A contemporary of the famous landscape designer 'Capability' Brown, Richard Woods has never received the recognition he deserves: in contrast to Brown, he emphasised the pleasure ground and kitchen garden, with a more pronounced use of flowers than was general among the landscape improvers of his time. He liked variety and incident in his plans and, where he was employed on a larger scale, the encroachment of the pleasure ground into the park created the Woodsian 'pleasure park'. In this important work of detection and biography, Fiona Cowell analyses his designs, and explores his activities as a plantsman, a determined amateur architect and a farmer.

The important and ever-shifting role of medicinal plants in medieval science, art, culture, and thought, both in the Latin Western medical tradition and in Byzantine and medieval Arabic medicine, is the focus of this new collection. Following a general introduction and a background chapter on Late Antique and medieval theories of wellness and therapy, in-depth essays treat such wide-ranging topics as medicine and astrology, charms and magical remedies, herbal glossaries, illuminated medical manuscripts, women’s reproductive medicine, dietary cooking, gardens in social and political context, and recreated medieval gardens.
The Bartlett Book of Garden Elements: A Practical Compendium of Inspired Designs for the Working Gardener
Bartlett, Michael V. and Bartlett, Rose L.
David Godine
9781567924268
paperback
$40.00

Once the horticultural bones of a garden have been laid out, the next questions generally considered are the man-made objects that are required. There are any number of approaches, and the savvy gardener, after determining what designs would be best suited to the site, wonders: ‘What are the options?’ Whether it’s benches or birdhouses, fountains or gazebos, this book is the ‘go-to’ source to find the answers—the best of their kind—hundreds of examples, all illustrated in color, and representing gardening solutions from around the world. Softcover with flaps.

Herbs and the Earth
Beston, Henry (Introduction by Roger B. Swain)
David Godine
9781567921885
paperback
$16.95

From one of America’s most sensitive and fervent nature writers comes this classic of herbal lore and legend, now in paperback. This is not strictly a gardening book (although there is plenty for the gardener to learn in it) but a singular example of a man thinking about what he grows—not only how it grows, but its roots in religion, Bible, history and medicine. The book was written at Beston’s home, Chimney Farm, the Maine homestead immortalized in Northern Farm, where he repaired in 1931 with his wife, Elizabeth Coatsworth, and where he died in 1968. Beston described his efforts as ‘part garden book, part musing study of our relation to nature through the oldest group of plants known to gardeners.’ But, as Roger Swain observes in his moving introduction, ‘Herbs and the Earth has an intensity that evokes the herbs themselves, as if, pressed between the pages, their aroma has seeped into the pages.’ The book is lovingly illustrated with the strong and simple woodcuts of the great stone-cutter/letter-designer/craftsman John Howard Benson.
From the towering Burmese magnificum, with its three-foot-diameter trunk and its masses of sweet-smelling purple flowers, to the potted pink azalea, glowing like a burning bush on the backyard garden patio, Rhododendron is a genus of infinite variety and beauty. There are 1,025 known species: it is a native of the snows of the Himalayas and the swamps of the Carolinas, the jungles of Borneo and the island inlets of Japan. It is also one of the oldest of plants - many believe the dove that returned to Noah's ark was carrying a rhododendron sprig - although it has been known to western horticulture for only 300 years. The curious history of Westerners and rhododendrons is full of swashbuckling plant collectors and visionary gardeners, colonial violence and ecological destruction, stunning botanical successes and bitter business disappointments. And it is here related with consummate skill by Jane Brown, an English garden writer clearly besotted by these 'glorious and scented strangers, with their mouth-watering candy colors, their cascades of way bells or iridescent globes proffered in ruffs of green leaves.'
The first four decades of this century provided the average American with the best magazines published in this country, as well as our most distinguished garden writing. The first national medium of mass communication, these journals had a formitive influence on American culture. Many of their garden articles were by authors we recognize today as singularly fascinating voices: Louise Beebe Wilder, Grace Tabor, Fletcher Steele, Wilhelm Miller, and Mrs. Francis King. But some of the best were by amateurs who wrote about their gardens with wonderful enthusiasm and intelligence while earning their livings in other professions. Virginia Clayton has selected over fifty of these marvels of garden prose and arranged them in chapters covering everything from 'Wild Gardens' and 'Formal Gardens' to 'A Year in the Garden.' The book also includes photographs from the articles themselves, as well as a color plate section reproducing twenty-one glorious magazine covers. This is truly the book for the 'once and future gardener,' a delightful and authoritative reference work that no serious gardener, or garden historian, should be without.
Fauna and Family, also known as The Garden of the Gods, is the third in Durrell's Corfu trilogy that begins with his beloved classic, My Family and Other Animals and continues with Birds, Beasts and Relatives. In his foreword to Fauna and Family, Durrell confessed that in the first two books, I had left out a number of incidents and characters that I would have liked to have described, and I have attempted to repair this omission in this book . . . I hope that it might give the same pleasure to its readers as apparently its predecessors have done, as for me it portrays a very important part of my life . . . which is a truly happy and sunlit childhood.

A celebration in text and art of the many facets of English country life, from bee-keeping to cider-making, cattle shows to corn harvests, thatching a roof to planting a cottage garden, elegantly discussed by Ian Niall and exquisitely (and abundantly) illustrated with Christopher Wormell’s beautiful and precisely realized wood engravings.
When English Pleasure Gardens was first published exactly a century ago, it was instantly acclaimed as a resource for gardeners, tourists, and history lovers alike. This new edition will introduce a new generation to the pageantry of Britain's garden heritage and to the redoubtable Rose S. Nichols, who hailed from Boston's Beacon Hill, was among our earliest professional garden designers, and was nationally recognized for her expertise with native plants and residential garden design. Her designs derived from English formal gardens, but her planting style was American in spirit. Her gardens have disappeared, but her legacy survives in her writings.

One of four volumes of incisive essays on rural life that addresses not only the many how-to questions that bedevil country dwellers, but also the larger direction that life is taking on this planet. Perrin, a transplanted New Yorker and now a 'real' Vermonter, candidly admits his early mistakes while giving concrete advice on matters such as what to do with maple syrup (other than put it on your pancakes), how to use a peavey, and how to replace your rototiller with a garden animal.
Gardening is not only about plants; it is also about lifestyles, money, and class. Among the rich, gardens are symbols of social and economic success; among the poor, they are an aid to survival. Most historians have concentrated on the development of garden styles and fashions, but the whole story cannot be told without reference to social and economic conditions. Charles Quest-Ritson sets out to put gardening in its context. He shows how gardens have been altered through the generations in direct response to changes in English society itself, and he explains the social and financial reasons why gardening evolved as it did. Chapter by chapter, from 1500 to the present day, he asks what owners sought from their gardens. Why did people garden? What did they get out of it? Were gardens for food, flowers, or recreation? What was fashionable, and why? What was the impact of science and technological innovation? How were plants acquired, propagated, and distributed? Who were the gardening experts? What did it all cost? What were gardens for?

Rosemary Verey was the last of the great English garden legends. Although she embraced gardening late in life, she quickly achieved international renown. She was the acknowledged apostle of the 'English style,' on display at her home at Barnsley House, the 'must have' adviser to the rich and famous, including Prince Charles and Elton John, and a beloved and wildly popular lecturer in America. A child of a generation born between the two World Wars, she could have easily lived a predictable and comfortable life, devoted to her family, church, and horses, but a devastating accident changed her life, and with her architect-husband, she went on to create the gardens at their home that became a mandatory stop on every garden tour in the 1980s and 1990s. At sixty-two, she wrote her first book, followed by seventeen more in twenty years. Her husband's death, shortly after her career began, added a financial imperative to her ambition.
Gardening, more than most outdoor activities, has always attracted a cult of devotedly literate practitioners; people who like to dig, it would appear, also like to write. And many of them write exceedingly well. In this thoughtful, personal, and embracing consideration of garden writing, garden historian Elizabeth Barlow Rogers selects and discusses the best of these writers. She makes her case by picking delightful examples that span two centuries, arranging the writers by what they did and how they saw themselves: nurserymen, foragers, conversationalists, philosophers, humorists, etc. Her discussions and appreciations of these diverse personalities are enhanced and supported by informed appraisals of their talents, obsessions, and idiosyncrasies, and by extensive extracts from their writings. Rogers provides historical background, anecdotal material, and insight into how these garden writers worked. And wherever appropriate, she illustrates her story with images from their books, so you can not only read what they wrote but also see what they were describing.

The Romantic Movement, its seeds planted in the seventeenth century, became the ascendant philosophical and aesthetic ethos of the nineteenth century. The opposite of Classicism, with its regard for order, rationality, rules, and balance, Romanticism gave primacy to the imagination, to the senses, to intuition and inspiration, putting a premium on the spectacular, the mysterious, the dramatic. Above all, its emphasis was faith in the self, in the individual. As a movement, Romanticism has been minutely examined in the genres of music, literature, and art. But in this comprehensive survey, we see its development in that most transient manifestation of human effort: the garden. Romantic gardens were a source of sensory delight, moral instruction, spiritual insight, and artistic inspiration. Here nature stimulated reverie and sentiment.
A hundred years ago there was a pronounced change in the direction of British gardening. The garden was transformed from a plaything for the rich to a democratic exercise: a hobby for the millions. Few figures were more central to and prominent in this transition than eccentric Reginald Farrer, whose passion for alpines would put a rockery in the backyards of countless enthusiasts and whose adventures in Tibet and China collecting elusive and exotic specimens: the wild tree peony, a new buddleia, and even an entire new genus called Farreria, were the stuff of legends. But Farrer was a strange man, a tortured soul. Tormented by physical disabilities (he had a hare lip, a 'pygmy body,' and a cleft palate) he developed a personality to match: defensive, restless, yet productive and endlessly energetic.

It was a nervous breakdown that drew Sir George Sitwell to Italy in the early years of the twentieth century. And it was the incomparable gardens of Tuscany, Rome, and the Italian lake district that inspired him to write his classic analysis of what he considered the timeless principles of garden design. This is not a book about flowers, plants, and practical horticulture. Sitwell's stance is an intellectual one, invoking music and magic in his description of those mystical places where landscape and atmosphere are brought together in artful conjunction. Subjective and controversial as Sitwell's comments on the history and fashions may have been, they are also impressively researched, empathetic and deeply felt. His stylish, knowledgeable, and poetically fervent book, long overdue for reprint and here illustrated with lovely period photographs of the gardens described, will delight gardeners of every taste, age or nationality.
This charming book of hand-colored papercuts is guaranteed to delight gardeners, young and old, active and armchair. It is a delicious garden alphabet, a convention as old as the sixteenth century, but one that seems to lend itself especially well to the advantages of high relief, gaily-colored papercuts. In this vivid garden, where A is for Arbor and Z is for Zucchini, artist Wisnewski brings her talents to bear not only on flowers, shrubs, herbs, and fruit, but also on the resident fauna: bees and cats, children, dogs, and rabbits. The result is no static florilegium, but a witty and whimsical beehive of various and charming activity.
A Garden for Tom
Leavy, Una
Dufour Editions/O’Brien Press
9780862785680
paperback
$9.95

Tom would love to have his very own garden and Dad arranges it for him. But Tom is impatient. Things are not growing fast enough for him! Panda Number 7

The Holistic Gardener
Ó Nuallain, Fiann
Dufour Editions/Mercier
9781781172148
hardcover
$22.00

A handy guide to quick and effective first-aid treatments from the garden and pantry, for commonly occurring ailments and complaints. From a thorn prick to heatstroke, from chapped hands to heart attack, from pesticide poisoning to wasp stings: these can all be treated on site with what you grow. All the dots are joined, you will not need a book on herbs, a book on homemade remedy preparation, and a garden plant reference – they are all combined in the first aid advice in this book.
William Robinson’s revolutionary book, The Wild Garden, envisioned an authentically naturalistic approach to gardening that is more vital today than ever before. First published in 1870, The Wild Garden evolved through many editions and remained in print through the remainder of the author’s lifetime (1838–1935). In the book, Robinson issued a forceful challenge to the prevailing style of the day, which relied upon tender plants arranged in rigidly geometrical designs. In addition to the complete original text and illustrations from the fifth edition of 1895, this expanded edition includes new chapters and 125 color photographs by award-winning photographer and landscape consultant Rick Darke.

This book of wisdom and life is a reflective and uplifting account of Alice Taylor’s love of nature and gardening. Welcome to her garden: ‘I have no in-depth gardening knowledge and I work on impulse. My gardening expertise, acquired through trial and error, is nurtured by the unbelievable pleasure that I have discovered in simply digging the earth.’
A new path for exploring the culture and values of Tolkien’s Middle-earth. ‘Rather than inventing an alien world into which human and familiar characters are introduced, as in science fiction, Tolkien created a natural environment that is also home to ‘supernatural’ beings and elements, as in medieval works like Beowulf. The Shire is always the touchstone to which the hobbits return mentally and against which they (and we) measure the rest of Middle-earth. By creating a sense of familiarity and belonging early and then in each of the cultures encountered, we can meet ‘others’ without feeling estranged.’ —from the Introduction.

Beautifully illustrated with dozens of original full-color and black-and-white drawings, The Plants of Middle-earth connects readers visually to the world of Middle-earth, its cultures and characters and the scenes of their adventures. Tolkien’s use of flowers, herbs, trees, and other flora creates verisimilitude in Middle-earth, with the flora serving important narrative functions. This botanical tour through Middle-earth increases appreciation of Tolkien’s contribution as preserver and transmitter of English cultural expression, provides a refreshing and enlivening perspective for approaching and experiencing Tolkien’s text, and allows readers to observe his artistry as sub-creator and his imaginative life as medievalist, philologist, scholar, and gardener. The Plants of Middle-earth draws on biography, literary sources, and cultural history and is unique in using botany as the focal point for examining the complex network of elements that comprise Tolkien’s creation. Each chapter includes the plants’ description, uses, history, and lore, which frequently lead to their thematic and interpretive implications. The book will appeal to general readers, students, and teachers of Tolkien as well as to those with an interest in plant lore and botanical illustration.
Through colorful, personal vignettes, landscape designer Valerie Strong presents and solves specific landscape problems, including the excavations of her own ponds and the creation of three award-winning gardens. She comments on her natural surroundings, even empty lots and roadsides. Strong examines the neglected infrastructure of landscape design—the growers, carpenters, stone masons, landscapers, and labor force—with sympathy and humor, lifting the paper plans to philosophical observations of gardening and life. All My Phlox will direct the novice gardener and confirm the habits of those who are committed to working with nature. The author passes on her message of how to be a good steward of the land.
Adam was a gardener. —Shakespeare
Shakespeare, William
Letterary Press
Bo21
$4.00
Must order in quantities of 6

We must cultivate our garden. —Voltaire
Voltaire
Letterary Press
Co81
$4.00
Must order in quantities of 6
America’s Romance With The English Garden
Mickey, Thomas J.
Ohio University Press
9780821420355
paperback
$26.95

The 1890s saw a revolution in advertising. Cheap paper, faster printing, rural mail delivery, railroad shipping, and chromolithography combined to pave the way for the first modern, mass-produced catalogs. The most prominent of these, reaching American households by the thousands, were seed and nursery catalogs with beautiful pictures of middle-class homes surrounded by sprawling lawns, exotic plants, and the latest garden accessories—in other words, the quintessential English-style garden. America’s Romance with the English Garden is the story of tastemakers and homemakers, of savvy businessmen and a growing American middle class eager to buy their products. It’s also the story of the beginnings of the modern garden industry, which seduced the masses with its images and fixed the English garden in the mind of the American consumer.

Visions of Loveliness: Great Flower Breeders of the Past
Taylor, Judith M.
Ohio University Press
9780804011563
hardcover
$65.00
9780804011570
paperback
$29.95

Plant breeders of the past who shaped the look of the gardens of today Gardeners of today take for granted the many varieties of geraniums, narcissi, marigolds, roses, and other beloved flowers for their gardens. Few give any thought at all to how this incredible abundance came to be or to the people who spent a good part of their lives creating it. These breeders once had prosperous businesses and were important figures in their communities but are only memories now. They also could be cranky and quirky. In the eighteenth and nineteenth centuries, new and exotic species were arriving in Europe and the United States from all over the world, and these plants often captured the imaginations of the unlikeliest of men, from aristocratic collectors to gruff gardeners who hardly thought of themselves as artists.
Readers of the poems of William Wordsworth have likely encountered at least in some small way his love of the garden and gardening. And those who've visited the Great Britain’s Lake District know well that Wordsworth was master of more than one craft. Each year, thousands of visitors from throughout the world treat themselves to an enchanting taste of Wordsworthian England on the grounds of Dove Cottage and Rydal Mount. There they find themselves awed by the aesthetic of the poet who designed the functional and pleasure grounds of the Wordsworth family gardens. Whether you've ever had the fortune to stroll the very terraces on which Wordsworth paced out his lines for posterity, you can do so again and again in this elegant full-color photo study by Carol and Richard Buchanan.
The frustrations and pleasures of gardening are evident; its implications for life are more subtle, lurking under a leaf or buried in a compost pile. Janice Emily Bowers senses these implications, and communicates them as only a fine writer can. In A Full Life in a Small Place, she shows how backyard gardening opens up a broader appreciation of both life and living. Her observations on organic gardening inspire further meditations on nature and wildlife, and demonstrate how gardens both complicate and enrich our lives. In their entirety, these sixteen essays ask how we shall live, and recognize that 'before we can determine how, we need to find out why.'

A comprehensive guide to the gardens of Southern California, Arizona, Nevada, and New Mexico: more than fifty public gardens and two dozen commercial gardens. The book includes location and travel directions, hours, facilities, special attractions, annual events, and historical information. Filled with 67 large, full-color photos, Beautiful Gardens is an inviting tour of the special horticultural treasures of the West.
How to Grow Wildflowers
Johnson, Eric A.
University of Arizona Press/Ironwood Press
9780962823626
paperback
$16.95

While people love wildflowers in their natural environment, their potential as flowering landscape plants remains largely unfulfilled. Lifecycles of many wildflowers allow shifting from labor-intensive landscapes to plantings that require less maintenance. Wildflowers can replace part of a lawn and can be selected for varying bloom periods to extend colors from spring through fall. Here is a complete guide to growing more than 180 native and adapted plants, offering gardeners and homeowners ideas on creating colorful, low-water landscapes. It provides a wealth of information on how to use wildflowers in gardens of any size, from an entryway planting to a multiacre meadow. Step-by-step drawings show how to prepare planting sites to avoid weeds and how to seed, water, and maintain plantings for a long season.

Low-Water Flower Gardener
Johnson, Eric A.
University of Arizona Press/Ironwood Press
9780962823619
paperback
$17.95

Written for today’s water-conscious gardener, this book provides cutting-edge information on how to grow more than 270 colorful, unthirsty flowering perennials, shrubs, and ornamental grasses adapted to dry-climate regions. Over 125 large color photos provide ideas to create appealing, easy-care gardens and make it easy to select flowering plants best suited to particular regions. The book was especially prepared for gardeners in Arizona, California, Colorado, Nevada, New Mexico, Texas, and Utah. It provides proper planting dates and recommended plants and growing techniques for each area, and shows how to prepare soils, make compost, and get the most out of water.
Many home gardeners are mystified about when and how much to prune, fertilize, and water their plants. This is especially true of native plants, because many require different approaches to achieve optimal growth. Eric Johnson, a landscape maintenance troubleshooter with more than 55 years of experience, shares his insights on plant care. Designed especially for gardeners in California and the Southwest, Johnson’s guide covers everything a gardener needs to know in order to maintain a beautiful landscape.
For anyone who grows citrus or wants to begin, this book offers a complete and up-to-date guide to selecting and growing more than one hundred varieties of oranges, mandarins, lemons, limes, grapefruit, and kumquats, as well as exotic citrus. Lance Walheim has tailored his book to growers in California, Arizona, Texas, the Gulf Coast, and Florida, and tells also how to grow successfully in cold-winter areas. Walheim offers practical methods for making citrus part of outdoor living areas—in entries, backyards, courtyards, and even in containers for patio gardens. He also tells how, with the extended and varied harvest seasons of citrus, one can grow and enjoy fresh fruit almost year-round. More than 100 color photos show the size, color, and shape of fruit and the mature appearance of trees, while charts show at a glance where a particular variety will grow and when to expect a harvest.
Humankind has had a long and intimate association with gourds, and one of them, the bottle gourd, or calabash, may have been man’s first cultivated plant. Although grown in the United States today primarily as ornamentals, in other parts of the world gourds have many other important uses. In delightful text and stunning color and black-and-white photographs, The Gourd Book provides fascinating scientific information and folklore about these remarkable plants and keys for identifying species. The first part of the book deals with tree gourds, widely used as containers and for decoration; the Cucurbita gourds, including the buffalo gourd, the Turk’s turban, the silver-seed gourd, and the Malabar gourd, all utilized as food, and the beautiful ornamental gourds that are fun to grow; the loofah gourds, which are now enjoying great popularity as cosmetic sponges but have many other uses as well; minor gourds, such as the snake, wax, bitter, teasel, and hedgehog gourds, some of which are used as food or medicine; and gourds mentioned in the Bible. The second part takes up the bottle gourd, which archaeologists tell us men have used for thousands of years. Even today this gourd is almost indispensable in many parts of the tropics, where different species are used to make containers, musical instruments, and clothing, as food and medicine, and in art. The author concludes with a discussion of the gourd in folklore and myth and an appendix on growing, hybridizing, and preserving gourds for decoration. This delightfully written book, styled for the general reader, will also appeal to professional and amateur botanists, anthropologists, horticulturists, and everyone interested in plants or gardening.
The gardens of Versailles are perhaps the most famous in the world. Seemingly open to the horizon, their scale is monumental. Their grand east-west axis celebrates the Sun King, even as they offer an expression of the scientific spirit of the age in their geometrical layout and exploitation of the optical properties of reflecting water. The original park design, realized by André Le Nôtre, a few advisers, and Louis XIV himself—author of The Way to Present the Gardens of Versailles—remains largely intact. Yet Louis XV made his own original contribution to the gardens at the Trianon, where later still Richard Mique and Hubert Robert designed the English garden and the delightful village beloved by Marie Antoinette. Michel Baridon traces the history of the gardens from their inception through three centuries of their history. He stresses the cultural importance of the landscape, provides a chronology to show the stages of its growth, and discusses the contemporary challenges posed by its conservation and historical interpretation. Beautifully illustrated with archival images and commissioned photographs, A History of the Gardens of Versailles provides visitors and enthusiasts with a guide to these legendary grounds.
'The Planetary Garden' is an environmental manifesto that outlines Clément's interpretation of the laws that govern the natural world and the principles that should guide our stewardship of the global garden of Earth. These are among the tenets of a humanist ecology, which posits that the natural world and humankind cannot be understood as separate from one another. This philosophy forms a thread that is woven through the accompanying essays of this volume: 'Life, Constantly Inventive: Reflections of a Humanist Ecologist' and 'The Wisdom of the Gardener.' Brought together and translated into English for the first time, these three texts make a powerful statement about the nature of the world and humanity's place within it.

Gilles Clément, horticultural engineer, entomologist, landscape architect, and writer, occupies a special place in French professional circles. . . . All Clément's concepts speak about nature as well as about humanity; they evoke a possible community of humans and nonhumans, a way of constantly inventing new forms for living better together. '--From the Foreword, by Gilles A. Tiberghien.

Celebrated landscape architect Gilles Clément may be best known for his public parks in Paris, including the Parc André Citroën and the garden of the Musée du Quai Branly, but he describes himself as a gardener. To care for and cultivate a plot of land, a capable gardener must observe in order to act and work with, rather than against, the natural ecosystem of the garden. In this sense, he suggests, we should think of the entire planet as a garden, and ourselves as its keepers, responsible for the care of its complexity and diversity of life.
Summers at the Vauxhall pleasure garden in London brought diverse entertainments to a diverse public. Picturesque walks and arbors offered a pastoral retreat from the city, while at the same time the garden’s attractions indulged distinctly urban tastes for fashion, novelty, and sociability. High- and low-born alike were free to walk the paths; the proximity to strangers and the danger of dark walks were as thrilling to visitors as the fountains and fireworks. Vauxhall was the venue that made the careers of composers, inspired novelists, and showcased the work of artists. Scoundrels, sudden downpours, and extortionate ham prices notwithstanding, Vauxhall became a must-see destination for both Londoners and tourists. Before long, there were Vauxhalls across Britain and America, from York to New York, Norwich to New Orleans. This edited volume provides the first book-length study of the attractions and interactions of the pleasure garden, from the opening of Vauxhall in the seventeenth century to the amusement parks of the early twentieth. Nine essays explore the mutual influences of human behavior and design: landscape, painting, sculpture, and even transient elements such as lighting and music tacitly informed visitors how to move within the space, what to wear, how to behave, and where they might transgress. The Pleasure Garden, from Vauxhall to Coney Island draws together the work of musicologists, art historians, and scholars of urban studies and landscape design to unfold a cultural history of pleasure gardens, from the entertainments they offered to the anxieties of social difference they provoked.
Paula Deitz has delighted readers for more than thirty years with her vivid descriptions of both famous and hidden landscapes. Her writings allow readers to share in the experience of her extensive travels, from the waterways of Britain's Castle Howard to the Japanese gardens of Kyoto, and home again to New York City's Central Park. Collected for the first time, the essays in Of Gardens record her great adventure of continual discovery, not only of the artful beauty of individual gardens but also of the intellectual and historical threads that weave them into patterns of civilization, from the modest garden for family subsistence to major urban developments. Deitz's essays describe how people, over many centuries and in many lands, have expressed their originality by devoting themselves to cultivation and conservation. During a visit to the Abby Aldrich Rockefeller Garden in Seal Harbor, Maine, Deitz first came to appreciate the notion that landscape architecture can be as intricately conceived as any major structure and is, indeed, the means by which we redeem the natural environment through design. Years later, as she wandered through the gardens of Versailles, she realized that because gardens give structure without confinement, they encourage a liberation of movement and thought. In Of Gardens, we follow Deitz down paths of revelation, viewing A Bouquet of British Parks: Liverpool, Edinburgh, and London; the parks and promenades of Jerusalem; the Moonlight Garden of the Taj Mahal; a Tuscan-style villa in southern California; and the rooftop garden at Tokyo's Mori Center, among many other sites. Deitz covers individual landscape architects and designers, including André Le Nôtre, Frederick Law Olmsted, Beatrix Farrand, Russell Page, and Michael Van Valkenburgh. She then features an array of parks, public places, and gardens before turning her attention to the burgeoning business of flower shows. The volume concludes with a memorable poetic epilogue entitled A Winter Garden of Yellow.
In a letter to Sir Thomas Browne about his proposed magnum opus on gardens, John Evelyn stated his purpose: 'to refine upon some particulars, especially concerning the ornaments of Gardens, which I shall endeavor so to handle that persons of all conditions and faculties, which delight in Gardens, may therein encounter something for their own advantage.' In his Elysium Britannicum, or The Royal Gardens, Evelyn indeed produced a rich document, an assemblage of the horticultural knowledge and wisdom of the seventeenth century. An intriguing intellectual whom many have called a virtuoso, Evelyn was a garden designer, a noted author and translator of garden books, and a founding member of the Royal Society in 1660, where experimental science was at the heart of intellectual debate. Interlacing in his work practical, literary, and philosophical approaches to landscape architecture, Evelyn created the first large-scale encyclopedic work on the science and art of gardening. Evelyn never saw his great work published. Until now, the entire Elysium Britannicum, or The Royal Gardens has never appeared in print. In an impressive transcription, John E. Ingram makes the document--of which only a single folio volume remains--accessible to a wide range of scholars. Complete with Evelyn's extensive marginalia, interlineations, and tipped-in addenda, the manuscript is expertly organized by Ingram to preserve the meaningful complexity of Evelyn's original. The Elysium Britannicum, or The Royal Gardens was composed over a period of forty years, and Ingram’s transcription reveals the challenge Evelyn faced in writing in--and for--a rapidly evolving intellectual culture. The work also displays many of Evelyn's own illustrations, including drawings of garden layouts, diagrams of inventions for plant and tree cultivation, and plans for the artificial and natural embellishment of the land, all of which were to contribute to the beauty and utility of the gardens.
Medici Gardens: From Making to Design
Giannetto, Raffaella Fabiani
University of Pennsylvania Press
9780812240726
hardcover
$55.00

Medici Gardens: From Making to Design challenges the common assumption that such gardens as Trebbio, Cafaggiolo, Careggi, and Fiesole were the products of an established design practice whereby one client commissioned one architect or artist. The book reverses the usual belief that a garden is the practical application of theoretical principles extracted from garden treatises, and suggests that, in the case of the gardens in Florence, garden making preceded its theoretical articulation. Drawing from Medici tax returns, inventories, and correspondence, Raffaella Fabiani Giannetto examines the transformation of these gardens from functional and pleasurable kitchen gardens to symbols of political power and family prestige. The Medici gardens of the fifteenth century were the result both of everyday living and of a poetic activity that was influenced by cultural expectations and societal demands. Crossing disciplinary boundaries, the author compares the making of actual gardens to that of the literary pleasances described by Petrarch, Boccaccio, and Ficino. Although the fictional gardens appear ‘designed’ in that their place within literary works is carefully thought through, their actual counterparts are the product of a modus operandi, indebted to horticultural knowledge handed down from one generation to another in a slowly evolving tradition.
Suzhou, near Shanghai, is among the great garden cities of the world. The city’s masterpieces of classical Chinese garden design, built from the eleventh through the nineteenth centuries, attract thousands of visitors each year and continue to influence international design. In The Gardens of Suzhou, landscape architect and scholar Ron Henderson guides visitors through seventeen of these gardens. The book explores UNESCO world cultural heritage sites such as the Master of the Nets Garden, Humble Administrator’s Garden, Lingering Garden, and Garden of the Peaceful Mind, as well as other lesser-known but equally significant gardens in the Suzhou region. Unlike the acclaimed religious and imperial gardens found elsewhere in Asia, Suzhou's gardens were designed by scholars and intellectuals to be domestic spaces that drew upon China’s rich visual and literary tradition, embedding cultural references within the landscapes. The elements of the gardens confront the visitor: rocks, trees, and walls are pushed into the foreground to compress and compact space, as if great hands had gathered a mountainous territory of rocky cliffs, forests, and streams, then squeezed it tightly until the entire region would fit into a small city garden. Henderson's commentary opens Suzhou’s gardens, with their literary and musical references, to non-Chinese visitors. Drawing on years of intimate experience and study, he combines the history and spatial organization of each garden with personal insights into their rockeries, architecture, plants, and waters. Fully illustrated with newly drawn plans, maps, and original photographs, The Gardens of Suzhou invites visitors, researchers, and designers to pause and observe astonishing works from one of the world’s greatest garden design traditions.
C.C.L. Hirschfeld was perhaps the most important writer on gardens and landscape in eighteenth-century Germany. Acclaimed as the ‘father of landscape garden art,’ he was influential not just in Germany but also in France, Hungary, Italy, the Netherlands, Scandinavia, and Russia. Popular with both experts and amateurs, Hirschfeld’s writings had a significant effect on the development of European garden design, as well as on the establishment of public parks of his era. His celebration of the natural world sprang from his intellectual roots in Enlightened rationalism, but rather than following the systematic scientific strategy of his forerunners, Hirschfeld formulated a more popular approach that appealed to both the emotions and the reason of his audience. His five-volume Theory of Garden Art, published simultaneously in German and French between 1779 and 1785, is by far the most comprehensive of his works, and well-informed gardeners of the time considered it indispensable. Although Hirschfeld’s significance has increasingly been recognized in contemporary landscape scholarship, his works have not yet appeared in English. In this one-volume abridged edition Linda Parshall translates the essential aspects of the Theory of Garden Art, Hirschfeld's seminal work. The translation is accompanied by an introduction by Parshall, which analyzes Hirschfeld’s place in the intellectual and cultural history of his time, and in the history of landscape design. This book will be a useful and authoritative contribution to both the history of landscape architecture and German cultural history.
Most historical and critical discussions of gardens focus on their design. What happens after the completion of the design, however, is largely ignored, which neglects a much larger part of the site's interest and potential. For gardens, John Dixon Hunt contends, are experienced, often by a succession of visitors at different times and often from different cultures; this experience, though determined by the original design and its subsequent modifications, also augments the site's potentialities, and this afterlife of gardens comes to enhance the original moment of creation. One way of exploring the experience of designed landscapes is to adapt literary reception theory to the study of gardens. Hunt argues that such an approach via the reception or experience of gardens enlarges how we should understand their significance and meanings. It is generally assumed that the experience of gardens became a prime ingredient of late eighteenth-century landscapes--picturesque literature especially highlighted how visitors responded to their surroundings, reading inscriptions and recognizing the significance of carefully placed architectural items or fabriqués. But there is considerable evidence for a much earlier interest in how experience came to constitute an essential aspect of a site beyond the intentions of the original designer or patron. Among other early examples, Hunt examines the book Hypnerotomachia Polifili (1499) to show how its protagonist is shown exploring and negotiating a series of strange and baffling landscapes. Through other inquiries--particularly into the role of movement in such different situations as Versailles, and Chiswick or along modern highways--The Afterlife of Gardens provides a fresh approach to the study of designed landscapes that goes beyond their production and into how they exist and are understood by their users. In this ambitious new book the author shows how the complete history of a garden must extend beyond the moment of its design and the aims of the designer to record its subsequent reception. He raises questions about the preservation of historical sites, and provides lessons for the contemporary designer, who may perhaps be more attentive to the life of a work after its design and implementation. This book will interest all who have a professional interest in gardens, as well as the wide general audience for gardens and landscapes of past and present.
Garden and Grove is a pioneering study of the English fascination with Italian Renaissance gardens. John Dixon Hunt studies reactions of English visitors in their journals and travel books to the exciting world of Italian gardens: its links with classical villas, with Virgil and farming, with Ovid and metamorphosis, its association with theater, its variety, its staged debates between art and nature. Then he looks at what English visitors made of these Italian garden experiences upon their return home and at how they created Italianate gardens on their estates, on their stages, and in their poems. With a wealth of literary and visual materials previously untapped, Hunt provides a new history of an intriguing and vital phase of English garden history.

Greater Perfections: The Practice of Garden Theory
Hunt, John Dixon
University of Pennsylvania Press
9780812235067
hardcover
$49.95

Hunt explores the meanings of garden and its relationship to other interventions into the natural world. It looks at the role of verbal and visual languages in placemaking as well as how gardens have been represented in the visual and literary arts.'
Tradition and Innovation in French Garden Art: Chapters of a New History
Hunt, John Dixon and Conan, Michel (editors), with the assistance of Claire Goldstein
University of Pennsylvania Press
9780812236347
hardcover
$69.95

In the absence of any modern history of French garden art, this volume offers twelve chapters that review some of the most interesting and innovative moments of French garden history. This series of studies traces a progression from what is taken as the golden age of French garden art, in the late seventeenth century, up to the present, when a renaissance of French design theory and practice is clearly visible. By exploring the contributions of such important designers as Jean-Marie Morel and Claude-Henri Watelet, these essays argue for a tradition that includes, but is by no means exclusively influenced by, Andre Le Notre, long considered the dominant figure in French garden history.

Cultivated Power: Flowers, Culture, and Politics in the Reign of Louis XIV
Hyde, Elizabeth
University of Pennsylvania Press
9780812238266
hardcover
$49.95

Cultivated Power explores the collection, cultivation, and display of flowers in early modern France at the historical moment when flowering plants, many of which were becoming known in Europe for the first time, piqued the curiosity of European gardeners and botanists, merchants and ministers, dukes and kings. Elizabeth Hyde reveals how flowers became uniquely capable of revealing the curiosity, reason, and taste of those elite men who engaged in their cultivation. The cultural and increasingly political value of such qualities was not lost on royal panegyrists, who seized upon the new meanings of flowers in celebrating the glory of Louis XIV. Using previously unexplored archival sources, Hyde recovers the extent of floral plantations in the gardens of Versailles and the sophisticated system of nurseries created to fulfill the demands of the king’s gardeners. She further examines how the successful cultivation of those flowers made it possible for Louis XIV to demonstrate that his reign was a golden era surpassing even that of antiquity.
Flowering of the Landscape Garden: English Pleasure Grounds, 1720-1800
Laird, Mark
University of Pennsylvania Press
9780812234572
hardcover
$65.00

The park of lawns, trees, and serpentine lakes in a picturesque composition of greens has long been viewed as the enduring achievement of eighteenth-century English landscape art. Yet this conventional view of the picturesque style ignores the colorful flowers and flowering shrubs that graced the landscape garden of the Georgian era. While the book is primarily devoted to the historical reconstruction of the formal and horticultural characteristics of 'theatrical' shrubberies and flowerbeds, it also aims to animate the world of the eighteenth-century pleasure ground. Mark Laird shows how the unwritten lore of planting design was passed down by generation after generation of gardeners and discusses the interaction of landscape designer, client, nurseryman, land agent, and gardener in modifying and transforming the geometric layouts of previous generations. He traces the development of planting design theory and practice from Batty Langley to Capability Brown and William Chambers, and demonstrates how an English mania for flowering shrubs and conifers from eastern North America helped create the distinctive planting forms of the Georgian pleasure ground. Laird offers readers a wealth of visual and literary materials--from contemporary paintings, engravings, poetry, essays, and letters to more prosaic household accounts and nursery bills--to revolutionize our understanding of the English landscape garden as a powerful cultural expression. Through his original watercolor reconstructions of planting forms and through delightful descriptions of seasonal change and sensuous effect, he makes the gardens come alive, thus recognizing both the palpable qualities and aesthetic sophistication of eighteenth-century planting design. Laird's training as a landscape architect, garden conservator, and historian gives the book remarkable breadth and depth. It is a benchmark work, uniquely bridging the gap in landscape history between design and planting and horticultural studies.
A familiarity with the work of Bernard Lassus, the leading French landscape architect, is essential for anyone seriously interested in contemporary landscape experience and design. Now, with this first collection of his writings to be translated into English, the contributions of Lassus can finally be fully appreciated by a wider audience. Perhaps best known for the speculative base that sustains his work and thought, Lassus is an artist whose philosophical concerns precede and determine his design work. For him, attention to the interactive nature of the landscape underlies all projects. He approaches each site in pursuit of the particular opportunities and challenges it presents and is ever mindful of the way in which observers will experience the space. He does not allow experience to be relegated to by-product of design. Instead, as one of his close collaborators explained, for Lassus form is not primary, it is induced from the articulation of intention. The essays in The Landscape Approach afford readers a look into some of Lassus’s most important projects--the Butterfly Bridge at Istres, the highway rest area at Nimes-Caissargues, the Park of Duisburg-Nord, the Garden of Returns for the Corderie Royale at Rochefort, and the Tuileries in Paris--and furnish provocative insight into Lassus's unique bonding of theory and practice. As is the case with his garden designs, Bernard Lassus's volume is a true experience. It is sure to become a classic in the field.
Landscape architecture and architecture are two fields that exist in close proximity to one another. Some have argued that the two are, in fact, one field. Others maintain that the disciplines are distinct. These designations are a subject of continual debate by theorists and practitioners alike. Here, David Leatherbarrow offers an entirely new way of thinking of architecture and landscape architecture. Moving beyond partisan arguments, he shows how the two disciplines rely upon one another to form a single framework of cultural meaning. Leatherbarrow redefines landscape architecture and architecture as topographical arts, the shared task of which is to accommodate and express the patterns of our lives. Topography, in his view, incorporates terrain, built and unbuilt, but also traces of practical affairs, by means of which culture preserves and renews its typical situations and institutions. This rigorous argument is supported by nearly 100 illustrations, as well as examples of topography from the sixteenth, eighteenth, and nineteenth centuries, through the heroic period of early modernism, to more recent offerings. A number of these studies revise existing accounts of decisive moments in the history of these disciplines, particularly the birth of the informal garden, the emergence of continuous space in the landscapes and architecture of the modern period, and the new significance of landform or earthwork in contemporary architecture. For readers not directly involved with either of these professions, this book shows how over the centuries our lives have been shaped and enriched by landscape and architecture. Topographical Stories provides a new paradigm for theorizing and practicing landscape and architecture.
A rare and long out-of-print treasure of garden literature, Gardens of Colony and State returns in a special reprint edition. Widely considered the best reference on garden-making in the colonies and the Republic, the handsome two-volume set is a lasting record of American gardens and gardeners before 1840. The landmark publication traces the development of a uniquely American garden design, exploring early garden literature and its effect on colonial craftsmen, as well as pre-1800 account books of nurseries and seed houses. Also included are fascinating stories of early horticulturists who inspired the establishment and patronage of botanical gardens for research, plant exploration, education, and public enjoyment. An impressive collection of early prints and photographs--of gates and statues, benches and pergolas, landscape designs and views--invites you to stroll through some of America's most exquisite homes and gardens, many of which have long vanished. Gardens of Colony and State is an important contribution to the historic horticulture of America, and a collector's item to be enjoyed for many years. Distributed for The Garden Club of America.
The gardens of Versailles—along with the name of their chief creator, André Le Nôtre (1613-1700)—have become synonymous with the French style of 'formal' garden. This style in its turn would succumb to another 'national' mode, the English school of naturalistic and picturesque landscapes. But as Thierry Mariage makes clear, the garden style that Le Nôtre brought to perfection need not be seen in opposition to the later 'English' one. Rather, he claims, they represent two points along a continuum that exists between the natural and cultural worlds. Published originally in Belgium as L'univers de Le Nostre, Mariage's examination of Le Nôtre moves beyond traditional art historical documentation and appreciation into a realm of interpretation. He situates Le Nôtre's garden art in a complex social and cultural world, where the practices of land management, surveying techniques and hydrology, military practice, and both scientific and literary perspectives on land use and experience brought into being a unique form of landscape architecture. His analysis opens up the fashion in which design techniques and garden philosophy are shaped by material culture.
The Artist's Garden: American Impressionism and the Garden Movement
Marley, Anna O. (editor)
University of Pennsylvania Press
9780812246650
hardcover
$45.00

'Here finally is the definitive work tracing the reciprocal influences of artists and the garden movement during the Progressive era in America, just as European impressionism reached our shores. With its extraordinary range of expertise, detailing techniques of artistic expression and developments in landscape architecture and horticulture, the book will enlighten its readers on numerous topics—not the least on the place of Philadelphia and its environs as central to these creative relationships in our cultural and intellectual history.'--Paula Deitz, author of the book Of Gardens: Selected Essays. Inspired by European impressionist paintings of open countryside, private gardens, and urban parks, American artists working in the years between 1887 and 1920 turned their attentions to the new landscapes being created in the fast-changing cities and rapidly emerging suburbs of their own country. Up and down the eastern seaboard, a middle-class idyll was brought to life with the construction of railways, trams, and parkways that connected city centers to commuter suburbs, whose inhabitants increasingly turned to gardening as a leisure--and predominantly female--pursuit. 'The two arts of painting and garden design are closely related,' landscape architect Beatrix Farrand wrote in 1907, 'except that the landscape gardener paints with actual color, line, and perspective to make a composition . . . while the painter has but a flat surface on which to create his illusion.' The Artist's Garden tells the intertwined stories of American art and the new American garden movement in the years on either side of the turn of the twentieth century. Anna O. Marley and her contributors showcase more than one hundred beautifully reproduced artworks by Cecilia Beaux, Mary Cassatt, William Merritt Chase, Childe Hassam, and others alongside the books, journals, and ephemeral artifacts that both shaped and were products of the garden movement. The volume's lavishly illustrated text considers topics that range from environmentalism to new printing technologies, from the genres of garden writing to the distinctions between public and domestic spaces or American and French impressionism.
Cultivation and land use practices the world over reflect many aspects of people’s relationship to each other and to the natural world. The Archaeology of Garden and Field explores the cultivation of land from prehistoric times to the nineteenth century through excavation, experimentation, and the study of modern cultural traditions. The Archaeology of Garden and Field contains a wealth of information distilled from the combined experiences of the editors and contributors. Whether one’s interest is the Old World or the New, prehistory or the present, this book provides a starting point for anyone who has ever wondered how archaeologists find and interpret the ephemeral traces of ancient cultivation.

Between 1937 and 1938, garden designer Christopher Tunnard published a series of articles in the British Architectural Review that rejected the prevailing English landscape style. Inspired by the principles of Modernist art and Japanese aesthetics, Tunnard called for a ‘new technique’ in garden design that emphasized an integration of form and purpose. ‘The functional garden avoids the extremes both of the sentimental expressionism of the wild garden and the intellectual classicism of the ‘formal' garden,’ he wrote; ‘it embodies rather a spirit of rationalism and through an aesthetic and practical ordering of its units provides a friendly and hospitable milieu for rest and recreation.’ Tunnard’s magazine pieces were republished in book form as Gardens in the Modern Landscape in 1938, and a revised second edition was issued a decade later.
Published in 1774, Essay on Gardens is one of the earliest texts showing the progressive shift in French taste from the classical model of the gardens at Versailles to the picturesque or natural style of garden design in the late eighteenth century. In this formulation of his ideas concerning landscape, Claude-Henri Watelet describes an ideal farm and also his own very real garden, Moulin Joli, near Paris. He advances the theory that the useful and the pleasurable must be combined in the planning, preservation, and decoration of the land by offering a relatively novel design that uses experimental methods to create a comfortable estate. The result is a horticultural and ecological laboratory that includes a residence, a farm, stables, a dairy, an apiary, a mill, walks, vistas, flower beds, an area reserved for medicinal plants, decorative statues, a medical laboratory, and even a small infirmary for ailing members of the community. Given the wide scholarly interest in the field of garden design and its history, this first English edition of Watelet’s small but influential book will interest historians of landscape design as well as students of the history of architecture. Joseph Disponzio’s informative introduction to Samuel Danon’s masterful translation situates the Essay on Gardens within the framework of other landscape and garden treatises of the late eighteenth century. Although the original text was not illustrated, this edition includes a selection of charming drawings and etchings of Moulin Joli by Watelet himself, Hubert Robert, and others.
Picture the young George Bernard Shaw spending long days in the Reading Room of the British Museum, pursuing a self-taught education, all the while longing for the green landscapes of his native Ireland. It is no coincidence that gardens and libraries often set the scene for Shaw’s plays, yet scholars have seldom drawn attention to the fact until now. Exposing the subtle interplay of these two settings as a key pattern throughout Shaw’s dramas, Shaw’s Settings fills the need for a systematic study of setting as significant to the playwright’s work as a whole. Each of the nine chapters focuses on a different play and a different usage of gardens and libraries, showing that these venues are not just background for action, they also serve as metaphors, foreshadowing, and insight into characters and conflicts. The vital role of Shaw’s settings reveals the astonishing depth and complexity of the playwright’s dramatic genius.

North America North of Mexico project Wild orchids bloom in virtually every habitat of every state and province of the continental United States, Canada, and Greenland. Orchid fanciers and collectors—a large and fervent segment of the general public—will welcome Paul Martin Brown’s comprehensive, illustrated checklist and field guide to the exotic world of these elegant and intriguing flowers. This annotated guide is packed with up-to-date information and enhanced by stunning color photographs and extraordinary drawings of each species, subspecies, and variety, many highlighting unusual color or growth forms.
Bromeliads for Home and Garden
Kramer, Jack
University Press of Florida
9780813035444
paperback
$26.95

There are more than 3,000 recognized species of Bromeliads including pineapple and Spanish moss. The incredible variety and colorful elegance of Bromeliads offer the possibility of year-round brilliance, and many varieties thrive both indoors and out. Further, Bromeliads make handsome companion plants to orchids as the two often grow side by side in the wild. Bromeliads for Home and Garden provides a comprehensive of Bromeliad cultivation. Such important facts as temperature, humidity, potting, watering, fertilizing, pests, and diseases are given coverage. Also included are a list of suppliers, a glossary, and a bibliography. Brilliantly illustrated with over 100 color photographs, this straightforward, easy-to-use guide focuses on the most popular species of Bromeliads. Author Jack Kramer has personally grown each one of the 200 plants featured in the work, in climates as diverse as those found in Illinois, California, and Florida.

Scent of Scandal: Greed, Betrayal, and the World’s Most Beautiful Orchid
Pittman, Craig
University Press of Florida
9780813039749
hardcover
$24.95

'FANTASTIC. If I did not know most of the main players I would have thought the author had a vivid and twisted imagination.'--Paul Martin Brown, author of Wild Orchids of Florida 'A fascinating true story of obsession, greed, and lust for the unobtainable. Reminds me a great deal of The Maltese Falcon. This rare flower is definitely the stuff that dreams are made of.'--Ace Atkins, author of Devil's Garden and Infamous 'Pittman has captured the extreme competition, unique characters, and general insanity that often typify the orchid world. The Scent of Scandal exemplifies how passion and profit can overrule common sense and the law.'--Scott Steward, former associate editor, North American Native Orchid Journal.
Orchids have been collected and grown for commercial purposes for more than 150 years, but while these spectacular plants are ever more available to casual gardeners and hobbyists, many still regard selecting and caring for orchids beyond their abilities. This book has easy-to-read, clearly defined chapters on identifying, classifying, and cultivating orchids. Also included are descriptions and illustrations of more than 150 of the more commonly grown orchid genera. The descriptions in tabular, readable outlines make it easy to select plants by appearance as well as a variety of criteria, including genus, particular light or temperature requirements, native habitat, and flowering time. Sheehan and Black also provide valuable tips on selecting good specimens to buy and on caring for them under a variety of conditions found in either home or greenhouse.

My Weeds: A Gardener's Botany
Stein, Sara B.
University Press of Florida
9780813017396
paperback
$16.95

'[Stein] knows what has to be done, but she has also shown a new way to do it. Think of the author as a sort of jujitsu gardener; in her hands the very strengths of weeds are turned to her advantage.'--New York Times Book Review

'In this manual cum philosophical treatise, Stein discloses an amazing amount of information, from anatomy to propagation, about more than 100 species of North American weeds.'--Washington Post Book World

From the author of the native gardening classic Noah’s Garden: Restoring the Ecology of Our Own Backyard comes My Weeds, a foray into the secret and fascinating lives of the world’s most hated plants. By asking of the common weed, ‘What kind of plant is this? How does it behave? What is it up to in my garden? Can I thwart its plans?’ Stein shows how a thorough understanding of the enemy is the gardener’s best defense. Incredibly adaptive, weeds are also good teachers, and Stein shows us what they tell us about our gardens and the lives of all plants. She entertains with tales of famous—and notorious—weeds of the world, compares weeding tools and methods, and discusses the uses of weeds.
Young’s readers will thank him for making life a bit more pleasant, both by improving the production of chocolate and by providing such entertaining reading.'--The Sciences
'Informative, valuable, and original.'--Quarterly Review of Biology 'Young has new and important things to say about the ecology and biology of cacao.'--Times Higher Educational Supplement 'Engaging.'--Booklist

Young provides an of the fascinating natural and human history of one of the world’s most intriguing commodities: chocolate. Cultivated for over 1,000 years in Latin America and the starting point for millions of tons of chocolate annually consumed worldwide, cacao beans have been used for beverages, as currency, and for regional trade. After the Spanish brought the delectable secret of the cacao tree back to Europe in the late 16th century, its seeds created and fed an insatiable worldwide appetite for chocolate. The Chocolate Tree chronicles the natural and cultural history of Theobroma cacao and explores its ecological niche. Tracing cacao’s journey out of the rain forest, into pre-Columbian gardens, and then onto plantations adjacent to rain forests, Young describes the production of this essential crop, the environmental price of Europeanized cultivation, and ways that current reclamation efforts for New World rain forests can improve the natural ecology of the cacao tree. Amid encounters with sloths, toucans, butterflies, giant tarantula hawk wasps, and other creatures found in cacao groves, Young identifies a tiny fly that provides a vital link between the chocolate tree and its original rain forest habitat. This discovery leads him to conclude that cacao trees in cultivation today may have lost their original insect pollinators due to the plant’s long history of agricultural manipulation. In addition to basic natural history of the cacao tree and the relationship between cacao production systems and the preservation of the rain forest, Young also presents a history of the use of cacao, from the archaeological evidence of Mesoamerica to contemporary evidence of the relationship between chocolate consumption and mental and physical health. A rich concoction of cultural and natural history, archaeological evidence, botanical research, environmental activism, and lush descriptions of a contemporary adventurer’s encounters with tropical wonders, The Chocolate Tree offers an appreciation of the plant and the environment that provide us with this Mayan ‘food of the gods.’
Children love flowers, plants and the outdoors and there is no better way to encourage this appreciation than having a garden designed specifically for children to enjoy and help maintain. 'Children’s Gardens' is a charming introduction to garden design that can help children learn about the natural world, conservation and responsibility. This volume features 12 detailed plans for creating simple, rewarding and child-friendly gardens - including ones for even the smallest spaces. It also includes a complete materials list and useful tips on successful garden maintenance. This is a must have volume for any parent who wants to encourage and develop their child's awareness and appreciation of the natural world.