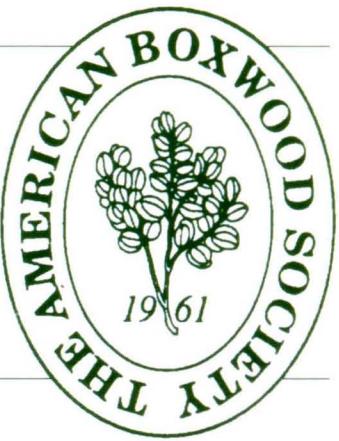


THE BOXWOOD BULLETIN



A quarterly of the American Boxwood Society
devoted to our oldest garden ornamental

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The Outer Peristyle of The J. Paul Getty Museum at the Getty Villa in Malibu, California.

The American Boxwood Society

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BOXWOOD in CLASSICAL TIMES

By Dr. Mark V. Braimbridge

Part Two: THE ROMANS

Section I: *BUXUS* – THE PLANT

Boxwood has been known since Classical times and frequently appears in Roman literature. Loudonⁱ (1783–1843) was a landscape artist and encyclopaedist, writing an ‘Encyclopaedia of Gardening’ and starting a vogue for ‘Gardenesque’, a style of garden design that had been out of fashion for a century. He has been the 1838 author whose quotations have been most copied in the ‘History of Boxwood’ section of boxwood books and papers and this article is designed to look at the validity and contexts of his quotations, a particularly difficult project as he gave almost no references, only the names of the authors, and even then sometimes not accurately. He quoted ‘Pliny’, for instance, using the name to cover both Pliny the Elder and Pliny the Younger.

The varieties of boxwood were described by Pliny the Elder. Gaius Plinius Secundus (23–79 CE) had served in the Army of the Rhine and was the Prefect of one of the two Roman navies. He died when he went ashore to investigate and help to evacuate victims of the volcanic eruption of Vesuvius at Pompeii in 79 CE. He wrote 37 volumes of *Historia Naturalis* in around 77 CE but he was primarily a historian and storyteller, editing from previous documents uncritically and at times with errors. He extensively reviewed the knowledge of boxwood of that time. Loudon states:

“Pliny distinguishes three kinds, which he calls the larger, the smaller and the ‘Italian’ box.”

Pliny the Elder indeed said that:ⁱⁱ

“There are three kinds: the Gallic box (*Gallicum*), which is trained to shoot up into conical pillars and attains a rather large height; the oleaster, which is condemned for all purposes, and which gives off an unpleasant smell; and a third kind called our native box, a cultivated variety as I believe of the wild box (*tertium genus nostras vocant e silvestri mitigatum satu*), which spreads more than the others and forms a thick hedge and will stand clipping.”

The ‘Gallic box’ was *B. sempervirens* – ‘American boxwood’ (US), ‘common box’ (UK) – with French forests of it so prolific, particularly around the

boxwood industry of today’s St. Claude: ‘oleaster’ is *Eleagnus*: ‘native box’ is *B. sempervirens* ‘Suffruticosa’ – ‘English boxwood’ (U.S.), ‘dwarf box’ (U.K.) – called *B. sempervirens* ‘Nana’ in Italy today.

The geographical distribution of boxwood in Roman times in Europe and Asia Minor is outlined by Pliny the Elder:ⁱⁱⁱ

“The cedar, larch, torch tree and the other resinous trees love mountains: and so also do the holly, box, holm-oak (*item Aquifolia, Buxus, Ilex*), juniper, turpentine-tree, poplar, mountain ash, and hornbeam. The box tree abounds in the Pyrenees (*Buxus pyrenaeis*), the mountains of Kidros (Cytorus) and the country about Berecyntus.”

Mount Berecyntus was in Phrygia (in Turkey south of the Bosphorus), the home of the proverbially rich King Croesus. Cytorus was a town in Paphlagonia on the Black Sea (*Pontus Euxinus*) coast in Turkey. It is often mentioned in Greek and Latin literature as synonymous with boxwood, as the mountains behind it between it and Amastris on the coast further west towards Constantinople were covered with the trees, clearly *B. sempervirens* from that particular area.

“Box clad Cytorus (*Cytorum buxifer*).” appears also in Catullus, the Roman poet.^{iv}

Ovid, Publius Ovidius Naso (43 BCE to 17 CE), wrote *Metamorphoses* around the time that he was sent into exile by the Emperor Augustus in 8 CE, probably because of the salacious content of his *Ars Amatoria* offending the strait-laced emperor. The *Metamorphoses* poetry of the transformation of legendary characters into animals, birds, snakes, trees etc. has been part of world literature ever since. In them Cytoriaco (of Cytorus) is used as a synonym for ‘of boxwood’ when describing combs.^v

The poet, John Dryden,^{vi} also mentioned Cytorus in his translations of Virgil’s *Georgics*:^{vii}

“How goodly looks Cytorus, ever green
With boxen groves , with what delight are
seen (*undantem buxo spectare Cytorum*).”

In Greek, γεωργός (georgos) was a small farmer and the Georgics were poems about country matters.

A further description of boxwood sites by Pliny the Elder^{xxii} reads:

“It grows thickest in Corsica, where it bears an objectionable blossom which causes the bitter taste in Corsican honey.”

It would be interesting to know whether that still applies today. The current depletion of native European *B. sempervirens* however makes it unlikely.

The growth characteristics of boxwood are described by Ovid^{viii} and Pliny the Elder. Ovid describes an area round a fountain near the purple hills of Mt Hymettus and notes the close growth pattern of boxwood:

"Bay, rosemary and dark myrtle scent the glade while dense-leaved box (*densem foliis buxum*) abounds."

and he describes a plain on the top of a hill where Orpheus played and where there were many trees, including the evergreen boxwood:^{ix}

"The river-dwelling willows, and the water lotus and the box tree always green (*perpetuoque virens buxum*) and the green tamarisk."

The evergreen nature of boxwood was also noted by Pliny the Elder:^x

"Trees of the forest class that do not shed their leaves are the fir, larch, wild pine, juniper, cedar, turpentine, box, holm-oak (*terebintho, buxo, ilici*), holly, cork, yew, tamarisk."

and he described the characteristic close-grained, thin-skinned stems and goes into detail about the plant itself, its branches and its leaves:^{xi}

"In some trees again, there is no trunk at all, as is the case with one species of box and the lotus of the parts beyond the sea" and:
"There is no fat or flesh at all in the box (*Buxus*), the cornel and the olive, nor any marrow."

which sounds again like his native boxwood, 'Suffruticosa'. He emphasized also the opposite leaves on the stem and the slightly curled leaves of the same boxwood:^{xii}

"In the myrtle they are symmetrically arranged, in box concave (*concava buxo*)."

Buxus is, surprisingly, feminine (*concava*) in spite of its masculine -us ending, as *pyxos* -os (πύξος) had been for the Greeks and as *Buxus* is today.

Propagation of boxwood also interested Pliny:^{xiv}

"Still, however, I think I ought not to omit the fact that there are some cuttings that grow without the ordinary articulations of trees upon them: thus, for instance, five or six very small cuttings of box (*buxi tenuissimis*), if tied together and put in the ground, will take root." and:^{xv}

"It was formerly made a point to take these cuttings from a box-tree that had not been

pruned (*ex imputata buxo*), as it was fancied that in the last case they would not live; experience however has since put an end to that notion."

What detail the man went into!



Roman Garden reconstructed from the original planting in the Roman Villa in Fishbourne, Sussex (courtesy of the Fishbourne Roman Palace and the Sussex Archaeological Society.)

Its use in topiary and hedging in gardens was made possible by Roman aqueducts bringing water into the cities. Loudon referred to 'Pliny' commenting on boxwood in Roman gardens:

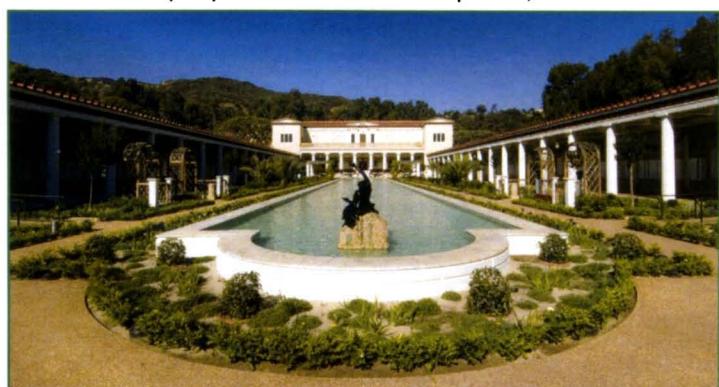
"And speaks of the use of the tree for topiary work."

Pliny the Elder did indeed make a general statement to this effect in passing:^{xxii}

"Box-wood is esteemed for a certain toughness and hardness and for its pale colour, while the tree itself is valued in ornamental gardening (*topiario opere*)."

Loudon went on:

"And it appears to have been much employed in verdant sculpture, and



Reconstructed Roman garden at the J. Paul Getty Museum in Malibu, California, based on the Villa dei Papiri in Herculaneum (©2005 Richard Ross with the courtesy of the J. Paul Getty Trust)

close-clipped hedges, in the gardens of Roman villas in the Augustan age."

Pliny the Younger, the elder Pliny's nephew, must have been the author being quoted here. He described its

use in garden decoration in detail, from which Loudon extensively quoted, again just as 'Pliny'. Caius Plinius Caecilius Secundus (61–113CE) was the main Roman author to talk about topiary and hedging. He was a wealthy civil servant, who had been governor of Bithynia (in Turkey near the Black Sea where he may have acquired his predilection for boxwood in his gardens). He owned four villas, which he described in great detail in letters to his friends. In his letter to Domitius Apollinaris, for instance, he wrote of his Tuscan villa just under the Apennines:^{xvi}

"In front of the colonnade is a terrace laid out with box hedges clipped into different shapes (*distinctus concisusque buxo*), from which a bank slopes down, also with figures of animals (*bestiarum effigies invicem adversas buxus*). The whole garden is enclosed by a dry-stone wall, which is hidden from sight by a box hedge planted in tiers (*gradata buxus*).

At the end of the winding alleys you return to the straight path, or rather paths, for there are several separated by intervening box hedges (*intercedentibus buxis*). In places there are grass plots intervening, in others box shrubs, which are trimmed to a great variety of patterns, some of them being cut into letters forming my name as owner and that of the topiarius (*artificis*)."

It is good to see that his gardener had the same boxwood name recognition as himself! Cicero,^{xvii} the Roman orator, said that the topiarius was among the higher classes of slave. The modern topiary enthusiast is likewise enslaved but pleased to know, no doubt, that Cicero thought him or her 'higher class'!

Pliny the Younger again:

"Further off there are acanthuses, then more box figures and names (*plures figurae pluraque nomina*)."

Clearly a villa that would have merited a visit from the Roman Boxwood Society!

Another letter to Gallus describes his Laurentine seaside villa 17 miles from Rome:^{xviii}

"The exercise ground has a border of boxwood (*gestatio... buxo*), or rosemary where the box does not grow well – for box thrives admirably when it is sheltered by buildings, but where it is exposed to wind and weather and to the spray of the sea, though it stands at a great distance there from, it is apt to shrivel."

For many years the author of this article made enquiries in England of coastal clients of Langley Boxwood Nursery, endeavouring in vain to obtain

evidence for Elizabeth Braimbridge of the effect of salt spray on seaside boxwood. He foolishly never considered consulting Pliny!

In conclusion, the Romans were thoroughly familiar with the distribution, characteristics and garden planting of boxwood, unlike the Greeks who had apparently little interest in landscape beauty, describing primarily the practical and commercial aspects of plants.^{xix} Pliny the Elder is the main authority for information on the distribution and characteristics of the boxwood plant and his nephew for descriptions of its use in gardens, in which it was used in a very similar way to that in modern Italian gardens and is still so used widely in Europe after its recent resurgence in garden fashion. It has always maintained its place in large formal gardens, such as the Palace of Versailles (France); Villa d'Este (Italy); Het Loo (Holland) and Herrenhausen (Germany) to this day.

Section II: *BUXUS – THE WOOD AND ITS USES*

Boxwood wood and its uses have been known since the earliest days by the Romans and it appears often in literature by Latin authors of the Classical period. Loudon^{xx} again has been the 1838 author whose quotations have been reproduced.

The characteristic texture of boxwood wood is mentioned by Loudon:

"Pliny describes it as being as hard to burn as iron, as producing no flame and as being totally unfit for charcoal."

Pliny the Elder did indeed say^{xxi}

"Box loves cold and rugged places (*amat frigida, aspera*); also in a fire it is as hard as iron and is of no use for fuel or charcoal (*nec flamma nec carbone utili*)."

He contradicts himself here, as he later mentions boxwood charcoal being used by quacks to cure fevers but indeed it was not of much use as fuel.^{xxii}

He noted the value and importance of boxwood wood in Roman times:ⁱⁱ

"But a timber rated in the first rank is that of the box (*honorata buxo*) which is rarely marked with wrinkles."

He elaborated further:^{xxiii}

"The most close-grained of all timber, and consequently the heaviest, is judged to be ebony and box (*hebenus et buxus*). Neither will float in water (*neutra in aquis fluvitat*)"^{xxiv} and "The following trees do not experience decay and age – cypress, cedar, ebony, nettle-tree, box, yew (*lotus, buxum, taxus*) The cedar, cypress, olive and box (*olea, buxum*) do

not split or crack of their own accord."

The last is a surprising statement given the care and seasoning that boxwood workmen had to give their boxwood to prevent just that. Pliny^{xxv} even goes on to discuss maggot and horned worm infestation of wood:

"The birth of these insects is prevented, however, in some trees, for instance the cypress, by the bitter taste of the wood, and in others, for instance the box (*ut buxo*), by its hardness."

Architectural use of boxwood was not noted by Loudon, although he quotes Vitruvius, who, he said:

"Recommends box for topiary work."

Marcus Vitruvius Pollio (70-25 BCE) was a famous Roman architect. Discussing colonnades and walks, he states:^{xxvi}

"The space in the middle, between the colonnades and open to the sky, ought to be embellished with green things, for walking in the open air is very healthy."

But no boxwood. It is difficult to understand where precisely Loudon found the data that allowed him to use this Vitruvius quotation in the early history of boxwood but it has been regularly copied since. Pliny the Younger, rather than Vitruvius or Pliny the Elder, may be the author meant when Loudon went on:

"And it appears to have been much employed in verdant sculpture and close-clipped hedges in the gardens of Roman villas in the Augustan age."

Pliny the Younger was the author who talked about such uses of boxwood^{xxvii} but not Vitruvius.

Vitruvius did however mention boxwood in his architectural recommendations for making vaults:^{xxviii}

"Arrange strips to form a curve and make them fast to the joists of the floor above.... by nailing them with many iron nails to ties fixed at intervals. These ties should be made of a kind of wood that neither decay nor time nor dampness can spoil, that is boxwood (*id est e buxo*), juniper, olive, oak, cypress and others."

Quercus robur, he said, it had to be, not 'common oak' that warps!



Japanese ceremonial bridal combs
(photo. C. Watts)

Combs were often made of boxwood because its close grain and hardness made it particularly useful for fashioning their fine teeth - boxwood and similar woods are still so used for Japanese ceremonial bridal combs today.

Ovid spoke of boxwood combs:^{xxix} Salmacis was

a water nymph, a naiad, who was not skilled in either hunting or archery. Her sisters would tell her to become more like the athletic huntress goddess, Diana:

"But she did not get herself a javelin, nor any gaily painted quiver, nor did she take part in the chase as good exercise to vary her hours of leisure: all she would do was bathe her lovely limbs in her own pool, frequently combing out her hair with a boxwood comb (*Cytoriaco pectine* - with a comb from Cytorus), and looking into the water to see what hairstyle was becoming to her. Then she would drape herself in her transparent robes, and lie down among the soft leaves, or on the grass."

Hermaphroditus, son of Mercury and Venus, happened by and was skinny-dipping in the pool when Salmacis fell in love with him there, twined herself around him and prayed to the gods that she should never be separated from him. Her call was answered and they became one, half male, half female. Hermaphroditus, distraught at his emasculation, begged his parents to make anyone who bathed in that pool turn into a similar half man and half woman.



Hermaphroditus by the sculptor François-Dominique-Aimé-Milhomme

On another occasion Ovid was constrained by the advice of the wife of a priest of Jupiter when choosing an opportune day for his daughter's wedding, and this time he used '*buxus*' as the synonym for comb rather than Cytoriaco, perhaps because it scanned better in the hexameter:^{xxx}

"Until gentle Tiber's muddy waters have brought the scourings from Trojan Vesta's temple down to the sea, I may not comb down my hair with a comb of boxwood (*crines depectere buxo*) nor trim my nails with an iron utensil."

Juvenal, Decimus Junius Juvenalis, famous Roman satirist, lived between the 1st & 2nd century CE. Almost nothing is known about his life. He mentioned boxwood combs when talking of a father suggesting that his son should adopt the military life and apply to

the centurion, Laelius. As in Ovid, *Buxus* stands on its own as the word for comb:^{xxxii}

"Making sure that Laelius notices your uncombed hair (*caput intactum buxo*) and hairy nostrils."

Juvenal was known for his personal, invective-laden satire, clearly demonstrated here!

Veneer was given a lot of attention by Pliny the Elder:^{xxxiii}

"The wood of the service tree, the hornbeam, the box (*Sorbus, Carpinus, Buxus*) have a very strong dislike for cornel wood,"

having difficulty adhering to it. He also discussed preparing the veneer with comments on sawing the thin sheets:^{xxxiv}

"Those (woods) which are moderately moist are easily sawn whereas green woods, except hard oak and box (*robur et buxus*), offer a more obstinate resistance, and fill up the teeth,"

and he recommended bending the teeth of the saw outwards to prevent this. As today. Veneers were best made from certain woods, he said:^{xxxv}

"The best woods for cutting into layers and employing as a veneer are citrus, terebinth, the different varieties of maple, box, palm (*aceris genera, buxum, palma*), holly, holm-oak, the root of elder and poplar."

Pliny went to endless lengths to note the background of anything that interested him.

Musical instruments made of boxwood are quoted by Loudon:

"Both Virgil and Ovid allude to the use of this wood for musical instruments, and employ the word box as if synonymous with that of flute."

Boxwood, particularly the boxwood flute, was indeed associated by Ovid with flutes:^{xxxvi}

"Wherever you go, young men's voices are raised in cheering, and the women's voices join in the chorus, palms beat upon tambourines, hollow cymbals clash, to the sound of the boxwood flute's (*longoque foramine buxus* - long, multiple-holed boxwood) shrill piping."

Loudon was right; 'buxus' alone came to mean flute. This is, as far as can be ascertained, the first time that the word 'buxus' appears in surviving Latin sources. The name was subsequently used by Linnaeus for the genus in 1753.^{xxxvii}

The goddess Minerva was particularly associated with the flute, which in Roman times was a vertical instrument, usually played as two flutes together, a truly virtuoso performance! Ovid asks the goddess



Marble relief from a sarcophagus of a satyr playing vertical double pipes (Roman 2-3rd century; courtesy of the British Museum)

Minerva why flautists wander in procession through the town of his exile and she replies:^{xxxviii}

"This group of flautists is another among my discoveries. I was the first to make the long flute produce sounds by drilling holes in boxwood (*rara foramina buxo*)."

Transverse flutes began to be used in Greece and Etruria in the 2nd century BCE but most Roman flutes were vertical.

And again Ovid discusses Achilles having a quiet banquet with other nobles, and for entertainment:^{xxxix}

"It was not the songs of the lyre or of voices or the long boxwood pipe (*tibia buxi*) with many holes that entertained them but they drew out the night with conversation."

Very different from Petronius' Trimalchio orgy below! Virgil, Publius Virgilius Maro (70-19 BCE), wrote the Aeneid in the last ten years of his life and it was published after his death. Modern scholarship has established that he was really named 'Vergilius', hence anglicised Vergil, but the familiar spelling is retained here. The Aeneid is the Latin epic equivalent of Homer's Odyssey. Aeneas was a Trojan hero and was the last defender, escaping from Troy with the survivors to sail all around the eastern Mediterranean before finally ending up in Latium with its capital, Rome, marrying

the daughter of King Latinus after killing her other suitor, Turnus – a bloodthirsty lot, those heroes! – and succeeding Latinus as king. Virgil talked of boxwood flutes:

Numanus was mocking the Trojans holed up in a besieged town in Latium and told them that they should stay among eunuchs and women, playing on the flute.^{xxxix}

"The tambourines call you and the Berecynthian boxwood (*tympana vos buxusque vocat*) of the Mother of Ida; leave arms to men and quit the sword!"

The rash Numanus was immediately killed with an arrow by the furious Trojan, Ascanius. *Buxus* here again used alone to mean flute. Wooded Mount Berecyntus was in Phrygia (Turkey south of the Bosphorus) and was often used with '*buxus*'. Tambourines and flutes were traditional in the orgiastic rituals of worship there of Cybele, a goddess of nature often called 'Mother of Ida', Ida being another mountain in Phrygia.

Ovid described^{x1} in another episode Aeneas battling against Turnus, who had been previously engaged to the King of Latium's daughter and who was setting fire to Aeneas' ships; but the goddess Venus was an Aeneas supporter and she:

"Filled the air with the ringing of beaten bronze and the sound of blowing into the boxwood flute (*murmure buxi*)."

She sent a thunderstorm to put the fires out, unmooring the ships so that they floated out to sea. Hardly, one would think, the happiest outcome of an intervention by one's guardian goddess, as the ships sank and were turned into naiads, who, inevitably, as they were derived from Trojan ships, hated all Greeks and would not help them even if they were in trouble at sea! *Buxus* again used alone as 'flute'.

Pliny the Elder also referred to boxwood musical instruments:^{x1i}

"At the present day (in Augustan Rome) the pipes used by Tuscans in religious ritual are made of boxwood (*e buxo*), but those for theatrical performances are made of lotus, asses' bones and silver."

Boxwood implements were commonplace in Rome. Ovid^{x1ii} in *Metamorphoses* told of boxwood shuttles, which were used in looms by weavers for centuries until quite recent times because of their hardwearing character. Arachne wove a beautiful tapestry showing the sins of the gods. The goddess, Minerva, patron of weavers, was jealous, because the tapestry she wove was inferior to Arachne's, so she tore up her tapestry and:

"Then, with the shuttle of Cytorian boxwood

(*Cytoriaco radium*) which she held in her hand, three times four times she struck Arachne on the forehead,"

and turned her into a spider!

Pliny the Elder spoke of wood for making tools:^{x1iii}

"The most serviceable holders for augers are made from wild olive, box, holm-oak (*ex oleastro, buxo, ilice*), elm and ash."

Petronius, the Roman satirist, noted a pepper-mill^{x1iv} made of boxwood (*molea buxeo*) which was used by Fortunata, Trimalchio's wife, 'her with the pudgy arms,' at the banquet described below in order to flavour a cooked chicken.

Tops were often made of boxwood. Virgil in the Aeneid told of Queen Amata, wife of King Latinus, who was poisoned by a snake put on her by Allecto, one of the Furies, and who then ran around town in a frenzy because her husband, King Latinus, had been told by oracles that their daughter, Lavinia, had to marry a foreign stranger, eliminating her favoured local boy, Turnus. Her mood was likened to a Bacchanalian frenzy like a boxwood top whipped by lads at play:^{x1v}

"Obedient to the thong, it weaves wide circles in the gaping view of its small masters, who, admiring, see the whirling boxwood (*volubile buxum*) made a living thing under the lash."

Persius, Aules Persius Flaccus (34–62 CE), was a Roman satirist who spoke with the voice of an angry and alienated young man:^{x1vi}

"The thing I wanted most was for no one to whip the whirling boxwood more deftly than me (*callidior buxum torquere flagello*)."

It is interesting how often '*buxus*' was used alone to describe the object made of it.



An engraving of a man and a woman, the man holding in his left hand hinged waxed tablets and in his right a stylus, sharp at one end for writing and flat at the other for erasing. From a picture found at Herculaneum (Museo Borbonico 6: 35)

Writing tablets were a particular use for boxwood. Papyrus had to be imported from Egypt and parchment from animal skins was expensive. Paper was discovered by Cai Lun in China in 105 CE but only reached Europe in the 8th century. Writing therefore was commonly on tablets covered with wax (*tabulae ceratae*), which were usually made of boxwood (*cerata buxa*).

Sextus Propertius was a Roman poet of about 50 BCE to 20 CE who mentioned this:^{xvii}

"Commonly, niggardly wax was put on
boxwood (*vulgati buxo sordida cera fuit*)."

Boxwood, in blocks, has today its main commercial use as being suitable for wood engraving.

A small casket or box is in Latin 'pyxis' and such boxes were often used for ointments. Some say that the Greek 'pyxos' (πύξος), and the Latin 'buxus', in fact got their names from this small casket because it was the wood from which the casket was commonly made.

Juvenal again,^{xviii} inveighing against modern behaviour:

"Profit gained by every kind of crime and
money acquired by the sword or poison box
(*gladio vel pyxide nummos*) is iniquitous."

The small boxwood casket was not uncommonly used for poison.

Carving and sculpture made use of boxwood because of its close grain and hardness, which made possible fine detail. Pausanias (115-180 CE) was a doctor from Greek Asia Minor who travelled all over Greece for 20 to 30 years around 160 CE describing in Greek the country at the height of the Roman Empire. He was particularly interested in religious art and architecture. At one of the treasures in Olympia, the site of the first Olympic Games which started as a small local festival there in 776 BCE, he noted the statues and ceremonial shields:^{xix}

"There stands a boxwood image of Apollo with
its head plated in gold (ἀγαλμα πύξινον
Ἄπόλλωνος.)"

Boxwood was considered suitable for carving important artefacts then as later.

Virgil¹ in the Aeneid described the beauty of inlay in boxwood . The Trojans were besieged by Turnus, and in the battle:

"In their midst the Dardan boy himself, Venus' rightful care, his comely head uncovered, glitters like a jewel inset in yellow gold to adorn neck or head, or as ivory gleams, skilfully inlaid in boxwood or Orician terebinth (*inclusum buxo aut Oricia terebintho*)."

The 'Dardan boy' was Ascanius, the son of the Trojan hero, Aeneas. Ascanius was the mythical founder of

the Julian family – Julius Caesar, Augustus and the emperors up to Nero. Terebinth is the turpentine tree (*Pistacia terebinthus*) and 'Oricia' is thought by some to be the modern Val d'Orcia in Italy but is more likely to be the port of Oricus in Illyria (modern Albania). Inlay of ivory into boxwood was also interestingly mentioned in American versions of Ezekiel in the Hebrew Bible.¹ⁱ Dryden¹ⁱⁱ in 1697 translated Virgil's Georgics¹ⁱⁱⁱ on the Planting of Trees:

"The War receives ...

From cornels, javelins; and the tougher yew
Receives the bending figure of a bow.
Nor box, nor limes without their use are made
Smooth-grain'd, and proper for the turner's
trade (*torno rasile buxum*),
Which curious hands may carve, and steel with
ease invade."

Boxwood is still so used by turners today.

The pale colour of boxwood is often used as a synonym for pallor. Pliny the Elder again:^{1iv}

"A rhinoceros with one horn on the nose ...
it is the colour of boxwood (*color buxeus*)."

Obviously a white rhino! And talking about black bryony (*Tamus communis*), a diuretic used then mainly for shrinking spleens, he said :

"The root of it, which is black outside and
of the colour of box inside (*intus buxeus
colore*) is even more efficacious for the
extraction of splintered bones."

Ovid too used the simile.^{1vi} When Thisbe saw Pyramus' bloodstained body after he had committed suicide, thinking that she had been killed by a lion:

"She drew back shuddering with a face paler
than boxwood (*oraque buxo pallidiora*)."

In another example, Queen Alcyone wept, left behind by King Ceyx who was going to consult the sacred oracles:^{1vii}

"At once her innermost bones took cold, and
pallor just like boxwood (*buxoque simillimus*)
came over her face, and her cheeks were wet
with streaming tears."

A premonition that he was going to drown at sea. Which he did. Pale boxwood was a useful analogy in classical times.

The medicinal and poisonous properties of boxwood were noted by Pliny the Elder. He was very much against quacks posing as medical experts:^{xxii}

"For brain fever it appears to be beneficial to
wrap a sheep's lung warm about the patient's
head ... (*it is* one of the frauds with which
magicians mock mankind and it is especially
in fevers that true medicine is opposed to the

doctrine of quacks.... and (*they say*) if the moon is passing through Aquarius, pounded boxwood charcoal (*e buxo carbonis*) is rubbed in with grains of barley, bat's wing and leaves of tamarisk."

Reminiscent of Macbeth's three witches! And he goes on with an extraordinary litany of weird applications, which make the 'true medicine' of that time seem similar to sheep's lung therapy today.

Residues from the lining of metal furnaces and strange metallic mixtures were used medicinally at that time but Pliny recommended using more natural substances:^{1viii}

"Foliage of box (*buxi coma*) burnt in a pot of raw earth heated in a furnace until the earthenware is thoroughly baked."

He also mentioned boxwood's more poisonous properties:ⁱⁱ

"The seed of the box is held in aversion by all animals."

This characteristic has proved valuable for boxwood nurseries and gardens in deer-infested areas.

Boxwood affects beeswax also and makes it pharmaceutically useful, he said:^{1ix}

"Next to these varieties comes the Corsican wax, which, being the produce of the box-tree (*ex buxo fit*), is generally thought to be possessed of certain medicinal properties."

The poisonous propensity of boxwood would have made this a hazardous therapy.

Finally, Petronius' Roman banquet. Gaius Petronius Arbiter (27–66 CE) was a satirist at the Emperor Nero's court. His scurrilous *Satyricon* in 61 CE described millionaire Trimalchio's saturnalian feast. The multi-course elaborate menu included puns and practical jokes, such as a pig's belly, which when slit open revealed cooked sausages and black puddings inside, and fruit which squirted perfume when lifted, all lowered through a ceiling that came open. An unruly guest, the 'curly-headed onion', is subjected to a long harangue, including:^{1x}

"Don't think that I'm taken in by the boxwood armlet (*anulus buxeus*) that you did your mistress out of!"

The giggling tipsy wives wore gold armlets, and even had them weighed at the banquet to see who had the most valuable ones, so boxwood to compete must have been an expensive material for bracelets and rings even then. Altogether a riotous Roman banquet! Very different from Ovid's sober Achilles' banquet above.

In conclusion boxwood wood was a respected (*honorata buxo*) part of Roman life in so many ways and would have been familiar to the average man in the

street – combs, veneer, musical instruments, shuttles, augers, tops, writing tablets, small caskets, sculpture, medicine and armlets – to a much greater extent than it is in America or Europe today. We no longer have waxed boxwood writing tablets, tops or combs – except in Japan – and it is seldom used architecturally because of its rarity and expense. Its value as material for detailed carving died out in the Middle Ages. Some musical instruments are still sometimes made of boxwood and it is still used by turners for bowls and ornaments; as blocks for wood engraving; and until recently by carpenters for rulers and handles for tools. But never fortunately for medicine!

Acknowledgements

My thanks are due to the staff of the British Library, the British Museum and the Institute of Classical Studies Library of London University. Particularly grateful thanks are due to my classmate, Christine Rennie, without whose skilled scanning of classical literature this article could not have been written; and to Robin Trew for his invaluable help with its format.

Illustrations (legends)

Fig. 1: Roman Garden reconstructed from the original planting in the Roman Villa in Fishbourne, Sussex (courtesy of the Fishbourne Roman Palace and the Sussex Archaeological Society.)

Fig. 2: Reconstructed Roman garden at the J. Paul Getty Museum in Malibu, California, based on the Villa dei Papiri in Herculaneum (©2005 Richard Ross with the courtesy of the J. Paul Getty Trust)

Fig. 3: Japanese ceremonial bridal combs (photo. C. Watts)

Fig. 4: Hermaphroditus by the sculptor François-Dominique-Aimé-Milhomme

Fig. 5: Marble relief from a sarcophagus of a satyr playing vertical double pipes (Roman 2-3rd century; courtesy of the British Museum)

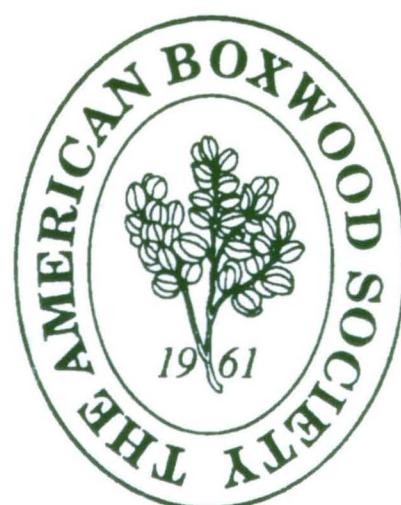


Fig. 6: An engraving of a man and a woman, the man holding in his left hand hinged waxed tablets and in his right a stylus, sharp at one end for writing and flat at the other for erasing. From a picture found at Herculaneum (Museo Borbonico 6: 35)

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- ^{1vii}*ibid* 11:417
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- ^{1ix}*ibid* 21: 49
- ^{1x}Petronius *Satyricon* 58

The Garden Groom

Several years ago, Graham Wilson, a retired engineer, was cutting his hedges in Wirral, England. After a long day, he began to think that there must be an easier and safer method to do this work. At that moment, he set out to try to solve the problems that all gardeners face when they venture out to cut their hedges - too dangerous, too time-consuming, and too much work.

Beginning as a hobby, Wilson's efforts began to yield meaningful results. In 2000 he applied for and received several UK government grants for safety and innovation, which helped fund the initial stages of his research. Then, several leading garden tool manufacturers were approached for production considerations - all rejected the concept.

Undeterred, Graham re-mortgaged his home and put all of his savings into the development of his invention. Years later, he succeeded. Finally, his determination produced success. His hedge trimmer first became available in America in March, 2006 by Apollo Exports, and was formally introduced at the National Hardware Show in Las Vegas from May 9 to May 11, 2006.

The Garden Groom is a revolutionary hedge trimmer featuring a concealed blade for the ultimate safety and a volume collector bag for larger hedges. The Garden Groom is available in two sizes: the larger more powerful Max with a 12" cutting head for large hedges, and the lighter Midi, easier to handle with a 9" cutting head for the average to small hedge.

The larger Max unique shredding action reduces the clippings by 10:1, making disposal a far simpler task, especially when cutting thorny or spiky growth. It cuts, mulches, and contains clippings in the proprietary fashion. Retailing at US\$199 and featuring a 430 watt motor, its strong blade cuts up to 0.6 inches diameter and holds 8 square yards of clippings. Suitable for larger, long hedges, it also comes with the Volume Collector Bag, which holds 70 square yards of clippings which can be turned into mulch or compost. It weighs 9.1 lbs.

The smaller Midi is the newest Garden Groom, and also cuts, shreds, and contains clippings in the proprietary Garden Groom fashion. Retailing at \$149 and featuring a 300 watt motor, the Midi is ultra lightweight (6 lbs.) and versatile, and ideal for trimming

and shaping smaller hedges and bushes. The lighter design is particularly useful for the everyday gardener and due to its light weight and versatility, particularly suitable for senior gardeners. The Midi can cut branches up to 0.4 inch in diameter. It also comes with the Volume Collector Bag to hold clippings and aid disposal.

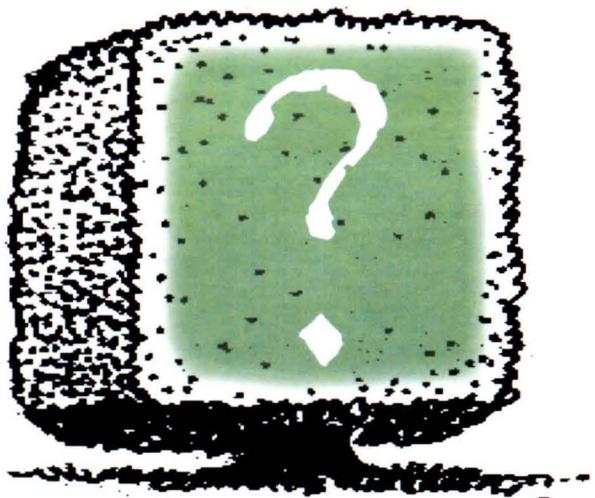
The circular blade cover creates a large footprint which helps produce a consistent, smooth hedge length throughout the trim. The Garden Groom safety features include two-handed handle design in order to activate the unit and a totally concealed blade to eliminate the exposed cutting blades associated with conventional hedge trimmers.

The Garden Groom was introduced in the UK in 2004 and won the GIMA (Garden Industry Manufacturers' Association) Award for UK's "Best Gardening Product 2004" and "Exporter of the Year 2005" - the equivalent of the UK Gardening Oscars. It has already been featured on the BBC's "Tomorrow's World", Popular Science's "Best of What's New 2003" and Best Inventions programs, as well as the Discovery Channel's "What's the Big Idea?"

There are six million hedge trimmers sold each year in the United States. They are used on a wide variety of plants which includes some boxwood. The Garden Groom is the trimmer currently available for sale at Hammacher Schlemmer (www.hammacher.com) and Preferred Living (www.sportys.com/shoppl), and is soon to be available at Gardener's Supply, Fingerhut, Solutions, Home Shopping Network / Improvements and Heartland America.



Award-Winning Garden Groom is introduced to the United States. It is the World's only "Cut and Collect Safety Hedge Trimmer" and is expected to revolutionize gardening tasks for Americans.



The Question Box

Q: We just purchased a home with lovely boxwood planted around the front porch. The boxwood are about five feet tall, being about two feet too tall. How can I cut them back without losing all the leaves. I am assuming this must be done over a period of time. Thanks very much!

A: Yes, you are correct in believing the boxwood must be reduced over a period of years. In making aggressive pruning cuts, you should not remove all the foliage. The leaves provide critical protection to the stems which would be susceptible to frost damage or sun scald.

Keeping the boxwood about three feet tall, is creating a bonsai-type culture. If we are discussing English boxwood, *Buxus sempervirens 'Suffruticosa'*, this plant wants to grow 10 feet tall. Sure it takes many decades to achieve this grand size, never-the-less, it is "hard wired" to try. Chronically stunting it to maintain a height of three feet is certainly possible, however it requires an appreciation of the stress placed upon the plant and how to remediate this condition.

The most common problems encountered in keeping boxwood plants small are: overly dense foliage at the terminal ends of the branches which encourages disease; high pest populations, and their resulting damage, which can occur quickly, requiring diligent monitoring; late foliage growth which will be damaged (killed) by the frost in the fall of the year.

Finally, monitor the size of the leaves – most gardeners overlook important signal! This clue is an indication that serious health issues may exist. Smaller than normal leaves, which may have a normal green color, may be an indication of long term chronic "starvation". If this occurs, evaluate the pruning cuts, as they may be too severe. Also conduct soil tests to determine if the soil pH and

nutrient level are appropriate. Finally, ensure that one inch of mulch (not deeper) is maintained around the boxwood where the roots may be growing.

Q: I have two houses, one in Richmond, Va., and the other in Old Westbury, NY. One yard has full sun and the other has full shade in the back yard, and partial shade in the front yard. Which condition is best for boxwood? Thanks.

A: Boxwood can successfully grow in full shade, partial shade, or even full sun. The different exposure to sun results in a different behavior from the boxwood. Those in full sun can be expected to have very dense foliage, grow shorter and have more mite damage. By contrast, those in full shade can be expected to have a more open habit, grow taller and have slight or no mite damage. Either condition requires minimal cultural care to provide the best results.

Boxwood with partial shade perform the best, with all other site considerations being equal. However, this optimistic answer requires explanation. A site with morning sun, but afternoon shade is preferred. However, those sites with shade and wind protection from the southern and western sun and wind in the winter months are valued far above all other sites.

Q: My property is filled with many different types of boxwood. Some of the boxwood have leafminer problems and I plan to spray for that this Spring but I am getting conflicting advice on what to fertilize with and I was hoping that you would have some suggestions.

A: It would be inappropriate to make any fertilizer recommendation without first knowing a few characteristics of the soil which include: existing nutrient level, the type of soil and the soil pH. Soil tests are essential for providing this important information.

In general, boxwood require fertilization only infrequently, perhaps every three to ten years. A soil test will tell if fertilization is necessary and if so, at what rate and what type. Fertilizer, if necessary, should be applied only in the fall.

Also, in general, the correct soil pH (6.5 to 7.2) is far more important to boxwood than applying fertilizer. Dolomitic lime, if necessary to raise the soil pH, can be applied at any time of year.

Q: I need to move about 20 boxwood, five to eight feet high and cannot afford a large tree spade truck. Can I do this with a backhoe? Some are crowded too close and I suspect I will have to sacrifice several to get the other. The property is being leveled for development so the shrubs are condemned either way.

A: They can be "rough dug" with the back hoe, but would require "under cutting" using a spade. The root ball would then be secured with burlap and rope. You are correct that every other plant may have to "sacrificed" to ensure a proper sized root ball of those remaining. Remember, the majority of boxwood roots do not go deeper than 18 inches, even for plants eight feet tall. However, they do spread a great distance and therefore your strategy of providing a wide root ball by cutting into the next plant, is sound. With this in mind, a "large tree spade truck" would not be appropriate as they create a very deep and narrow root ball, resulting in severe root loss from which few large boxwood successfully survive.

Q: I am looking to replace one of the boxwood I have in a border that died over the winter. None of the garden shops in the area have a replacement but I thought if I knew the name of this shrub I could order it somehow. It is a dwarf shrub but it has very small leaves that are narrow and have fringed edges. The branches seem to grow longer than most dwarf boxwood. I have stumped all the garden shops so I hope you can help me out.

A: You might be surprised to learn there are over 400 different types of boxwood. As you might imagine, it is not possible to make an accurate name determination from a brief written description. To provide you with the information you require, please send a branch with three years of foliage, generally 6" to 9" long in a sealed plastic bag (include no water or moisture in the bag). Also, send one color photograph showing the entire plant, but with a minimum of background.

As an aside, the selection of different boxwood is generally limited at most garden centers, with most seldom having more than four or five different types. You may discover that a nursery, or grower, would provide greater selection, and generally less expensive plants. You might try to locate several firms near you once a name is provided. Even if they don't have it, if you provide them with the botanical name, it is easy for them to obtain it.

Q: I am curious to know the history of musical instruments made of boxwood. Things such as oboes were made of boxwood in the 1700s (Baroque music period) and were harder to play quietly because the boxwood isn't as dense or hard as the wood used today (African blackwood). Can you explain why? This is just personal interest, as I play the oboe! Thank you so much for your time.

A: Boxwood has a long and rich history for being used in a wide variety of economically important instruments. One of these does include musical wind instruments such as the recorder, flute, clarinet, and oboe. Unfortunately, we are not familiar with the common plant name African blackwood, nor can it be located in our botanical references, so we can not comment on its physical properties. By chance, do you mean African evergreen, the *Syngonium podophyllum*?

Most likely, African blackwood, and many other woods, are a substitute for boxwood (specifically *Buxus sempervirens*) and not the other way around as you suggest. Very few woods are as fine-textured as boxwood or possess its uniform consistency. Its physical properties make it one of the most heavy and dense, desired above all other woods. When fully air-dried, a piece of boxwood weighs between 53 and 72 pounds per cubic foot and has a specific gravity, or density, that varies from 0.85 to 1.13 kg per cubic meter. Those woods being greater than 1.00 are so dense (heavy) they will sink when placed in water. These characteristics, in addition to being difficult to split, allow it to be easily turned on a lathe, and have made boxwood the wood of choice.

Q: Several branches in two sections of my hedge are turning yellow. Can you tell what might be the cause and treatment?

A: Unfortunately, with this limited information, determining the correct cause and appropriate treatment is not possible. There could be several biotic and abiotic factors at work here. If you would be so kind as to provide additional information a definitive solution is possible.

For example, is it English boxwood? Is the hedge sheared? If so how often? Measuring from the outside of the plant, how far into the center does the foliage grow on the stem? What month did the yellowing occur? Are the leaves on the entire stem yellow, or just the interior, or just the exterior leaves? Did the yellowing occur suddenly? Look around for dead leaves on the ground and see if you find any with small dark brown spots on them. Is the hedge growing in sun or shade? What state do you live in? We apologize for asking you so many questions. However, they are carefully chosen to provide us with the best information to identify the problem(s) affecting your boxwood. If you would please take the time to answer each as carefully and completely as possible, we will work diligently to determine a correct course of action.

*** The Boxwood Bookshelf ***

Boxwood Gardens Old and New was written by Albert Addison Lewis in 1925. It was

published by The William Byrd Press, Inc., in Richmond, Virginia. This 7" by 9½" book was printed in both a hard and soft cover edition. It has 191 pages and 98 illustrations (4 in color, 94 in black and white).

Mr. Lewis was one of five brothers who formed the Lewis and Valentine Company, a landscape contracting firm in Long Island, New York, from about 1918 to 1943. They were the largest, and one of the most prominent, landscape contractors in the eastern United States during the first half of the twentieth century. They claimed to be "the most



Courtesy of James River Garden Club

Tree box at Castle Hill

experienced and most versatile, backed by an intimate knowledge of horticulture and the development of fine estates." In advertising for staff, the workers were expected to be "of good character and not afraid of hard work." This was essential as Lewis and Valentine specialized in delivering full-grown trees that ranged in age from 20 to 100 years and were so large that 20 or more tons of earth were moved during the transplanting process.

The praise from the clientele was nearly endless. Pierre S. du Pont in Wilmington, Delaware wrote, "I wish to compliment you on the excellent character of the work, on the trees selected and, particularly, on the careful methods employed by your men in doing their work without injury to the premises and leaving things in good order." In another example, Walter Janney in Philadelphia wrote, "I desire to say that I consider you the best-equipped and most skillful organization in the field for moving of large trees, box bushes, etc., and I shall hope to have you do any work of this character which I may undertake in the future."

With this background, it is most appropriate that Mr. Lewis should write *Boxwood Gardens Old and New* to document and share for generations, his exceptional skill and knowledge in creating majestic gardens. He begins by discussing 26 famous gardens, from George Washington's Mount Vernon in



Courtesy of Lewis & Valentine Co. Landscape Gardeners

Special machinery is necessary for transplanting large pieces of Boxwood.

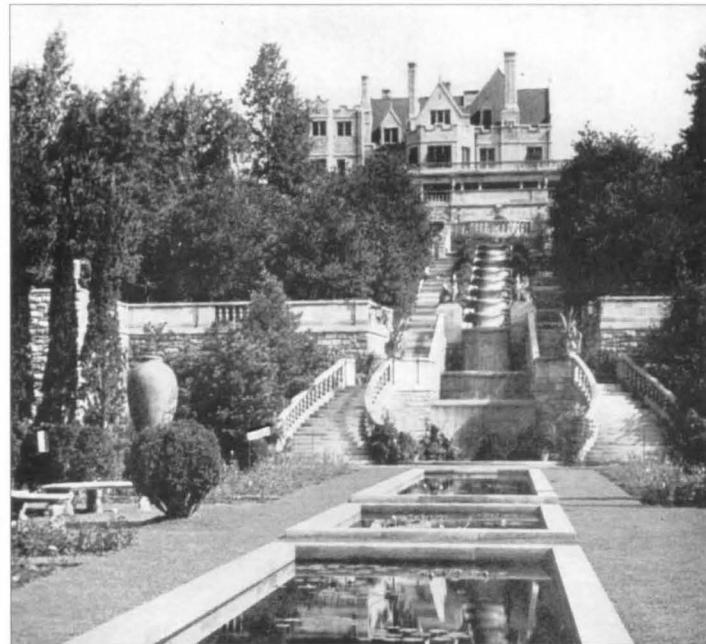
were utilized in the preparation of the book.

As interesting as all these chapters are, the illustrations and particularly the photographs are even more captivating. The well-cropped black and white photographs generally portray beautiful and elegant gardens. Others portray the transporting or transplanting of large mature boxwood.

This single-edition, 80-year old book is readily available. A quick internet search identified four different book suppliers having a total of seven books. Prices vary from US\$60 to US\$125 each. The text of *Boxwood Gardens Old and New* was also reprinted in *The Boxwood Bulletin*, vols. 2, 3, 4, 5, 7 and 9 (1962-1970).

Lynn R. Batdorf

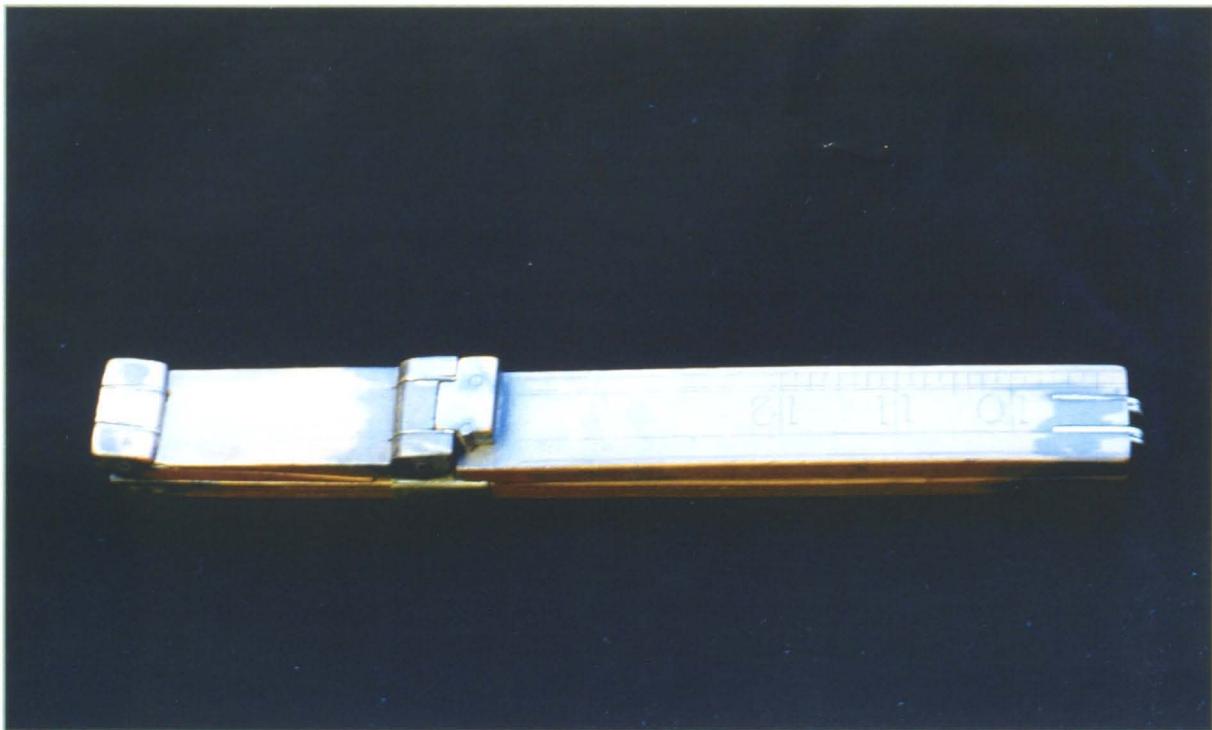
Virginia to Westover, one of the earliest plantations in America; from Barbara Frietchie's boxwood (the woman who "once defied a whole regiment of the Confederate Army") in Maryland, to Dolly Madison's boxwood, and so on. Next the book has separate chapters on boxwood gardens of the Old Romans, Old Monks, Spain, Italy, France, and England. The book concludes with an explanation of boxwood used in a variety of large estates, then a chapter on "Rules for Care". A bibliography cites 22 different references which



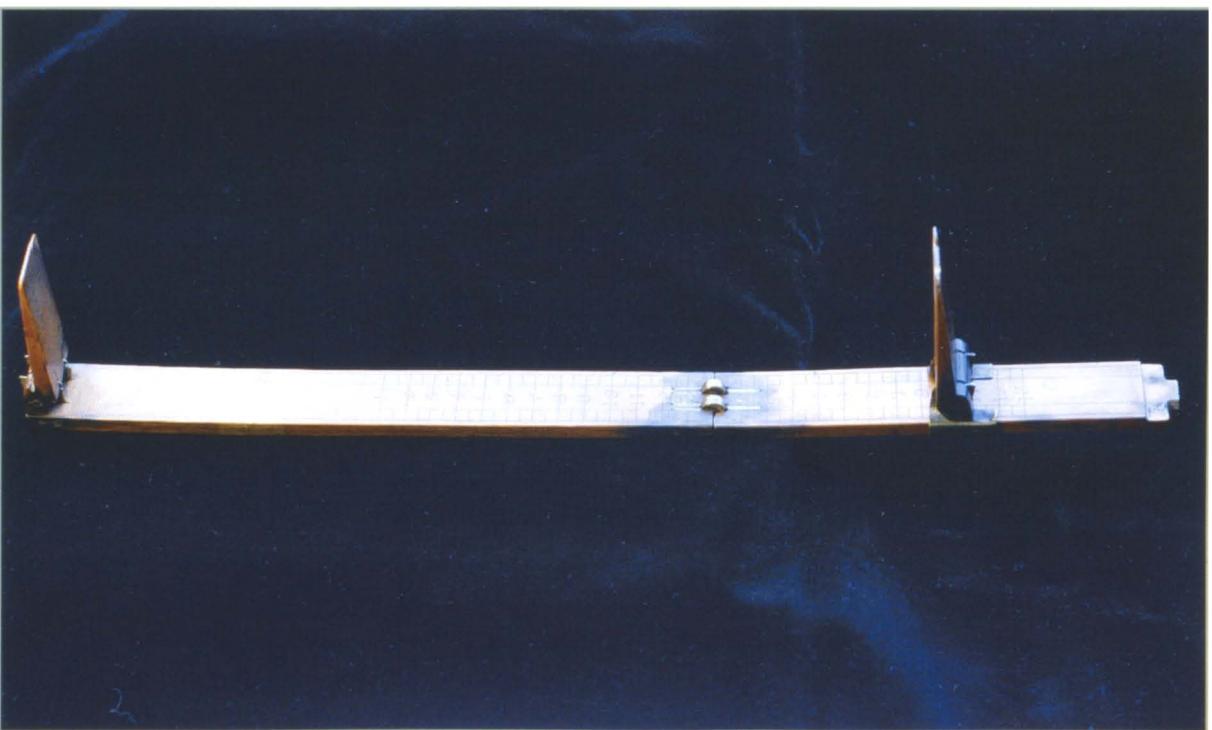
Courtesy of Lewis & Valentine Co. Landscape Gardeners

This garden, with clumps of Box against the balustrade, might well have grown in a villa near Old Rome. The estate of Charles M. Schwab.

Boxwood Artifact



Almost anyone who has bought shoes knows the "Brannock device", the metal gizmo that measures the foot. Prior to it's invention, the "RITZ Stick", was the standard. First invented in 1914, it is a sizing tool, used to measure both length and width of a foot for either men or women. This early edition pictured here (both opened and closed) is constructed of solid boxwood and brass. It has a 12" ruler underneath. Its overall length when fully open is 15". While modern versions of the RITZ Stick are still being produced, they are no longer made from boxwood.



Historical Postcards



This historical postcard pictures Gunston Hill in Lorton, Virginia. It was the home of George Mason from 1725 to 1792. The postcard features the south garden with its 250 foot long boxwood allee originally planted by George Mason. The Ektachrome photo was taken by Louis Frohman and the postcard was produced by YorkKolor Process in New York City.



This postcard features a residential home on Old Post Road in Madison, Georgia. The back of the postcard describes the home as, "Built about 1851. Original elaborate parlor preserved intact, with carpet, draperies, etc., still showing bright colors. Handsome mirrors. Two large boxwood gardens. Episcopal Church in background." The photograph was taken by John Erving and the post card was produced by Kolor-Ad in Tucker, Georgia.

AMERICAN BOXWOOD SOCIETY BY-LAWS

ARTICLE I - Membership

Section 1. All persons interested in any phase of boxwood are invited to join, subject to the approval of the Membership Committee.

Section 2. The Classes of Membership shall be: Individual, Family, Contributing, Sustaining, Life and Honorary; whose contributory dollars shall be determined by the Governing Board periodically.

Section 3. Any member who has failed to pay dues three months after they become payable shall automatically be dropped from membership.

Section 4. At any annual meeting, upon the votes of three-fourths of the members present and voting, any member charged with behavior injurious to the welfare, proper interests or reputation of the Society or a member, may be dropped from the roll.

Section 4. Contributions are also welcome for the Research Fund, the Boxwood Memorial Garden Fund and current projects of the Society.

ARTICLE II - Governing Board

Section 1. The Governing Board shall consist of the following: Officers - President, Vice-President, Second Vice-President, Secretary and Executive Treasurer; Registrar; nine Directors and Ex-Officio, the Director of Blandy Experimental Farm.

Section 2. The Officers shall be elected for a period of one year. The office of Secretary and Executive Treasurer may be combined by majority vote of the Governing Board. Vacancy in any office except that of President shall be filled by the Governing Board until the next meeting of the Society; but in the event of the death or resignation of the President, the Vice-President and therefore the Second Vice-President automatically shall serve as President for the unexpired term.

Section 3. The Registrar shall be appointed by the Governing Board and shall serve on that body as a voting member.

Section 4. There shall be nine Directors, each elected to serve for a term of three years. They shall serve on a rotating basis as determined by the Governing Board and the unexpired term of any Director will be filled by the Governing Board.

Section 5. The Director of Blandy Experimental Farm shall serve as Director Ex-Officio.

Section 6. The Governing Board shall meet immediately following the annual meeting and at other times subject to call of the President.

Section 7. The Governing Board, immediately following the annual meeting, shall appoint one member of their body to serve on the Executive Committee with the President, Vice President, Secretary and Executive Treasurer, or if the offices of Secretary and Executive Treasurer are combined, then to appoint two members of their body. Three members of the Executive Committee shall constitute a quorum.

ARTICLE III - Nominations and Elections

The Executive Committee shall appoint a Nominating Committee of three members, any of whom may be on the Board of Directors, but excluding those who currently serve as Officers. This Nominating Committee shall present a slate of Officers and Directors to the members at the annual meeting. Nominations made by this committee do not preclude nominations from the floor. A majority of the votes shall constitute election.

ARTICLE IV - Meetings

Section 1. An Annual Meeting shall be held on the Second Wednesday in May, subject to change of date on approval of the Executive Committee. Meetings of the members shall be held at such other times as called by the Executive Committee, the Governing Board or through signed petition of one-fifth of the members in good standing.

Section 2. The order of business at meetings of the members shall be as follows:

Roll Call
Reading and approval of the minutes
Reports of Officers and Registrar
Reports of Standing Committees
Reports of Special Committees
Unfinished Business
New Business

Section 3. Meetings of the members, the Governing Board and the Committees shall be governed by Robert's Rules of Order Revised.

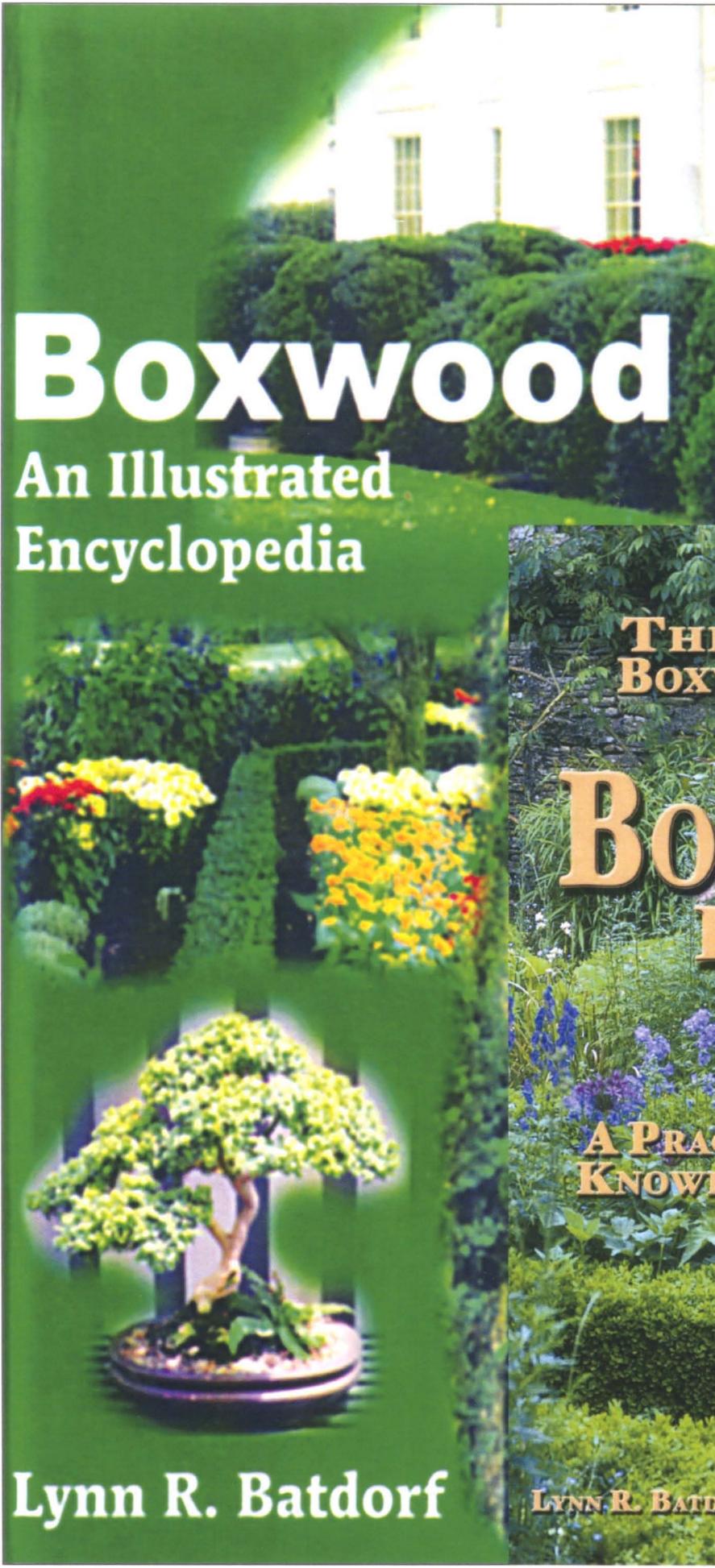
ARTICLE V - Minutes

It shall be the duty of the Governing Board to hear, correct and approve the minutes of the meetings of the members and of their own body.

ARTICLE VI - Amendments

The Board of Directors shall have the power to make and amend By-Laws for the government of the organization, by a majority vote at any meeting where a quorum of the Directors is present. The membership shall be informed of the change in the By-Laws, as published in The Boxwood Bulletin. The membership may amend or repeal the By-Laws by a two-thirds vote of those present or represented by a proxy vote at any annual or other meeting, provided that notice of any proposed change shall be sent to the Board of Directors at least 30 days prior to the date set for the annual or other meeting.

This record contains the complete By-Laws of the American Boxwood Society, reflecting the approved amendments at the Annual Membership Meeting in May 2006. Previously, in 1996 the By-Laws were revised and appeared in the January 1996 issue of The Boxwood Bulletin on the inside front cover (page 59); the proposed 2006 revisions were published in the April 2006 issue of The Boxwood Bulletin on page 177.



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