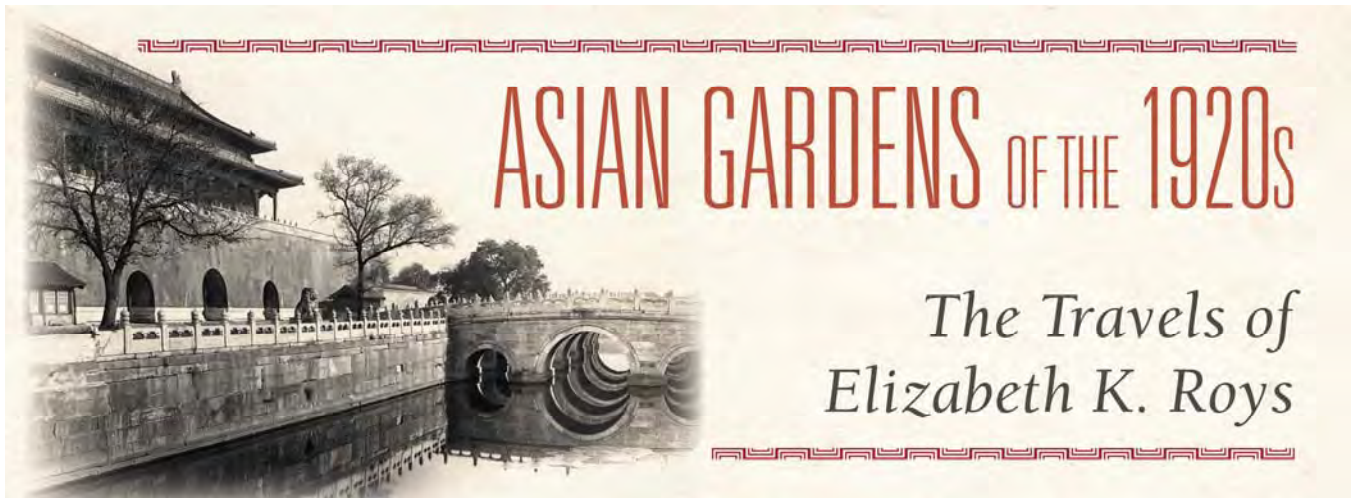
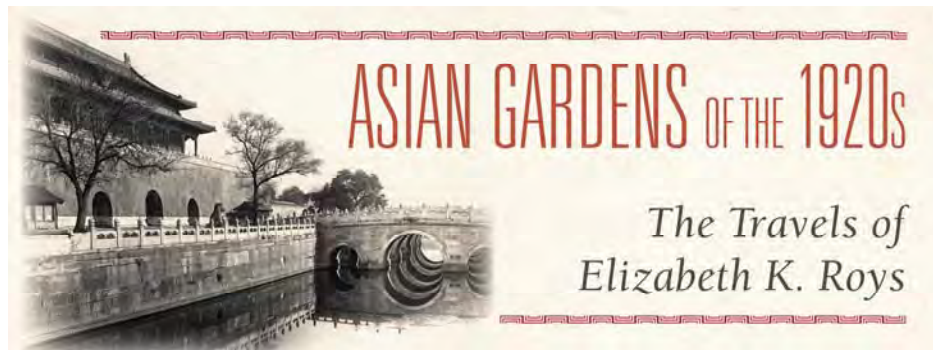


Exhibition Available for Rental



This exhibit explores Asian gardens in 1926 and 1927 through the eyes of Elizabeth K. Roys, a botany student whose written descriptions, hand-drawn plans, and striking photography capture the landscapes of a vanished era.

Produced by the Botanic Garden of Smith College.



Asian Gardens of the 1920s: The Travels of Elizabeth K. Roys is a unique traveling exhibition produced by the Botanic Garden of Smith College in collaboration with landscape historian Betsy Anderson.

As a student of botany at Smith College, Elizabeth Roys toured Asia with her mother in 1926–27, exploring gardens in China, Japan, Korea, Siam (now Thailand), and India. She compiled detailed records and observations in five notebooks, which she kept all her life, and which were not discovered until 2002. Now, eighty years since Elizabeth Roys embarked on her remarkable Asian journey, these well-kept treasures are coming into public view through the efforts of Betsy Anderson, currently the Garden Historian at The Mount (Edith Wharton’s Estate and Gardens in Lenox, Massachusetts). Stunning photographs transport the visitor to the gardens Elizabeth Roys chronicled, many of which exist today only in her notebooks. The exhibition highlights temple, palace, private, working-class, and ruined gardens in all five countries and explores their differing cultural conceptions of the garden. Elizabeth K. Roys’ unique historical accounts constitute a singular and irreplaceable portrait of Asian gardens in the early twentieth century.

The exhibition is available for rental for \$2000 for a two-month period (minimum) and \$750 for each additional month, plus all shipping expenses. The rental fee includes all panels, framed artwork, and a CD with a PowerPoint presentation showing additional photographs taken by Elizabeth Roys. Text for display labels and signs is provided on disk.

Exhibition Calendar

10/1/2006 – 2/15/2007	Botanic Garden of Smith College, Northampton, MA
4/24/2008 – 7/13/2008	The Museums of Oglebay Institute, Wheeling, WV
7/12/2007 – 9/27/2009	Olbrich Botanical Gardens, Madison, WI

See the exhibit online at

http://www.smith.edu/garden/exhibits/asian_gardens/asian_gardens.html

For more information contact:

Madelaine Zadik, Manager of Education and Outreach

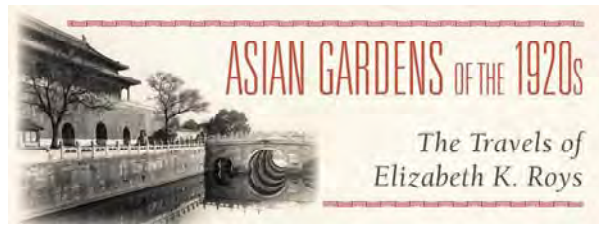
The Botanic Garden of Smith College

Lyman Plant House, 15 College Lane

Northampton, MA 01063 USA

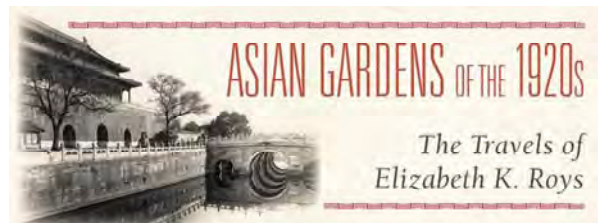
Phone: 413-585-2743, Fax: 413-585-2744

mzadik@smith.edu



IMAGES OF THE EXHIBITION AT SMITH COLLEGE





General Information about Exhibition Rental

1. **Availability:** Now available
2. **Rental Fee:** \$2,000 for a two-month period (minimum) and \$750 for each additional month. This includes all panels, framed artwork, display label and sign text file on disk, and a PowerPoint file on disk.
3. **Shipping Costs:** The borrowing institution pays all shipping expenses to and from the borrower.
4. **Insurance:** Insurance value of the exhibition is approximately \$14,025, and the borrower is responsible for insurance coverage while the exhibition is under its control (including during shipping).
5. **Security Requirements:**

Security requirements are similar to the "limited security" requirements of SITES (See www.sites.si.edu/host/security_search.htm#limited). Personnel must be present at all times in the space while the exhibition is open to the public. Supervision by guard, student, volunteer, or receptionist is acceptable, and they may be performing other duties as well as watching the exhibition. Secure storage for shipping crates is required. The exhibition area must be locked and secure during closed hours. Fire protection must meet all local ordinances.
6. **Space and Equipment Requirements:**
 - i. Running feet for all the panels is approximately 64 feet, but that doesn't include any space between panels. At the Botanic Garden at Smith College we used about 95 running feet to display all the panels, artwork, and a computer monitor that was running a PowerPoint presentation on a continuous loop.
 - ii. The Botanic Garden of Smith College will provide the PowerPoint file. If this is to be shown, a computer, monitor, and electricity will be necessary.
7. **Environmental Requirements:**
 - i. The exhibition must be displayed indoors.
 - ii. Direct sunlight must be diffused or eliminated to prevent fading.
 - iii. None of the panels or artwork may come into contact with heating or ventilation outlets when on display or in storage.
 - iv. The exhibition space must have humidity and temperature controls to eliminate great fluctuations in either temperature or humidity.

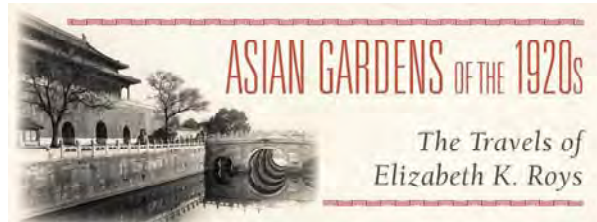
For more information contact:

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The Botanic Garden of Smith College, Lyman Plant House, 15 College Lane
Northampton, MA 01063 USA

Phone: 413-585-2743, Fax: 413-585-2744

mzadik@smith.edu, www.smith.edu/garden



Exhibition Panel Sizes and Artwork Dimensions

Photo Display Panels

All panels are printed, laminated, mounted on gatorboard, and in frosted silver metal frames, ready to be hung.

Number	Type of Panel	Size in inches (W x H)
4	Large Entranceway Photo Panels	34 x 57
2	Photo Panels	24 x 15
1	Photo Panel	36 x 25
1	Photo Panel	10 x 14
1	Photo Panel	10 x 6.5
1	Photo Panel	10 x 17

Text Display Panels

All panels are printed, laminated, mounted on gatorboard, and in frosted silver metal frames, ready to be hung.

Number	Type of Panel	Size in inches (W x H)
1	Exhibit Credit Panel	20.25 x 42.25
2	Title Panel and Intro Panel	52.25 x 19.5
1	Biographical Panel	22.25 x 36.25
1	Biographical Panel	36.25 x 30.25
3	Plant List Panels	18.25 x 11.75
5	Country Panels*	24.25 x 36.25

*(each country panel is displayed together with 3 of the matted framed photos for that country - see below)

Matted and Framed Photos

Printed photographs with white mats and black metal frames, ready to be hung.

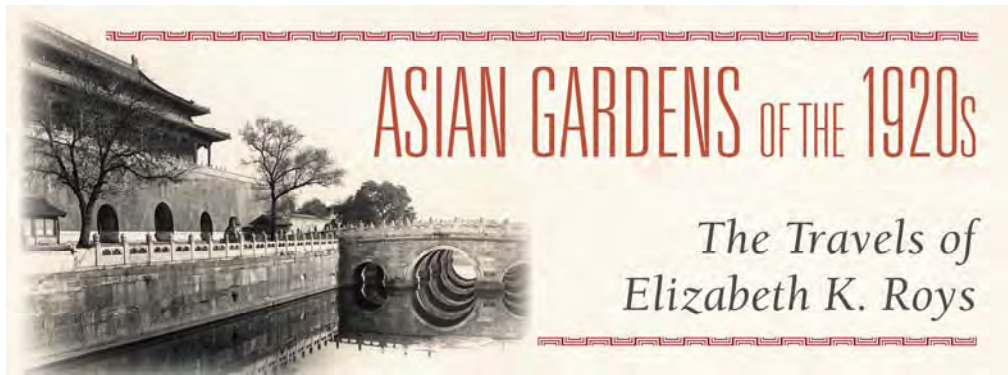
Number	Type of Panel	Size in inches (W x H)
15	Matted and Framed Photos*	14 x 11
	*(5 groups of 3 photos which correspond to each country panel)	
8	Matted and Framed Photos**	14 x 11
4	Matted and Framed Photos**	11 x 14

** (placement is discretionary)

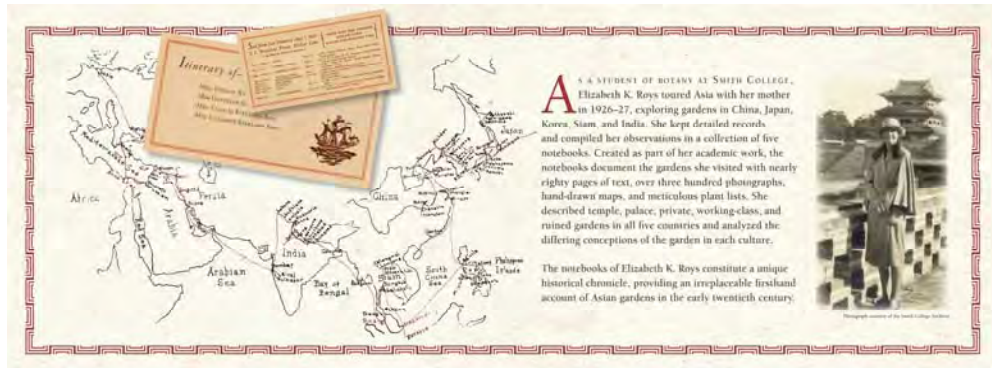
Photo Labels

We will provide a digital file containing the text for the image explanations.

Title Panel



Introductory Panel



Credit Panel



Biographical Panels

A Childhood in China

ELIZABETH KIRKLAND ROYS was uniquely suited to undertake a study of Asian gardens. The daughter of Presbyterian missionaries, she was born in Weilsien, China, in 1905 and lived in northern China until she was fifteen. Her parents genuinely loved the Chinese people, culture, and languages, and they no doubt instilled this appreciation in their daughter.



"Elizabeth Roys, missionary in China (2 years 9 months). 1908 (as written by Mabel Roys)"

Elizabeth was the eldest of three girls born to Dr. Charles K. Roys and Mabel Milham Roys (Smith College class of 1900). The Royses were passionately attached to their work in China and devoted themselves to learning Chinese in the early years. Their experiences were marked by deep joy as well as profound sorrow. Mabel filled her days writing reports for newspapers and colleagues at home and helping with the charitable, medical, and religious work of the mission. In 1910 the death of their second daughter Carolyn dealt a great blow, lessened slightly by the birth, only weeks later, of their third daughter Mary.



Mabel Milham, Smith College Commencement, 1900



"Mary's first birthday, April 30, 1911. A miserable picture of Elizabeth who gets into horrible contortions whenever she sees a camera. Her parents, however, trying to get a picture of her!" (as written by Mabel Roys)

As chief surgeon at the teaching hospital in Weilsien, Dr. Roys touched many lives. In 1916 the family moved to Tsinan, where Dr. Roys was appointed professor of anatomy at the new Cheloo Medical College. His work was cut short by a brain tumor, and the family was forced to return to the United States for his treatment at the Mayo Clinic. Charles Roys died in 1920 when Elizabeth was fifteen.



The Roys' garden in Tsinan, China, June 1918

Grief-stricken but unable to abandon the lifelong project she had shared with her husband, Mabel Roys soon accepted her appointment as General Secretary of the Board of Foreign Missions of the Presbyterian Church in the United States, becoming the first woman to carry administrative responsibility for the foreign field. She toured Asia in 1926-27, inspecting the missions under her charge. The longest portion of the trip was spent in China, largely for nostalgic purposes: Mabel Roys considered the years spent there as the happiest of her life. Elizabeth Roys accompanied her mother, revisiting sites from her remarkable childhood and reliving memories of her beloved father.



Elizabeth Roys and her sister Mary, c. 1919

Photographs courtesy of the Sophia Smith Collection, Smith College


A Botanical Journey and Lifelong Passion

Although Elizabeth Roys and her mother Mabel Roys were traveling companions, each had a very different focus during the 1926-27 Asian expedition. While Mabel visited Presbyterian missions and attended meetings, Elizabeth explored gardens in Japan, Korea, China, Siam, and India. She often spent an entire day in a single garden, photographing it in the changing light.


Elizabeth Roys had a keen love for plants—particularly trees—and her mother's letters home describe her daughter's delight in collecting information for a "paper" on Asian gardens. Armed with letters of introduction from Smith College President William A. Neilson and Smith Botanic Gardens Director William F. Ganong, Roys embarked on a journey that would unite the continent of her birth with her passion for botany and gardens. Her Smith transcript notes that she "did a piece of work planned out by our Dept. of Botany," which allowed her to continue working on her degree during her absence.

When she graduated from Smith in 1928, Elizabeth Roys sought to enroll in the Yale School of Forestry but was denied admission because of her sex. Yet she later worked at Yale as a research assistant, cataloguing Asian trees. In 1932 she married Nath Williams, and the two settled in Madison, Wisconsin. Although she became a homemaker after her marriage, Betty Williams, as her friends knew her, worked tirelessly to support Madison gardens for the rest of her life. Betty died in 1991, but her cherished notebooks were not discovered until after her husband's death in 2002, when they were donated to the Botanic Garden at Smith College.


In the end, Elizabeth Roys' study of gardens is more exceptional because of her family's missionary work. It was the personal contacts—from provincial doctors to obscure aristocrats to the King and Queen of Siam—stemming directly from her parents' long years of service that allowed Roys access to gardens that few others were able to enter. Thanks to Elizabeth Roys' loving documentation and reverence for the Asian landscape, we are able to visit these gardens today through the pages of her notebooks.




Elizabeth Roys with her mother in Weilsien, China, 1905. Photograph by Mabel Roys. Courtesy of the Sophia Smith Collection, Smith College.




Elizabeth Roys with her mother in Weilsien, China, 1905. Photograph by Mabel Roys. Courtesy of the Sophia Smith Collection, Smith College.




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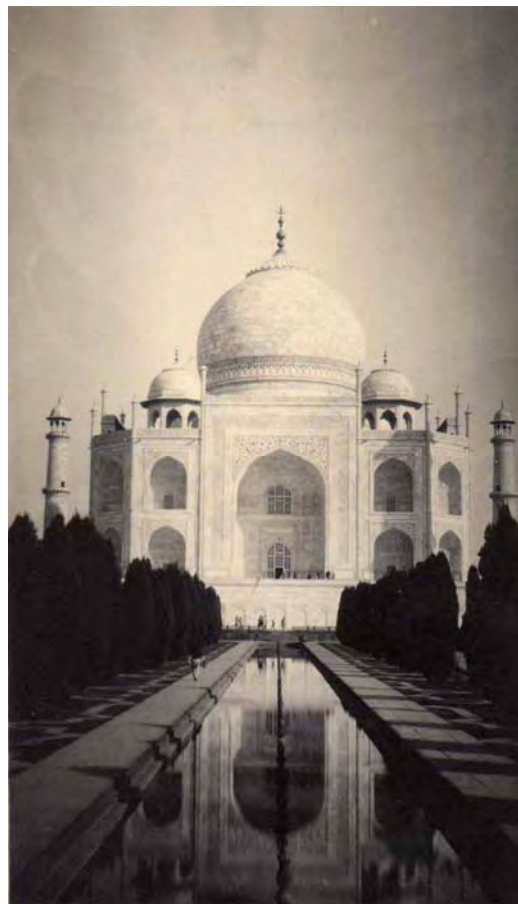


Elizabeth Roys with her mother in Weilsien, China, 1905. Photograph by Mabel Roys. Courtesy of the Sophia Smith Collection, Smith College.



Elizabeth Roys with her mother in Weilsien, China, 1905. Photograph by Mabel Roys. Courtesy of the Sophia Smith Collection, Smith College.

Entranceway Panels



Country Display Panels

THE GARDENS OF CHINA

The flowering fruit-trees come in the spring, domesticated and made more beautiful by the long ages of loving care in this country, and, as the Chinese say, they have acquired taste, and try to show their gratitude, like women loved, by making themselves more beautiful.

ELIZABETH R. ROYS, 1926

China was the backdrop of Elizabeth Roys' childhood, and her portrayal of its gardens reveals a familiarity stemming from long acquaintance and cherished memories. Inspired by the love of nature inherent in Chinese culture, she observes that all Chinese gardens—from palace grounds to "icecap" gardens—are designed to depict an ideal of nature, often totally artificial and contrived. Poverty and overcrowding force most Chinese to garden in small pots around doorways. Such jealously guarded plants reflect the Chinese philosophy that people are happiest when in communion with nature.

Despiteque views, situations, ideas, rocky promontories, and flower-filled recesses are essential elements, as are pavilions and covered archedes. Roys writes that the Chinese garden is "invariably" surrounded by a high protective wall featuring a prominent entrance. Inside, decorative walls are punctuated by moon gates and arched openings. Evergreens and flowering trees, usually lilacs and fruit trees, lead structures and color, and prominent shrubs and trees are typically tucked into rockeries and raised beds. Roys delights in gnarled wisteria vines and willow branches drooping over pools of pink-flowering lotus.

Although Roys discusses private estate gardens and temple and tomb landscapes, she perceives that the palace grounds of Peking (now known as Beijing) represent the culmination of Chinese garden art. In the Forbidden City, as well as the nearby Sea Palaces and the tenth-century imperial gardens of Bei Hai Park, she marvels at the mastery of the landscape, effects of light and shadow, and breathtaking scenes of beauty.








THE GARDENS OF JAPAN

The beauty of the shades and tones of green... is another of the characteristic charms of a Japanese garden. One remembers them always in places of shadow and sunlight and reflections, green and rippling water, grey-green rocks and soft lawns, beauty and peace everywhere.

ELIZABETH R. ROYS, 1926

Captivated by the exquisite calm of the gardens in Japan, Elizabeth Roys writes her most poetic descriptions. Her account emerges as gently, beautifully, and carefully as the gardens she studied. While garden design in Japan had its origins in China, Roys notes that it "developed into an art peculiar to itself," influenced by climate, geography, and culture. Unlike highly-walled Chinese gardens, Japanese gardens invite the surrounding landscape to approach the house, often featuring distant hills in the garden's ensemble.

The ideal of sunset (fall and water) is essential, and Roys finds these elements in almost every garden. Foremost, the aim is to encourage contemplation and conservation. Flowers are few as they would detract from the ambience of reflection. Pine, plum, cherry, willow, and maple provide useful green with delicate variety throughout the seasons. Rockwork is also a key component. Roys admires the striking use of stone, particularly natural specimens and those carved into bridges and lanterns. Especially impressive was the "dry" garden at the Daijoku-ji temple in Kyoto, designed by the great landscape artist Sesshi. Observing how stones and clipped shrubs are used to evoke a feeling of water, she likens his work to the Post-Impressionism of her era.

Acknowledging the artistry of Japanese gardens, Roys critically examines temple gardens, private estate gardens, and even a hotel garden, regarding each as a three-dimensional painting. She analyzes composition, planting, and seasonal appeal, weaving the elements that make each garden breathtaking.







THE GARDENS OF KOREA

Korea today is a most puzzling country through which to travel. It is not merely striving to find the truly Korean, and rarely succeeding in any corner of the garden of events, but the same difficulty.

ELIZABETH R. ROYS, 1926

Elizabeth Roys' study of the gardens of Korea is distinguished by her disappointment in failing to find an authentic Korean style. She notes that modern Korea is essentially Japanese, and that the "new" cities, buildings, parks, and gardens created since the Japanese conquest of 1907 are heavily inspired by the aesthetic of the occupying nation. She similarly discovers that everything old in Korea, including the most traditional estates and gardens, has been influenced by China.

A great portion of Roys' analysis is devoted to one garden—that belonging to Prince Yi, near Seoul. This is the best example she could find of a classic Korean estate garden, and it was one of very few such gardens remaining when she studied and photographed it in 1926. At that time the Yi garden was already over 500 years old and had been owned by one family since its creation. Roys praises its peaceful lotus pond, ancient wisteria tree, expansive mountain views, and pine-shaded "Place of Meditation."

Ultimately, Roys is less able to capture the spirit of the true Korean country's peasants. Restricted means and lack of space forced most Korean families to garden vertically on their houses. Tearing sections, covering glass, and red peppers to climb up walls and over roofs, they created beautiful villages glowing like vast flower beds in the sunlight.








THE GARDENS OF SIAM

One can see the unique and beautiful characteristics of a Siamese temple court, with their shady old tree areas, their white buildings with such beautifully decorated doorways and windows, their dazzling gold stupas and glittering murals.

ELIZABETH R. ROYS, 1927

Traveling through Siam, now known as Thailand, Elizabeth Roys concludes that the only authentic Siamese gardens are found surrounding the country's many Buddhist temples, or wats. An influx of Europeans and an embrace of Western "progress" had too strongly shaped the gardens of the wealthy in Bangkok, while the rural gardens of the poor, if they existed at all, consisted only of modest vegetable patches.

Roys underscores the importance of Buddhism to Siamese culture and records the great number of wats dotting the landscape. She describes their prevalent ceiling of gleaming white stone and staves set off by black lacquered windows and doors, brilliantly colored roof tiles, and the shade of fig trees. No flowers appear. Instead, courtyards are adorned with venerable old trees, clipped shrubs, rockeries, figures of lions, horses, and elephants, and many statues of the Buddha. Numerous highly decorated stupas or small pagodas, contain the ashes of the dead.

In Bangkok Roys visited the famous Wat Phra Keo, or Chapel of the Emerald Buddha and recorded her impressions of the Wat Arun, or Temple of the Dawn. She also carefully investigated the temples of northern Siam, including the Wat Phrahat Dai Suhep, on the mountainside above the city of Chiang Mai. Most striking to Roys' lamentation over the great number of ruined temples and overgrown gardens she encountered during her visit. Today many of these may exist only through her photographs.








THE GARDENS OF INDIA

Partial plans of every division, from orange and pomegranate trees to low-growing flowers, were placed in the corners and around the pools. The benches and sometimes the flowers were covered with carpets, and often canopies of silk were erected to keep off the sun.

ELIZABETH R. ROYS, 1927

Garden in India describes all spaces surrounding a building. So writes Elizabeth Roys, whose account of Indian gardens is architecturally rather than horticulturally focused. Roys leads us on a tour of outdoor rooms both majestic and modest and judiciously centers her survey on temple, tomb, and palace gardens. She refuses to consider so-called public gardens, arguing that they were laid out in a British style and that Indians are usually forbidden entry.

Most Indians are able, however, to enjoy the gardens surrounding tombs and temple courtyards. Roys contrasts the open paved courtyards of Indian mosques to their roof-filled Hindu counterparts and provides a fascinating list of sacred trees found in Hindu temples, including the ashok, jamaun, amroli, under which the Buddha was born, and the stake tree or neem, *Melia azadirachta*.

Turning to classic gardens of the Mughal period, Roys emphasizes the paramount importance of water and notes the ubiquitous quarterned plan. A square water tank in the center of an enclosed court is essential, as are fountains, flowering plants in pots. Flowers are rare outside such courtyards, as vibrant green lawns and large reflecting pools are considered a more elegant background for the white marble and red sandstone of the architecture. Nowhere was this use of green and white more effective than at the Taj Mahal. However, Roys reserves her most captivating depiction for the ruined island garden of the Palace at Amber in Jaipur, a mere ghost of a once enchanting landscape.







Asian Gardens of the 1920s: The Travels of Elizabeth K. Roys **Illustrated Lecture Available by Curator Betsy Anderson**

Elizabeth K. Roys was a student of botany at Smith College when she embarked on an extensive tour of Asia. From 1926 to 1927, she traveled through Japan, China, Korea, Siam, and India, studying and photographing their gardens and compiling her observations into a collection of five notebooks that have only recently been discovered. Roys' keenly perceptive chronicle of her journey is richly accompanied by hundreds of her own stunning photographs and numerous hand-drawn plans, many of which will be shared for the first time in a singular slide lecture by exhibit curator Betsy Anderson

This exploration of Elizabeth Roys' notebooks and the expedition that inspired them is a perfect complement to the exhibit, *Asian Gardens of the 1920s*. The talk additionally draws upon remarkable family photographs and correspondence, merging the compelling story of Roys' life with her fascinating analysis of Asian gardens in the early twentieth century. What inspired this young woman to undertake such a long voyage with such an intense purpose? How did her unique perspective—born in China as a child of missionaries, and always captivated by the natural world—influence the research and writing of these exceptional documents? Which, if any, avenues were open to Roys to continue her work in a field dominated by men, and how did her 1926–27 Asian trip shape the rest of her life? The illustrated program will answer these questions and detail the plants and gardens that Roys so carefully recorded.

Betsy Anderson, Garden Historian at The Mount (Edith Wharton's Estate and Gardens in Lenox, Massachusetts), has lectured throughout the Northeast on Edith Wharton's gardens as well as on other outstanding twentieth-century landscapes, including Fletcher Steele's design of Naumkeag. She directs the garden interpretative programming at The Mount, and in 2006 she organized the first conference devoted to Wharton as a garden designer: its accompanying publication, *Edith Wharton and the American Garden*, will be available in summer 2007.

Anderson is a 2004 graduate of Smith College with Highest Honors in French Studies; her honors thesis explored the evolution of the seventeenth-century French garden in literature, and like Roys she studied botany and horticulture at Smith's world-class botanic garden. Having worked and studied on numerous French and English estates, she is now thrilled to present the gardens of Japan, China, Korea, Thailand, and India through the writings, drawings, and photographs of Elizabeth Roys.