

Like a wandering vine, the subject of garden-making winds through the shelves of books and boxes of archives in the collection of the Beinecke Library. In the materials that make up this exhibition, one state of mind appears over and again: Happiness. Writers of all dispositions seem to agree that the work of shaping the natural world into manageable plots brings particularly rewarding forms of joy and satisfaction.

Many parts of the Beinecke's collections are represented in this exhibition – from 17th century printed books to contemporary archives. Because of the history of the collections in the library, the selections are weighted towards English language materials, but they stand for versions of joy felt around the world when a writer looks into the face of a fresh blossom.

Two writers introduce this show:

Susan Howe's drawing from a series done in the early 1970s, when the acclaimed poet was working with both image and words, shows her instinctive approach to the natural.

Francis Bacon's famous and often-reprinted short essay, "Of Gardens," works on the philosophical positing of the made world as an exercise in order and control. On view are two versions: a collection printed in Bacon's time and a 1959 edition by the noted artist Leonard Baskin.

The perspectives of Howe and Bacon begin the conversation about the many roles gardens play in the work and lives of writers.

BLOOM WHERE YOU'RE PLANTED.

Francis Bacon, *The Essayes or Counsels, Civill and Morall, of Francis Lo. Verulam, Viscount St. Alban. Newly enlarged.* London: Printed by Iohn Hauiland, and are sold by R. Allot, 1629.

Francis Bacon, *Of Gardens.* [Northampton, Mass.: Gehenna Press, 1959].

Joseph Banks, the British naturalist and botanist, was instrumental in building the collections of Kew Gardens, the botanical garden outside of London.

A volume of his papers contains a draft of a letter to the directors of the West India Dock Company, dated November 11, 1803, in which he discusses bringing plants from Cayenne, the capital of French Guiana, to the Royal Gardens at Kew.

An earlier publication by John Ellis sets down procedures by which delicate plants could survive long ocean voyages from exotic locations to England.

John Ellis, *Directions for Bringing over Seeds and Plants, from the East Indies and other distant countries, in a state of vegetation: together with a catalogue of such foreign plants as are worthy of being encouraged in our American colonies, for the purposes of medicine, agriculture, and commerce. To which is added, the figure and botanical description of a new sensitive plant, called *Dionaea muscipula*: or, Venus's fly-trap. By John Ellis, F. R. S. London: Printed and sold by L. Davis, 1770.*

Joseph Spence (1699-1768), a writer and friend of Alexander Pope, made his reputation in the 18th century as a garden designer. He worked on a book that was never completed, "Letters on Gardening," in which he set down his philosophy for designing gardens, touching on subjects such as how best to site a garden to take advantage of views and perspectives – exploiting "the genius of the place." Another manuscript records Spence's thoughts on the essays of Francis Bacon.

Among Joseph Spence's papers are lists of plants that could survive in the English climate.

The earliest plant catalogs were issued as broadsides listing the stock available from merchants. The list of seeds from Canada, imported to a seller in Scotland, has been marked, possibly for a planting project Spence was pursuing.

In the late 1740s, Joseph Spence built his own garden in the hamlet of Byfleet, on a piece of land owned by Lord Lincoln, one of his benefactors. The single acre gave him opportunities to establish a kitchen garden, a planting of evergreens, and a canal. Surviving in his papers are a number of drawings that show his thinking about the spacing of plots. A record of trees in his nursery garden shows the species grown over several years.

In addition to notes about elevations on his land, the papers contain sketches of trellises and an arbor. His “to do” list includes items that will be familiar to gardeners today—shown next to a note from a worker about tasks completed on the property.

As Joseph Spence's reputation as a garden designer grew, he took on a number of projects in England and Ireland for clients. He went through several stages of design of a plan for a Mr. Knipe in Richmond, a village near Twickenham, the site of Pope's garden.

In plans for the garden of his great friend William Burrell Massingberd in the village of Ormesby, Spence made meticulous measurements of distances between elements in the garden so that his spacing of statues of the Greek muses would be sited to give the most pleasing perspectives.

The watercolor wash drawings and documents relating to "Mr. Woods" gardens may be Spence's notes on the work of Richard Woods, his contemporary who was renowned for the creation of pleasure gardens, including the park at Cusworth Hall.

In addition to country gardens, Spence worked on a number of city gardens in London. Shown here are layouts of walled spaces on Bond Street for the physician Dr. Noel Bruxholme, and on Stratton Street for an unidentified client.

Knole House in west Kent, one of the largest residences in England, is known for its impressive dimensions and for the 1000-acre park surrounding the structure. It is the ancestral home of the Sackville family. Vita Sackville West wrote a history of the house and her family in 1922 (*Knole and the Sackvilles*). In 1766, Joseph Spence made notes for possible amendments to its gardens.

Grottoes, natural or constructed caves, became popular as features in pleasure gardens in Italy and France starting in the 16th century. They gained popularity in England after Alexander Pope constructed one in his garden at Twickenham and wrote a poem describing its beauty. Parts of his original grotto are all that remain today of his celebrated amateur garden.

Francesco Fanelli, *Fontaines et Jets d'eau : Dessinés d'après les plus beaux lieux d'Italie / par Fr. Fanelli*. Paris: Chez N. Langlois, [1670?].

John Serle, *A Plan of Mr. Pope's garden : As it was left at his death, with a plan and perspective view of the grotto / all taken by J. Serle, his gardener ; with an account of all the gems, minerals, spars, and ores of which it is composed, and from whom and whence they were sent. To which is added a character of all his writings*. London : Printed for R. Dodsley, at Tully's Head in Pall-Mall; and sold by M. Cooper in Pater-noster-Row, 1745.

Shown together are a draft, in Pope's hand, of his "Verses on a Grotto..." and the first printed edition of the text.

***Alexander Pope, Verses on the Grotto at Twickenham / by Mr. Pope ; attempted in Latin and Greek ; to which is added Horti Popiana, Oda Sapphica ; also The Cave of Pope, a prophecy*. London : Printed for R. Dodsley at Tully' s-Head in Pall-Mall, and sold by M. Cooper in Pater-noster Row, 1743.**

Edith Wharton (1862-1937), celebrated as one of the finest prose stylists of her day, is equally renowned for her writing about gardens and landscapes. Her papers contain revealing evidence about her thought processes over several decades as she created gardens in the United States and in France. Her niece, Beatrix Farrand, who achieved her own measure of fame as an innovative garden designer, was one of Wharton's closest advisors in matters horticultural. [Farrand also served for many years as a landscape consultant for Yale University, where she developed the signature "moat" gardens] Shown here are two letters to Farrand from late in Wharton's life, along with a copy of a letter from Farrand to Wharton. The suite of photographs depicting a pageant in Wharton's garden were included with the letter of August 18, 1936.

A manuscript draft is paired with a corrected typescript of Wharton's essay, "Gardening in France."

From 1919 until her death in 1937, Edith Wharton maintained a residence in Saint-Brice-sous-Forêt, a village about twelve miles directly north of Paris. She called her house “Pavillon Colombe.” Upon purchasing the property, Wharton worked with Lawrence Johnston, known for his spectacular Hidcote Manor garden, to redesign the grounds. In her papers are plans for rose gardens on the property, including lists of cultivars in her own handwriting.

A volume of photographs from the Jerome Zerbe papers shows Pavillon Colombe in the 1950s, after it was renovated by its new owner, the Duke of Talleyrand.

In 1920, Edith Wharton began renting a historic villa in the town of Hyères in the south of France and named it Sainte-Claire du Château. She would eventually purchase the house outright in 1927. Determined to create a garden that could provide beauty year-round, she selected a wide variety of plants that would complement the hardscape features she had built on the sloping hillside.

On view are photographs of the house and garden from Wharton's own archives as well as plant lists.

Vita Sackville-West (1892-1962) wrote convincingly about her passions: history, family, friendships—but she may be best known for her writings on gardens, one of her greatest lifelong interests. In 1930, Sackville-West and her husband, author and diplomat Harold Nicolson, purchased a ruined estate, Sissinghurst Castle, in County Kent that dated from the Middle Ages. In the following three decades, the couple rebuilt the property and created the most famous garden in England. Two of Sackville-West's grandchildren, Adam and Juliet Nicolson, have written about their grandmother and her dedication to gardening. On view, below Adam Nicolson's *Sissinghurst*, is Sackville-West's diary for 1930, in which she notes, about Sissinghurst, on May 6th: "So it is ours!"

Included in the group of Vita Sackville-West's papers that came to Beinecke Library in 2012 is a copybook for plant orders, a useful resource for garden historians who are in the process of researching the original cultivars used at Sissinghurst. Photographs from the 1950s show Sackville-West with her one of her beloved German shepherds, Rollo.

The most widely read of Vita Sackville-West's works may be her column "In Your Garden," which she produced for fifteen years for *The Observer* newspaper in England. In her weekly column, she provided advice on subjects from pest control to landscape design and answered queries from readers. The columns were gathered into five book collections, including the instructive *A Joy of Gardening: A Selection for Americans* [1958]. A single notebook containing drafts for "In Your Garden" columns from 1955 survives in the papers at Beinecke.

Sissinghurst was opened to visitors in 1938 and became a destination for gardeners who were interested in its innovative designs and plant groupings, including the “grey, green, and white” garden that focused on a limited color palette. Sackville-West kept a folder she titled “Sissinghurst, Nice letters about.”

As a result of her dedication to saving natural spaces, Vita Sackville-West was appointed a founding member of the United Kingdom’s National Trust garden committee. “A Plan to Save Gardens” was a key text for raising public consciousness of human-cultivated spaces as being worthy of preservation.

In addition to key literary manuscripts, such as drafts of *The Grand Canyon* and numerous lectures, Vita Sackville-West's garden journals are the heart of her papers at the Beinecke Library. The majority of the journals are oversized ledgers from Boots pharmacy, filled with notes about the weather, plant orders, and tasks to be done in the garden – along with diary-style notes about goings-on in Sackville-West's life – making them crucial to an understanding of the woman and her work.

Six of Sackville-West's garden journals are on view, dating from 1938 to 1962, but arranged to roughly trace a year in the life of the garden. The first three ledgers cover such topics as work to be done in the winter months, the planting of the grey, green and white garden, and famous visitors to Sissinghurst.

Two ledgers note the progress of the garden through the second half of the year—the abundance of September and the sale of produce harvested from the kitchen gardens on the property. The final journal, from February 1962, records the last entries made by Vita Sackville-West as she faced a diagnosis of terminal cancer. She passed away on June 2, 1962. Sissinghurst Castle garden was transferred to the National Trust for Places of Historic Interest or Natural Beauty in 1967, shortly before the death of her husband (and co-creator) of what is now one of the most visited places in England.

Robert Dash (1931-2013) was a painter of immense energy who created a body of work that is held in museums and galleries across the United States. His association and friendships with members of the New York School, including Willem De Kooning, James Schuyler, and John Ashbery placed him in a milieu of experimental artists and writers. Dash's masterwork, however, is in another medium of expression: a glorious garden he created in Sagaponack, New York, which he named "Madoo," a word from the old Scottish meaning "my dove."

Dash worked for nearly 45 years to fashion two acres and a series of historic buildings into a vibrant showcase for organic gardens and site-specific artworks. Just prior to his passing in 2013, the Robert Dash Papers were acquired by Beinecke Library. The research strengths of the papers include correspondence with fellow artists and poets, and drafts of Dash's writings. The heart of the archive, similar to that of Vita Sackville-West, is a collection of garden notebooks covering decades of both the development of the built landscape and Dash's philosophy of how gardens work as artistic modes of expression.

One of Robert Dash's projects in the 1980s was the Garden Book Club, which was intended to bring back into print classics of horticultural writing. On view is his draft list of books that should be considered for the club. To promote the project, Dash penned an essay that carried the working title "On Green."

Journals from (in order) 1975-76, 1982-83, and 1983-85 address such topics as “garden problems,” plans for various amendments to Madoo, and the influence of contemporary English landscape designers.

Three journals from: 1985-86, 1993, and 2004-05 document Dash's deep commitment to the garden as an artistic project, though one fraught with challenges often beyond a gardener's control. While his notes address productive matters, such as the care and feeding of plants and the inspiration he draws from philosophers who considered the role of nature and art, Dash also contends with the devastation of drought.

A group of photographs from the Douglas Crase and Frank Polach Papers shows Dash with Crase in 1988 and views of Madoo in full flourish in 1990.

Two sketchbooks from late in his career show the hand of Robert Dash, the artist, as he drew signature hardscape elements for his own garden and for a client on Long Island.

The lives and works of Rupert Barneby (1911–2000) and Dwight Ripley (1908–1973) mixed their shared passions for plants, art, and literature in numerous ways. The two men, both of English birth, met at Harrow in their teens and formed a bond that would last for decades. Ripley, precocious and curious, exhibited his interest for plants at an early age. Barneby, possessed of a similar love for plants, both exotic and mundane, would become one of the most important botanists of the 20th century. They emigrated to the United States in the 1930s and became deeply involved with the arts and literary scenes in New York and Los Angeles, and established, successively, a pair of impressive gardens.

Their friendships with Peggy Guggenheim, Jean Connolly, and Clement Greenberg led the couple to become admirers and supporters of what would come to be called the New York School of writers and artists. Ripley's family income let him support the Tibor de Nagy Gallery and Editions and the Living Theatre, allowing both organizations to play key roles in advancing the careers of a number of artists, poets, and playwrights.

During this same period of potent artistic activity, Barneby and Ripley traveled extensively throughout the United States, collecting plant specimens – most notably, species of the genus *Astragalus*, a wide range of plants best-known as milkvetch or locoweed. The pair collected more than 50 previously unnamed species. Their gardens, first in LaGrange, New York and then in Greenport, New York, were custom-built to accommodate plants that thrived in harsh, hot environments – a major feat of plant husbandry.

Ripley, a talented artist in his own right, painted and drew series of enigmatic portraits and posters. Barneby concentrated on botanical research, publishing foundational works on *Astragalus* and *Dalea*, eventually working and living at the New York Botanical Garden.

Shown at right are photographs of the two men in France in 1935: Rupert Barneby at Clos de la Garoupe and Dwight Ripley at Cros de Gagne.

Dwight Ripley was the great-grandson of Sidney Dillon, one of the builders of the Union Pacific Railroad. He was orphaned at age 14, inheriting properties and funds that would allow him to pursue his passion for botany. His first garden, created at the age of nine, consisted of specimens of the *Umbelliferae* family (mainly forms of parsley). At the family's country home, The Spinney (meaning a copse of trees), Ripley built a cliff house, made of stone and enclosed in glass, to grow alpine plants, a novelty in the late 1920s.

Shown to the immediate right are two views of the cliff house, along with a view of the greenhouse at The Spinney. The two photographs to the far right show the "dripping well" on the estate, a form of grotto.

Following several visits to the Mediterranean in the 1930s, mainly to Algeria and Spain to look for plant specimens, Barneby and Ripley headed to California in 1936. Their intention was to search for specimens in the desert regions of the American West. A return trip in 1938 heightened their desire to document and collect plants. The migration of several of their friends from England to Los Angeles, including Gerald Heard, Christopher Isherwood, and Aldous Huxley, convinced the pair to settle temporarily on the West Coast in 1939. This short stay eventually became a permanent move to the United States.

On view is a group of photographs from a scrapbook made after their 1939 trip through the Western United States, showing several types of *Astragalus* and related plants.

The letter to Barneby from Ripley, on a solo trip, during a stay in Alpine, Texas, recounts his discoveries and observations of life in the small Texas town.

The framed drawing shows *Gilia ripleyii*, the first species discovered by Barneby. Found in April 1940 in Nye County, Nevada, and named for Barneby's partner, it marked, as Douglas Crase wrote, "Rupert's mature career as a taxonomist."

After a few years of traveling between New York, Los Angeles, and all over the deserts of the western United States, Barneby and Ripley bought a farmhouse on 100 acres in LaGrange, near Wappingers Falls, New York, in the summer of 1943. One of their principal projects was to establish a rock garden at The Falls, as they called the property, to support their collection of plant specimens. As seen in the photograph to the right, the property featured a perfectly situated outcropping of shale. They also built a greenhouse to accommodate many of their other rare plants. The house and garden became a destination for their circle of friends, including John Bernard Myers and Tibor de Nagy, the director and namesake of the modern art gallery that Ripley supported during its first few years of existence; Judith Malina and Julian Beck, founders of the Living Theatre; the artist Grace Hartigan; and the poet Harold Norse.

Other frequent visitors were Marie Menken, artist and filmmaker, and her husband, poet Willard Mass. Their relationship remained intense for nearly two decades. (Barneby and Maas were lovers, at the same time that Ripley was involved in an affair with Peggy Guggenheim.) Menken would document the botanical spirit of the farmhouse in her influential short film, "Glimpse of the Garden," made in 1957. Barneby would be memorialized by Maas in the poem "Sonnet for a Botanist."

Barneby and Ripley lived at the farmhouse until 1959, moving out after a disastrous snowstorm in 1958 caused a power failure in the greenhouse, killing all of their plants.

A group of friends at The Falls in 1951:
Grace Hartigan, Dwight, John Bernard
Myers, Tibor de Nagy, [unidentified,]
Helen Frankenthaler.

Rupert Barneby holding Possum, Dwight
Ripley, and Clement Greenberg at The
Falls, 1951.

Above, Willard Maas's love poem for Rupert
Barneby, "Sonnet to a Botanist," which was
published as "Letter to R" in *The War Poets*
(1945). Right, Willard Maas at The Falls in
the late 1940s. Lower right, Marie Menken at
The Falls in 1952.

Marie Menken's film of the gardens at The Falls: "Glimpse of the Garden"



A later film by Menken, "Dwightiana," was shot in Ripley's New York apartment in 1959, using a stop-motion technique and Ripley's artworks as background images.



"Lament for Alpine Plants," written and decorated by the Scottish author Ruthven Todd, may have been intended as an elegy for the plants lost in the freeze at the greenhouse at The Falls in 1958.

Following the demise of the plant collection at LaGrange, Barneby and Ripley decided to move to the town of Greenport, at the eastern end of Long Island. The new residence, Stirling House, was larger, on five acres of land, and had direct access to Long Island Sound. At this new location, the couple built an enclosed garden with shaped raised beds fashioned out of block and concrete, likely to keep their plants safe from the constant presence of foragers. Photographs show the construction of the garden and a view of Stirling House.

While at Stirling House, Ripley focused much of his attention on his project: *Etymological Dictionary of Vernacular Plant Names*. A polymath and speaker of at least 15 languages, including Hungarian, Czech, Portuguese, and Russian, Ripley was determined to record the many common names that plants have across Europe, along with their origins. The manuscript – extensive, yet unfinished at his death in 1973 – is held in the library of the New York Botanical Garden. Shown here is a research notebook for the dictionary from the 1960s.

The move to Greenport coincided with a major event in the lives of Barneby and Ripley. While Ripley had taken U.S. citizenship in the early 1940s, Barneby was unable to do so. When he was formally appointed as an honorary curator at the New York Botanical Garden, he was allowed to travel outside the United States for the first time in 28 years. The couple revisited Spain and Portugal in 1962, collecting plants and visiting favorite towns.

Ripley was inspired by the new travels to begin a series of artworks that combined his love of language and geography. The “travel posters” were shown to visitors to Stirling House, but were otherwise unknown. Douglas Crase tells the moving story of discovering the surviving cache of posters in a steamer trunk

given to him and his husband, Frank Polach, by Rupert Barneby. In the group of over 300 drawings were a series of what he deemed “language panels,” and more in a series called “Botanist UFOs.” but the most striking were the “travel posters.” These combined sketches of vistas of Spain and Portugal with names of plant families and species indigenous to the areas.

A pair of travel posters are now in the collection of the Beinecke Library: “Setubal” (Portugal) and “Cabo de Gata” (Spain). Shown alongside them is a scrapbook containing photographs of Setubal on the right-hand side. (The left-hand side shows locations in Mexico.)

In 1964, Rupert Barneby published two volumes of his major life's work. *The Atlas of North American Astragalus. Part I The Phacoid and Homaloboid Astragali*, shown here, includes a frontispiece reproduction of a drawing by Barneby.

The lives of two men with very particularly focused and shared passions – gardens and art – provide a way to see how the creative impulse for discovering, naming, and raising plants can run in sync with the drive to create with words and images. Rupert Barneby, pictured here around 1964, and Dwight Ripley, photographed in 1965, made a life together for 48 years.

Douglas Crase, a celebrated poet, knew there was a moving story to be written about the lives of Rupert Barneby and Dwight Ripley, but his challenge was to determine how to transform a very personal tale of friendship into prose that would capture the breadth of two intensely interesting, but complicated lives. His husband, Frank Polach, had inherited the majority of what can be considered Barneby and Ripley's archive, but there were massive gaps that needed to be filled. Crase pursued years of research, hunting down articles and books and visiting archives to flesh

out the story. Using sources such as the profile of Barneby published after he was awarded a major prize (shown to the left), Crase was able to fix dates and connections.

The genesis of what would become the book *Both* was two separate word portraits of the two men by Crase. The first, "Ruperti Imagines," was published in 2001 in *Brittonia*, the journal of the New York Botanical Garden. Shown next to the draft is a proposal for the second portrait, "The Art and Romance of Dwight Ripley."

Among the papers, art, and artifacts kept by Crase and Polach was a vasculum used by Barneby and Ripley to collect plant specimens in Europe and North Africa in the 1930s.

Crace read through the archival documents left by Barneby and Ripley to reconstruct an itinerary of their travels and activities. Two examples of how he distilled the massive amount of information are shown.

The master “Record of species” ledger kept by Ripley is opened to a page noting plants seen in May 1941. Crace compiled a listing of all entries that indicated entirely new species.

In creating a timeline of events, Crace depended on journals kept by Ripley, such as this five-year diary showing that on October 28, 1951, Ripley noted that he needed to call John Bernard Myers at the Tibor de Nagy Gallery to finalize plans for his exhibition.

Both: A Portrait in Two Parts was published by Pantheon in 2004. It received wide acclaim for Crase's deft skill with biography, including a comment in *The New Yorker* that the book is one "in which taxonomy becomes poetry, paintings serve as love letters, and gardens rival art."

The story of two men who were not very well-known beyond a core circle of writers, artists, and botanists was offered to a wide readership that discovered the impact of the lives of Rupert Barneby and Dwight Ripley on poets, theatre directors, and artists who helped shape the course of the arts in the United States in the 20th century. A key part of the narrative, one that Crase took special care to insure would be read as an underpinning of the relationship between the two men, was their shared passion for plants and gardens.

The surviving papers of Rupert Barneby and Dwight Ripley came to the Beinecke Library in 2014. These are combined with the papers of Douglas Crase and Frank Polach, a fitting archival confluence of friendship and dedication.

The copy of *Both* included in the papers contains a list of corrections and extended discussions of a number of topics in the book. Under the title "Notes for Red Alerts..." Crase has written an addenda that hints at another book's worth of stories about the lives of Barneby and Ripley.

The garden has a strong attraction for poets. In a traditional sense, as seen in the work of Donald Hall, Mark Strand, and Czesław Miłosz, the garden acts as a setting for reflection and memory. In a more visceral mode, plants act as pure subject matter for Phil Cordelli and are literally present (as seeds) in a work by Richard Brautigan. One of Adrienne Rich's earliest published poems, which appeared in her high school literary compilation, *Laughs and Lessons*, tells the tale of a gardener.

Donald Hall, "Weeds and Peonies." Concord, N.H., 1998.

Mark Strand, "The Garden," 1981 (from the Robert Penn Warren Papers).

Czesław Miłosz, "Today I Walked Through A Garden," typescript, undated (from the Czesław Miłosz Papers).

Phil Cordelli, *Manual of Woody Plants*. Brooklyn, 2013.

Richard Brautigan, *Please Plant This Book*. San Francisco, 1968.

Adrienne Rich. "The Gardener plans his beds in patterned rows," from *Laughs and Lessons*. Baltimore: Roland Park Country School, 1942.

The writer Glenway Wescott retained a great amount of material that documented his life—not only as a novelist and essayist, but in nearly every aspect of his personal life. Among his notebooks in his papers at Beinecke Library is a volume containing notes and clippings about gardens and plants. Wescott lived successively on two separate farms in central New Jersey for several decades, from the 1930s through the 1980s. The pages shown here relate to his second home, Hay Meadows, in Delaware Township. His careful deliberations about selection and placement of plants resemble the style of editing seen in his literary manuscripts.

The poet William Carlos Williams had a lifelong interest in horticulture, writing several poems about plants and flowers. The photograph of Williams from his papers in Beinecke Library wearing a tie was taken in the late 1950s at his home in Rutherford, New Jersey. The print is annotated on the reverse with the note: “Shad Bush / Service Berry / His favorite springtime blossom.” He writes about it dramatically in his poem “Portrait of the Author”:

*In the spring I would drink! In the spring
I would be drunk and lie forgetting all things.
Your face! Give me your face, Yang Kue Fei!
your hands, your lips to drink!
Give me your wrists to drink—
I drag you, I am drowned in you, you
overwhelm me! Drink!
Save me! The shad bush is in the edge
of the clearing. The yards in a fury
of lilac blossoms are driving me mad with terror.
Drink and lie forgetting the world.*

Langston Hughes lived for most of his adult life in a brownstone house on 127th Street in Harlem, New York. He took pride in being a part of his community, participating in and writing about the neighborhood and its varied activities. In the mid-1950s, after noting that the patch of yard in front of his house was barren, Hughes devised a plan involving children from his neighborhood. A planting bed was prepared and each child was given responsibility for a specific plant. Hughes had each child write his or her name on a sheet of paper and had a sign crafted bearing their names. The original sheets survive in the Langston Hughes Papers, along with a series of photographs.

The first two, smaller-format photographs are likely by Roy DeCarava, who made a candid series of Hughes and the children in 1955. The third photo is by Don Hunstein, and the last image is by Bob Lucas.

Gardens figure in the life of Gertrude Stein and Alice B. Toklas in important ways. Alice was the avid gardener and had a passion for raising vegetables. In *The Alice B. Toklas Cookbook*, she recounts the joy she had building and tending a potager garden at the house in Bilignin, a village in eastern France near the Swiss border, where the couple spent many years in the 1920s, 1930s, and 1940s. For Gertrude, the garden served as a type of a landscape that she could use as a setting for her writings. In the late 1930s, buoyed by the success of *The World is Round*, Stein tried her hand at other forms of writing for children. In “In A Garden: A Tragedy in One Act,” two young men fight for their claim to be king, and thus for the young woman who will be queen. (After the men kill each other, the woman claims both of their crowns.) The play, translated into French, was performed in Bilignin in 1943 by a trio of young actors. It had a second life at Black Mountain College, after being set as an opera with music by Meyer Kupferman in 1949, and again in 1969, when the text was included in the musical review based on Stein’s *First Reader*.

Manuscript draft of “In A Garden” and typescript of French translation, “Dans un Jardin.” Three photographs: Gertrude Stein with hoe, by Gilbert Harrison, Bilignin, Summer, 1937 and two prints by Carl Van Vechten showing Gertrude Stein and Alice Toklas, Bilignin, June 1934.

Eleanor Perényi wrote on a range of subjects that interested her. She was a managing editor for *Mademoiselle* and she wrote a memoir when she was just 28, a novel about the Civil War, and a biography of Franz Liszt, which was a finalist for the National Book Award. Her best-loved book is on the subject that occupied much of her life: gardening. *Green Thoughts, A Writer in the Garden*, first published in 1981, is an encyclopedia, of sorts, about matters related to nurturing natural spaces. A small group of Perényi's surviving papers arrived at Beinecke Library in the summer of 2016. Though no material relating to the composition of *Green Thoughts* is in the archive, what is extant is a notebook she kept during a 1988 trip to the southern Mexican state of Chiapas. She had first visited the region in the 1950s and returned to the villages around Chamula, Zinacantán, and San Cristóbal de las Casas to work on a piece of writing on the conditions of the people (Chamula and Tzotzil) and how their native landscape was changing as the Lacandon jungle was being cleared. Perényi interweaves her notes with bits of research about the work of Gertrude Blom, the Swiss photographer and social anthropologist who spent decades working in Chiapas.

Perényi took the title of *Green Thoughts* from a 17th-century poem by Andrew Marvell, shown here in the rare first printing and in a setting from 1970.

Eleanor Perényi, *Green Thoughts : A Writer in the Garden*. New York : Random House, 1981.

Andrew Marvell, *Miscellaneous Poems*. London: Printed for Robert Boulter, 1681.

Andrew Marvell, *The Garden*. Boston : David R. Godine, c1970.

In 19th-century America, the voice of the poet was expressed in many ways. One of the most popular forms of poetry was regional verse, or what has been called “local color” writing. Essayists, novelists, and poets focused on matters close to their homes, discussing customs, local history, and very often, nature. Among the writers who took gardens as their main subject were Celia Thaxter, Elizabeth Akers Allen, and Charles Dudley Warner.

Thaxter came to prominence with the publication of her volume *An Island Garden*, in which she described her love of the landscape on Appledore Island, off Kittery, Maine. Her renown was also based on her role as hostess of a literary and artistic salon at Appledore House hotel. Allen was a resident of Maine, as well, who wrote about nature in the same period as Thaxter, but whose vistas were from the interior of the state. Warner was a writer who lived most of his life in Connecticut and was a close confidant of Mark Twain. In the late 19th century, he was best known for several books, including *My Summer in a Garden*, first serialized in the *Hartford Courant*, for which he served as editor. His collection of essays uses his vegetable garden as a focal point for observations about life, neighborly relations, and philosophy in general.

Elizabeth Akers Allen, holograph poem, “Planted in the selfsame garden bed.”

Charles Dudley Warner, *My Summer in a Garden*. Boston, 1871 and letter to Georgia A. Alden.

Celia Thaxter, *An Island Garden*. Boston, New York, 1894, holograph poem, “Dust” and photograph of Thaxter with a child.

One of the most colorful regional poets of the 19th century also had a connection to Mark Twain. Bloodgood Haviland Carter had the luck of being on the *USS Quaker City* chartered in 1867 for a voyage to the Mediterranean and the Holy Land, a trip made famous by Twain in his best-selling *Innocents Abroad*. Cutter was styled in the book as “Lauriat,” whom Twain described as a simple farmer who was fond of writing poetry. Cutter played up this association and characterization to their fullest extent, printing and distributing small poetry broadsides. On view is a selection of his poems on a wide variety of homespun topics, many of them printed in achingly small type.

Bloodgood Cutter poems: “Long Island Farmer...,” “On the battle of Fort Donelson,” “On planting flowers,” “On Seeing his own Likeness,” “Musing on a Wheel-Barrow...,” “On the Burning of his Mill,” “At the Grand Union Hotel...,” “Viewing a bed of Flowers...,” “On Tobacco Smoking...,” and “To the Directors of Jackson Avenue...”

Innovations in lithographic printing in the 19th century led to the wide distribution of finely detailed illustrations that were used to promote seeds, plants, and trees to American households. *The Orchardist's Companion*, a journal published by Alfred Hoffs in Philadelphia in 1841, featured glorious hand-colored depictions of fruits. This extremely rare set combines two volumes of the journal, the first in the United States dedicated to orchard trees.

The Orchardist's Companion : A quarterly journal, devoted to the history, character, properties, modes of cultivation, and all other matters appertaining to the fruits of the United States, embellished with richly colored designs of the natural size, painted from the actual fruits ... Philadelphia : A. Hoffs, 1841.

Plants, food crops, and gardens in Native American culture and practice have meanings that draw deeply from tribal beliefs in how nature and humankind are connected. Joseph Bruchac, author of more than 120 books, many of them drawing on his Abenaki heritage, created *Native American Gardening: Stories, Projects, and Recipes for Families* with Michael J. Caduto in 1996 to keep alive the stories about, techniques for growing, and uses of plants important to North American Indian tribes. His papers contain drafts of the book, including chapters retelling stories that explain the origin of crops.

R. A. Swanson, an Ojibwe poet, used the garden as a location for a poem of lamentation. A photo album documents life at the Phoenix Indian School in Arizona in its early days, sometime between 1902 and 1915. (It opened in 1891.) Along with images of students with band instruments, playing sports, and practicing drills, is a spread showing the school garden.

Joseph Bruchac: *Native American Gardening*, draft pages.

R. A. Swanson, “There are Warriors Weeping in the Garden.”

Photographs of Phoenix Indian School.

Books intended for young readers published in the United States in the 19th century infused narratives about the natural world with morality and religion. In the examples shown here, stories focus on plants as evidence of God's glory, even if the message, as seen in Mrs. Barbauld's book, is that plants have a limited lifespan.

The storybook from the Perkins Institution and Mass. School for the Blind is an example of a pre-Braille system for blind children.

***Child's Sixth Book* (printed at the expense of Mrs. Susan O. Brooks). Boston : The Howe Memorial Press : Perkins Institution and Mass. School for the Blind, 1882.**

Jacob Abbott, *Cousin Lucy's Conversations*. Boston : B. B. Mussey, 1842.

Anna Letitia Barbauld, *Hymns in Prose for Children*. New Haven, Conn. : Published by S. Babcock and J. W. Barber, [18--?].

***I'll Risk It!* Boston : Bowles and Dearborn, Press of Isaac R. Butts and Co., 1828.**

Over the past two centuries, gardeners have been stereotyped and iconized, along with many other professions, in children's books. The selection shown here demonstrates some of the faces and outfits that have been used to teach children about what was uniformly described as a noble line of work.

Louisa C. Tuthill, *True manliness, or, The Landscape Gardener : a book for boys and girls...* Boston : Crosby and Ainsworth ; New York : O. S. Felt, 1867.

***The Child's Port Folio : Being a collection of pictures, with remarks, amusing and instructive.* New-York : Printed and sold by Mahlon Day, at the New Juvenile Book-Store, No. 376, Pearl-Street, 1830.**

Samuel G. Goodrich, *Peter Parley's Short Stories for Long Nights. : With engravings.* Boston : Allen and Ticknor, 1834.

Justin H. Howard, *Game of Dr. Fusby, M. D., A. S. S.* New York : McLoughlin Bro's, [ca. 1860].

Catharine Humphrey, *Let's Pretend : A Book of Pastimes for Girls / by Catharine Humphrey ; illustrated by Sari.* Philadelphia : David McKay Company, 1941.

A trio of works from the 17th and 18th centuries shows English philosophical approaches to gardening. Sir Thomas Tempest served as Attorney General for Ireland, and his text on gardens seems to have been circulated in manuscript copies. John Hill's pamphlet had a much wider readership. It helped popularize the idea of a "botanical" garden that would be designed in four sections, corresponding to the four regions of the earth, and so planted with specimens from around the world. Captain George Isham Parkyns was an Englishman whose ideas about modern garden design, drawing in part from the work of Capability Brown, had adherents in England and Scotland at the end of the 18th century.

Sir Thomas Tempest. "Of Gardens and Flowers." [Copy in the hand of Samuel Hartlib, 17th century]

John Hill, *An Idea of a Botanical Garden, in England : With lectures on the science : without expence to the public, or to the students.* London : Printed for R. Baldwin, at the Rose in Paternoster-Row, 1758.

[G.I. Parkyns?] *An Essay on the Different Natural Situations of Gardens.* London : J. Dodsley, 1774.

A pair of gardeners' guides from the early modern period are evidence of the interest in the best and most fashionable methods for creating a household garden. In 1558 Thomas Hill published what is considered the first true gardening manual in English [lacking in Yale's collections], *A Most Briefe and Pleasaunte Treatise, teachyng how to dresse, sowe, and set a garden and what remedies also may be had and vsed agaynst suche beastes, wormes, flies, and suche like, that noye gardens, gathered oute of the principallest aucthors which haue writtẽ of gardening, as Palladius, Columella, Varro, Ruellius, Dyophanes, learned Cato, and others manye moe. And nowe englished by Thomas Hyll Londiner*. His later work, *The Gardener's Labyrinth*, became a bestseller with its detailed illustrations of garden plots and wealth of advice for the amateur gardener. John Evelyn was an avid plantsman who advocated for well-maintained forests. He designed the first park at Euston Hall, in addition to several pleasure gardens of his own. His *Kalendarium Hortense* provided a schedule of tasks to be done over the year in a garden.

Thomas Hill, *The Gardeners Labyrinth : containing a discourse of the gardeners life, in the yearly trauels to be bestowed on his plot of earth, for the vse of a garden with instructions for the choise of seedes, apt times for sowing, setting, planting, and watering ... gathered out of the best ... writers ... / by Dydymus Mountain [pseud.]. London : Printed by Adam Islip, 1594.*

John Evelyn, *Kalendarium Hortense, or, The Gard'ners Almanac, : directing what he is to do monethly throughout the year... London : Printed by J. Macock, for J. Martin, and J. Allestry, 1664.*

Francis James Bray worked as a gardener at Stanmore Hall in Middlesex, England, in the latter part of the 19th century. His surviving notebooks provide a firsthand account of the appearances of a number of famous properties, including Petworth House, with its famous deer park. His “Horticultural Diary for the Three Years 1878-79 & 80 with Notes” contains a day-by-day account of work performed by Bray in the Stanmore Hall gardens, as well as lists of “stove and greenhouse plants,” orchids, and ferns. The second notebook contains “Notes on Noblemens and Gentlemens Places” written between 1879 and 1885, and includes detailed and critical descriptions of plantings, greenhouses, and general estate conditions at a variety of country houses, giving the names of the gardeners and owners, and specifying whether families are in residence or not. Bray visited several of the gardens multiple times and carefully noted changes and improvements in subsequent visits.

One of the hallmarks of the burgeoning of the American middle class in the 19th century was the availability of thousands of varieties of plants and seeds from which a homeowner could create a garden for pleasure and for food. Seed companies distributed their catalogs across the nation and many of them claimed to have the most reliable, healthiest, and highest yielding product, no matter if it was bulbs, watermelons, or mushrooms.

Chapin & Company, *Catalogue*. New Haven, Conn., 1872.

***Trumbull & Beebe's combined illustrated catalogue and price-list of seeds . . .* San Francisco, 1895.**

***Sunset Seed and Plant Co., San Francisco. Catalog.* San Francisco, 1898.**

A volume of exquisite watercolor drawings by the otherwise unknown "I. Miller" dates from the late 18th century. Two drawings are shown, one in facsimile. The volume was a gift to the Yale Library in 1954 by Annie Burr Lewis and her husband, Wilmarth S. Lewis, who established the Lewis Walpole Library in Farmington, CT. The volume is elaborately bound, giving evidence of being prized by its owner, though it provides very few clues to its origin.

Into every garden pests must fall. Even the healthiest of gardens must be monitored for all sorts of invaders who seeks to pluck fruits and snip off blossoms before the tireless gardener has the chance to enjoy them. A pair of 19th-century manuals share the latest scientific advancements for eliminating pests – mixed with bits of folk wisdom.

Weeds, however, are a different matter, as one person's invasive plant can be another person's prized specimen. Claire Illouz, known for her talent for capturing the smallest details in her illustrations, shows how an overlooked line of vegetation growing along the roadside can exhibit its own beauty.

H.D. Richardson, *The Pests of the Farm, a manual of plain directions for the extirpation of every description of vermin and insects destructive to vegetation. By H. D. Richardson. A new edition, revised and much enlarged, by M. M. Milburn . . . London : Wm. S. Orr and Co.; Dublin : James McGlashan [1852].*

The Vermin Killer : being a complete and necessary family book, shewing a ready way to destroy adders, badgers, birds ... flies, fish ... gnats, mice ... rats, snakes, scorpions ... bugs, lice, fleas, &c. : also ... receipts, for the cure of most disorders and ... directions for gardening & husbandry... London : Printed by J.D. Dewick, 46, Barbican, for T. Hughes, 35, Ludgate street, 1813.

Claire Illouz, *Roadside Tokens*. Chérence, France : 2008.

Three artist's books from the Beinecke's collection show different approaches to the subject of gardens. Shawn Sheehy's bright book uses basic forms and a range of color to celebrate the harvest of a kitchen garden, creating a three-dimensional modern herbal. James Walsh's masterwork is best described in his own words: "This book was sparked by a simple thought—I wonder if there are any plants that grow in both the Arctic and New York City? There are quite a few, as it turns out, and I embarked on a project of discovering the Arctic by staying close to home and paying particular attention to the libraries and land around me, searching for whatever Arctic plants I could find here." The resulting limited edition mixes "poetry, prose essay, scholarly research, botanical exploration, and artistic investigation, and ranges from the Doctrine of Signatures to the sleep of plants, and from Jean-Jacques Rousseau and John Muir on mental travel to Giacomo Leopardi and Charles Baudelaire on the necessity of illusion for art and life." The edition of "Notebooks" by Diana Balmori was printed in New Haven as part of a 2011 residency by Publication Studio. Pages from her sketchbooks were scanned and curated into an intimate volume that celebrates the vision of the celebrated landscape architect, who passed away in November 2016.

Shawn Sheehy, *A Pop-up Culinary Herbal*. [Chicago] : Paperboy Press, 2013.

James Walsh, *The Arctic Plants of New York City*. New York City : Granary Books, 2015.

Diana Balmori, *Notebooks*. Portland, Or. : Publications Studio, 2011.

Jonathan Williams was a man of many interests and talents. He was a poet who authored some fifty books in his lifetime. He was the founder and publisher of the influential Jargon Society Press. He was a collector and promoter of “outsider” artists in his native North Carolina and elsewhere. After studying photography alongside poetry at Black Mountain College, Williams became well known for his revealing photographic portraits of fellow writers and artists in his circle, including Robert Creeley, Lorine Niedecker, and Charles Olson.

Splitting his time between North Carolina and England, Williams was an avid hiker who tackled the Appalachian Trail, and was a long distance walker in the British tradition, rambling across the countryside “right of way” trails for days at a time. Williams often wrote about his love of the outdoors and its relationship to his writing life; “Muse in a meadow, compose in / a mind!”

Traveling with a Polaroid camera, Williams documented his long walks and daily strolls. Rarely seen by any but Williams’s closest friends, the images here demonstrate something of the poet-photographer’s experience of his surroundings. The photos document public parks and private gardens, vast landscapes and intimate paths.

[Because images made with instant cameras are notoriously light sensitive and fugitive, the images exhibited here are reproductions made from Williams’s original Polaroids in his papers.]