislation holds an important place in our country's history, not only as visionary legislation in and of itself, but because it was enacted when the nation was perniciously embroiled in civil war. This cruel and bloody conflict divided and could well have destroyed the Union, with the result that its governance *perish from the earth*. For the first time in our nation's history, and at just such a time, the federal government set aside scenic natural areas to be protected for future generations. The government, in its hour of mortal peril, thus reaffirmed the hope for the Union's survival and for the prosperity to which a people under God, and within his inspirational domain, might aspire.

7

It is said that the National Parks—in and of themselves, and aspirationally—are America's "best idea," that their beauty, idealism, and preservation define America. Thus considered, the *idea* of national parks is the outgrowth of a civilizational impulse—insofar as civilization, by

definition, is premised on permanence/preservation (Lat. *per* “through” and *maneo* “remain” / *pre* “before” and *servo* “save”). Preservation and fixity go hand in hand. This is also to say that nineteenth-century America first recognized the importance of certain spaces as special, set aside, sacrosanct. Such space was *fixed*: of lasting value for its pristine beauty and generative and regenerative potential, even as the city was *fixed* or set off for the orderly, productive, and ideally enduring works of man.

Smaller natural enclosures serve the same function: city parks (e.g., New York City’s Central Park, “set aside” in the city’s early developmental phase), state parks, public arboretums, city-street tree- and flower-plantings, public and personal gardens—a planted window sill, for that matter; even a potted flower. Such things reunite us with nature as epitomized by Eden, making our citified lives, our *civilization*, not only whole but bearable.

Having attained a high level of civilization, we extracted from our *sense* of civilization the escape needed to *save us* from it (civilization a mixed blessing, as noted above). Salvation comes in the return to actual nature or to representations of nature in the plastic arts. However, even the return to nature has become attenuated over time. In the seventeenth and eighteenth centuries, we lived in small communities *within* nature; Nature is now largely a vacation getaway, dependent on civilizational means and amenities. Cole himself early lamented the peril to nature posed by human encroachment.⁶

The Greeks and Romans had no national parks—Athens a city state, eventually conquered by Sparta (another city state); Rome a city eventually turned empire. They yet knew and appreciated, even as do we, the importance of special or set-off space. This is apparent in their traditions of pastoral poetry, mentioned in passing above. The Greeks referred to such space as a *temenos* “precinct” where one communed with nature and the gods, and where gods were believed to visit or have special abodes. The Romans referred to such space as a *locus amoenus* “pleasant place,” where love, admiration, and philosophical

contemplation were the orders of the day. The contest focuses on special or scared space *as such*, not on the temples, altars, shrines, or other monuments that might mark them.

Notes:

1. But see Norbert Elias, *The History of Manners: The Civilizing Process: Vol. I*, Edmund Jephcott, tr. (Pantheon Books, 1978) (esp. Chapter 1: “The Sociogenesis of the Concepts ‘Civilization’ and ‘Culture’”). Otherwise, and as contest judge, Harold Butowsky, reminds me, the city and writing are the building blocks of civilization. No writing, no civilization. You are a culture.
2. See “Pronouns” (below) for the use of pronouns in this competition. See also Peggy Noonan, “What were Robespierre’s Pronouns?” *The Wall Street Journal* (Opinion), July 27-28, 2019, A13 (on the new gender-neutral pronouns coming soon—or already arrived—to a campus near you).
3. While architecture is an applied art, the “*ar*” in the word *architecture* does *not* derive from Gr. root *ar-*. The word derives from Gr. *arkhi-* “chief” and *tektōn* “builder.”
4. R. W. B. Lewis, *The American Adam: Innocence, Tragedy, and Tradition in the Nineteenth Century* (University of Chicago Press, 1955), 79 (quoting from Longfellow’s novel *Kavanagh*).
5. See Anthony Kronman, “The Downside of Diversity: On American campuses, the dogmatic embrace of identity politics has damaged not just the pursuit of truth but independence of mind necessary for a democracy to flourish,” *The Wall Street Journal* (Review), Aug. 3-4, 2019, C1. See further Dan Walters Calmatters, “Commentary: ethnic studies time bomb explodes,” *The Sacramento Bee* (Opinion), Aug. 11, 2019.
6. Barrymore Lawrence Scherer, “Beauty in an Imperiled Land: Thomas Cole’s Hudson Valley scenes evince his love for natural splendor and sorrow over its devastation,” *The Wall Street Journal* (Life & Arts), Aug. 12, 2019, A17.

Guidelines and Rules

1. Introduction

Essays will be comparative in nature, focusing on singularly dramatic or beautiful natural space as existing or represented in American history, literature, or art, on the one hand; and in Greek or Roman antiquity, on the other. The emphasis should be on the importance and appreciation of such spaces, how civilization creates them, and how they, in turn, sustain civilization—how they are at once *civilizational* and *civilizing*. You will find guidance in the above *Overview* and in the selected bibliography that follows. This is a research paper. Stream of consciousness, personal reflection, or merely thinking aloud will not do.

Contest judges:

Alfred Runte is an internationally recognized scholar on the history, meaning, and management of the national parks. Now in its fourth edition, his highly acclaimed *National Parks: The American Experience* is currently being translated into Chinese. He holds a Ph.D. in American Environmental History from the University of California, Santa Barbara, where he was also a lecturer in Environmental Studies. He has also taught at Baylor University and the University of Washington. A frequent contributor to PBS programming, he both advised and appeared in Ken Burns's Emmy Award-winning documentary, *The National Parks: America's Best Idea*. The author of five major books, his current writings include the second edition of *Yosemite: The Embattled Wilderness*, to be published spring 2020.

Harry Butowsky is retired Senior Research Historian with the National Park Service and maintains the website NPSHistory.com. He holds a Ph.D. in history from the University of Illinois. A specialist on World War II, NASA, and the U.S. Constitution, he is the author of *I Survived: My Name is Yitzkhak; The U.S. Constitution: A National Historic*

Landmark Theme Study; and *Man in Space*. He currently divides his time between teaching at George Mason University and working on his distinguished website, now with close to 50,000 titles and 60,000 readers a month.

Jeffrey Duban, father of the late Paul Petrek-Duban, is a former professor of Classics and New York State litigation attorney, with a combined B.A.-M.A. in Classics from Brown, Ph.D. in Classical Philology from Johns Hopkins, and J.D. from Fordham University School of Law. He specialized, as a professor, in Greek and Latin epic and lyric poetry. As a litigator for over twenty years, he specialized in academic law, representing beleaguered students and faculty in disciplinary and promotion and tenure disputes. He is author of the far-ranging *The Lesbian Lyre: Reclaiming Sappho for the 21st Century*—a work seeking to rehabilitate the ancient poetess as a mainstay, together with Homer, of Western Civilization—and this year, of *The Shipwreck Sea: Love Poems and Essays in a Classical Mode*. His metrical verse translation of Homer’s *Iliad* is presently well in progress, with an anticipated 2022 completion date.

Winning essays will initially be published on the contest website (under construction) and other selected media. Winning essays, as their respective authors might wish to expand or revise them, will later be reviewed for the possibility of publication as a book, under sponsor auspices.

2. Contestant Class

The competition is open to (1) high school seniors and those not older than 21 holding a GED; and (2) college, community college, and university students. Entries are welcome from any English-speaking country or from any nonnative-speaker of English (in the above categories) wishing to compete in English.

Contestant status will be indicated upon submission of the initial essay synopsis, outline, or Power Point (hereafter collectively “synopsis”), as set forth in # 9, below.

3. Essay Format

The essay will be between 10 and 15 pages.

Margins will be one inch on all sides.

The font will be Times New Roman, 12 pt., 1.5 line spacing. Footnotes or endnotes will be 10 pt., single spaced. Such notes will be formatted similarly to Notes 1-6 herein.

4. No Personal or Group References or Accounts

Essays will not be autobiographical, self-referential, or family oriented.

They will not deal with or mention a specific group, group identity, or perceived sense of personal or group injustice or grievance. They will not be gender-specific in subject matter or approach.

They will not be based on personal experience, whether at the National Parks or elsewhere, and will not indulge personal contemplation or mere revery.

5. Objectivity

Essays will be *objective*, well-reasoned, and scholarly in nature. They will present a thesis (Gr. root *the-* “to place, position, establish”), one going beyond the conclusions of one’s sources and conveying a compelling outlook readily appreciable by a wide range of readers.

As a point of departure, essays will use either a primary source (i.e., an original writing) or secondary source (i.e., an explanation of or comment on the original). A secondary source, in this sense, is the published view

of another who has written on the topic, but who has not accounted for the contestant's proposed contribution.

The judges provide, following the *Guidelines and Rules*, below, a suggested bibliography of primary and secondary sources for contestant orientation and/or use. Contestants may, of course, turn to sources of their own. All such references will be footnoted or endnoted by author, title, and page number. In using such a source, the contestant may expand upon, qualify, or refute it, as may be the case. JSTOR-retrieved articles are allowed. Wikipedia or other immediately accessible online links are not allowed and will not be cited or referenced.

6. Opinion

Though the contest seeks an objective research-based essay, the essay may express opinion, so long as (1) responsive to a secondary source; or (2) reasonably developed—i.e., inferable—from the argument being made. Opinion is consistent with the root sense of the word *essay* (Lat. *exigere* “ascertain, weigh”; Fr. *essayer* “try, attempt”). Such opinion will avoid the personal pronoun. Thus, instead of, e.g., “and so, I think,” write: “It thus appears,” “the possibility thus arises,” “one could argue,” “one readily concludes,” etc. These formulations do not require such additional words as, “in my opinion,” “as I believe,” etc. Opinion inheres in the essay form. If you are writing a good essay, your viewpoint will be apparent.

7. Pronoun Designations

Otherwise, where gender could be masculine or feminine, contestants will use the generic “he/him”—not “he or she,” “he/she,” “him/her,” etc.

8. Anonymity and Integrity

The contestant's personal information, initially submitted with the synopsis, will be limited to (1) last name, preceded by *first initial only*;

(2) date of birth; (3) name, city, and state of high school or college/ community college/university; or (4) state and date of GED issuance.

The contestant's (1) name, (2) date of birth, (3) high-school or college/ community college, or university; or (4) proof of GED receipt will be affirmed on the following form. The form will also affirm that the contestant's work, during all phases of the competition, is entirely the contestant's own, without outside assistance, editing, or review. The form, to be prepared by the contestant, and **signed in the presence of a teacher or school administrator**, will read substantially as follows:

Principal Form

To the Contest Judges:

I hereby affirm that I, [last name, with first initial only], am a student in good standing at [name and location of institution]. School records show my date of birth as _____.

I also affirm that the work done and presented during any phase of this competition is entirely my own, without outside help of any kind, including help with research, writing, or editing.

Signed: [last name, with first initial only]
Printed _____

Acknowledged as signed before me this ____ day of _____, 20__:

Signed: [name and position of teacher or administrator]
Printed _____

Alternate Form

To the Contest Judges:

This is to affirm that I [last name, with first initial only], am a [date] GED recipient of the state of [name of state]. I further affirm that I am no older than age 21 at the time of this submission and that the work done and presented during any phase of this competition is entirely my own, without outside help of any kind, including help with research, writing, or editing.

Signed [last name, with first initial only], dated _____
Printed _____

The judges, in sum, wish to know only the contestant's proposal, which will be judged solely on its merits. This will be the case throughout the competition.

9. Submission and Staging of Work

Competitors will first be judged on the basis of a 500 to 750-word synopsis. If the synopsis is approved, an essay draft will be invited. This may be in the form of an essentially completed essay, or whatever part of the essay the contestant has finished by the draft-submission deadline. If the essay draft is approved, a final essay submission will be invited.

No final essay submission will be considered for which a synopsis and draft have not been approved.

Should a contestant not hear from the judges within five business days of synopsis submission, or within ten business days of a draft submission, no further submission will be invited.

Synopses may be sent as emails. Drafts and final submissions, if invited, will be formatted as .pdf attachments.

Synopses, outlines, or Power Points will be addressed to

ppd.essay@gmail.com

and include the word SYNOPSIS, followed by a proposed title in the email subject line. Also include a U.S. mailing address and a phone number.

10. Judges' Decisions

The decision of the judges in evaluating synopses, essay drafts, and final essay submissions, and in declaring competition winners, will be final, without feedback or discussion.

If the judges find no essay worthy of a first prize, such prize will be withheld, and the award intended for it either reallocated to one or more additional second prizes, and/or be carried forward in increase of prize amounts for the following year.

We hope you will avail yourselves of this singular opportunity to do exceptional, personally rewarding, and possibly award-winning, work.

Yours,
Alfred Runte
Harry Butowsky
Jeffrey Duban

(Cont.)



Paul Petrek-Duban was a beautiful soul—and a troubled one. But he always knew he was *at home* in the National Parks, that they provided what he otherwise felt was missing in his life. In the end, they were all that really mattered to him. What have *you* to say that shows the National Parks matter to us all?



Paul Petrek-Duban
Grand Canyon, 2018



(Cont.)

Suggested Bibliography

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_____. *Walking* (Crickert House Books, 2010; 1st pub. *The Atlantic Monthly, A Magazine of Literature, Art, and Politics* [June, 1862], 657-674) (beginning: “I wish to speak a word for Nature, for absolute freedom and wildness, as contrasted with freedom and culture merely civil—to regard man as an inhabitant, or a part and parcel of nature, rather than a member of society”).

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