Magnolia

Magnolia grandiflora
The Laurel Tree of Carolina
Catesby's *Natural History, 1743*

Publication of the Southern Garden History Society

Vol. XXXV *No. 1* *Summer 2022*

A Sultry Southern Heirloom: Born from the Japanese Macabre

By Adam Martin, Atlanta, Georgia

The autumnal equinox approaches, day and night rush toward balance. In Southern Japan, summer has pulled back the veil of humidity and milder temperatures have arrived, signaling a change in season. In America's Deep South, summer seems to have a firm grip with little sign of relinquishing control to autumn. Gardeners languidly persist with the help of iced beverages and plants with an energizing afternoon thunderstorm. Dedicated gardeners dutifully work in the early morning or late evening, while most of us sit on the porch accepting summer's victory. Spring's beauty is long forgotten, and summer's bounty has waned, but autumn's flush is closer than we can remember. The harbinger of this time abruptly makes its appearance with all the glittering drama of a drag queen. A few days is all it takes for this Japanese crimson beauty to make its appearance from the summer shadows. If you have let the grass grow a little too tall, you might not even notice it until you wake up to a spidery red flower floating atop a leafless scape. Southerners who know it invite it into the house with smiles and flattery, showing it off to all who will listen. In Japan, they are not welcome in the garden or the home, only tolerated and allowed to exist in the periphery. What is this flower that inspires such different attitudes across cultures, and from where does it originate?

Its botanical name is *Lycoris radiata* var. *radiata.* Though perhaps not as exciting as a drag name, Southerners solved that problem with the fanciful epithet naked ladies, referring to its habit of flowering in the absence of leaves. Depending on your location, they will respond to other names as well: magic lily, surprise lily, and resurrection lily. All the names are inspired by the lack of foliage at bloom time, or, perhaps, by the rapid progression from emergence to bloom, only a few days. Emergence is easily missed if you are not diligently watching. Along the coast, they are called hurricane lily

Photo by Greg Grant

Lycoris radiata var. radiata *in the landscape.*

because they bloom during hurricane season. The problem with this variety of common names is, depending on where you live, you may interchangeably use those names to refer to other *Lycoris* species. *L. aurea* and *L. squamigera* are the two other common species that have naturalized in the South. Red spider lily is yet another common name, owing to the flower's spidery stamens (filaments) that extend well beyond the recurved tepals. This name was

(continued on page 3)

Inside this Issue

CALENDAR

Now through **October 16, 2022**. "Joaquin Sorolla and Esteban Vicente: 'In the Light of the Garden'," an exhibition at Parrish Arti Museum in Water Mill, NY. The exhibition introduces the works of two Spanish masters, Joaquin Sorella (Spanish, 1863-1923) and Esteban Vicente (American, 1903-2001), in the context of the light and color emanating from their respective gardens in Madrid and New York. Visit: **parrishart.org/on-view/**

October 19, 2022 - January 22, 2023. "Life and Art: The Greenwich Paintings of John Henry Twachtman," an exhibition of the Cincinnati-born artist John Henry Twachtman (1853-1902) at the Greenwich Historical Society, CT. Visit: **greenwichhistory.org/twachtman/**. An illustrated catalog of the exhibition by Lisa N. Peters is also available.

April 27-30, 2023. 76th Annual Garden Symposium, Colonial Williamsburg, Virginia. For updates, visit: **colonialwilliamsburg.org**

Natchitoches, Louisiana March 2023

By Randy Harelson, SGHS President

A local wag told me, "In Natchitoches you need a college degree just to pronounce the name of your town, much less spell it." Definitely an unusual name, it derives from a Native American word meaning either "paw-paw eaters" or "place where the soil is red." Louisianans pronounce it *Na-kuh-tish* or *Na-kuh-dish*.

This unusual place with the hard-to-spell name is where the Southern Garden History Society will hold its 41st annual meeting **March 24-26, 2023**.

Natchitoches is indeed a place where the soil is red, located on the Cane River, a cut-off of the Red River. Natchitoches is called the oldest settlement in the Louisiana Purchase. It was established by the French as a trading post as early as 1713-14. An unusual French creole culture developed there over the centuries, attracting artists, writers, naturalists, and even filmmakers. *Steel Magnolias*, the beloved movie about family in the Deep South, was written by local playwright Robert Harling, entirely filmed in Natchitoches, and released in 1989. Painter Clementine Hunter, her patron, the Mistress of Melrose Cammie Henry, writer Kate Chopin, and naturalist Caroline Dormon all lived near Natchitoches.

1965 photo of Caroline Dormon with "Grandpappy," her favorite longleaf pine, which still stands at Briarwood: The Caroline Dormon Nature Preserve.

On Friday SGHS members will take a walk through the charming historic downtown of Natchitoches along Cane River. Open sites include the 1803 Roque House, the 1737 American Cemetery where Dr. Bill Welch discovered the Natchitoches Noisette Rose, the Kaffie-Frederick General Store, open since 1893, and the campus of Northwestern State University, home of the National Center for Preservation Technology and Training.

A Saturday tour through the Cane River National Heritage Area includes three historic sites: Oakland Plantation, the centerpiece of the Cane River Creole National Heritage Park; Melrose Plantation, with Clementine Hunter's extraordinary murals in the Africa House; and Isle Brevelle Church also known as St. Augustine Catholic Church, cultural center of the creole community.

On Sunday, an optional tour offers a trip to Briarwood Nature Preserve for a picnic and exploration of Caroline Dormon's home territory. Dormon, a noted author and naturalist, was the first woman to serve in the US Forest Service.

Look for more details and registration information later this fall.

Photo Courtesy Cane River National Heritage Area

1803 Roque House

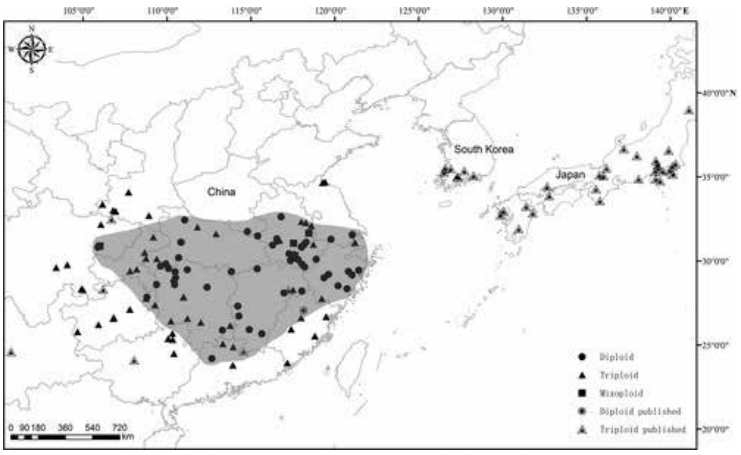
A Sultry Southern Heirloom:... *(continued from page 1)*

adopted early in nursery catalogs. Spider lily also refers to several other bulbs common in the South, notably *Hymenocallis* spp., so the use of 'red' helps reduce the confusion slightly since the other flowers are white.

To make the situation more complicated, as all families are, the jaunty Southern heirloom has a varietal sister which is almost identical in appearance, *L. radiata* var. *pumila*. Ultimately, either is a welcome sight in the garden. The difference lies in their genetics. The majority of bulbs that arrived and spread in gardens across the South in the nineteenth and early twentieth centuries were *L. radiata* var. *radiata.* This variety is unique because it has an extra set of chromosomes, considered a triploid. The variety *pumila* has a standard or double set of chromosomes. The extra set of chromosomes renders the *radiata* variety infertile. Interestingly, it is more successful at distributing itself because of a key partnership with another species, humans. That partnership will be explored later, but first let's answer the question of how these differences present themselves in the garden. The triploid variety is tolerant of a greater range of soil types and temperature ranges, allowing it to thrive in more places and multiply quickly. The diploid *pumila* reveals itself because it appears around a month earlier than the triploid.[1] Perhaps jealous of all the attention its sibling receives, it tries to steal the spotlight by arriving on stage early. This situation only benefits gardeners, providing two shows, which are welcome since their acts are quite short, about a week.

If you are trying to acquire these sultry sisters, both can be procured from nurseries. However, the triploid Southern heirloom is only available from a few specialty vendors. Your best bet to find this heirloom is to ask a friend or go driving on rural roads when they are blooming. Most nurseries that sell *L. radiata* are selling the diploid *pumila* variety. This has been the case since after World War II when the plant nursery trade was established in China. The reason the majority of the bulbs sold to Americans before WWII were triploid is a fascinating tale that requires you to cross the globe and peer back a few millennia.

The simple answer is that the Japanese were providing them, and *L. radiata* found on the Japanese islands are nearly all of the triploid variety. Leaving Japan, if you travel west to Korea, the wild populations are also triploid. Continue west to China and there you find diploid *and* triploid populations. Many studies have been conducted over the last hundred years on the genetic variability of *L. radiata*. A study published in 2019 examined 2,447 individual plants from 114 populations in China to understand chromosome numbers and karyotype, which is an individual's complete set of chromosomes.[2] These samples were collected all across the range that *L. radiata* occupies in China. From those samples, 45.61 percent were diploid, 50.88 percent were triploid, and 3.51 percent were mixoploid. Curiously, the sterile triploid represents a greater percentage than the fertile variant despite relying completely on vegetative reproduction (bulb clones). These clonal populations do not have the luxury of being spread by seed, so must rely on humans to travel any great distance. Ironically, and despite this reliance on people, they punish anyone who disturbs them by withholding blooms the first year after being moved. That is if you are lucky. This pause in flower production often spans multiple years. However, this has not deterred us. The figure below shows the distribution of the 2,447 individuals along with other individuals from previous studies across China, Korea, and Japan.



Cytogeography and chromosomal variation of the endemic East Asian herb Lycoris radiata. *Wiley Online Library.*

The gray range represents the distribution limits of diploid individuals. Triploid specimens are found all across this range and well beyond. As discussed, this is interesting because the triploid specimens have no efficient way of spreading without humans. While it seems likely that humans are responsible for distributing triploids outside of the native range of diploids, there is a possibility that diploids once populated those areas outside of their current range. This theory is less accepted, however, and it is generally believed that triploids were distributed by humans beyond the diploid range in China and across the sea to Korea and Japan. This is substantiated by the noted differences in where wild populations of diploid and triploid are found in China, as observed by scientists in the referenced study.

> "In general, the triploids tend to prefer such place[s] as roadsides, riversides, and the edges of rice paddies or farmlands, and occupy the high-altitude regions.

(continued on page 4)

A Sultry Southern Heirloom:... *(continued from page 3)*

> Diploids are specific to undisturbed or less-disturbed habitats, frequently growing under forests, in the lower latitude localities."[3]

They also observed that triploids are found at higher elevations and colder climates than diploids. This evidence strengthens the argument that triploids have been distributed by people outside the native range and have survived because of happenstance genetics that favor a symbiosis with humans. Triploids, with their extra vigor, happily fill the niche created by human disturbance in the natural ecosystem.

In Japan, the triploids are found in locations where there is human development: at the edges of farmlands, rice fields, home sites, religious sites, and graveyards, as noted in the previous paragraph. If they migrated with humans from China, it is not known exactly when this might have occurred. Siro Kurita in "Variation and evolution in the karyotype of Lycoris" suggests they were brought before the Kamakura period (1192-1333) as famine food or by Buddhists who view it as a religious flower.[4] There is very little genetic variability among the triploid populations. Once in Japan, it was cultivated and dispersed all across the country. This long period of integration—possibly a millennium—translates into very complex associations within Japanese culture. One such particularity is that there are innumerable common names for *L. radiata*. One source has collected over one thousand different examples.[5] By translating just a few of them, we can get a better sense of how they have been and continue to be perceived.

The most common name for *L. radiata* is *higanbana*. This is because they bloom in autumn during the Buddhist Ohigan festival. The festival spans seven days centered around both the spring and autumnal equinoxes. Ohigan literally means, "the other shore." In one of two meanings, this refers to the other shore of the mythical Sanzu River reached after death. Day and night are at equilibrium during this time, and it is also believed that the distance between the worlds of the living and the dead is at its closest. This festival traces its roots back to the Asuka period (538–710) and is an opportunity to remember and honor the dead. Many people visit the gravesites of loved ones during this time. There they encounter the red *L. radiata* blooming, making clear the provenance of the name *higanbana*: *higan* from the festival name and *bana* meaning "flower." Why they are found at gravesites can be attributed to several factors, the first being their color. The color red, or *aka*, has since ancient times been viewed as a protective force to scare away evil. Many temples and shrines are painted red in Japan for this reason. Therefore, it is logical that they would find their way into cemeteries and religious complexes to ward off evil. The second meaning of "the other shore" is the other shore of nirvana or enlightenment. This is another layer of significance explaining why they are found at temples and shrines.

Smithsonian Libraries.

The Floral Magazine. *London: L. Reeve & Co., 1875. Page 188.*

The association of *L. radiata* with cemeteries and the dead has resulted in a broader association with the macabre and all things relating to death. A Japanese blog illustrates five such common names:[6]

Dead Person Flower: Shibitobana（死人花）
Ghost Flower: Yureibana（幽霊花）
Abandoned Child Flower: Sutegobana（捨子花）
Hell Flower: Zigokubana（地獄花）
Poisonous Flower: Dokubana（毒花）

Dokubana, or poisonous flower, is an apt name. All parts of the plant are toxic to humans and other animals. Surprisingly, though, this attribute becomes important in at least part of the story of why they were so widely cultivated and distributed. Namely this is in the practice of using the plant's poison as pest control. This is evidenced in the common sight of *L. radiata* along the edges of rice fields, and it is thought that this was an intentional practice to keep away ground-borne pests that may erode the berms surrounding the fields. Additionally, the toxicity is another way to explain their placement in cemeteries: the bulbs were historically planted on top of burial sites to discourage animals from disturbing the body which would have been laid directly in the earth

Many suspect the Japanese have used *L. radiata* in such utilitarian ways for millennia, continuously contributing to its spread. It was noted previously that the plants were possibly brought from China as famine food. If soaked in water, the poison is sufficiently reduced for consumption, rendering it a last-option food source.

As noted, the combination of physical protection by toxins and spiritual protection associated with the red

color make *L. radiata* an ideal plant for cemeteries. Their long-standing presence in places of the dead, though, led to their association with the macabre, becoming an impetus to exclude the plants from home gardens and the home itself as a cut flower. This association of a darker persuasion, however, did not lead to their removal from established places of use. It seems they were instead categorized as utilitarian and allowed to perform that function in those peripheral locations at the edges of fields, river banks, and gardens, only welcome in the gardens of temples and shrines where they retained favorable spiritual significance. In 1890, Englishman Francis Taylor Piggott kept a diary of plants blooming in Japan. In his late-September entry, he notes:

> "The fields between Tokyo and Yokohama are resplendent with the crimson Amaryllid, Lycoris radiata. Among the Japanese this delightful plant, looking like a huge spider with the long stamens from half-a-dozen flowers ranged in a regular circle round its head, is looked upon as an emblem of death; it is left to bloom in the fields by the side of the withering Lotus leaves, and is never brought into the house."[7]

Another explanation as to why they were not included in gardens or even cut and brought into the house for arrangements is again connected to their color. Red on a temple is a protective force and a symbol of strength worn by samurai but is a bad omen to bring into the home because there is a belief that it will cause fire. As quickly as a fire, they set the landscape ablaze with color, and, as such, another common Japanese name is *kajibana* or "fire flower." It is not hard to understand in this context their unwelcome status in the home. A curious sidenote: ironic to the fiery metaphor is the fact that water, increased amounts of rain, is believed to be the ignition that triggers them into bloom.

There are other colors of *Lycoris* spp. in Japan, and they have much less complicated cultural associations. The white and yellow *Lycoris* species are grown in gardens and even appreciated as cut flowers. Piggott observed in his diary what he identified as *L. aurea*, the Chinese yellow *Lycoris*, blooming in Nikko on August 28, 1890 where he was living.[8] This could also have been another yellow species, *L. traubii*, native to Japan and Taiwan.

The creamy white species, *L.* x *albiflora*, blooms at approximately the same time as its red cousin, during Ohigan, but does not have the same dark cultural associations. It is a sterile diploid hybrid between *L. radiata* var. *pumila* and *L. traubii*. It is often seen growing alongside *L. radiata* but is also invited into gardens and the home. Even though the white form blooms at the same time and has the same toxic properties, the red form was used at gravesites, providing additional evidence that the red color was an influencing factor for planting in cemeteries. Free from the associations with death and fire, the yellow and white forms enjoy broader acceptance. However, one may argue they are much less intertwined with Japanese culture. *L. radiata* with its thousand names no longer needs to serve the function of warding off pests,

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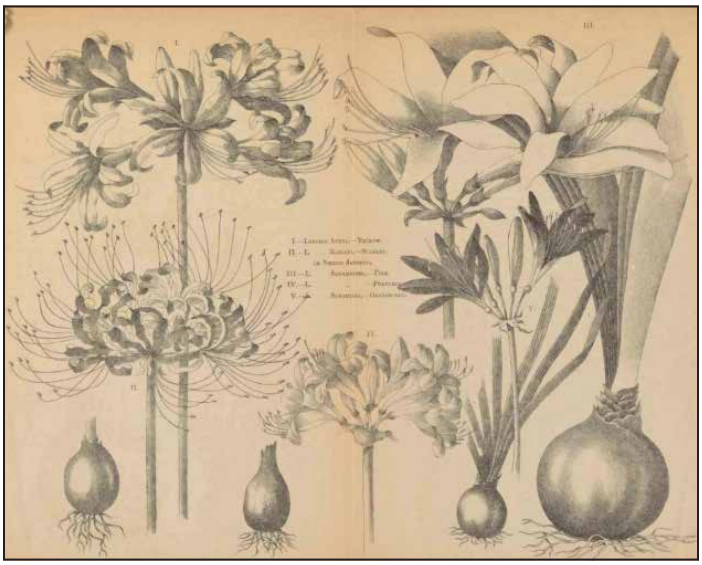


U.S. Dept. of Agriculture, National Agricultural Library

Yokohama Ueki Kabushiki Kaisha, *1892 The Yokohama Nursery Co., Ltd. Catalogue.* Yokohama, Japan: Yokohama Nursery Co., Ltd, 1898.

UMass Amherst Libraries

The Garden: An Illustrated Weekly Journal of Gardening in all its Branches, *V. 47. London: W. Robinson. 1895. Page 42.*

A Sultry Southern Heirloom:... *(continued from page 5)*

but still holds strong cultural significance.

It is unfashionable to plant *L. radiata* over a grave in Japan today. They are still infamous, and those long-held superstitions persist. This can be seen in modern anime and manga. Artists rely on the folklore associated with the plant to subtly support plot points with an extra visual layer of meaning. Kelly Brenner in *Folklore & Nature: The Death Flower* discusses an episode of *Dororo* where the main character is ill among a clump of *L. radiata*.[9] In her sickened state, she has a flashback where she recounts how her mother died of starvation in a field of *L. radiata,* leaving Dororo abandoned and an orphan. Here the symbolism is doubly applicable, first for the general association with death and transcending to "the other shore," but also because one of its common names is "Abandoned Child Flower." To anyone in Japan familiar with *L. radiata,* the connection would be immediately apparent, while to foreign audiences the meaning would be lost.

Missouri Botanical Garden

The Botanical Register: consisting of coloured figures of Exotic Plants Cultivated in British Gardens; with their History and Mode of Treatment, VII, *London: Printed for James Ridgway, 1815-1828. 1821.*

With nearly a millennium of integration into Japanese culture, the information presented here can only give a general review from a foreigner's perspective and ability to glean the cultural complexity of this one plant. Undoubtedly, there are many other facets that cannot be covered. Let it suffice to say that much of the rich story of *L. radiata* has been lost in Western culture. As is often the case with plants collected by Europeans and their descendants, when the bulbs arrived in England and North America they were severed from their complex web of significance. Whether intentionally or unwittingly, they were reappropriated into Western culture that ascribed value to their unique growing habit and exotic flowers only.

L. radiata were brought to England in 1758, possibly as early as 1750. It is listed in *Hortus Kewensis*, published in 1789, under the name *Amaryllis radiata*.[10] Mr. Philip Miller is herein credited with bringing it into cultivation in 1758. However, in an 1821 book, *The Botanical Register,* the author references *Hortus Kewensis* but indicates that *L. radiata* have been cultivated in England since 1750.[11] They do not offer any explanation for this earlier date but do note it is not a common plant at the time of publication. Also, in 1821, William Herbert gives a detailed description of the plant and states that it does not flower as freely as *L. aurea*.[12] He suggests that they are not successful in England because they are often left in the greenhouse and not given the correct dry period during summer dormancy. The restriction of *L. radiata* to the greenhouses of wealthy plant collectors—and the plant's failure to escape into the landscape and general cultivation—may be explained by the island nation's unfavorable climate, specifically the lack of a dry dormancy period during the summer.

The first account of *L. radiata* in North America comes from a story that claims the ship captain William Willis Roberts brought three bulbs back to New Bern, North Carolina from an expedition with Commodore Matthew C. Perry. This story was included in Elizabeth Lawrence's 1942 *A Southern Garden*:

> "They were brought to that garden nearly a hundred years ago by Captain William Roberts who was with Commodore Perry when he opened the port of Japan. The Captain brought three bulbs which were, his niece Mrs. Simmons says, in such a dry condition that they did not show signs of life until the War between the States."[13]

This account may be apocryphal, however, as hard evidence supporting a connection between the men is limited. Commodore Perry was sent to Japan to force the government to open trade with the United States. They eventually relented and signed the Treaty of Kanagawa on March 31, 1854. There is no proof, though, that Captain Roberts was on this expedition with the Commodore. Southern Garden History Society past-president Perry Mathewes was able to acquire a transcribed copy of


PETER HENDERSON & CO., NEW YORK.—BULBS. 33

NERINE.

U.S. Depart. of Agriculture, National Agricultural Library

Bulbs, Plants, Seeds for Autumn Planting Catalogue. *New York: Peter Henderson & Co, 1892, 33.*

a journal Roberts kept during his journey to Japan a few years later in 1858-59.[14] The Commodore died in New York in 1858 while Roberts would have been abroad. There is no evidence that Commodore Perry and Captain Roberts ever sailed together. This is ultimately unimportant because Captain Roberts did sail to Japan and most likely brought back *L. radiata* bulbs.

Lawrence indicates the three bulbs showed no life until the Civil War which started in 1861. What exactly is meant by "did not show signs of life" is not known. It is hard to imagine the bulbs would not leaf out the same year they were planted. If Roberts did not return until 1859, it is entirely possible they would not flower for several years, which does fit with the story. This author has not been able to find written evidence from Roberts, or his family members, that proves they were otherwise present in North Carolina in the 1850s. Befittingly, however, *L. radiata* still grow around the grave of Captain Perry today.

From New Bern, they are said to have spread west across North Carolina. Following the 1854 treaty, it took nearly four decades before commercial trade was established between Japanese and American nurseries. As such, nurseries in the Northeast and California began offering *L. radiata* in the early 1890s. *L. radiata* may have been shipped to the United States before 1890, but very little evidence has been found. Based on a survey of nursery catalogs available online from the Biodiversity Heritage Library, commercial trade ramped up in 1893. This also corresponds to the World's Columbian Exposition in Chicago held the same year. The Yokohama Nursery Company, Ltd. exhibited bonsai and Japanese-style gardens at the Exposition, but there is no specific evidence they presented *L. radiata* there. This does, however, prove that Japanese plants and aesthetics were being promoted to American audiences during this time. Yokohama Nursery started offering *L. radiata* bulbs for sale the following year, in 1894.

Other than the story of *L. radiata* coming to New Bern, there are few other leads to prove how the bulbs got to Southern gardens. This begs the question how they became so numerous and ubiquitous in the Deep South, across socio-economic classes. The easiest explanation is to suggest they were spread from friend to friend as pass-along plants. While we know that plant trading certainly occurred, however, it seems unlikely this would have been the sole means by which they spread across the Southeast—from North Carolina, down to Florida, and over to Texas—within just a few decades.

Once established in the late 1890s, the commercial trade of *L. radiata* continued between Japan and the U.S. until World War I when global commerce was interrupted. During the two-decade period of active trade, it is clear many thousands of bulbs were sold to Americans. As mentioned, these companies selling them were primarily located in California and the Northeast. Their nursery catalogs would have been available to Southerners, and this is likely how *L. radiata* were dispersed across the country. Evidence of this supposition is hard to find and may never be discovered. Curiously, the nurseries offering *L. radiata* before WWI never added them back into their catalogs after the war ended. The Japanese company Yokohama, which had offices in San Francisco and New York City, stopped selling *L. radiata* in their U.S. catalogs by 1915. They continued to sell other types of plants until they closed their United States offices in 1945. The pipeline of *L. radiata* from Japan to the United States was relatively brief, but sufficient to funnel enough bulbs for them to spread and naturalize across the Deep South.

L. radiata is still prevalent in both Japan and the Deep South today, though, for different reasons, they are not a fashionable plant in either country. In Japan, they continue to suffer from centuries of negative cultural associations and folklore. In the United States, they are not a popular plant that can be found at plant nurseries or major plant retailers. Only a few specialty plant nurseries offer the true triploid Southern heirloom. More sources offer the fertile diploid variety not from Japan, *L. radiata* var. *pumila*. The initial introduction from Japan of the triploid variety between 1893 and World War I was the height of their commercial popularity. This brief period provided sufficient quantities for them to get a foothold in the United States. Presumably they then spread and

(continued on page 8)

naturalized where the climate suited them, generally in USDA cold hardiness zones 7 to 10. Today, gardeners in the Deep South who have any experience in old gardens know of *L. radiata* and call it by several different names depending on locality. A drive down historic routes during the blooming season is sure to deliver sightings. Whether found at extant houses or abandoned homesites, thick crimson clumps, rings, and rows emphasize garden features of the present and reveal those of the past. They are also found in Southern cemeteries just as they are in Japan, though surely for different reasons.

There is no shortage of literature written about their habit, beauty, and desire to be left alone. It is easy to assign them a personality. My grandmother called them naked ladies. The power of a name cannot be underestimated. As a child this name imbued the plant with humor, while in Japan names like "death flower" and "abandoned child flower" surely would have the opposite effect. In addition to a jovial association, the plants trigger sentimental and nostalgic memories of my grandmother and playing in her garden as a child. Visiting her garden years later, after she had died, rediscovering them in bloom took my breath away and triggered a flood of emotions: joy, excitement, and sadness. For me, and I suspect for many others, they provide a direct connection to many memories. Like other heirlooms given to us by family or friends, they reconnect us to those people each time we see them. Trading and passing along *L. radiata* certainly played a huge role in how they were dispersed across the South, especially since no domestic nurseries were propagating and selling them once they were imported from Japan. This is true even today; the easiest and most economical way to procure them is through a friend or neighbor. These millions of personal interactions and decades of circulating quietly from person to person certainly have earned *L. radiata* Southern heirloom status.

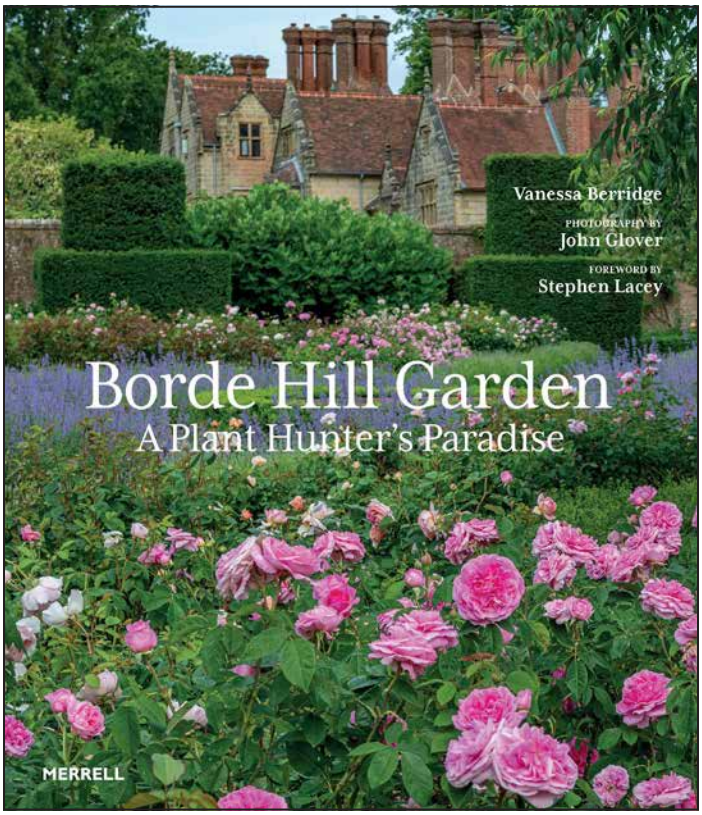
Sentiments and feelings about this one plant differ dramatically between Japan and the United States. Despite this, each year these stalwarts continue to silently ignite the landscapes of both countries in splashes of crimson, reinforcing the connection between two places on opposite sides of the world and simultaneously marking the transition from summer to autumn across the northern hemisphere. This connection is even more poignant because the plant stock here in the United States are genetic clones of the plants that have been growing in Japan for a thousand years. Without sexual reproduction, natural evolution is much slower and plant hybridizers cannot speed up the process. Therefore, the plants we see today in our yards are remarkably similar—physically and genetically—to those that have embedded themselves in Japanese mythology. In both places, the vibrant red blooms conjure emotions, some positive others negative. Regardless, *L. radiata* has found a home in both our landscapes and developed complicated and interesting stories in each of our cultures. One hopes readers now have a broader historical context of *Lycoris radiata* var. *radiata* and allow these alternative cultural associations to expand their perspective and ultimately increase their appreciation for this sultry Southern stalwart.

Endnotes

1 In the author's garden in Monroe, GA, 2019: August 19 vs. Sept. 29 and 2018: August 12 vs. Sept. 15.
2 K. Liu,, W. Meng, L. Zheng , L. Wang, and S. Zhou, "Cytogeography and chromosomal variation of the endemic East Asian herb *Lycoris radiata*." *Ecology and Evolution* 9, no.12 (2019 May 22): 6849–6859. https://doi.org/10.1002/ece3.5252
3 Ibid.
4 S. Kurita, "Variation and evolution in the karyotype of *Lycoris, Amaryllidaceae IV.* Intraspecific variation in the karyotype of *L. radiata* (L'Hérit) Herb. and the origin of this triploid species." *Cytologia*, 52 (1987): 137–149.
5 "Another name for Higanbana (dialect)," Kumamoto Kokufu High School PC Club, last updated as of March 22, 2010, http://www.kumamotokokufu-h.ed.jp/kumamoto/sizen/higan_name.html.
6 かつひろ,"[Red spider lily meaning] The reason of hell flower's name in Japan," Japan Blog, last updated March 3, 2021, https://kaxtukei.com/en/red-spider-lily-image.
7 F. Taylor Piggott and Alfred East, *The Garden of Japan: A Year's Diary of Its Flowers.* 2nd ed. London: George Allen, 1896, 55.
8 Ibid, 52.
9 Kelly Brenner, "Folklore & Nature: The Death Flower," February 25, 2021. https://www.metrofieldguide.com/folklore-nature-the-death-flower/.
10 William Aiton, *Hortus Kewensis, or, A catalogue of the plants cultivated in the Royal Botanic Garden at Kew*. 1st ed, Vol. 1. London: Printed for George Nicol, 1789, 421.
11 Sydenham Edwards and James Ridgway, *The Botanical Register: Consisting of Coloured Figures of Exotic Plants. Cultivated in British Gardens; with their History and Mode of Treatment.* London: Printed for James Ridgway, 1821, 596.
12 William Herbert, *An appendix: [General index to the Botanical magazine, vol. 43-48 containing a treatise on bulbous roots].* London: Printed for James Ridgway, 1821, 20.
13 Elizabeth Lawrence, *A Southern Garden*: Chapel Hill, University of North Carolina Press, 1991, 142-143.
14 William Roberts kept a diary of his trip to Japan in 1858. This unpublished manuscript was transcribed by Edward Graham Roberts, the great grandson of William. The original manuscript was later destroyed in a fire. Marianne Hayworth, great granddaughter of Lavinia Roberts provided a copy of the transcribed diary.

Book Review

Borde Hill Garden: A Plant Hunter's Paradise, by Vanessa Berridge (author) and John Glover (photographer) | Merrell Publishers, hardcover | ISBN-10: 1858946905; ISBN-13: 978-1858946900 | April 2022, list price: $70



Borde Hill Garden: A Plant Hunter's Paradise is a rare example in publishing today of a garden monograph that is well written, beautifully illustrated by photographs of consistently high quality, and handsomely designed. Dedicated to a West Sussex estate landscape of great appeal and national importance in the United Kingdom, it pleases—and educates—cover to cover.

Readers may well recognize the name of the author, Vanessa Berridge, the launch editor of *The English Garden* in 1997. Two later-career works, *Great British Gardeners: From Early Plantsmen to Chelsea Medal Winners* (2018) and *Kiftsgate Court Gardens: Three Generations of Women Gardeners* (2019) anticipated this new book. *Borde Hill Garden* celebrates the creation of an extraordinary estate landscape by Colonel Stephenson Robert Clarke (1862-1948) and its learned stewardship now into the third generation of his descendants, that of his great-grandson, Andrewjohn Patrick Stephenson Clarke (b. 1955) and his wife, née Eleni Charalambos Pari (b. 1951). The author was given complete access to the archives at Borde Hill, including the thick surviving letterbooks of Colonel Clarke. John Glover, a long recognized garden and landscape photographer, produced most of the fine color photographs commissioned for this work, excepting a small group of aerial views shot by Nick Barrie, including the splendid view of the Borde Hill mansion and gardens in their lush, treeful parkland setting and the equally handsome ground view of the South Lawn dominated by a towering aged oak.

Stephen Lacey (b. 1957), the garden journalist and lecturer, and the author of *Gardens of the National Trust* (2011, rev. edn. 2016), provided the foreword, which opens the book and introduces the garden and its inveterate creator.

> "Plantsmen's and plant collectors' gardens are my favourite sorts of garden, and, boy, did those Edwardians know how to collect. Porcelain, paintings, stuffed birds — Borde Hill's creator, Colonel Stephenson Robert Clarke, collected them all. And out in his newly acquired landscape, he indulged his even greater passion for plants, filling acre upon acre of parkland and woods with trees, shrubs, bulbs and perennials.
>
> It was some thirty years ago that I first encountered Colonel Clarke's wondrous legacy of sprawling magnolias and towering rhododendrons, ... Since then, I have returned to Borde Hill many times, and I still have that same frisson of excitement, not only from hunting down the veteran plants and catching them in bloom, but also from seeing the changes."

Readers on this side of the Atlantic may not know Stephenson Robert "Stephi" Clarke and his remarkable Borde Hill gardens, but they are well aware of many of the plants he favored and the famed plant collectors, most working in Asia, who enjoyed his patronage and supplied seeds and plants to him in turn. This roster is likewise legendary: Ernest Henry Wilson (1876-1930), George Forrest (1873-1932), Reginald Farrer (1880-1920), and Frank Kingdon Ward (1885-1958). Less well-known are Harold Comber (1897-1969), who collected in Argentina, the Andes, and Tasmania, and nurseryman Clarence Elliott (1881-1969) who explored Chile. One of the pleasures of this book are Ms. Berridge's pages recounting his personal and professional friendships with these figures, and others, exchanges warming in regard and respect as he enlarged his gardens through the course of a half-century.

In 1893 Colonel Clarke acquired the Elizabethan mansion built in 1598 by Stephen Borde, enlarged through the next three-hundred years, and its residual

(continued on page 10)

lands. He was then thirty-one, married to Edith Gertrude Godman (1862-1941), and the father of their first-born son, Ralph Stephenson Clarke (1892-1970), who would inherit the estate. His garden improvements began in earnest in 1898 and were of sufficient presence that they gained the attention of Edward Burgess Hudson, the founding editor of *County Life* in 1897, and were featured in the pages of its 27 December 1902 issue. In 1906 Colonel Clarke added new stables and a kitchen garden and in 1912 he further enlarged and enriched the mansion. (Alas the reader sees the interior of the house but once, in a photograph of Colonel Clarke and his second wife, Constance Gwendoline Bellamy, after their marriage in 1943.)

His was an undertaking funded by privilege and wealth dating to the seventeenth century and holdings in Northumberland and Durham counties along the Tyne River. Early investments in shipping expanded into coal and railroads. The family appears to have always known their status. John Clarke (1753-1792), Stephi's great-grandfather, had his portrait painted by Johann Zoffany, who enjoyed royal patronage. Antonio Tantardini, a Milanese sculptor, created elegant marble busts of Stephenson Clarke (1824-1891) and Agnes Maria Bridger Clarke (1837-1921), the renown gardener's parents. Agnes Maria Clarke would later be among the first English women to have her portrait painted by Philip de László (1869-1937), the Anglo-Hungarian portrait painter, who was second only to John Singer Sargent in favor among an English-speaking aristocracy. De László painted a handsome portrait of Colonel Clarke, in the uniform of the 3rd Battalion, Royal Sussex Regiment, and made a color drawing of his brother Louis Colville Gray Clarke (1881-1960), later director (1937-1946) of the Fitzwilliam Museum, Cambridge. The family's patronage of Philip de László would continue into a third generation with his commission for portraits of Ralph Stephenson Clarke, dressed in his pink coat for a hunt, and Rebekah Mary Buxton Clarke (1900-1985), his wife.

Borde Hill Garden has two principal parts, "The History" and "The Garden." They appear in sequence between the foreword, introduction, and a double-page Map of the Garden, prepared in 2021 by Neil Gower, in its front pages and a cluster of valuable charts, tables, and lists, effectively appendices, at the book's close. These include a chronological table of the Royal Horticultural Society (RHS) Awards of Merit for Plants Cultivated or Bred at Borde Hill and Borde Hill's Champion Trees.

In "The History" Vanessa Berridge establishes the Clarke family in time and place and continues in a series of short chapters that carry the reader from 1893 to the near-present. Colonel Clarke undertook the making of the gardens and woodland groves that comprise his Edenic Borde Hill Garden well-versed in horticultural developments and gardening practices of the nineteenth century and, in particular, the garden theories and writings of William Robinson (1838-1935), whose Gravetye Manor stood a few miles distant in Sussex, and Gertrude Jekyll (1843-1932), influential contemporaries and his elders by a generation. His remaking of the existing Victorian garden and the crafting of the South Lawn, bordered by a ha-ha, were followed by the planting of Warren Wood in 1905 and Stephanie's Glade in 1910, beautifully wooded parklands with now aged trees and rhododendrons that have been renewed and refreshed through the generations. His own collecting, tree planting, and garden-making, together with support for his favored plant collectors on their several expeditions, continued through the interwar period.

Friendships with fellow gardeners, Lionel de Rothschild (1882-1942) at Exbury, Colonel Leonard

Portrait of Colonel Stephenson Robert Clarke, in the uniform of the 3rd Battalion, Royal Sussex Regiment, by Philip de László. Borde Hill House.

Messel (1872-1953) at Nymans, J. C. Williams (1861-1939) of Caerhays, a founder of the Rhododendron Society, and Sir William Wright Smith (1875-1956), Keeper of the Royal Botanic Garden, Edinburgh (1922-1956), among others, and a host of nurserymen, were maintained by a prolific correspondence and plant/seed exchanges.

Events in the 1920s reflected a growing sophistication and maturity in Colonel Clarke's gardening. The making of new gardens and enhancements to existing plantings continued, most notably the creation of the Garden of Allah in 1925. In 1927 Borde Hill became one of the first gardens opened for the National Garden Scheme. The oversight of gardeners employed at Borde Hill gained new direction with the arrival of Walter Fleming (1882-1965) as head gardener in 1928. As Ms. Berridge notes "He and his new employer had an instinctive understanding and corresponded almost daily when Stephie was away." Walter Fleming would remain as head gardener until 1954 during which time he led an important breeding program that produced *Camellia* 'Salutation', *Camellia x williamsii* 'Donation', and *Alstroemeria* 'Walter Fleming', which were among the thirty-one plants cultivated or bred at Borde Hill that received Awards of Merit from the RHS between 1923 and 1948.

Further recognition came to Colonel Clarke and Borde Hill in the 1930s and in 1944. His five-year collaboration with Albert Bruce Jackson (1876-1947), a Kew-based botanist and dendrologist, produced the *Catalogue of Trees and Shrubs at Borde Hill, Sussex* published in 1935, that recorded almost four hundred species in its 275 pages. Colonel Clarke's foreword in the *Catalogue* was followed in May 1938 by "The Garden at Borde Hill" in the RHS *Journal*, two years after he received the RHS Victoria Medal of Honor. In 1944, while Borde Hill was in requisition by the British Army during World War II, Colonel Stephenson Clarke was awarded the Veitch Memorial Medal. He died, age eighty-six, on 3 November 1948 and was buried at Highbrook Church.

As Vanessa Berridge recounts, the descendants of Colonel Stephenson Robert Clarke, in the person of his son, grandson, and great-grandson, and their wives, have well met the responsibility for the stewardship of Borde Hill and the extraordinary legacy he created during a half-century of gardening. They each have also exercised bold degrees of initiative and vision in the renewal and replanting of his gardens and new plantings and gardens of their own with the advice and assistance of plantsmen, nurserymen, fellow estate gardeners, and garden designers.

For Ralph Stephenson Clarke (1892-1970), repair of the depredations of war, when gardeners were called up for service and a camp of Nissen huts was erected

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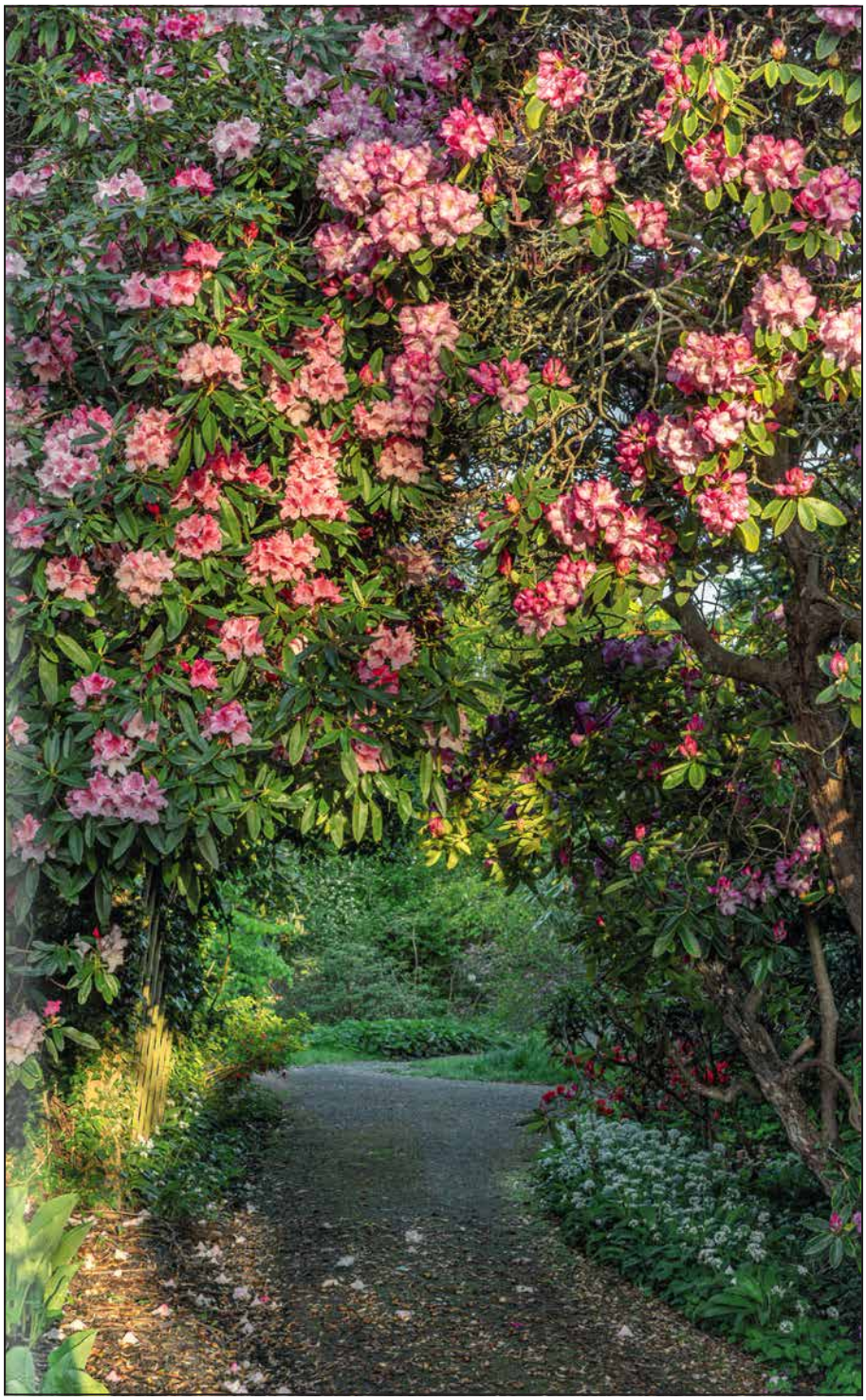

Two rhododendrons planted by Colonel Clarke form an arch over the entrance to the West Garden.

Book Review... *(continued from page 11)*

for German prisoners of war in the estate's South Park, required immediate attention. He rose to the task, oversaw the effort with the assistance of Walter Fleming, and soon turned to efforts of choice. Brian Doe, who succeeded as head gardener on Mr. Fleming's retirement in 1954, continued the successful hybridizing program. Borde Hill received eight RHS Awards of Merit between 1949 and 1967. Further cataloging of trees and shrubs was completed in 1958 and 1968. Arguably the most consequential of Ralph S. Clarke's efforts same in 1965 with the establishment of Borde Hill Garden as a charitable trust, an action which, together with opening the gardens and grounds to the public on a regular basis, has assured the survival of the gardens and the estate within the Clarke family.

The tenure of Robert Nunn Stephenson Clarke (1925-1987) as steward of Brode Hill Garden was relatively brief, from his father's death in May 1970 to his on 17 November 1987, but no less committed or successful in its duration. The financial viability of the estate was a critical concern addressed in ways small and large, selling the livestock herds husbanded by his father while continuing his mother's cut-flower business and hybridizing her favored nerines. Like his grandfather, he had a particular, demonstrated affection for rhododendrons and encouraged their hybridizing at Borde Hill. Between 1976 and 1985 he and Borde Hill Garden received twenty-nine RHS Awards of Merit of which fifteen were in the rhododendron species. His principal plantings were made in the Round Dell, Old Potting Sheds, and West Bank. He installed a new garden, the Bride's Pool, on the site of the family's tennis court: its rectangular pool, in turn, became the principal feature of the Italian Garden as redesigned by Robin Williams for Andrewjohn and Eleni Clarke in 1997. He is also credited with writing a guidebook for the ever-increasing number of garden visitors. In the night of 15-16 October 1987 devastation was leveled on Brode Hill Garden when a hurricane swept through the estate, destroying the estate office and valuable records, uprooting Colonel Clarke's Pinetum, and uprooting or otherwise destroying or damaging a large number of trees, shrubs, and plants of every kind.

Vanessa Berridge entitles her closing account in "The History," that of Andrewjohn and Eleni Clarke's stewardship, "Consolidation and Reinvention." These are apt terms for the work of clearance, repair, renewal, reimagining, replanting, and redesign that followed the hurricane and the scene they awoke to see when the sun rose in the morning of 16 October 1987. These efforts were supported by the expertise of members of the Borde Hill Garden Council and the finding of a report by dendrologist Alan Mitchell in 1989 that "Borde Hill is one of the most comprehensive collections of trees

The Africa House, one of the greenhouses restored between 1997 and 1999, is still used for overwintering tender plants.

The Japanese Magnolia obovata*, with a view of the North Park beyond; one of Borde Hill's six magnolias listed as champions by girth in the British Isles.*

and shrubs in the world. . . .” Their charge was “to retain, preserve, and enhance the huge wealth of species.” Their role was not unlike that Colonel Clarke took up some ninety years earlier. There was also opportunity in this renewal. In 1996 Robin Williams designed Jay Robin’s Rose Garden, named for their daughter, and he returned in 1997 to redesign the Bride’s Pool as an Italian Garden. In 2020 Chris Beardshaw, another Chelsea Gold Medalist, redesigned the planting in the Italian Garden. The Clarke family’s stewardship of Borde Hill remains exemplary, nearly unique, and in due course will be the responsibility of siblings in the fourth generation of descent from Colonel Stephenson Robert Clarke, Jay Robin (b. 1982) and Harry Ralph (b. 1984) Clarke.

“The Garden,” the second part of *Borde Hill Garden*, comprises a series of fifteen short illustrated essays in which Vanessa Berridge provides concise accounts of the history, character, and plantings in the respective gardens which make up the Clarkes’ thirty-five acre estate garden. While “The History” is illustrated by historic black-and-white photographs, reproductions of paintings, drawings, letters, invoices, etc. and a select few, necessary recent color photographs, the gardens in “The Garden” are entirely represented by very recent color photographs, principally those commissioned of John Glover, with a small number being the work of other gifted photographers including Nick Barrie. This appears to have been a conscious, inspired decision, to present Borde Hill and its gardens, entirely in their extent, at one point—a year—in time.

As the reader quickly comes to understand, the devastation wrought by the hurricane in October 1987 was heartbreaking, and will forever represent an extraordinary loss, especially that of many valuable, rare trees and shrubs planted by Colonel Clarke. But as Vanessa Berridge so well recounts, Andrewjohn and Eleni Clarke, their children, their gardeners, and the Borde Hill Garden Council, with the generous—and yes, affectionate—support of nurserymen, plant collectors, and leading figures in horticultural institutions, rose to the

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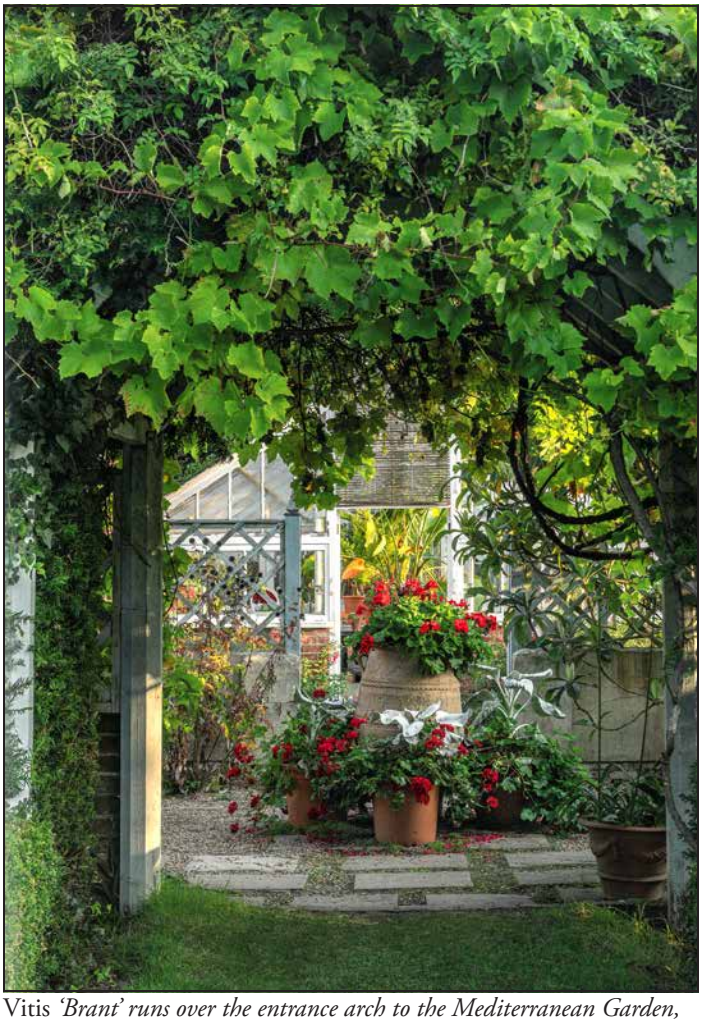
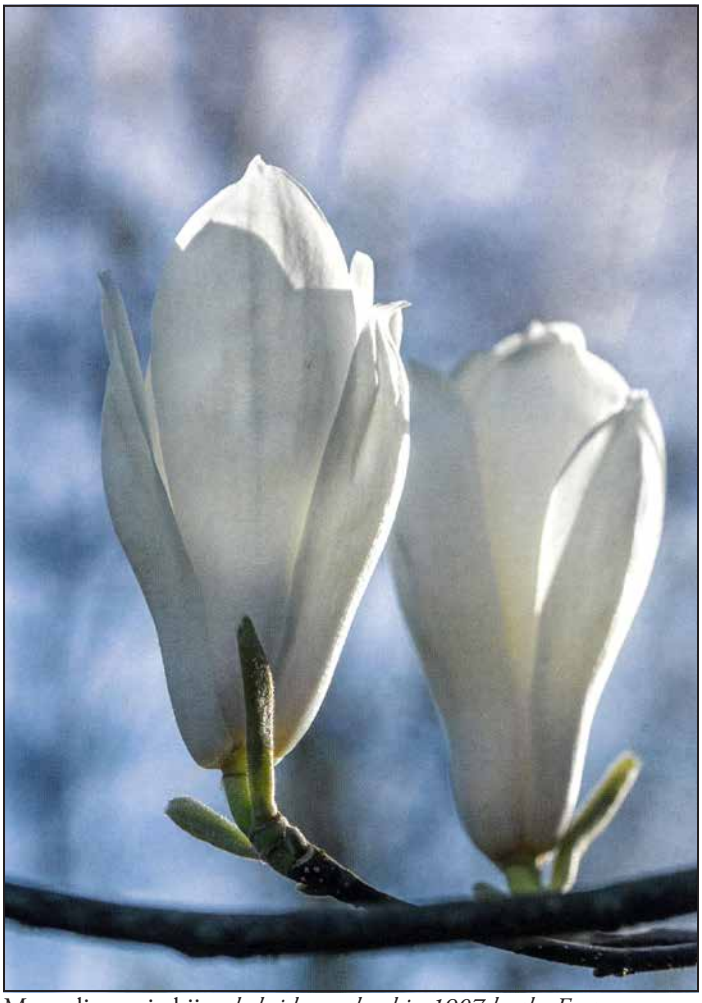


Vitis *‘Brant’ runs over the entrance arch to the Mediterranean Garden, which was created from a derelict Victorian greenhouse. A terracotta amphora is planted with red pelargoniums and surrounded by other pots of pelargoniums and the silver-leaved* Senecio candicans *Angel Wings.*



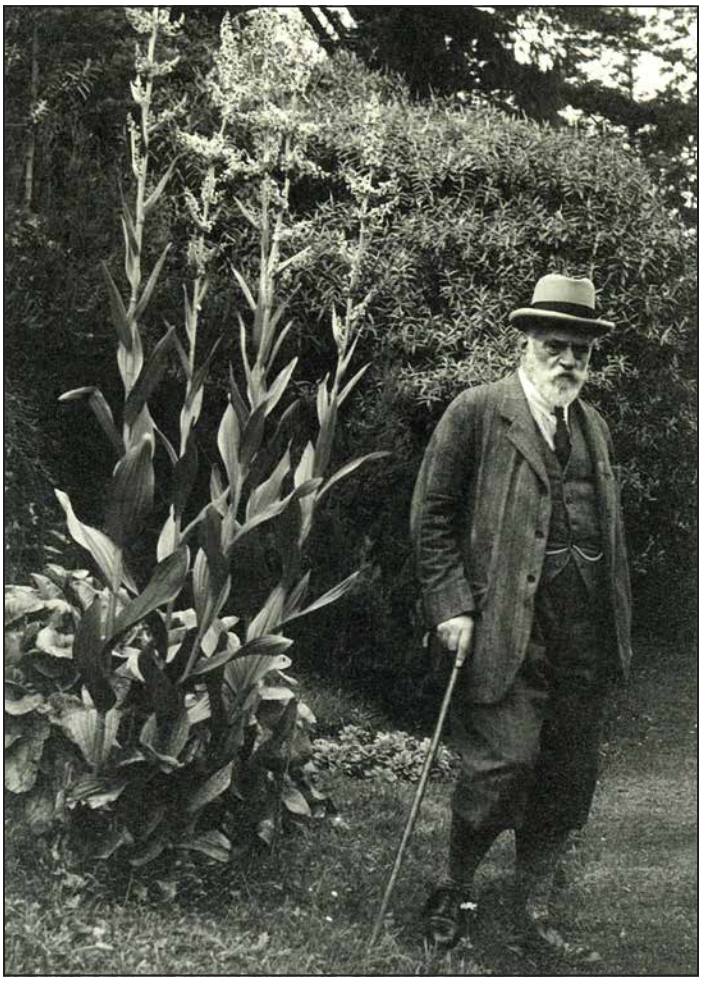
Magnolia x veitchii*, a hybrid, was bred in 1907 by the Exeter nurseryman Peter Veitch to combine the large pink flowers of* M. campbellii *with the upright tepals and almost pure-white flowers of* M. denudata.

Book Review... *(continued from page 13)*

challenge and the changed patterns of sunlight and shade across the landscape. Doing so, in circumstances they came to exercise as opportunities, they simultaneously considered the interests of a growing body of visitors coming to see a garden, open to the public from February to the end of October, that retains its essentially private character. During this continuing period of recovery and reinvention the Clarkes and the garden council have also sought the talents of leading garden designers, including Robin Williams (1935-2018), Charles Quest-Ritson, Dr. Tony Lord, Chris Beardshaw, and Noel Kingsbury. Historic glasshouses, whether surviving or in ruin, have gained new purpose.

The result today, as seen in the pages of *Borde Hill Garden*, and subject to ongoing enhancement and refinement, is an extraordinarily beautiful, essentially seamless estate landscape of newly designed and remade gardens featuring perennials, annuals, bulbs and shrubs, gardens that have been repaired, with ongoing replanting, that represent the layered history of place, and a trio of gardens, the Garden of Allah, the Azalea Ring, and Warren Wood, where great numbers of majestic magnolias, rhododendrons, and azaleas planted by Colonel Stephenson Robert Clarke thrive in an unrivaled magnificence.

Davyd Foard Hood
Isinglass
Vale, North Carolina



Borde Hill Garden

Well into advanced age, in the 1940s, Colonel Clarke (1862-1948) enjoyed his garden, here with a cane, later in a wheelchair.

Reintroducing American Chestnuts to Virginia's Historic Sites: An Update

By Ken McFarland, Brandon, Vermont

Our Winter 2008-2009 issue included an article by this author entitled "The Return of the American Chestnut." Inspiration came from a recent chestnut planting at Stratford Hall, where he then served as director of education, along with having various gardens/landscapes duties. Using the *Magnolia* index found on our website, readers can easily find and read this brief account of the loss of millions of American chestnuts in the early twentieth century. Succinctly offered, as well, is a review of efforts to bring back this tree once so central to the lives of many Americans.

Conversations about American chestnut survivals in Vermont, along with visiting nearby true *Castanea dentata* planted by my friend Wayne Rausenberger,* brought the little Stratford tree to mind, along with curiosity as to how it might be faring. A quick look at Google Maps showed something that *might* be the chestnut, though the exact spot in front of Stratford's Cheatham House did not square with memory. It clearly revealed, however, a tree that was substantially larger than what had been planted well over a decade ago.

The next step was to email Matt Peterschmidt, Stratford director of landscapes. Matt's prompt reply, which included several photographs, clarified that my location recollection was wrong, while it gladdened the heart that the tree was indeed doing well. To quote Matt directly, "It started flowering 3 years ago and I was able to collect about 10 nuts last fall before the squirrels got them. It is showing some signs of the Blight but it isn't slowing it down."

Matt also noted his discovery in the nearby forest of what might be a true American chestnut seedling. "It is clearly not a Chinese chestnut," Matt observes "and it flowers at nearly the same time as the Cheatham House hybrid." Nuts have been collected, and fingers are crossed for germination.

Other historic properties in Virginia, including Thomas Jefferson's Monticello, James Madison's Montpelier, and Thomas Jefferson's Poplar Forest, also undertook planting hybrid American chestnuts at approximately the same time as Stratford. Like the Stratford example, these had come via The American Chestnut Foundation (TACF) Virginia Chapter. One tree, however, cannot a full story tell. While Stratford's chestnut appears to be thriving, the Monticello, Montpelier, and Poplar Forest trees present a mixed history of survival and loss. Curator of Plants Peggy Cornett offers such an account from ca. 2008 chestnut plantings at Monticello. Out of four chestnuts planted on Thomas Jefferson Foundation properties, only one survives. Poplar Forest's Eric Proebsting, director of archaeology and landscapes, reports on one survivor of three from 2008. Its two companions have failed, though mechanical damage may have been the cause. On a happier note, Eric adds that a replacement chestnut planted "several years later" is doing well and producing nuts, possibly because it is the result of "a more recent generation of the breeding program."

Robert Myers, horticulturist at Madison's Montpelier offers the most detailed account of hybrid American chestnut planting, though again it is a tale of survival and loss. He notes that had there been a 2008 planting no records survive. Instead, the restoration chestnut story there began in March 2013 with the arrival of seeds from TACF. These produced seedlings, but only one lives on today though having suffered snow damage to its leader. Of the others, one succumbed to a groundhog and the

(continued on page 16)

Photo courtesy Stratford Hall.

2008 ceremonial planting of an American chestnut at Stratford Hall with George Thompson of the Virginia Chapter of TACF (in red jacket), Executive Director Paul Reber (now deceased), and Ken McFarland (gray coat and bow tie).

Photo by Matt Peterschmidt

The same tree at Stratford Hall's Cheatham House lawn in 2022.

Photo by Robert Myers

On April 24, 2015, a Restoration Chestnut 1.0 was planted at Montpelier's Visitors Center in a ceremony to honor retired Research Forester, Tom Dierauf.

Reintroducing American Chestnuts... *(continued from page 15)*

other to blight. In 2014, Montpelier undertook a larger scale planting. To quote from Robert's email message:

> "In November 2014, twenty-four Restoration Chestnut 1.0 seedlings from TACF were tightly planted to form a grove along East Gate Road. The records regarding these trees are incomplete. An unknown number were thinned around 2017. At least three trees were removed in 2018/2019. By October 2021, three of the remaining trees had succumbed to blight and were removed. Today only five trees remain. Three are in good condition while the other two have multiple cankers and did not leaf out this year. All five are producing basal shoots." Robert notes, however, that one additional TACF tree is also doing well at Montpelier, this having been "planted at the Visitors Center… to honor retired Research Forester, Tom Dierauf."

Clearly, one might have hoped for better results than those just overviewed, though surely some loss was to be anticipated. It does seem the hybrid chestnuts enjoy spots in more open areas, such as the beginning example at Stratford, along with the Monticello tree sited at the International Center for Jefferson Studies and the visitor center tree at Montpelier. As well, like the true American chestnut, the hybrid varieties can be susceptible to blight. Moreover, they join the vast array of trees and plants that lack immunity to the cuts and gashes of mowers and string trimmers.

Photo by Peggy Cornett.

Surviving American chestnut at Poplar Forest.

Readers are warmly encouraged to share their experiences with either the true or hybrid American chestnuts, with rare surviving chestnuts, as well as with old family accounts of the pre-blight trees, which seem to have achieved a special spot in the hearts of earlier generations.

Photo by Peggy Cornett

Surviving American chestnut at Monticello's International Center for Jefferson Studies (ICJS).

**Wayne purchased his first two trees approximately ten years ago from the venerable Horsford Gardens & Nursery in Charlotte, VT. Included are two shots of the largest one. The second tree died (blight?), but went on to produce suckers, one of which still lives. According to the Horsford website,* Castanea dentata *is still available there, the plant description including the caveat that it "Often lives many healthy years and even bears nuts before succumbing to chestnut blight."*

Summer at the Archives of American Gardens

By Carter Garde Hulinsky, Chapel Hill, North Carolina

For the past thirty-five years, the Smithsonian Institution's Archives of American Gardens (AAG) has been collecting, preserving, and sharing our horticultural heritage. As a master's student of archival science and an enthusiast of garden history, I was thrilled to participate in a ten-week virtual internship at AAG during the summer of 2022. This internship is supported annually by The Garden Club of America Scholarship in Garden History and Design. If you have read past issues of *Magnolia*, you may already be familiar with some of AAG's unique collections, like the recent donation of the Ellen Shipman Garden Photography Collection. See Fall 2021, Vol. XXXIV, no. 2, pg. 11 https://southerngardenhistory.org/wp-content/uploads/Magnolia-NL-Fall-21.pdf.

Since its formation in 1987, AAG has been a leader in the digitization of its materials for access and preservation. In the late 1990s, it was one of the first archives to make a substantial number of garden images from various collections available online. To search and access these images effectively, descriptive elements like subject terms are applied to each photographic collection's online record. One ongoing project at AAG involves adding these descriptive elements and a garden summary to each online record that corresponds to a garden documented by volunteers from The Garden Club of America (GCA) for addition to the online archive. It might seem blissful to spend several weeks reviewing images and documents of many attractive historic and contemporary gardens as I did during my internship at AAG, but the work was very involved and detail oriented. Some collections required additional research on each garden's plants, features, and creators. It was rewarding to have been exposed to the many nuances of garden history and design through the process of describing numerous diverse gardens.

Another project, one that may be of special interest to members of the Southern Garden History Society, was the recreation of two historic GCA lantern slide lectures on Southern Gardens (https://storymaps.arcgis.com/stories/8a0d7713b3614ca096c7ef09078187af) and Northern Gardens (https://storymaps.arcgis.com/stories/1158fcbcf8c04c399e88616c74d46068) by garden historian Alice G. B. Lockwood. Following the publication of her two-volume work, *Gardens of Colony and State: Gardens and Gardeners of the American Colonies and of the Republic before 1840,* Lockwood prepared these lectures featuring much of the same material in an abridged format. The lecture scripts were circulated with their associated glass lantern slides to GCA-affiliated clubs in the 1930s to provide educational programming to members about the history and designs of early gardens in the United States. In total, the two lectures showcase photographs and descriptions of nearly one-hundred gardens across fourteen states.

Carter Hulinsky consults books on garden history during his recent virtual internship at the Archives of American Gardens.

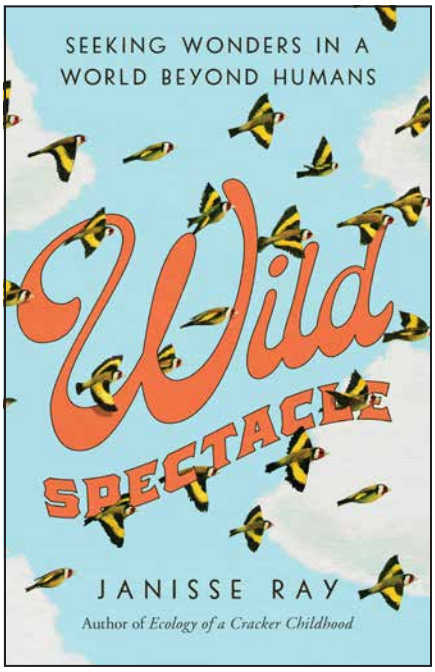
After being in storage for years, the lecture scripts and lantern slides were donated by GCA to AAG. In 2019, the Smithsonian Women's Committee awarded AAG a grant to digitize both Lockwood's lecture scripts for transcription. With the aid of online volunteers, complete transcriptions of the lectures provided the opportunity to reconnect them with their corresponding lantern slides in The Garden Club of America Collection at AAG for the first time in decades.

My experience at AAG provided a unique pairing of career and personal interests. While the niche of "garden archives" is currently small, their contributions to research and education are no less indispensable. Garden documentation is often at risk due to its ephemeral nature, but this is not an unfamiliar barrier in a field that works continuously to keep ahead of the inevitable deterioration of most mediums. The collections of the Archives of American Gardens are not fixed in time. The repository continues to collect, preserve, and provide access to materials that document both historic and contemporary gardens in America. My internship enabled me to preserve the stories of a number of gardens by describing them for AAG, but equally important was encouraging community engagement with archival materials by creating online exhibits like the Lockwood lectures. The archive's success relies not only on its staff, but also on the community which it serves, and like SGHS, AAG recognizes, appreciates, and supports the preservation of our region's diverse garden heritage. Let's continue to sustain and engage with these valuable institutions and their unique collections!

[For more information about the AAG, visit: https://www.si.edu/siasc/american_garden]

In Print

Wild Spectacle: Seeking Wonders in a World Beyond Humans, by Janisse Ray | Trinity University Press, 2021 | Hardback, 194 pages | ISBN-13: 978-1595349576 | List price $25.95



If you have had the pleasure of reading Janisse Ray's books, including the acclaimed *Ecology of a Cracker Childhood*, then you will readily embrace her book, *Wild Spectacle: Seeking Wonders in a World Beyond Humans*. In the frenetic, increasingly virtual, urban-oriented lives many have in the twenty-first century, people continue to seek solace and joy in gardening and being in the wilderness. Some humans push themselves further—to be wild, to connect with flora and fauna in more profound ways. As she explains in her preface: "The essays in this book are about the desire to immerse myself in the varied wild, to survey the territory of wildness, to be wild, and, perhaps, to become the kind of person who listens to animals and to whom animals listen." Like works by Walt Whitman and Rachel Carson, her lyrical prose envelops the mind and heart, drawing the reader to ponder their journeys in the wilderness and where those may lead.

Wild Spectacle is a collection of sixteen nonfiction essays about the wild and life traversing landscapes from Central America to Alaska and the two places Ray calls home: southern Georgia and Montana. Ray divides her book into three parts, Meridian, Migration, and Magnitude. Her essays have titles including "Exaltation of Elk," "Bird-Men of Belize," "Las Monarcas," and "Manatee." Through thoughtful observations, Ray shares her continued process of self-discovery as she immerses herself in the wilderness and learns what it can teach her—and us.

Janisse Ray shares joyful experiences, such as observing a herd of elk closely by a creek during a camping trip in Montana with her husband, Raven, and counting birds in Belize for ten days with folks from the Environmental Leadership Center of Warren Wilson College (Swannanoa, North Carolina). Ray describes moments of beauty, exhilaration, danger, and sadness. In her poignant essay "Manatee," Ray swims with the manatees, in Crystal River, Florida, highlighting their fight for survival and her openness to being wild and hearing these gentle giants:

> "I feel the manatee and myself entering another plane. It is wordless and weightless, fluid, beautifully light. A million crystals are sparkling. We are in the world—the human world where an ecotour guide waits on a boat with dry towels and a cup of cocoa—but also another world. There is no word, really, for this place we have come. It is one of the otherworlds, a place beyond reason, beyond the material, beyond the visible. A manatee's spirit is big, and it will merge with a human's spirit, which is likewise big.
>
> Then I hear the manatee mother speak. She is beseeching me. "You must help us," she says. "You must help us.
>
> I hear her distinctly: "You must help us."
>
> She turns, blows at the surface, nudges her baby, and sinks away, back into the descension of the primitive river bottom."

Through her remarkable odyssey, Janisse Ray desires a wilder world. She is a modern-day Bartram, documenting her encounters and the landscapes that are rare during the twenty-first century, as habitats disappear and biodiversity declines. She questions a world that is too slowly coming to terms with the climate crisis. *Wild Spectacle* will remind readers, at least, to go outside in their gardens and embrace the abundant spectacle of the flora and fauna each day, striving to become more observant, kinder, and better.

Janisse Ray is a naturalist and activist, and the author of seven books of nonfiction and poetry, including *The Seed Underground: A Growing Revolution to Save Food*, *Drifting into Darien: A Personal and Natural History of the Altamaha River*, and *Ecology of a Cracker Childhood,* which won the American Book Award. Her work has appeared widely in magazines and journals, and she is the recipient of a Pushcart Prize, the Nautilus Book Award, and numerous other honors. Ray lives on an organic farm near Savannah, Georgia.

As a final thought, if you are a poetry lover, I urge you to also read her new book of poems, *Red Lanterns*. I will bring my copy to the annual meeting in Natchitoches, Louisiana, and we can read a few together aloud.

By Staci Catron, Atlanta, Georgia

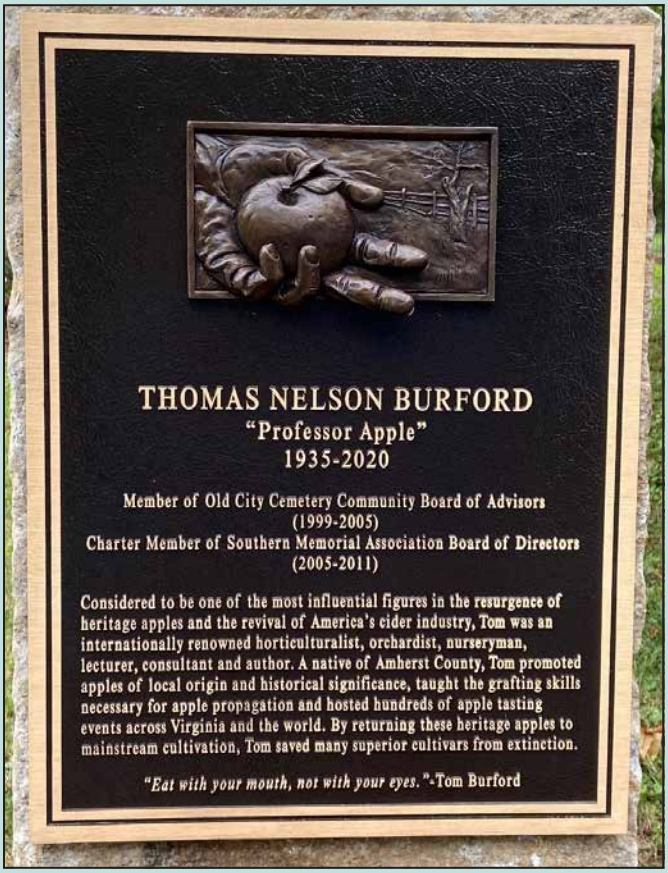
Tom Burford Memorial Dedication

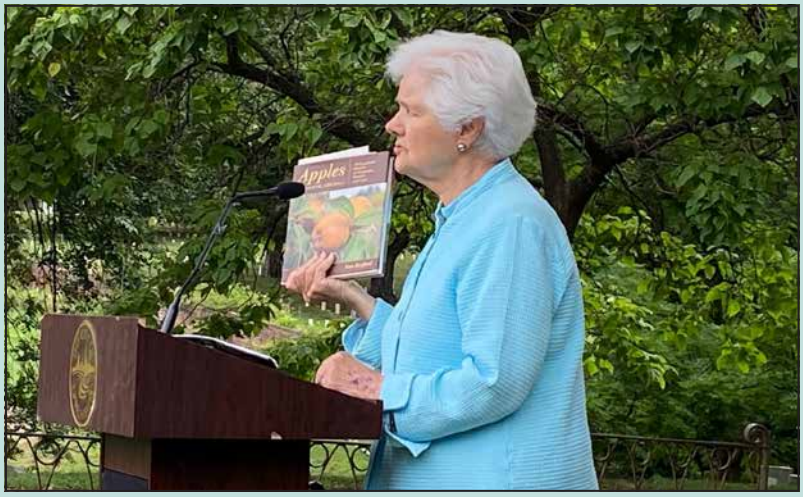
By Peggy Cornett, Magnolia *Editor*

Nearly one hundred friends of the late Thomas Nelson Burford (1935-2020) gathered at Lynchburg's Old City Cemetery on July 30, 2022, to dedicate a memorial honoring the celebrated pomologist, orchardist, and apple historian also affectionally known as "Professor Apple." Tom was one of the most recognized heirloom apple experts in the world. A fifth-generation apple grower and native of rural Amherst County, Virginia, Tom traveled expansively throughout the United States, Europe, and Asia, consulting about apple culture, designing orchards, and lecturing on the history of our national fruit. He gave programs and apple tastings at Thomas Jefferson's Monticello, George Washington's Mount Vernon, Old Sturbridge Village in Massachusetts, and many other historic sites throughout the East Coast. He wrote extensively about antique apple varieties and their place in American history, and his book, *Apples of North America: A Celebration of Exceptional Varieties for Gardeners, Growers, and Cooks,* published in 2013, preserves his breadth of knowledge and personal stories of his life. [See review in *Magnolia*, Fall 2013, Vol. XXVI, no. 4, p. 8.]

The program opened with remarks by former SGHS board member and director emeritus of Old City Cemetery (OCC), Jane Baber White, who shared cherished memories of Tom and his impact on OCC over the years, during which time he served on the Cemetery's Community Board of Advisors from 1999 to 2005 and then on the re-organized Southern Memorial Association (SMA) board of directors from 2005 to 2011. The gathering concluded with the unveiling of a handsome memorial next to the Duval Holt Orchard and the Comfort House. The bronze bas-relief on the memorial was designed by Lynchburg sculptor Richard Pumphrey, known for his sculpture at the National D-Day Memorial and, more recently, for a life-size bronze portrait bust of Thomas Jefferson, which was donated to Poplar Forest in 2015. The bronze plaque was installed by Mike Baer of Baer & Sons memorials and the historic stone base was contributed and installed by City of Lynchburg, Public Works staff. Additional SGHS members and long-time friends attending the ceremony included Peter and Lou Hatch and Peggy Cornett of Charlottesville, Virginia.

The Thomas N. Burford Horticultural Fund supports horticulture education efforts at the Old City Cemetery. Contributions can be made online to www.gravegarden.org or mailed to: Southern Memorial Association, c/o Old City Cemetery, 401 Taylor St., Lynchburg, VA 24501.





Jane Baber White shared memories of her long friendship and professional association with Tom Burford.

Southern Garden History Society
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Awards and Scholarships

The *Flora Ann Bynum Medal* honors members who render outstanding service to SGHS. The medal stands uppermost among SGHS awards. Any current, former, or honorary board member may submit nominations.

The *William Lanier Hunt Award* recognizes members, non-members, and/or organizations that have made an exceptional contribution to fields closely aligned with the mission and goals of SGHS. Any SGHS member may submit nominations.

SGHS bestows the title *Honorary Director* (Board of Directors) on individuals who have rendered exceptional service and have made significant contributions to SGHS. Any current, former, or honorary board member may submit nominations.

SGHS presents the *Certificate of Merit* to a member or non-member whose work (a singular project or collective effort) advances the mission and goals of SGHS. Any SGHS member may submit nominations.

SGHS provides *Undergraduate Scholarships, Graduate Fellowships,* and *Young Professional Grants* for the express purpose of attending the annual meeting. Bona fide junior and senior students enrolled in college and university majors relevant to the mission and goals of SGHS are eligible to apply for scholarships. Graduate students studying in germane fields may apply for fellowships. Young professionals within five years of having graduated and working in related disciplines may apply for grants, as well as older individuals who have made career changes within the last five years. SGHS members are urged to promote awareness of these opportunities.

SGHS posts details, eligibility, and directions for submitting applications on the organization's website: www.southerngardenhistory.org. Those without internet access can receive a copy of this information by mail; contact Rebecca Hodson, SGHS Administrator.

Annual Membership Dues

The Society's membership year is from *August 1—July 31.* Membership categories:

Benefactor	*$500 and above**
Patron	*$250*
Sustainer	*$125*
Institution or Business	*$100*
Joint	*$60*
(two individuals living in the same household)	
Individual	*$40*
Student	*$15*

***Contact the membership administrator if you would like to pay more than $500 via credit card. For more membership information, contact:**

For more membership information, contact:
Rebecca Hodson, SGHS Administrator
Post Office Box 15752
Winston-Salem, NC 27113
Phone: (336) 298-6938
Mobile: (336) 655-2286
Email: membership@southerngardenhistory.org

Memberships can now be made electronically on our website!
www.southerngardenhistory.org

Deadline for submitting articles for the next issue of Magnolia *is November 30, 2022.*