Sleepy Hollow Cemetery in Concord, Massachusetts, is an enchanting place, a natural amphitheater and a sequestered glen. To visiting Emerson scholars the quiet valley, which lies "as in the palm of nature's hand," must sometimes appear like philosophy made substance. Ralph Waldo Emerson's ideas did, in fact, influence the built world through the work of Horace William Shaler Cleveland (1814-1900), a nineteenth-century landscape architect.

Sleepy Hollow Cemetery was designed in 1855 by Cleveland and Robert Morris Copeland (1830-1874). Copeland's contribution to the art of landscape design was short lived. He took time away from his career to serve the Union during the Civil War and only lived to the age of forty-three. Horace Cleveland, on the other hand, went on to become one of the founding fathers of the new profession of landscape architecture.

Emerson and Cleveland were acquainted (though they were not intimates). Emerson served on the cemetery board that enlisted Cleveland's professional services, and Cleveland had a lifelong association with Emerson's cousin, George Barrell Emerson. Even more significant than personal relationships was the fact that Cleveland held the work and writing of Emerson in the highest regard. Cleveland mentioned Emerson in his own writing and in personal letters to friends. He wrote to one friend about a prized Emerson silhouette which he had pasted into his new diary. In "The Aesthetic Development of the United Cities of St. Paul and Minneapolis" (1888), Cleveland wrote of Emerson in connection with an aesthetic vision for those cities.

Emerson influenced Horace Cleveland's thinking about landscape design and contributed to the development of his aesthetic, which in turn influenced the built landscape from Massachusetts to Minnesota. Of landscape art Emerson wrote, "It is the fine art which is left for us now that sculpture, painting, and religious and civil architecture have become effete, and have passed into second childhood." And "a well laid garden" could make "the face of the country...a beautiful abode worthy of men." In an "Address to the Inhabitants of Concord at the Consecration of Sleepy Hollow Cemetery"—an address that the designer, Cleveland, probably heard—Emerson said, "What work of man will compare with the plantation of a park? It dignifies life." By the middle of the nineteenth century in the wake of advancing civilization, some of the writing of Emerson, with which Cleveland was likely familiar, read like an apologia for landscape architecture.

Emerson's ideas about art and the role of the artist were also similar to Cleveland's. Emerson used the metaphor of the lighting rod ("electric rod") to explain the artist's calling. As the lighting rod reached to the sky and delivered the force of that lightning along the ground, the artist was to tap into higher understanding—given an advanced level of sensitivity—and make revelations available to the populace at large. A year after the design of Sleepy Hollow Cemetery, Cleveland in like manner wrote that the artist in the landscape was

...to interpret and render legible to the popular mind the lessons...[conveyed by nature], and this is to be done not by any finical display of artificial embellishment, but by the tasteful use of such natural additions as are required to develop and carry out the sentiment which to the truly devoutly cultivated mind is evidence at a glance, even without addition. The true artist perceives the majestic grandeur of the rude cliffs and the moss covered rocks, and the beauty of the graceful forms in which the hills and fields were molded by the hand of God; but his task is to elaborate the characteristics which excite these sentiments till they impress themselves on every mind... Both men believed that the artist, with the gift of perception, had a responsibility to communicate insights for public good. Emerson's ideas influenced Cleveland's work over an entire career, but in the design of Sleepy Hollow those ideas were particularly germane. It was, after all, to be Emerson's final resting place. It would have been difficult if not impossible for (Continued on page 2)
An English Review of Nature

J. Frank Schjelmar
Manchester College Oxford

Emerson also predicted the future of the cemetery as an historical and literary mecca. It would have a history that would be written with the internment of each passing poet. At the consecration of the cemetery Emerson spoke of that future, "When these acorns, that are falling at our feet, are oaks overshadowing our children in a remote cen-
tury, this mute green bank will be full of history; the
good, the wise and great will have left their names
and virtues on the trees..." He meant the world to
be read, the object we should have, we have found in
Mr. Emerson's writings many right noble ideas—
many thoughts full of truth and instructiveness, ex-
pressed with singular force andearnestness. We take
him, as we take all authors, for the good that is in
him.

Solid Emersonian doctrine there: only the good. The caution
is explained by a peculiar circumstance in England among
the Unitarians. Although the Trinity Act (1813) seemed to make
Unitarianism legal, three different courts held, and the House of
Lords had only four months earlier affirmed, that the Trinity Act
had only removed the penalties for "designing and preaching
the doctrine of the Holy Trinity." The penalties were removed, but
Unitarianism remained a criminal offense under the common law.

Under that decision (the Lady Hewley Charities Case) the
Unitarians had been deprived of their chapel in Wolverhampton
and the Lady Hewley Charity. The orthodox Dissenters filed
more than 200 bills to have the Unitarian chapels returned to the
orthodox. The denomination was under threat of being exterminated.

The situation was desperate. The court decisions were based on the claim by the orthodox
that Unitarians were not Christian. The Unitarians tried to show that they were "truly Christian, in that they accepted everything
taught in the Scriptures—the doctrine of the Trinity not being
included therein. Thus the thinking of Emerson that so offended
the American Unitarians caused a similar reaction in England.

That said, the review spoke well of the book:

"It is not one for the indolent reader, but for the
thoughtful and reflective alone. It presents in rich pro-
fusion the materials for thought. Amidst much that is
gorgeus, mystic and enigmatical, there flash forth
every here and there truths of deep import, which it
was worth a weary journey to gain."

But again the cautionary note:

"Doublets the book has its many errors, too—to point
them out would be no hard task. But, withal, the
thought of it is well worthy the attention of the active
and seeking mind." The reviewer hits the proper theme:

"In a few words, we may state what the subject of this work
be, with the relations of Nature to Man... There is

much beauty in this description of what God's
Universe is constantly doing for the meanest of us—
"The misery of man appears like childish petulance,
when we explore the steady and prodigious provision
that has been made for his support and delight on
this green ball which floats him through the heavens.
What angels invented these splendid ornaments,
these rich conveniences, this ocean of air above, this
ocean of water beneath, this firmament of earth be-
tween?..."

The reviewer gets caught up in the spirit of the book. He says,
"Ah! yes, the poorest man has a vast property in the all-surrounding creation—more than he dreams of—
it was worth all the skill of his weaver and prize it. But, continues our author, "a noble want of
man is served by Nature, namely, the love of
Beauty."

And there follows an extensive quotation from the book:

The reviewer approved of most of the book. Details of his
disapproval are not written out for us. He even writes with a style
reminiscent of Emerson, he concludes,

"The shows and splendid of this glorious Universe
are Teachings—simply teachers. The meanest frac-
tment has its lesson—its influence—its commission
as an Educator—is God with us. When we have
reached this conclusion, we have read the "open se-
creter" of Creation, and are prepared to use it well.
We cannot afford space to follow Mr. Emerson through
his remaining Chapters, entitled "Idealism"—
"Specif..."—"Prospectus." We have endeavored to pre-
sent some of his leading ideas, and to give a fair
specimen of his style and manner. For the rest, the
book itself lies open to whom it pleases.

The reviewer thus began by scoffing and ended by praising.
Emerson had a message that needed spreading in the UK. The
circumstances were right; idealism was well known, and influ-
ential philosophers and poets had stressed it.

In a few years British Unitarians moved toward the
American position in its thinking. In 1844 Parliament enacted
laws that removed any doubt about the legality of Unitarianism
("The Dissenters' Chapels Bill"), and by 1850 James Martineau,
the eminent Unitarian, had tempered the fear of broaden-
ning the scope of Unitarianism. Emerson's influence was negligible, though, and too bad for
that. In part, the problem was a broad expanse of ocean. Com-
munications between English and American were far inef-
fectual. One wishes Emerson had had stronger
champions here.
Emerson's Memory Loss, and the Writing of His Will

JOEL J. BRATTIN
Worcester Polytechnic Institute

Advancing senility and aphasia clouded the last years of Emerson's life, as Joel Myerson emphasizes in his recent study "A Glimpse of Emerson in Old Age." After the destruction of Emerson's Concord home by fire in July of 1872, his faculties necessarily left implicit in Volume six of Ralph L. Rusk's magisterial Letters of Ralph Waldo Emerson.1

In this three-page letter, Emerson writes from Concord to his cousin Elizabeth B. Ripley, the daughter of his half-uncle Samuel and Sarah Bradford Ripley, apologizing to her for his abject apology, Emerson begs Elizabeth to communicate his disfavor with the paper or a paper that appears to be the one he sought. In his state of mind at this point in his life, and offers

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American Literature Association Conference

The Ralph Waldo Emerson Society will present two panels at the fifth annual conference of the American Literature Association in San Diego, California, on 2-5 June 1994 (exact dates and times will be announced later). Emerson's Social Vision. Chair, David M. Robinson (Oreg-

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Emerson in 1844: A Sesquicentennial Perspective. Chair, Ronald A. Bosco (Univ. at Albany, SUNY)

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"An Archaeology of Emerson in 1844," Nancy Craig Simmons (Virginia Tech)

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"Emerson and the Anti-Slave," Albert J. von Frank (Washington State Univ.)

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"Essays: Second Series and the Constitution of Human Consciousness," David W. Hill (Coll. at Oswego, SUNY)

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The ALA conference will be held at the Baha Resort Hotel on Mission Bay. Preregistration conference fees will be $35 (with a special rate of $10 for independent scholars, retired individuals, and students). The hotel is offering a conference rate of $77 a night ($50 single or $52 double). Be sure to check out the conference director, Professor Susan Belasco Smith, English Dept., California State University, Los Angeles, CA 90032-8110. Try to contact Professor Smith by E-mail (Internet: ssmith@cakes.calstatela.edu).

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Concord Session 1994; "Emerson & Women II"

The Emerson Society will present its fourth annual summer panel in Concord, Mass., on Saturday, 9 July. Because of the

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This Emerson Society program will again be offered in conjunction with the annual meeting of the Thoreau Society. For information on registration, write to Bradley P. Dean, Secretary, The Thoreau Society, Route 2, Box 36, Ayden, NC 28513.

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Emerson House Hours for 1994

The Ralph Waldo Emerson House reopen on 14 April and will close on 31 October, reports Director Barbara A. Morgan. Hours are Thursday through Saturday from 10:00 a.m. to 4:30 p.m., and Sunday and Monday holidays from 2:00 to 4:30 p.m.

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FREDERICK C. EMERSON
1914-1994

The Emerson Society sadly notes the death of Founding Member Fred Emerson of Monson, Mass., and Apollo Beach, Fla. A vice president of Spartan Saw Works Inc. in Springfield and president of the American Supply and Machinery Manufacturers Association, Fred was an extraordinarily active civic leader who somehow found time to serve as trustee for several organizations and as an interpreter at Old Sturbridge Village. He followed the Society's growth with interest, and visited the Secretary's office to share his plans to publish an edition of Emerson quotations.

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Scholarly Quotations

Charence A. Barley, an Emerson Society member from North Carolina, writes that the article's title ("The Importance of Being Erratic") is more appropriate than the author knew.

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Emerson Bibliographies and Books

Limited quantities remain of Emerson Society editions announced in the last issue of ESP: Ralph Waldo Emerson: An Annotated Bibliography (1982), by Joel Myerson, and Emerson's Memory Loss, and the Writing of His Will, by Joel Myerson, and surrounding Walden Pond to anyone who yearns to "own" and help protect a piece of Henry David Thoreau's wildwood retreat area. Ememsonians may be interested to know that plots are for sale (symbolically) on Emerson's Cliff. Second, a "Women for Walden" signature campaign has been launched to aid legislative efforts. WFW aims to change the Walden management policy of the Commonwealth of Massachusetts from that of a recreation part to that of a nature preserve or sanctuary. To learn more about either of these campaigns, write to Mary P. Sherwood, Walden Forever Wild, Inc., Box 275, Concord, MA 01722.

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Annual Meeting

The 1994 annual meeting of The Ralph Waldo Emerson Society, Inc. will be held during the American Literature Association conference in San Diego, California. (See "PROSPECTS.") The exact time and location will be announced at both sessions presented by The Emerson Society.

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Emerson Society Papers
Hodder is able to avoid this unhappy world by concentrating almost exclusively on the constructive, prophetic, and redemptive side of Emerson, at the time of nature. Certainly preferred to accentuate the positive and to anticipate utopia. Nevertheless, apocalyptic expectations were still attractive, retributive, in the context of American public discourse during the 1830s. Lack of attention to that makes a gap in Hodder's reading. To put it another way: the reader is amazed from his study late every morning; Hodder's book stays in the study.

GLEN M. JOHNSON
The Catholic University of America

Emerson on the Scholar.

All students of American culture are indebted to Merton Seals. His scopus research on Melville and Emerson, his indispensable co-editorship of the JMV, and that most useful of classroom anthologies, Emerson's "Nature": Origin, Growth, Meaning, remain monuments of scholarship. It is a disappointment, therefore, to report that Emerson on the Scholar, the latest addition to so distinguished a line, seems more accessible, and duller, than they are.

A ground is located, but rarely very searching. Too often, the conclusions Seals reaches that Emerson moves from "the particular and personal to the universal, converting his private experience into general truths," that his ideal scholar represents "Universal Man" yet "eptomizes Emerson's own vocational pur
sense of coherence, as landmarks of nineteenth-century philosophy" (as Seals puts it), and that he can best be understood within his local, New England contexts. But these are all assumptions that have come under intense, varied scrutiny over the past two decades. One could certainly mount a case for re-examining them—but it would have to be argued in a far more serious manner than Seals has undertaken. In spite of its immense erudition, Seals's investigation of Emerson's thinking, surprisingly indifferent to recent critical developments and, it seems to me, unnecessarily provincial.

For part of the problem with Seals's study is that it takes so much of the traditional line on Emerson for granted. The axioms of that tradition do assume that Emerson is a "Transcendental," a "pious" man—by a dutiful but not particularly brilliant daughter—might be plagiared by a biographer looking for details, but hadn't before this time warranatization in published in its own right. In "Transcendental" and "Emersonian" terms, the scholar Seals has given us, however, have also the letters of Ellen and Lidian Emerson—and of Margaret Fuller, Elizabeth Hoar, Elizabeth Peabody, and Mary Moody Emerson. Seals's formidable skills are those of the editor and scholar—clearly the result of a lifelong knowledge of its subject—is irregularly coherent sermons, as landmarks of nineteenth-century prose not because of their "readability," but because of their success in achieving what Thomas Macfarland has called "the language of impotence"—"writing that insists its "truths must be earned, not simply read." Seals's paraphrasing has the unfortunate effect of depriving the essays of their real strangeness and difficulty, making them seem more accessible, and duller, than they are.

What has changed in the fourteen years since the first publica-
tion of Ellen Emerson's Life of Lidian is the rest of the landscape. Few of the documents by women in the Emerson circle were in print in 1980, and a family-authored biography of the wife of a great man—by a dutiful but not particularly brilliant daughter—might be plagiared by a biographer looking for details, but hadn't before this time warranatization in published in its own right. In "Transcendental" and "Emersonian" terms, the scholar Seals has given us, however, have also the letters of Ellen and Lidian Emerson—and of Margaret Fuller, Elizabeth Hoar, Elizabeth Peabody, and Mary Moody Emerson. Seals's formidable skills are those of the editor and scholar—clearly the result of a lifelong knowledge of its subject—is irregularly coherent sermons, as landmarks of nineteenth-century prose not because of their "readability," but because of their success in achieving what Thomas Macfarland has called "the language of impotence"—"writing that insists its "truths must be earned, not simply read." Seals's paraphrasing has the unfortunate effect of depriving the essays of their real strangeness and difficulty, making them seem more accessible, and duller, than they are.

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Reviews
(Continued from page 7)

own birth (as she has it from her mother) Ellen steps back and notes how strange it seems to lay a newborn baby on the floor. "These are my later reflections; Mother didn't make them," she comments. After allowing a story about her mother's patronizing every new shop in Concord to interrupt her reminiscence of the time Cousin Sarah Haskins spent with them after 1876, she states, "But this is a parenthesis," and continues with Cousin Sarah. At other times, she collects information from across the years on a common theme: Lidian's health, ways with language, relationship with "Grandma" (Ruth Haskins Emerson) and "Aunt Lizzy" (Elizabeth Hoar).

The first third of the biography draws on mother's and aunt's memories of the "seasons" of Lidian's early life in Plymouth, from infancy through girlhood and her "Happy unmarried life" or "young ladyhood," between ages 18 and 30, and continues into the first five years of the Emersons' marriage. The tale is rich in anecdotal and material detail.

As the story progresses in time, so does its narrator. Gradually Ellen grows up and becomes a character in her mother's life. The child's-eye view dominates the biography's middle section: here we see Lidian frantically keeping house in the "Transcendental times" between 1841, when Edith was born, and 1848, when Waldo Emerson returned from England, and then settling into a prolonged invalidism, from which she begins to emerge about 1866. One feels the weight of this situation in Ellen's telling, despite the many happy moments she also reports. Her sorrowful response to Aunt Lizzy, that her mother is "fixing her rags," sums up a world of feelings in the child who has watched her mother endlessly cutting and arranging the scraps of her old finery to make new clothes—not to mention what Ellen calls the "carpet business," Lidian's laborious rearranging and repiecing the aging carpet as it wore out.

Sleepy Hollow
(Continued from page 2)

6 Emerson said of the artist's responsibility, "He must work in the spirit in which we conceive a prophet to speak, or an angel of the Lord to act." W, 7:48.
7 From H.W.S. Cleveland and Robert Morris Copeland, "A Few Words on the Central Park" (Boston, 1856), pp. 3-4.
8 Copeland, for example, participated in the Concord Lyceum series early in 1855 when he delivered an address entitled "The Useful and the Beautiful.
12 Ibid., p. 435, which reads "timeable" in the last line; the MS reads "timeable."
15 Cleveland, "Rural Cemeteries," p. 9.

Not only the landscape but also our way of reading women's texts has changed since 1980. Rereading Ellen's narrative in the 1990s, one cannot ignore the woman who is constructing this text and her story. When in 1866 Ellen took Aunt Susan's advice and tempted her mother to eat, she switched roles. Ellen in this scene plays the mother, "using all my wits... to get Mother to eat more...[teaching her] that food was not poison.""How proud of her beauty we became!" Ellen explains as she sums up the results of this experiment, restoration of her mother/child to health, and "Mother's beauty" is a strong motif to the end. Aunt Susan had taught Ellen the power in believing there is "one person in the world who cared enough to have me live to be willing to do that for me day after day"; the words "cared enough to have me live" stuck in Ellen's mind.

To trace her mother's mental and physical improvement, Ellen borrows the proverb "It's a long lane that has no turning." At the point in the text that deals most directly with her mother's depression, Ellen recalls wondering "whether my Mother would ever see a turning in her's [sic], and gradually I came to hope with some confidence that she would." About 1875, Lidian's lane turns "completely" when Cousin Charlotte [Cleveland] comes to stay and engages Lidian in spirited conversation and social life; "her spirits rose, her ill health passed away, and she became a happy person." The remainder of the biography sustains this happy outcome to her mother's journey.

Carpenter's edition of Ellen Emerson's story of Lidian Emerson's life is a biography worth reading for what it tells us about its subject and her life; and worth rereading for its reminder of how much the landscape has changed since 1980.

NANCY CRAIG SIMMONS
Virginia Polytechnic Institute & State University

Notes
1 Emerson's words from "Address to the Inhabitants of Concord at the Consecration of Sleepy Hollow Cemetery"[1855], The Complete Works of Ralph Waldo Emerson, ed. Edward Waldo Emerson, 12 vols. (Boston: Houghton Mifflin Co., 1903-04), 11:434. This edition is cited hereafter as W.
2 The Cleveland family also was closely associated with Elizabeth Palmer Peabody. Horace Cleveland's father was a Vice-Consul in Cuba at the time that many individuals whom Emerson knew visited there.
3 References to Emerson and other literary topics are found in the personal letters of Cleveland, particularly after he moved to Chicago in 1870. He wrote to friends in New England about Emerson and he also wrote extensively about related literary issues in thirty years of correspondence (1870-1900) with William Watts Folwell, President of the University of Minnesota.