

White Elephants of the Ocean Walk, Bronze Buddhas of the Spirit Path: Contrasting Visions in Newport and Bar Harbor

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ロード島のニューポートに二十世紀初頭に造られた形式を重じた庭園と比べると、ベアトリクス・ファランドが手掛けたメイン州マウントデザート島の避暑地の景観はまことに簡素閑寂な趣き、極めて独創的な折衷の妙を見せているといえる。これはファランドが天然自然を尊ぶ極東及び英国の造園美学をボザルの景観構築の原理と組み合わせた所に生まれたものである。叔母であるエディス・ワトソンの著書「イタリアのピラとその庭園」が認める幾何学的型を尊重するグレコ＝ローマン時代の造園様式と比べると、ファランドが注文を受けて造った庭園及び彼女自身のリーフポイント庭園には英国の美術工芸運動、とりわけガ、ツルード・ジェーキル及びウイリアム・ロビンソンの造園哲学の影響が見られる。

Beatrix Farrand's designed resort landscapes on Mount Desert Island, Maine, in contrast to early twentieth-century formal gardens in Newport, Rhode Island, exhibited a quiet simplicity and highly original eclecticism that resulted from Farrand's incorporation of naturalistic Far Eastern and English garden aesthetics into Beaux Arts principles of landscape architecture. In contrast to the geometric formality of the Graeco-Roman gardening tradition advocated by her aunt, Edith Wharton, in *Italian Villas and Their Gardens*, Farrand's commissions and her own Reef Point Gardens reflected the influence of the Arts and Crafts movement in Britain, especially the gardening philosophies of Gertrude Jekyll and William Robinson.

The white elephants, as one may best call them, all cry and no wool, all house and no garden, make now, for three or four miles, a barely interrupted chain. . . . They look queer and conscious and lumpish—some of them, as with an air of the brandished proboscis, really grotesque—while their averted owners, roused from a witless dream, wonder what in the world is to be done with them. The answer to which, I think, can only be that there is absolutely nothing to be done; nothing but to let them stand there always, vast and blank, for reminder to those concerned of the prohibited degrees of witlessness, and of the peculiarly awkward vengeance of affronted proportion and discretion.

Henry James, "The Sense of Newport," *The American Scene*¹

If we contrast the designed landscapes of Bar Harbor and Mount Desert Island in Maine with the formal gardens of Newport's early twentieth-century white elephants, Beatrix Farrand's work on Mount Desert Island emerges as a defining influence. As Alan Emmet has observed, "A standard-bearer of the classical-revival style, Farrand reinterpreted its canon."² Certainly the movement toward greater simplicity and quiet independence in horticultural design that distinguished much of the landscape architecture of Bar Harbor and its environs, in marked contrast to the generally rigid formal gardens of Newport, was the result of Farrand's dominant presence on Mount Desert Island.³

Charles Platt, whose *Italian Gardens*, published in 1894, celebrated "the simple, almost severe, classicism of the grounds of Italy's great villas,"⁴ laid the "foundations upon which an essentially American type of formal landscape architecture could rise."⁵ Beatrix Farrand responded to Platt's challenge to American landscape gardeners to build an original formal garden tradition. Farrand's use of

wild and native plants in designs that accommodated existing features of the land was influenced by Professor Charles Sprague Sargent, director of Harvard's Arnold Arboretum, and William Robinson and Gertrude Jekyll in England.⁶ Farrand followed Robinson's lead in "attend[ing] to nature, to natural forms in landscaping and to the loveliness of the plants themselves,"⁷ and she shared Jekyll's impressionistic use of color.⁸ Robert Patterson, her associate, wrote that Farrand's work was characterized by "a freedom of scale, a subtle softness of line and an unobtrusive asymmetry."⁹

Given the influence of Farrand's famous aunt, Edith Wharton, on the classical revival in America, we might inquire to what extent Farrand's gardening aesthetic differed from that of Wharton. In order to do so, we must look not only at their writings, especially Wharton's *Italian Villas and Their Gardens*, but also at their American gardens, Wharton's at Land's End in Newport and The Mount in Lenox, Massachusetts, and Farrand's extensive commissions as well as her own Reef Point Gardens at Bar Harbor. Although both aunt and niece adhered to Beaux-Arts principles in design,¹⁰ and belonged within the mainstream of that school, perhaps the best way to distinguish their respective attitudes towards this tradition is to consider the countries to which their own garden aesthetics were most closely aligned.

As early as 1893, when Teddy and Edith Wharton purchased Land's End on the easterly cliffs of Newport, Wharton's penchant for Italian gardens was in evidence. Vivian Russell has written,

She . . . began to integrate what she could of Italy into her American surroundings. With the help of a young Boston architect, Ogden Codman, also sensitized to Europe through his French childhood and travels to Italy, Edith liberated Land's End from the fashionable, fussy style of the 'suffocating upholsterer' and applied the balanced, harmonious architectural simplicity she had observed in Italian villas. She furnished it with choice furniture brought back from Italy and made a formal garden with 'high hedges and trellis work niches' à la française, designed by Ogden Codman, which she embellished with Italianate urns and obelisks procured, somewhat curiously, from a local purveyor of cemetery ornaments.¹¹

Wharton's scholarly interest in Italy and Italian gardens would lead to her being asked by *Century Magazine* to write a series of articles on the subject, to be accompanied by paintings by Maxfield Parrish. The Whartons' Italian garden sojourn lasted from January to April 1903, and Edith's first article appeared in November, with the publication of the collected articles under the title of *Italian Villas and Their Gardens* following in 1904.¹²

I should at once remark that I find it difficult to consider Wharton's allegiance to Italian gardens—attested to in *Italian Villas and Their Gardens* and then *Italian Backgrounds* in 1905—without viewing her privileging of this tradition in the context of turn-of-the-century ethnographic discourse. Specifically, in *The Theory of the Leisure Class* (1899), Thorstein Veblen, tying his economic theories to what he called "ethnographic generalization," divided the population of modern-day industrial communities into three relatively stable and persistent types: the dolichocephalic-blond, the brachycephalic brunette, and the Mediterranean. According to Veblen, "These ethnic types differ in temperament in a way somewhat similar to the difference between the predatory and ante-predatory variants of the types; the dolicho-blond type showing more of the characteristics of the predatory

temperament—or at least the violent disposition—than the brachycephalic-brunette type, and especially more than the Mediterranean."¹³ Veblen deemed the bellicose temperament of the dolicho-blond a race characteristic: "the dolicho-blond type of European man seems to owe much of its dominating influence to its possessing the characteristics of the predatory man in an exceptional degree."¹⁴ Wharton's theories in both interior and garden design reflected corresponding race aesthetics.

In *The Decoration of Houses* (1897), in which Wharton and Ogden Codman examined the historical tradition of decoration to develop a modern-day aesthetic for interior design, the reader is reminded of Nancy Bentley's observation that "a decorated interior was also an ethnographical space for Wharton."¹⁵ Wharton's prescriptions for tasteful house-furnishing are repeatedly laced with ethnographic pronouncements. Certainly her thesis that architectural ornament should be modeled on the Greek orders (with Roman developments) and the proportion inherent to them (Bayley vii, x) does not seem to justify the degree of her hostility toward traditions, particularly those of northern Europe, outside the Graeco-Roman world. Eighteenth-century French and late Renaissance and eighteenth-century Italian furniture and architecture are consistently privileged over vulgar English (and American) design, certainly a matter of individual taste but also reflecting a bias consistent with Veblen's argument that the dolicho-blond temperament "is possessed of a greater facility for . . . reversion to barbarism than the other ethnic elements."¹⁶ Though, somewhat ironically, Wharton would shortly have *The Mount* modeled upon Belton House in Lincolnshire—albeit it overlooked "the clipped box, geometrical parterres and statues of the Italianate garden she had created"—*The Decoration of Houses* frequently reads as a diatribe against Anglo-Saxon barbarian culture:¹⁷

In the Anglo-Saxon mind beauty is not spontaneously born of material wants; as it is with the Latin races. We have to *make* things beautiful; they do not grow so by themselves.¹⁸

The desire for symmetry, for balance, for rhythm in form as well as in sound, is one of the most inveterate of human instincts. Yet for years Anglo-Saxons have been taught that to pay any regard to symmetry in architecture or decoration is to truckle to one of the meanest forms of artistic hypocrisy.¹⁹

Wharton concluded of the present age, dominated by Anglo-American influence, "Modern civilization has been called a varnished barbarism: a definition that might well be applied to the superficial graces of much modern decoration."²⁰ She went on to compile a litany of aesthetic horrors produced by dolicho-blond, predatory culture.

Wharton would eventually come to have great admiration for the gardens of Lawrence Johnston and some of his English contemporaries, remarking in a letter to Louis Bromfield upon his visit to Johnston's Hidcote Manor and Lady Wemyss' Stanway, both in Gloucester, in 1933, "There is nothing like those English gardens, though I don't wonder that you feel you have extracted the maximum from French soil."²¹ In her early writings, however, she viewed Old World gardens with the same Gallic-Italian partisanship demonstrated in *The Decoration of Houses*, and the site of her observations was once again the field of contemporary ethnography. In *Italian Villas and their Gardens* she exhibited the turn-of-the-century preoccupation

with race aesthetics in developing her contrast between Italian and northern European trends in landscape design.²²

In reading *Italian Villas and Their Gardens*, one comes to appreciate that Wharton was not simply partial to Mediterranean gardens: she was decidedly and indeed adamantly opposed to nearly any and everything English.²³ In this aversion she can certainly be contrasted to her niece, though Beatrix Farrand was by no means an opponent of Graeco-Roman classicism. Still, this is a good point to cite the entry for Farrand in the *Oxford Companion to Gardens*, which refers to her as "an Anglophile, influenced by the work of Gertrude Jekyll, William Robinson, and Thomas Mawson,"²⁴ and allied with the Arts & Crafts movement. To this we might add a central point of Diane Kostial McGuine's assessment of Farrand's work,

In the development of the architectural, structural style of the English garden that so greatly influenced Farrand, it is clearly seen that the models are the sixteenth and seventeenth-century Italian villas and their gardens written about by Charles Platt and Farrand's aunt, Edith Wharton. . . .

As important as these cultural influences were, they were secondary in importance to the fact that Beatrix, at an early age, became a true and lifelong anglophile. It is a point of fundamental importance to an understanding of her artistic development because it is the Englishness of formal gardens that is at the center of her artistic achievement.²⁵

Anglophile is certainly the last word that would occur to one in describing Wharton's loyalties in *Italian Villas and Their Gardens*, in which her attack was primarily directed at English landscape architects of the eighteenth century. In particular, she blamed Humphrey Repton and Lancelot "Capability" Brown for their pernicious influence upon Italian gardens.²⁶

Although Wharton's remonstrations against English gardening influence were an immediate reflection of her visit to Italy in 1903, she had toured Italian gardens with Minnie and Beatrix Jones in the mid-1890s. Rather than seeing Farrand as Wharton's disciple at this time, Jane Brown has argued that it would be "true to say, contrary to the idea that Beatrix was influenced by her aunt Edith, that it was more likely the other way around. When Beatrix arrived in Rome with her list of gardens to be visited in April 1895, Edith was still only contemplating *The Decoration of Houses*."²⁷ Whatever the case, certainly aunt and niece were in agreement on certain principles of landscape design. In the opening pages of *Italian Villas and Their Gardens* Wharton would observe that "the garden must be studied in relation to the house, and both in relation to the landscape." She added, "the old Italian garden was meant to be lived in—a use to which, at least in America, the modern garden in seldom put."²⁸ These remarks, as well as the following admonition, represent principles with which Farrand would have been in complete accord:

there is . . . much to be learned from the old Italian gardens, and the first lesson is that, if they are to be a real inspiration, they must be copied, not in the letter but in the spirit. That is, a marble sarcophagus and a dozen twisted columns will not make an Italian garden; but a piece of ground laid out and planted on the principles of the old garden-craft will be, not indeed an Italian garden in the literal sense, but, what is far better a garden as well adapted to its surroundings as were the models which inspired it.²⁹

Furthermore, given Farrand's later practice of dividing gardens into "rooms" of contrasting plant materials and geometries—in this respect her work is linked to that of Lawrence Johnston, creator of famous gardens at Hidcote Manor in the Cotswolds and La Serre de la Madone in southern France—she would also have shared her aunt's appreciation of the "value of subdivision of spaces" in old Italian gardens, a practice "now lost."³⁰

Where, then, did aunt and niece part company in their views on landscape design? Most glaringly, Wharton's ethnographic biases and animosity toward the influence of Repton and Brown kept her from appreciating certain elements of the English tradition that were to shape Farrand's professional development. Because of Wharton's privileging of the classical over the gothic, which she equated with barbarism, she remained indifferent to Northern Europe's contribution to the Arts & Crafts Movement in Britain. In her work at Princeton, Yale, Oberlin and other campuses, Farrand would emerge as a major representative of this movement in America.³¹ Diane Balmori has remarked,

The Romantic Movement rejected classicism and embraced the Gothic as the foundation of its new aesthetic. The Gothic tradition provided an alternative in countries such as England whose basic tradition did not stem from the Mediterranean and whose Christian background was more recent and did not evolve from classicism. To both the Romantic and Arts & Crafts movements, the Christian Northern-European past offered the material for a new aesthetic that would surpass the one that had evolved from the culture of Greece and Rome. The resemblance to medieval courtyards was part of Farrand's objective.

The Arts & Crafts Movement found additional reasons to value the Gothic. The process by which Gothic buildings were constructed was more democratic and creative for the craftsmen involved than in the classic imperial tradition (in which buildings were used to represent the power of a city or an empire) or in the industrialized, piecemeal approach (in which the makers lost all control over design of the object produced.) Gothic buildings left the makers in control. . . . Farrand used her wall plantings like the sculpted, crafted pieces in the Gothic edifice; each was a specific contribution to the design.³²

In moving from Farrand's campus designs to her private gardens, we can see similar influences at work. Distancing herself from her aunt's allegiance to the Graeco-Roman tradition, Farrand ventured into an eclecticism that produced some of her most original and significant work; for not only did Farrand ally herself with the Arts & Crafts Movement in England, she also looked even further afield—to the Far East.

Although she never actually visited this part of the world, three important Farrand private gardens incorporated Far Eastern elements and reflected Farrand's scholarly interest in this tradition. Her design for the estate of Willard and Dorothy Straight in Old Westbury (1914-1932), though commencing at a time when Farrand did not know a great deal about Asian gardens, included traditional Chinese features to express her clients' personal experiences in the East.³³ A commission in 1928 for Harrison Williams, whose residence, Oakpoint, was also on Long Island, included a Chinese garden as well. It was, however, the Abby Aldrich Rockefeller Garden at the Eyrie, the Rockefeller mansion at Seal Harbor, Mount Desert Island, that most clearly demarcated the distance between Farrand's work and the increasingly rigid formal garden designs of early twentieth-century Newport.³⁴

By far the most significant of the above commissions, and, along with Dumbarton Oaks in Georgetown, the most influential contribution made by Farrand

to the design of private gardens in America, the Rockefeller garden can be viewed as Farrand's signature work in resort landscape architecture. David Rockefeller has observed that the inspiration for this celebrated garden was a trip that his parents, John D. (Jr.) and Abby Aldrich Rockefeller, made to China in 1921, to coincide with the dedication of the Peking Union Medical College:

On that trip, in addition to visiting the artistic monuments in and around Peking, they also spent time traveling in Japan and Korea. They were greatly moved by the beauty of what they saw and, clearly, this experience motivated them to do something in Seal Harbor which would remind them of what they had seen in Asia.³⁵

However, it was the Rockefellers' love of English gardens, also stemming from their extensive travels, that led them to Beatrix Farrand, "whom they asked to work with them in designing the garden, to give it the more informal effect of an English border rather than the formal architectural appearance found so extensively in France and Italy."³⁶ The Rockefeller garden would not only integrate the naturalistic garden traditions of the Far East and England but also, in emphasizing form and structure, reinterpret and redefine the more formal Beaux Arts conception of the garden as fine art.

Certainly the incorporation of naturalistic Far Eastern elements into American landscape design was not in itself unique. An admirer, in contrast to Wharton, of the English park, also known as the *jardin anglo-chinois* on the continent, Andrew Jackson Downing had promoted the Chinese handling of nature in the mid-nineteenth century. In *Rural Essays* (1853) he had written,

The parks of the Persian monarchs, and the pleasure gardens of the Chinese, were characterized by the same spirit of natural beauty which we see in the English landscape gardens, and which is widely distinct from the elegant formality of the geometric gardens of the *Greeks and Romans* [my italics]. . . .³⁷

This preference for informal, natural landscape, diametrically opposed to the "geometric and highly conditioned traditional garden of Europe,"³⁸ contributed to the subsequent fascination with Japanese gardens spawned in 1876 by the Centennial International Exhibition in Philadelphia and propagated by landscape designers of the East Coast around the turn of the century. In its conception and development, however, the Rockefeller garden contrasted the Japanese gardened landscapes that had been featured in American periodicals and constructed in many parts of the country, including the Huntington estate in San Marino, California, where Beatrix Farrand's husband, Max, would become the first director of the Henry E. Huntington Library and Art Gallery in 1927.

Farrand responded to her clients' desire to exhibit their extensive collection of oriental sculptures and antiquities yet create a sunken garden with herbaceous borders in the informal English manner. To this end, she enclosed the sunken annual garden with its perennial borders with a high stucco wall of Chinese design and rich pink granite-like hue both inside and out [figure 1]. A moon gate and two service gates distinguish the north wall [figure 2].³⁹ She connected the English garden to the Oriental sculpture garden to the west and southwest by way of a path, the axis of which intersects the north/south axis of a Spirit Path lined by Korean tomb figures [figure 3]. These sculptures comprise a pair of military officials and five pairs of civil officials [figure 4]. (There were at first only six of the latter figures.)

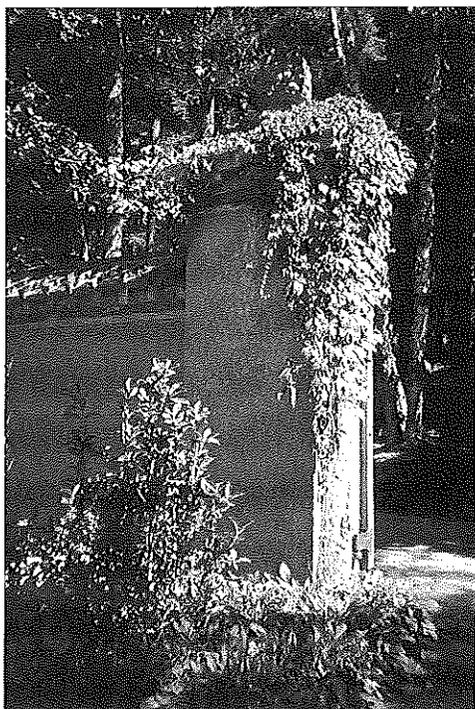


Figure 1
The stucco wall of Chinese design



Figure 2
The moon gate in the north wall



Figure 3
The Spirit Path

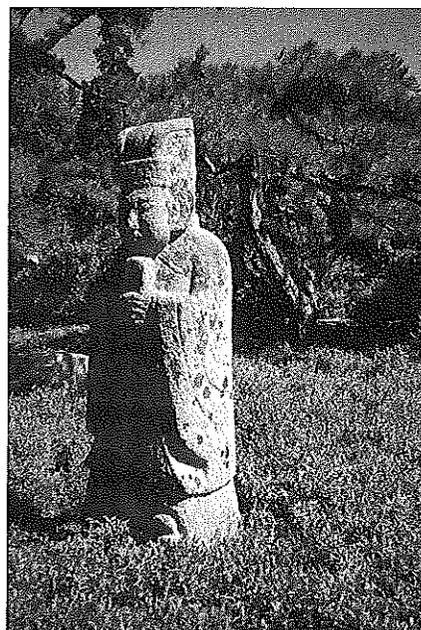


Figure 4
A civil official, one of the Korean tomb sculptures that line the Spirit Path

The Spirit Path, originally designated by Farrand as the Guardian Walk, is landscaped with native ground cover, and this axis connects a Chinese stele to the north with a walled gate to the south. The walls in which the South Gate is set are capped with tiles from a portion of the Peking City Wall that had been torn down. The gateposts are Korean.

In addition to the Korean tomb sculptures and Chinese stele (Wei period, 7th century), the Spirit Path includes a Korean lantern, Japanese granite frog, and pair of Korean rams (11th century, guarding the South Gate). Outside the enclosed sunken garden, in various "rooms," including a wild sod garden, sun garden, and shade garden with sunken pool, are a Chinese shrine (reputed to be of the Wei Period, 6th century), two seated Buddhas (17th century, Ch'ing style), a pair of marble Chimera (Chinese, 16th century), two Chinese pagodas (T'ang period), an Arhat Bhadra (sp?) with a tiger cub (Chinese, Sung period), Japanese seated lohan (scribe), and Chinese *koro* (incense burner, Ch'ing period, c. 18th century). The Sun Garden, in which one of the pagodas is situated, is entered through a Bottle Gate. Within the moon gate, in the sunken garden, are a pair of Chinese octagonal basins and, at the East Gate, Chinese fruit bowl finials (Ming period).⁴⁰

Diane Kostial McGuire has focused on yet another aspect of the Rockefeller garden that distinguished it from the typical formal gardens of Newport. Observing that Gertrude Jekyll's designation of "gardens of special colouring"—a reference to restricted or dominant coloring—was vulgarized in America, McGuire cites as a prime example Beacon Hill House, the Newport residence of Mrs. Arthur James:

On a summer night in 1913, guests were invited to the dedication of "The Blue Garden" in which they were seated in a covered stand draped with dark blue cloth. Mrs. James wore a fifteenth-century Italian dress of dark blue brocade, and the garden was bathed in dim, blue light with traces of blue-gray mist at the distant edges. The garden was designed by John Greatoux and its singleness of color is to be compared with color schemes that Beatrix Farrand used, as represented by her development, in 1927, of the "Eyrie" garden in Seal Harbor, Maine for Mrs. John D. Rockefeller, Jr.⁴¹

McGuire then details a description of the Rockefeller garden written by Farrand that focuses on form and structure as the primary emphasis, with color being of secondary importance.⁴²

The originality and integrity of Farrand's design of the Rockefeller garden are underscored when one compares it to contemporaneous gardens at Newport that also drew on historical antecedents. Take, for example, Vernon Court, the Richard Gambrill House on Bellevue Avenue, of which Thomas Hastings was the architect and Wadley and Smythe of New York the landscape designers. Here the large sunken garden was copied from Henry VIII's garden for Anne Boleyn at Hampton Court. Although Vincent Scully acknowledges that Vernon Court "is a kind of sophisticated essay in esoteric taste," he at the same time emphasizes its theatrical qualities: "Devised primarily as stage settings for lavish entertainment, the most successful of these [early twentieth-century] houses are those which are most consciously theatrical and exploit their artificiality most frankly." What distinguishes this house and garden, then, is that Vernon Court manages to rise above the "cultural debilitation" of which it is part, for, to Scully, the mansions of this period in Newport's history "constitute[d] an exaggerated example of the super-suburb, which put a premium upon exclusiveness, pretension, and conformity, and which replaced the better integrated residential districts of the previous

generation."⁴³ Clive Aslet has observed that by this time "the world of Newport had diverged decisively from that of the country house—so much so that Edith Wharton and those like her regarded their country houses as a refuge from Newport's relentless urbanity."⁴⁴

The gardens of the white elephants of early twentieth-century Newport were in marked contrast to the earlier designed landscapes of the county. In *History of Rhode Island* (1853) the Reverend Edward Peterson had written of eighteenth-century Newport that at this period there was "sublime conception and taste, which enabled gentlemen to adorn and beautify the island;"⁴⁵ later, the residential gardens and grounds of the second half of the nineteenth century "represent[ed] design influences of important gardens throughout the world, including the design principles of Japan, Spain, Italy, Russia, France, Great Britain, and Colonial America."⁴⁶ The Olmsted Brothers played a major role in planning Newport's parks and gardens, and Ernest Bowditch, Warren Manning, Harold Blossom, Henry Vincent Hubbard, Ferruccio Vitale, and Beatrix Farrand were among notable landscape architects who worked in the area. Lucinda Brockway has observed that much of the landscaping in the 1890s was accomplished with the help of Charles Sprague Sargent, whose wife's family home, Homelands, was in Tiverton.⁴⁷ Although their profound influence upon Newport's horticultural heritage must be acknowledged, these contributors to its designed landscapes could not effectively atone for the "affronted proportion and discretion" that James sensed in his excoriation of Ocean Drive and Cliff Walk.

The shift from conspicuous leisure to conspicuous consumption is well illustrated by the destruction of the original Rosecliff on Bellevue Avenue, a despoilation that greatly offended the residents of Newport. The chief attraction of the home of George Bancroft—historian, statesman, and founder of the United States Naval Academy—had been Bancroft's nearly 500 varieties of roses, which he cultivated with the help of John Brady, his English gardener. It was Brady who discovered "a 'sport' that suddenly appeared in a bed of seedlings, a red rose which was hardy and of good color," American Beauty.⁴⁸ Rosecliff was demolished in the late nineteenth century to make way for the \$2.5 million dollar china-glazed terra cotta mansion modeled after the Grand Trianon that presently stands on the site, with its formal French-style parterre garden terrace and extensive lawns.

Clive Aslet has remarked that, in contrast, the coast of Maine offered a simpler, less elaborate version of country life, and Farrand's gardens on Mount Desert Island offered a common ground where the refinements of leisure-class life and life in close relation to nature could comfortably coexist. Interestingly, Charles Edward Hooper, author of *The Country House* (1904), wrote, "It is quite noticeable that parts of rough and pine-clad Maine bear a striking resemblance to some parts of Japan."⁴⁹ Although the Rockefellers' Far Eastern trip of the 1920s generated the circumstances from which Farrand's conception grew, clearly Mount Desert Island was a perfect setting in which to combine and imaginatively reinterpret Eastern and Western gardening traditions.

One need only consider the landscape design of The Mount—for as Brown and others have observed, Beatrix Farrand's contribution to Wharton's gardens at The Mount was fairly minimal, being primarily limited to the kitchen garden and the approach to the drive—to appreciate the contrast between Wharton's and

Farrand's gardening allegiances. At The Mount, Wharton predictably turned to the Old World for her gardening inspiration. On the other hand, at Reef Point Gardens and in her various commissions on Mount Desert Island, Farrand, while firmly applying Beaux Arts principles of design, responded to the spirit of natural beauty that Andrew Jackson Downing had assigned to English landscape and Asiatic gardens—in direct contrast to the geometric formality of the Graeco-Roman gardening tradition.

In *The Bulletins of Reef Point Gardens*, one reads of Farrands' success with Asian shrubs and creepers, of heathers returned from "the grim heights of Korea," of the books on Asiatic architecture on the bookshelves.⁵⁰ Her cultivation of plants from the Far East is today attested to by the treasured specimens at the Asticou Azalea Garden and Thuya Gardens on Mount Desert Island, plants that survived Farrand's decision in 1956 to demolish Reef Point Gardens, where the collection had included 250 varieties of azaleas and 175 rhododendrons.⁵¹ Farrand had integrated these plants from the Far East into the naturalistic setting of Reef Point Gardens, where native and introduced plants were fitted to the features of the land.

After the gardens at Land's End and The Mount, Edith Wharton would create two magnificent gardens in France during the postwar period, at the Pavillon Colombe in St. Brice-sous-Forêt, north of Paris, and at Sainte Claire du Vieux Château, overlooking Hyères on the French Riviera. These gardens once again attest to Wharton's allegiance to Old World principles of landscape design, and thus represent a marked contrast to Farrand's work at Reef Point Gardens and elsewhere on Mount Desert Island, particularly the garden she created for the Rockefellers at the Eyrie.

Although Wharton shared James's aversion to the ostentation of the white elephants of Newport, it was her niece, in integrating Asian statuary and architectural features and an informal English garden into the natural setting of the Abby Aldrich Rockefeller Garden, who created a fanciful and original New World alternative to the Graeco-Roman tradition embodied by the formal gardens at Newport. Her melding of Eastern and Western influences testifies to her conscious acceptance of Charles Platt's challenge to develop an American tradition in formal landscape architecture.⁵² In addition, Farrand's lasting contribution here, as in her other gardens, was her recognition of the value of both native and introduced flora in the creation of a naturalistic setting.

Wharton and Farrand belonged to an age during which the raging ideological battle in garden design shifted from a war between devotees of the Italianate formal school and those allied with the picturesque tradition to fierce antagonism between what we may call the Architects and the Gardeners. In this latter conflict, the British architects Reginald Blomfield and J. D. Sedding "advocated the composed, often symmetrical formal gardens integrated with both medium and large-scale house designs."⁵³ They were adamantly opposed by Farrand's mentor and champion of plants, William Robinson, who wanted to keep architects out of the garden. Farrand herself insisted that she was *not* a landscape architect, but rather a landscape gardener. Marlene Salon argues that, like Gertrude Jekyll, Farrand synthesized the diametrically opposed outlooks of Blomfield and Robinson. She adhered to neither a formal nor informal approach:

Like Jekyll, Farrand demonstrated that informal arrangements of plants in well-blended color schemes were applicable to both formal and informal arrangements of the main design. Using well-blended color schemes in an ornamental fashion to soften hard architectonic garden schemes, and planning gardens which proceed from formal architectural extensions of the house to woodland arrangements as they approach the broader landscape setting, Beatrix Farrand integrated the two approaches. She created gardens appropriate to both their architectural and natural settings.⁵⁴

In creating the Rockefeller garden at a distance from the Eyrie, the imposing family mansion that has since been demolished, Farrand enhanced, rather than trying to dominate, a landscape that was decidedly naturalistic. Another point of contrast between this commission and the typical Newport garden is, then, its attention to the formation of the land and the pre-existing arrangement of rocks, water, trees, and plants.

In finding a middle ground between the antipodal camps of her contemporaries, Farrand was able to address seriously ecological issues of landscape design. She carefully preserved existing trees not only at Reef Point Gardens but also in her various commissions, and, as in the Rockefeller garden, developed different types of gardens according to various site conditions. At the same time, because she remained allied with the classical revival, and was strongly influenced by the English Arts and Crafts movement, Farrand developed her own personal style of landscape design. Although her planning of gardens around existing trees and site conditions meant that Farrand was not slavishly bound to classical revival rules of balance and proportion, she did make extensive use of ornament, albeit her style was marked by restraint. Farrand was in complete agreement with Wharton that a marble sarcophagus did not a garden make; she tended to use humble animals as garden ornaments, "favor[ing] dogs, birds, and squirrels, not lions and unicorns."⁵⁵ She designed her own leadwork, benches, stairs and railings. Plant matter itself was often treated as ornament, as in her frequent use of wall plantings.

In designing a garden to accommodate the Rockefeller's Korean tomb sculptures, Chinese Buddhas and pagodas, and other Asian objets d'art, Farrand rejected the rigid formalism that engendered static Beaux-Arts resort landscape architecture. Instead, she turned to the informal, natural type of landscape celebrated by the Chinese writer Lieu-tschou, when he wrote "Symmetry is wearisome; and a garden where every thing betrays constraint and art becomes tedious and distasteful."⁵⁶ In the Rockefeller garden Farrand applied the aesthetic principles she had spent a lifetime acquiring, and the result, when viewed alongside the scattered remnants of her work that haunt Mount Desert Island, testifies to her preeminence among American landscape designers of her generation.

Notes

¹ Henry James, *The American Scene*, ed., with introduction and notes, by Leon Edel (Bloomington: Indiana University Press, 1968), 224-5.

² Alan Emmet, "Golden Means: Beatrix Farrand Refined the Art of Garden Ornament," *Garden Design* (May 1997): 85. Emmet observes, "Though part of the classical-revival movement, Beatrix Farrand did not necessarily follow its rules of balance and proportion slavishly. . . . Nor did Farrand pack her gardens with

extravagant details—Roman temples, statues of goddesses, and twisted columns—employed by other classical-revival architects and landscape design firms, such as McKim, Mead & White. Restraint was a hallmark of Farrand's style" (86).

³ This is not to deny the infiltration of new money into the established community that Farrand's parents, Frederic and Mary (Minnie) Cadwalader Jones, helped to establish as the fashionable alternative to Newport. Yet, as the close to fifty commissions Farrand received on Mount Desert Island indicate, the influence she exercised over the development of this region's gardens was immense. Jane Brown has observed,

Landscape design is a peculiarly territorial art for most practitioners, and once Beatrix had made her name on the island, the residents remained almost exclusively loyal to her throughout her career. It is interesting to note that the only other Bar Harbor landscape designer with a list of commissions anywhere near as long as hers, Issac N. Mitchell (1827-1901), did his last job two years before Beatrix started work properly in 1895. Her timing was excellent. From then onward she dominated her "patch" and, it is even more interesting to note from a checklist of contemporary designers in Maine, no one "poached" on her island; even the distinguished Warren H. Manning, Olmsted-trained and her fellow ASLA charter member, confined himself to Bangor and Rockport.

See Jane Brown, *Beatrix: The Gardening Life of Beatrix Jones Farrand 1872-1959* (New York: Viking, 1995), 194.

⁴ Emmet, 87.

⁵ Richard G. Kenworthy, "Published records of Italianate gardens in America," *Journal of Garden History* 10.1 (1990): 10-11.

⁶ Farrand regarded Charles Sprague Sargent as her mentor. In 1892 and 1893 she was a frequent guest at Holm Lea, the 150 acre Sargent family estate in Brookline, Massachusetts, which Professor Sargent was developing into an "idealized natural landscape" (Alan Emmet, "Faulkner Farm: an Italian garden in Massachusetts," *Journal of Garden History* 6:2 [April-June 1986], 162). Her residence at Holm Lea allowed Farrand to study at the new Arnold Arboretum, and it was Professor Sprague who sparked her interest in the work of William Robinson. In 1895 Farrand, after touring Italy and Germany, traveled to England to visit Robinson at Gravetye Manor and Jekyll at Munstead Wood. Robinson was to become her close friend and second mentor.

⁷ Alastair Service, "Sir Reginald Blomfield: An Edwardian Architect" (book review), *Journal of Garden History* 6.2 (April-June 1986): 181.

⁸ Diane McGuire has observed of Farrand,

More than any other landscape architect of her time, she understood the intrinsic value of plants to the art of landscape design. Her plant vocabulary was extraordinarily large, although in her use of plants she was extremely restrained, more concerned about the effect of the whole than the individual specimen. She possessed the ability of a painter, understanding the texture, color, and form of plants and using them in a more refined way than any designer after Gertrude Jekyll. Although she greatly admired the work of Gertrude Jekyll and studied it thoroughly, Beatrix Farrand did not imitate, but analyzed and applied the concepts with a bolder, simpler structure suitable to American gardens.

See "Beatrix Farrand's Contribution to the Art of Landscape Architecture," in *Beatrix Jones Farrand (1872-1959): Fifty Years of American Landscape Architecture* (Washington, D.C.: Dumbarton Oaks, 1982), 34.

⁹ Robert W. Patterson, "Beatrix Farrand 1872-1959, an Appreciation of a Great Landscape Gardener," *Landscape Architecture* (Summer 1959): 217-18.

¹⁰ It should here be stressed that "Beaux-Arts" does not represent a style, but rather refers to "a particular manner of execution and finish" characteristic of the Ecole des Beaux-Arts in Paris [Henry Hope Reed, *Beaux-Arts Architecture in New York* (New York: Dover, 1988), introduction]. Writing of the architecture of Bernard Maybeck, who studied at Ecole in the 1880s, Sally B. Woodbridge has noted that by this decade the Ecole was not dedicated to a doctrine of pure classicism, for "the idea that the architecture of the Graeco-Roman period should dictate the design of buildings for the present was questioned." Rather, "architectural education at the Ecole reflected an eclectic approach to the design of buildings that offered freedom to address contemporary needs" (*Bernard Maybeck: Visionary Architect* [New York: Abbeville Press, 1992], 2-3). The two American landscape architects most often referred to as "Beaux-Arts" are Beatrix Farrand and Fletcher Steeles, and certainly the prominence of composition over style in both their work was a Beaux Arts precept (Robin Karson, *Fletcher Steele: An Account of a Gardener's Life* [Sagaponack, New York: Sagapress, 1989], 11). Yet while their layouts reveal a strong linear pattern in which house and garden generally share one axis, suggesting formal European prototypes, the distinctive architectural features of both Farrand's and Steele's designs, as well as their use of native species, attest to an originality that distances them from the pejoratives conventionally assigned to the "Beaux-Arts entourage of shrubs and trees" (Walter Kidney. *The Architecture of Choice: Eclecticism in America 1880-1930*. [New York: George Braziller, 1974], plate 3).

¹¹ Vivian Russell, *Edith Wharton's Italian Gardens* (Boston: Little, Brown and Company, 1997), 12.

¹² *Ibid.*, 15-17.

¹³ Thorstein Veblen, *The Theory of the Leisure Class* (1899; rpt. New York: New American Library, 1953), 217.

¹⁴ *Ibid.*, 225.

¹⁵ Nancy Bentley, *The Ethnography of Manners: Hawthorne, James, Wharton* (Cambridge: Cambridge University Press, 1995), 83.

¹⁶ Veblen, 197-8. Veblen sardonically adds, "Except for the fear of offending that chauvinistic patriotism which is so characteristic of the predatory culture . . . the case of the American colonies might be cited as an example of such a reversion on a large scale."

¹⁷ Russell, 15. Jane Brown has noted that although at the time of The Mount's construction Wharton's tastes "had veered from the French to the English," the beginning of its gardens coincided with her negotiations with *Century Magazine* for the first of the articles that would eventually appear as *Italian Villas and Their Gardens*. Disregarding Wharton's previous study of Italian gardens at the time she

and Ogden Codman redesigned the garden at Land's End, Brown contends that "The Mount's garden was born from Edith's assumptions about Italian gardens, made *before* she researched and wrote her articles," and the result she describes as "no less than a designed disaster" (*Beatrix*, 79). As support for her argument, Brown recalls an anecdote told in Percy Lubbock's *Portrait of Edith Wharton*, in which Ambassador Joseph Hodges Choate from Naumkeag at Stockbridge, later home to Fletcher Steele's magnificent gardens, remarked from The Mount's terrace, "Ah, Mrs Wharton, when I look about me I don't know if I'm in England or in Italy" (*Beatrix*, 80).

18 Edith Wharton and Ogden Codman, Jr., *The Decoration of Houses*, with Introduction by John Barrington Bayley and William A. Coles (1897; new ed. 1902; rpt. New York: W. W. Norton, 1978; with additional materials), 18.

19 *Ibid.*, 33.

20 *Ibid.*, 198.

21 Letter from Wharton to Bromfield, 19 May 1933, qtd. in *Yrs. Ever Affly: The Correspondence of Edith Wharton and Louis Bromfield*, ed. Daniel Bratton (East Lansing: Michigan State University Press, 2000), 42.

22 Take, for example, Wharton's discussion of the Italian reversion to the grotesque at Cattajo, in the Euganean Hills:

It shows . . . a deliberate reversion, in mid-cinque-cento, to a kind of Gothicism which had become obsolete in northern Italy three hundred years earlier; and the mingling of this rude style with classic detail and Renaissance sculpture has produced an effect picturesque enough to justify so quaint a tradition. . .

In writing of the grotto at Cattajo, she continues,

This Italian reversion to the grotesque, at a time when it was losing its fascination for the Northern races, might be the subject of an interesting study of race æsthetics. When the coarse and sombre fancy of mediæval Europe found expression in grinning gargoyles and baleful or buffoonish images, Italian art held serenely to the beautiful, and wove the most tragic themes into a labyrinth of lovely lines; but in the seventeenth and eighteenth centuries, when the classical graces had taken possession of northern Europe, the chimerical animals, the gnomes and goblins, the gargoyles and broomstick-riders, fled south of the Alps, and reappeared in the queer fauna of Italian grottoes and in the leering dwarfs and satyrs of the garden-walk.

Edith Wharton, *Italian Villas and Their Gardens* (1904; New York: Da Capo, 1976), 233-34.

23 Wharton repeatedly linked Gothicism to barbarism in *The Decoration of Houses*. In discussing the design of stairways, for example, she argued that the "obsolete complications of Gothic house-planning and structure" to which the French aristocracy clung long after the Italians had introduced a "simpler and more rational method" may have resulted from attitudes fostered by "centuries of feudal life, with its surface of savagery and violence and its undercurrents of treachery." The "exaggerated estimate of the importance of details" in the Gothic is "very characteristic of an imperfect culture." Exotic architectural conventions of the castle, signifying the barbaric desire for security and isolation, thus retarded the

development of the French château "long after the advance of civilization had made these precautions unnecessary" (109).

In disparaging the medieval influence upon contemporary trends in American architecture, Wharton singled out the hallway: "One might think that recent turn to classic forms of architecture would have done away with the Tudor hall; but, except in a few instances, this has not been the case. In fact, in the greater number of large houses, and especially of country houses, built in America since the revival of the Renaissance and Palladian architecture, a large many-storied hall communicating directly with the vestibule, and containing the principal stairs of the house, has been the distinctive feature. If there were any practical advantages in plan which mark the difference between an unreasoning imitation of a past style and the intelligent application of its principles; but the Tudor hall, in its composite character as a vestibule, parlor and dining-room, is only another instance of the sacrifice of convenience to archaism" (116). The English hall, she had already observed, was "long the centre of feudal life" (110).

Furthermore, Wharton perceived the severance in Victorian American architecture of the "natural connection between the outside of a modern house and its interior" as a rejection of a tradition dating back to the Italian Renaissance, contending that the "superficial application of ornament totally independent of structure" was a retreat to the "middle ages, when welfare and brigandage shaped the conditions of life, and men camped in their castles much as they did in their tents" (Introduction to *The Decoration of Houses*, n.p.).

²⁴ Geoffrey and Susan Jellicoe, Patrick Goode and Michael Lancaster, eds. *Oxford Companion to Gardens* (Oxford: Oxford University Press), 184.

²⁵ Diane Kostial McGuire, Introduction to *Beatrix Jones Farrand (1872-1959): Fifty Years of American Landscape Architecture*, 7.

²⁶ Wharton contended that no part of Italy had been immune to the British gardening virus. She held Anglo-Saxons responsible for the lamentable alteration of Florentine villas, aligning both English garden designers and architects with the forces of barbarism and labeling those accountable for these changes "slaves" of Repton and Brown, indentured to these two masters "as the English architect is still the descendant of Pugin and the Gothic revival" (*Italian Villas and Their Gardens*, 21). In Rome Wharton encountered more evidence of the irreparable damage done by the example of Repton and Brown, and later she found that the "enthusiasm for the English garden [had] swept over Lombardy like a title wave, obliterating terraces and grottoes, substituting winding paths for pleached alleys, and transforming level box-parterres into rolling lawns which turn as brown as doormats under the scorching Lombard sun" (207). Even Lake Como had not escaped English influence, though fortunately its narrow spaces had restricted the modification of the gardens.

Her animosity towards those responsible for the English park even spilled over into the biographies given at the back of *Italian Villas and Their Gardens*, where the jeering entries for Brown and Repton were in marked contrast to those of their Italian counterparts. Pointing out the masterpieces of Italian architects and landscape-

gardeners, Wharton observed of Repton, whose first name was misspelled Humphrey, that he "began life as a merchant, but having failed in his business, became a landscape-gardener" (262); of Lancelot "Capability" Brown she noted that he "began his career in a kitchen-garden, but, though without artistic training and unable to draw, he became for a time a popular designer of landscape-gardens" (255).

²⁷ Brown, 57. Alan Emmet notes that Wharton and Farrand "toured several of the landscapes that [Charles] Platt had described, including the grounds of Villa Lante, Villa Gamberaia, and Villa d'Este, and the Boboli Gardens in Florence, as well as humbler village plots. She [Farrand] photographed the sites, took notes, and sketched portions of each" ("Golden Means," 87).

²⁸ *Italian Gardens and Their Villas*, 11.

²⁹ *Ibid.*, 12-13.

³⁰ *Ibid.*, 46.

³¹ Alan Emmet suggests that the "English Arts and Crafts movement, with its back-to-basics attitude and its emphasis on workmanship and honest materials, had a lasting impact on Farrand's work. She used local stone and native plants whenever possible. The Arts and Crafts creed insisted that the designer of a work—whether that work was a piece of furniture, a house, or a landscape—deal with every last detail of its creation. For Farrand, too, making a garden meant composing everything in it, including benches, stairs, and railings, right down to every latch, swag, and finial" ("Golden Means," 94).

³² Diana Balmori, "Campus Work and Public Landscapes," in Balmori, Diane Kostial McGuire and Eleanor M. McPeck, *Beatrix Farrand's American Landscapes: Her Gardens and Campuses* (Sagaponack, New York: Sagapress, 1985), 131-3.

³³ Eleanor Peck has written,

Dorothy Payne Whitney, before her marriage to Willard Straight, had traveled widely in Europe. She met Straight, a distinguished international banker and partner of the J.P. Morgan firm, in Washington in 1909. Following a trip around the world which took her to Japan, Korea, China, Hong Kong, Burma, India, and Ceylon . . . Dorothy and Willard were married in Geneva, Switzerland in September 1911. At the end of the honeymoon trip that began in Europe and continued, en route to Peking, on the Trans-Siberian Railway, they spent six months in China, on the eve of the Chinese Revolution. Willard Straight maintained intellectual connections in China and the Far East and founded, with Dorothy, *Asia* magazine and, subsequently, the liberal political journal, *The New Republic*. (40)

See McPeck, "The Willard Straight Estate, Old Westbury, Long Island (1914-1932)" in *Beatrix Farrand's American Landscapes: Her Gardens and Campuses*, 40-4.

³⁴ During the 1960s Vincent Scully remarked of twentieth-century eclecticism in Newport:

It is more than possible that historians of the future may invent criteria whereby these houses would appear more meaningful, but to us today they are still 'white elephants,' a phrase coined by Henry James as he strolled along Cliff Walk in the early twentieth century and, remembering the informal shingled cottages of an earlier day, wondered how the palaces had ever come to be built. All of them, though differing in 'style,' seem of a piece,

whether the Stuyvesant Fish house of 1898, by McKim, Mead, and White, with its overscaled portico, or the Edwin Berwind house of 1900, by Horace Trumbauer, a copy of the Chateau Allière near Paris, with one of the more elaborate of the typical formal gardens. Most of them are huge in size, dry, and uninteresting, if 'correct' in detail. None has any particular feeling for structure nor for architectural space, although they are in area so much more extensive than the earlier houses. The plans are rigid and two-dimensional, and the separate rooms represent the operations of interior decorators rather than architects.

He then observed:

The least successful of these houses are the latest in date, when the original impetus of the reaction against originality had departed and only a negative heritage of tasteful 'correctness' remained. Such a house is Miramar [designed by Horace Trumbauer], built in 1914. Here the scale is queer and confused. Set in a flat and extensive garden of the utmost rigidity, the house itself, only two stories in height, is a disoriented element aiming at a monumentality which it fails to attain.

See Antoinette F. Downing and Scully, *The Architectural Heritage of Newport Rhode Island, 1640-1915* (New York: Bramhall House, 1967), 173-74.

³⁵ David Rockefeller, Foreword to *The Abby Aldrich Rockefeller Garden* (Seal Harbor: David Rockefeller, 1996), 2.

³⁶ Rockefeller continues,

The part of the garden relating more specifically to flowers had a very different motivation. Mother wanted to have a cutting garden not too far from the "Eyrie," and originally it was intended that the main portion of the garden would serve that purpose, as well as being an attractive garden to look at. Accordingly, in the original plan of 1928, the entire central portion of the inner garden was filled with flowers. As time went by, it became clear to my parents that it was not practical to mix a cutting garden with a garden designed primarily for display. By the early 1930s, the Cutting Garden was moved to a location more than a mile to the east, where there are greenhouses in which annuals to be planted in the Main Garden are raised during the winter. (2-3)

³⁷ Downing is quoted in Clay Lancaster, *The Japanese Influence in America* (New York: Walton H. Rawls, 1963), 189.

³⁸ Lancaster, 189. He later remarks, "The Japanese garden never replaced the *jardin anglo-chinois*, or English park, in the Old World, and yet it far outnumbered examples of its predecessor in the New" (215).

³⁹ Of the construction of the wall, Farrand reported on June 4, 1929:

We . . . are boldly and wildly going ahead with the garden work and I have just telegraphed Mrs. Rockefeller to say that unless she tells us to desist we shall go ahead with the north garden wall with its Moon and service gates, stuccoing in the truly Chinese manner both inside and out. Mr. Candage succeeded in getting a color which to my mind matches the granite shade very attractively.

Quoted in McPeck, "Private Gardens," *Beatrix Farrand's American Landscapes: Her Gardens and Campuses*, 50.

⁴⁰ An inventory of the Far Eastern sculptures is given as Appendix A of Patrick Chassé's *The Abby Aldrich Rockefeller Garden: A Visitor's Guide*, 47-8.

⁴¹ For details on the Blue Garden at Beacon Hill see McGuire, "Beatrix Farrand's Contribution to the Art of Landscape Architecture" in *BJD: Fifty Years of American Landscape Architecture*, 39-40, as well as Lucinda A. Brockway, "The Historic Designed Landscapes of Newport County," *Newport History: Bulletin of the Newport Historical Society* 64.2 (spring 1991): 77-80, and Harriet Jackson Phelps, *Newport in Flower: A History of Newport's Horticultural Heritage* (Newport: The Preservation Society of Newport County, 1979), 101-12.

⁴² Farrand's description of the Rockefeller garden reads as follows:

The six Korean tomb 'procession' figures had a dominating influence in the design of this garden. As flower gardens in the Occidental sense of the word are unknown in China and Korea, it was clearly necessary to disassociate the figures from the actual flowers and to keep them as guardians of the entrance walk and surrounded by naturalistic and inconspicuous planting. The flower garden is an enclosure surrounded by the walls of stucco and stone. The roof of the entrance gateway and the coping part of the garden walls are covered with yellow tile which had been removed from a tumbledown part of the wall of Peking. The Moon Gate and the Bottle Gate have been copied from Chinese examples and the two shrines are of the Sixth and Seventh Centuries, each placed in a different surrounding, as the Chinese wish to vary the aspects of their gardens to correspond with varying moods—a secluded wild garden, a shade garden, and a sunny place where colours and frame are gay. The actual flower garden is a sunken panel of annuals surrounded by perennial borders, and on the south an oval lawn, also framed by a perennial border, ends in a pool and stone-paved platform, behind which stands one of the Buddhistic shrines of the Sixth Century, and from which the garden is best seen. The garden was cut out of the woods and built in a formerly swampy piece of ground and was started in 1927.

McGuire cites the source of the above as "Beatrix Farrand, Draft of a leaflet intended to be published as a guide to the 'Eyrie' garden, C.E.D. [College of Environmental Design] Docs. Coll., U.C. [University of California, Berkeley]."

⁴³ Downing and Scully, 174.

⁴⁴ Clive Aslet, *The American Country House* (New Haven: Yale University Press, 1990), 242.

⁴⁵ Brockway, 64.

⁴⁶ *Ibid.*, 70.

⁴⁷ *Ibid.*, 76-7.

⁴⁸ Phelps, 17.

⁴⁹ Charles Edward Hooper, *The Country House* (Garden City, New Jersey: Doubleday, Page and Company, 1904), 15.

⁵⁰ Beatrix Farrand, *The Bulletins of Reef Point Gardens* (Sagaponack, New York: Sagapress, 1996), 3, 77, 26.

⁵¹ In 1956 Farrand notified the directors of Reef Point Gardens that the garden was to be dissolved because it could no longer be properly maintained. Having failing to obtain tax-exempt status for Reef Point Gardens from the town counselors of Bar Harbor, she decided that this option was preferable to seeing the gardens deteriorate over time. Charles Kenneth Savage, who belonged to the Board of Directors and was a landscape designer himself, suggested moving plant materials

from the garden to new locations on Mount Desert Island. The sites that he proposed were the pond area across the road from the Asticou Inn and the grounds of Thuya Lodge near Northeast Harbor. John D. Rockefeller Jr. and other wealthy summer residents provided financial support for these projects. Patrick Chassé, in an article detailing the history of the Asticou Azalea Garden, has observed that Mr. Savage was particularly impressed by Farrand's azalea collection, for he was fascinated by the breadth of their hardiness:

Because of the site's cool temperate climate (hardiness zones 4-5) many Asian varieties that wilt in Mid-Atlantic states thrive here. But it was the exotic beauty of the Asian material as well as the site's superabundance of water that gave rise to the garden's Eastern concepts. Although the pond garden is sometimes referred to as the "Japanese garden," Mr. Savage insisted that his main intent was not to create a traditional Japanese space, but primarily to provide a sympathetic setting for the magnificent azaleas—thus the name Asticou Azalea Garden. (Asticou was a 17th-century chief of the Abnaki, a local native American tribe.)

Patrick Chassé, "Transplanted: The efforts of 30 years ensure the survival of a Beatrix Farrand legacy at the Asticou Azalea Garden." *Garden Design* (Spring 1988): 29.

⁵² Chassé has described the Abby Aldrich Rockefeller Garden as "offer[ing] insight into our 20th century 'melting pot' culture and the development of modern landscape aesthetics. The ideas in this garden are a meeting of East and West, imaginatively original in applying an English garden tradition within an Oriental framework, built in a stunning natural setting" (Foreword to *The Abby Aldrich Rockefeller Garden*, 2).

⁵³ Service, 182.

⁵⁴ Marlene Salon, "Beatrix Jones Farrand: Pioneer in Gilt Edged Gardens," *Landscape Architecture* 67.1: 76-7. Salon observes that Beatrix Farrand's "work at Reef Point foreshadowed the current interest in the design of native landscapes. . . . While many of her garden layouts and choice of garden ornamentation clearly reveal a reliance on European examples, her use of native plants, when fitting these historical schemes into a regional context, indicates a conscious attempt to fashion an American idiom of landscape architecture" (77).

⁵⁵ Emmet, "Golden Means," 88.

⁵⁶ Qtd. in Lancaster, 189.

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