



MACHINE IN THE GARDEN

A PASTORAL

A Project of the Garden of Forking Paths

**MACHINE
IN THE GARDEN
A PASTORAL**

A Project of the Garden of Forking Paths

If you are interested in further information or in joining the Society of the Garden of Forking Paths please kindly write to: society@forkingpaths.org

or contact: Marina McDougall
The Garden of Forking Paths
156 Noe Street, San Francisco, CA 94114
marina@forkingpaths.org

The Baum Foundation, a public charity dedicated to art, education and the environment, is the non-profit fiscal sponsor of the Garden of Forking Paths.

Copyright 2011 Marina McDougall

Contents

- 5 **Introduction**
Stephen Thomas
- 6 **Machine in the Garden: A Pastoral**
Marina McDougall
- 10 **A Walk Through the Garden**
Marina McDougall, Philip Ross
- 17 **The Other Jetty: Incidental Sculpture at the Oil Jetty**
Matthew Coolidge
- 19 **Turning**
Paul Grimstad
- 24 **Machine in the Garden Project Team**
- 25 **Acknowledgements**
- 26 **Sponsors**
- 26 **Bibliography**
- 28 **Plant List**

“Music, states of happiness, mythology, faces belabored by time, certain twilights and certain places try to tell us something, or have said something we should not have missed, or are about to say something; this imminence of a revelation which does not occur is, perhaps, the aesthetic phenomenon.”

—Jorge Luis Borges, *“The Wall and the Books”*

Introduction

Stephen Thomas



We here at The Oxbow School are delighted to see *Machine in the Garden: A Pastoral* come to fruition. The design and execution of this project by the Garden of Forking Paths, presents yet another opportunity for Oxbow students to gain a greater understanding of the world around them. The Garden of Forking Paths has transformed one of the School's original vegetable gardens into a lush and magical environment.

Located in the city of Napa, California, The Oxbow School places the visual arts at the center of its curriculum, confirming the importance of the arts in education and the value of creative thinking in all areas of life beyond the classroom. The Oxbow semester is an intense exploration of artistic inquiry combined with rigorous academics. At Oxbow, studio art and academic subjects are interwoven so that the experience of research, writing, and making art becomes an internalized working model for personal growth.

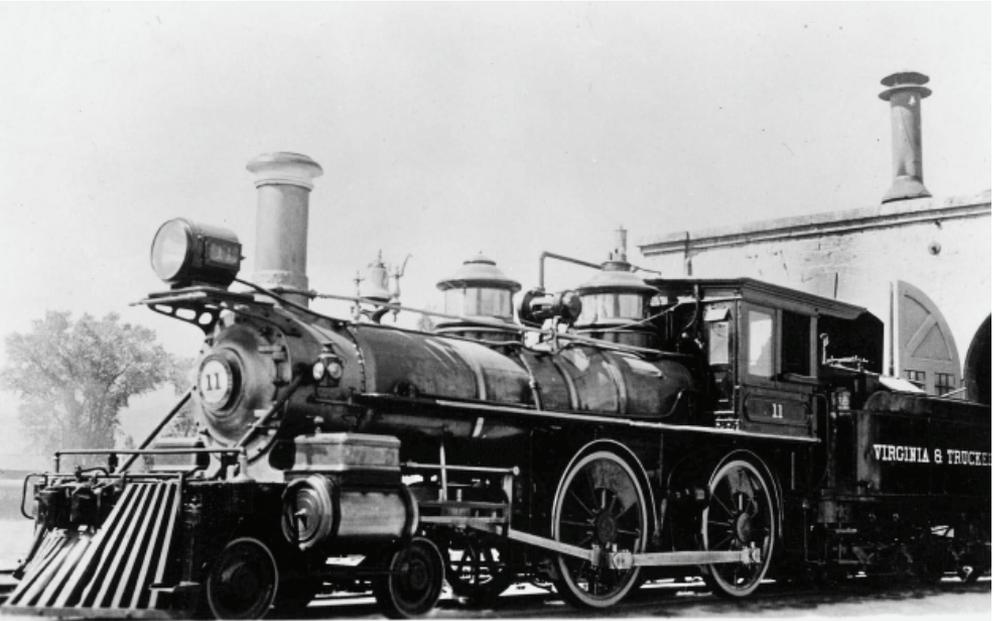
From its inception in 1999, Oxbow has taken advantage of its unique, riverbank site at the oxbow of the Napa River to make students aware of the natural world and their place within it. Whether through field trips to the Northern California coast; the daily experience of eating sustainably grown, seasonally-based meals in the dining hall; or the discovery of gardening as a physical activity elective; the School encourages its students to observe, reflect on, and participate in the natural world.

This garden is meant to upset the initial expectations that one brings to it, and will likewise bring Oxbow students into an unexpected relationship with landscape architecture as part of their educational experience. The space serves as an outdoor classroom that supports the School's project-based interdisciplinary study of history, literature, and environmental science. In this unique garden students will also be introduced to the pleasures of growing food. Just as Thoreau's retreat to Walden restored his spirit, in this corner of the campus, Oxbow students can find respite from the intensity of the semester experience and of the world as a whole.

Many thanks to Marina McDougall, Phillip Ross, Rick Johnson, and all of the team whose 'sweat equity' made this vision a reality; the gift of this wonderful garden will be appreciated by Oxbow students for generations to come.

—Stephen Thomas, Founding Director and Head of School

Machine in the Garden: A Pastoral
Marina McDougall



Virginia Truckee steam locomotive.

In his 1964 book *Machine in the Garden: Technology and the Pastoral Ideal in America* Leo Marx describes Nathaniel Hawthorne undertaking a writing exercise in a section of woods known to the locals of Concord Massachusetts as "Sleepy Hollow." On the morning of July 27, 1844 Hawthorne set out to record "such little events as may happen." Capturing his own state of dream-like repose, Hawthorne jots in his notebook every small sense impression that he experiences. The writer takes note of a pathway strewn with dry twigs, the sounds of birds trilling, the movement of squirrels, and the moody atmosphere created by shifting sunlight and clouds like "gaiety and pensiveness intermingled." Marx notes how a correspondence builds between Hawthorne's surroundings and his own internal state, and how his own natural observations come to metaphorically represent the place of humans within nature.

As Hawthorne continues, his observations widen to encompass the striking of a clock in the nearby village, the tinkling of a cowbell, and the sounds of farmers sharpening their scythes. Here the writer's field notes shift to include human activity and to depict a harmonious, unified relationship between people and the natural landscape that surrounds them.

Suddenly, however, the idealized Arcadian scene is disrupted by the intrusion of a locomotive:

"But, hark! there is the whistle of the locomotive—the long shriek, harsh, above all other harshness, for the space of a mile cannot mollify it into harmony...and no wonder that it gives such a startling shriek, since it brings the noisy world into the midst of our slumbrous peace. As our thoughts repose again, after this interruption, we find ourselves gazing up at the leaves, and comparing their different aspect, the beautiful diversity of green..."

As quiet is restored to "Sleepy Hollow" Hawthorne continues his writing exercise. Now his attention is drawn to a colony of ants (which he compares to the followers of the French utopian socialist Charles Fourier). Hawthorne disrupts the colony by dropping a few grains of sand into the entrance of their nest. Noting their "confusion of mind," he self-consciously wonders at his own impulse to carry out such "malevolent" mischief.

In *Machine in the Garden* Marx traces how Hawthorne's writing exercise follows the long literary tradition of the pastoral genre. The motif that underlies Hawthorne's field notes: idyll, rupture and resolve is a literary device that can be traced from Virgil's

Eclogues to Shakespeare's
Tempest, across the Atlantic
to Thoreau's Walden, Mark
Twain's Huckleberry Finn and
up to the present day in nar-
ratives such as contemporary
filmmaker Terrence Mallik's
The New World.

**For the last half hour I have heard the rattle
of the railway cars, now dying away and
then reviving like the beat of a partridge.**

—Henry David Thoreau

Marx explains how in the history of European colonization, America came to embody the pastoral ideal of "the garden," with "the machine" intruding in the most dramatic way:

"Within the lifetime of a single generation," Marx writes, "a rustic and in large part wild landscape was transformed into the site of the world's most productive industrial machine. It would be difficult to imagine more profound contradictions of value or meaning than those made manifest by this circumstance. Its

influence upon our literature is suggested by the recurrent image of the machine's sudden entrance into the landscape."

Though Marx is interested in the historical transformation of the physical landscape, *Machine in the Garden* delineates the long cultural history that has shaped how we as Americans perceive landscape. The importance of Marx's book is to reveal "the landscape of the psyche." *Machine in the Garden* exposes an underlying contradiction in American culture: our search for happiness in nature and bucolic settings that induce serenity and repose; and at the

BELOW

Late 1800s steam locomotive.



same time our deep fascination and investment in industry and technology and the power that it affords. Yet, these two turns of mind, aspects of our consciousness torn "between an Arcadian vision, and an anxious awareness of reality, are closely related: they illuminate each other," Marx writes.

Perhaps this dialectic is an inevitable aspect of being human, of being both of nature and standing outside of it. Robert Pogue Harrison in his cultural history of the forest

Leo Marx *Machine in the Garden Technology and the Pastoral Ideal in America* (Oxford University Press, 1964) pages 11–14; 30; and 343

Robert Pogue Harrison *Forests: The Shadow of Civilization* (The University of Chicago Press, 1992) pages 221–222

reflects upon Henry David Thoreau's experiment "to test the meaning of being on the earth" at Walden Pond. Pogue writes,

"The woods do not contain the knowledge that Thoreau seeks by going there; they do, however, uncover the habitual hiding places of the self, leaving it exposed to the facts of life, whatever they be. In his exposure Thoreau presumes to discover his irreducible relation to nature. What he discovers is that this relation remains opaque. We are in relation to nature because we are not in nature. We do not intrinsically belong to the natural order (if we did we would not need to discover the facts of life), but find in our relation the terms of our destiny as excursioners on the earth. Thoreau's experiment at Walden, as well as life in its very essence, are also excursions—excursions into a world where we are at once estranged and alive, or better alive in our estrangement."

—Marina McDougall



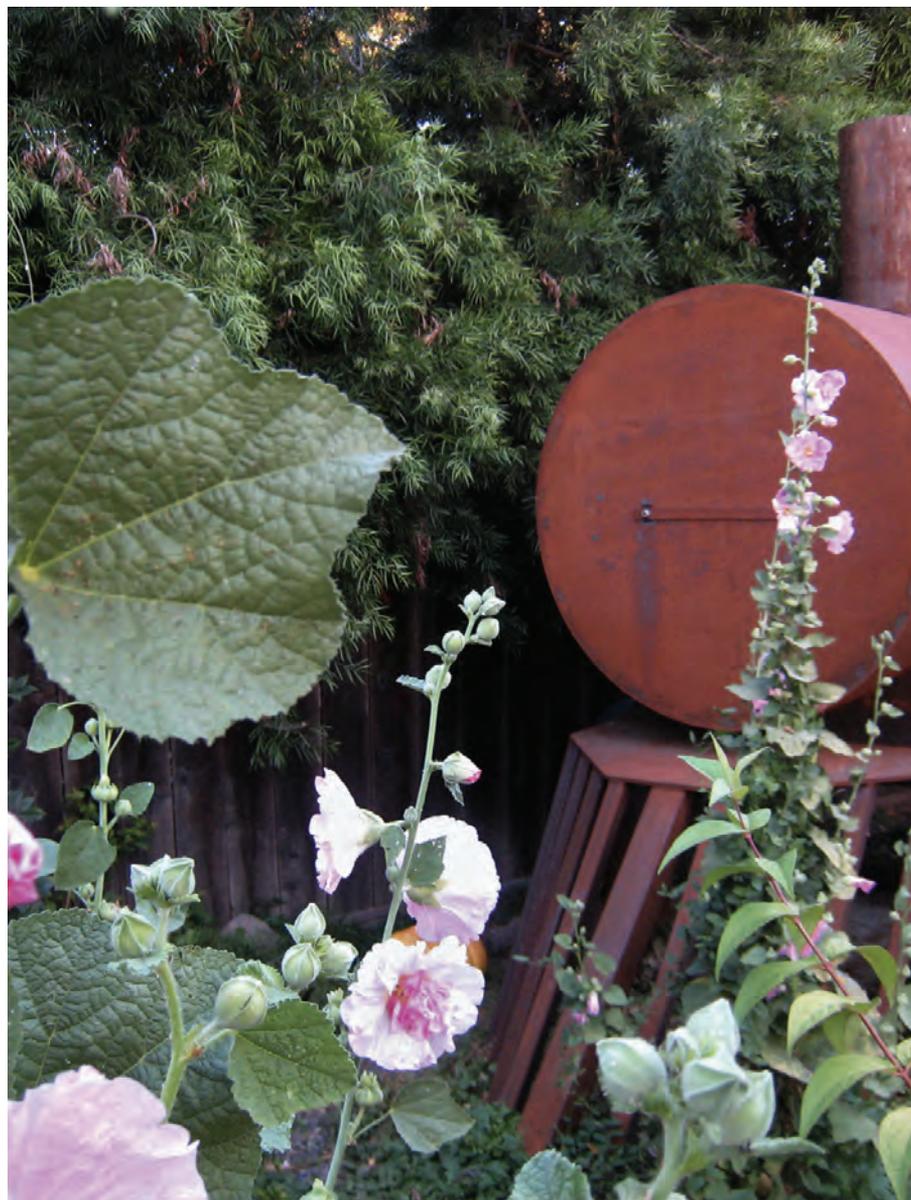
A Walk Through The Garden

Marina McDougall and Philip Ross



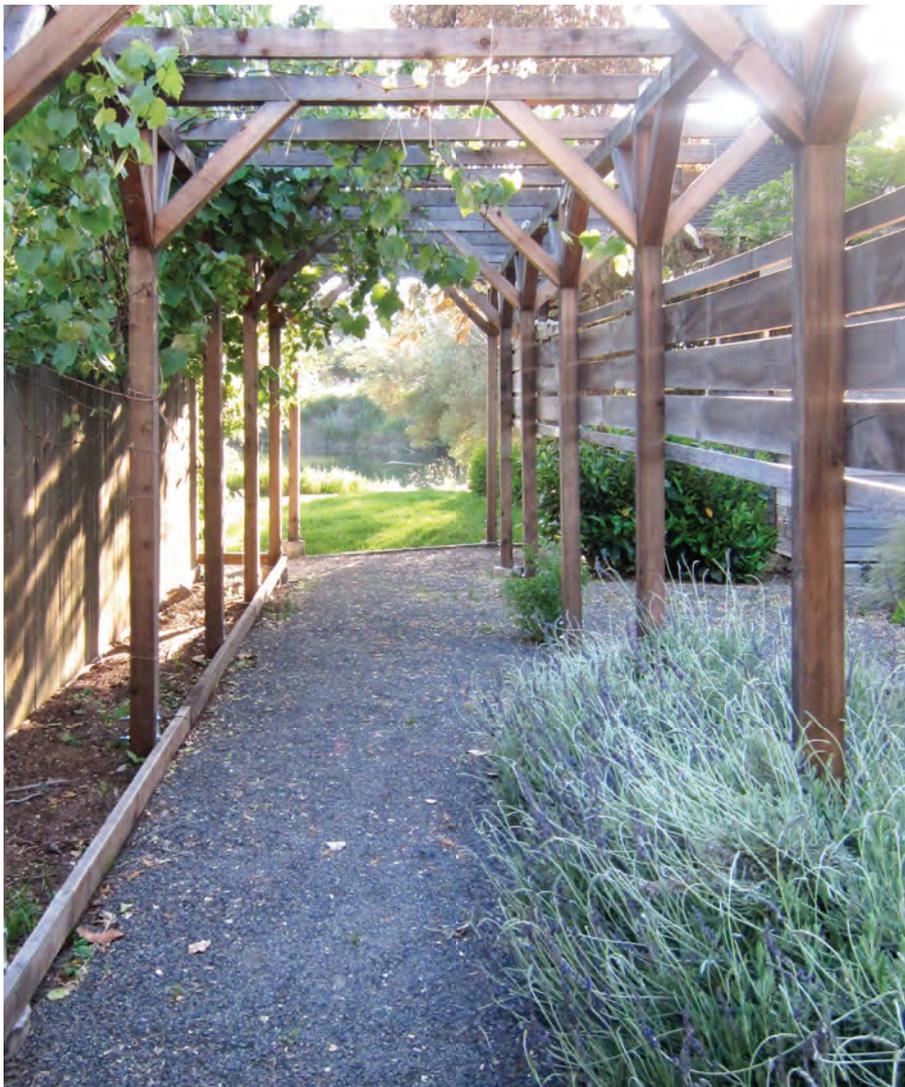
SITE In developing the design for this garden we began by evaluating the site's context. A cottage once stood on this 70' x 40' foot plot of land tucked behind houses near the shore of the Napa River. The plot is located across a small cul de sac from the main Oxbow School campus, a land of lush riparian growth and exurban architecture. Here you will occasionally hear the whistle of a train—the Napa wine train taking tourists to wineries. You might also see kayakers, canoes and small motor boats traveling up the Napa River.

The site is positioned between the "garden," the start of the Silverado Trail, the scenic road sought out by visitors from around the world where the undulating hills of the Napa Valley unfurl in their patterned rows of Arcadian perfection; and the "machine," the confluence of highways to the South at the north end of the San Pablo Bay where you will find the now-defunct Mare Island Naval Shipyard of Vallejo and the expansive oil refineries of Benecia.





PATHS Leo Marx's book *Machine in the Garden* is the inspiration for this setting between the country and city. The orchestrated movement of a visitor through the garden reveals a design that serves the underlying motif of the pastoral genre: idyll, rupture and repose.





FURROWED BEDS The landscape is designed to give the impression of a long tended kitchen garden from an earlier period in Napa history. One finds vegetable beds carved out of mounds of earth, fruit trees suggestive of orchards, and convivial places for socializing that speak to a more romantic ordering of the land.

MACHINE Hidden in a corner of this outdoor room and behind an overgrown row of thick hedges one discovers the hulking mass of a railroad steam engine abandoned to rust and decay. A ruin symbolic of Napa's industrial past, this enigmatic intruder is reminiscent of the Virginia and Truckee railroad line that transformed the appearance of the West. The braced fan of metal spokes that form the cowcatcher push from this ghost machine into the garden path pointing to an unseen opening on one of the green walls nearby. Passing through this green wall one finds a different ordering of space, one that exists in relation to a more mechanized and rational structuring of landscape.



RUSTIC SHED From a sheltered bench on one end of this long and narrow space one looks across a bed of gravel to a rustic shed. This river-viewing pavilion brings the picturesque scenery of the Napa River into the garden as a visual element. The shed's design was inspired by the Claude glass, a small convex mirror used by 18th and 19th century landscape painters to distill landscape into a picture. Japanese garden structures that frame the view of a garden were another source of inspiration. "Follies" or false buildings were used in 18th century French and English gardens to evoke classical ruins, Egyptian pyramids and Chinese temples. Other follies copied rustic structures such as mills and cottages to convey rural virtues.



The Other Jetty

Incidental Sculpture at the Oil Jetty

The dialectic between “the garden” and “machine” that Leo Marx explores in literature has also been the territory of artists and landscape architects. In this essay Matthew Coolidge reflects on Robert Smithson’s Spiral Jetty and the landscape that inspired it.

A consciousness of mud and the realms of sedimentation is necessary in order to understand the landscape as it exists.

—Robert Smithson

Smithson’s Spiral Jetty could be considered as an overlook, that helps people to see the overlooked. It provides context, and art historical permission to see landscape as enriched.

Because it is famous it draws people out to a place people would never go, this arbitrary

spot on the shore of the Great Salt Lake. Generally the visitors are people from elsewhere, and many have come from a long way off. The Jetty is the end, the tip of a long journey. But to go there and only see the Jetty is impossible. There is too much along the way, and too much to take in at the site. From the Jetty one can look past it out to the lake and all of its visual, phenomenological, and elliptical wonders. Visitors take in the breadth of the view, the dead pelicans, the piles of stone foundations, the distant hazy islands. Their senses are heightened and they are drawing things in. Nearly everything within this field of view is energized and meaningful, because the jetty allows them to see it this way.

The nearby oil jetty, which predates the jetty, and is in fact one of the oldest oil wells in the state, becomes part of this enhanced purview.

If the “garden” is the Eden that America was when the Europeans first arrived, and if the railway is the machine that these settlers and developers brought into the garden, then the oil well represents the transition of the “garden” itself into a machine—the landscape plumbed and linked to a network of industry. And if so, then

ABOVE

The spiral Jetty is not a dead end, it is a point of departure.

BELOW

An alternate perspective, the oil jetty, lies just a few hundred yards from the Spiral Jetty.

the Jetty, perched next to the oil well, minutes from the Golden Spike monument that commemorates the site of the final link in the first railway across the nation overlooking the peopleless void of the Great Salt Lake, is the interpretive lens that brings these elements into view. The jetty provides an excuse, and a mechanism, for going to that spot, and taking all these things into consideration.

The Spiral Jetty may be the art, but the oil jetty is the artifact—a composition of art and fact. The experience of art created by the Spiral Jetty spun out of it like a perspectival particle from a cyclotron, then collided with the solidity of that place, the terra-firmness of it, the cold hard fact of the physical land. The resulting collision, like Eisenstein’s cinematic montage, creates a third thing, which is this “artifact,” the non-art artifact—the oil jetty—as a thing imbued with the value—the complexity and relevance—of art.

This state—this enhanced seeing—is a product of well-placed things, and can be created elsewhere. And the more places we find it, the more important our world becomes.

—Matthew Coolidge

Matthew Coolidge founded the Center for Land Use Interpretation in order to “increase and diffuse information about how the nation’s lands are apportioned, utilized, and perceived,” and has acted as the Center’s director since its inception. The Center has conceived, executed, and installed over 100 exhibitions in museums and noncommercial display spaces across the nation, in venues that range from abandoned trailers in the desert to the Smithsonian American Art Museum. The Center has published several books, and maintains an extensive web site, with a searchable database of “unusual and exemplary” land use in the United States. The Center is based in Los Angeles and maintains field offices to support research and regional programming across the country.

Turning
Paul Grimstad



The relationship between gardens and literature has a rich and entangled history. In particular one thinks of gardens that draw upon literary devices using symbolic elements to create visual allegories: Italian Renaissance garden Villa Lante at Bagnaia (1566); Japanese zen garden Daisen-in at Daitoku-ji in Kyoto (1509); and Ian Hamilton Finlay's Little Sparta in Scotland (1966). In this essay Paul Grimstad explores how literature—in both form and meaning—is deeply rooted in the experience of gardens.

Idyll

How do you read a garden? And what does it mean for a garden to function as an allegory, or an extended metaphor? Answers to such questions might begin with the word that describes the composition of poetry. “Verse,” from *versus*, originally means both to “turn toward” and to make rows or furrows in the ground. The etymology of “verse” likens the process of laying down the lines of a poem to the movement of a plow wending back and forth across a field, cutting lines into the soil. If allegory turns one register of signification toward another, then the grounding for such a process would be the earth itself. “Versus” carves a

path both to agriculture, the techniques for cultivating nature for the sake of improving human existence, and to the emergence of human meaning in words and their uses, including the turning power of allegory. Some of these ideas converge in Jorge Luis Borges' 1941 story "The Garden of Forking Paths." As with much of his work, what appears on the surface to be a metaphysical parable—in this case, a story about time—is finally a matter of entering what he calls a "labyrinth of symbols." Borges no doubt had French poet and theorist Stéphane Mallarmé in mind when he conceived of his labyrinth as a *grand livre*—a great book. Mallarmé's own "Notes toward the Great Book" are comprised as much of drawings specifying spatial arrangements as lines of text. Similarly, a "garden" for Borges is not so much a physical space as an all-encompassing book. (His story "The Library of Babel" is another experiment with this idea).

Knowingly updating the trope of the "book of nature," borrowed perhaps from Sir Thomas Browne and Ralph Waldo Emerson, two writers Borges read and re-read throughout his life, "The Garden of Forking Paths" imagines the translation of physical immersion in space and time into the reading of a book. This trick would seem to confirm landscape writer Allen Weiss's observation (referring to Le Nôtre's garden designed for Nicolas Fouquet in 1661) that "the garden is simultaneously a lyrical apparition and a mathematical demonstration." The way you get from a symbolic space, described in the symbolic language of mathematics, to the allure of linguistic effects, or "lyrical apparitions," is by a process of turning or versifying, and one that moves from the register of raw perceptual impressions to that of literary processes like allegory and symbol. This is just where "The Machine in the Garden" positions you: at the turning point where built space becomes a living book; a book about that turning itself.

Rupture

Does the garden's translation of feeling into reading—of making the space in which we are sensually immersed into an allegory—tell us something about the rupture of technology into nature? Does writing's beginnings in tilling the earth amount to a kind of originary technology, where *techno-logy* designates an organizing "logos" or "logic" of making or fabrication? Such questions lie behind the central claim of Leo Marx's now classic *The Machine in the Garden*, an account of how the ideology of the pastoral was

disrupted in the nineteenth century by the onrush of industry. For Marx the steam locomotive is the symbol for this process, but we could narrow that focus to the more specific example of the cowcatcher. Consider the point where the utility of the cowcatcher or pilot—geared to the removal of cattle from the steam engine's path—becomes its spellbinding power as sheer geometry: a fan of parallel lines radiating out from a peaked wedge. As an image for the violent intrusion of the machine in the garden, think of the difference between a grazing cow and a piece of tapered steel cutting its way through the landscape! But the pilot might also be thought of as a figure for the inscriptive power of the stylus; a move that encapsulates the turn from tilling to writing. And if we further train our focus on the history behind the cowcatcher, we might consider that its prototype was invented by Charles Babbage, also the inventor of the first modern adding machine. Babbage's mechanical calculator, called the "difference engine" was a huge brass and wood contraption made of gears. The room-sized device was able to churn out sums from coded punch cards, similar to those that had first been used in Jacquard looms. With Babbage as an emblem for the inexorable force of nineteenth century industry, we get a slightly different, and more disturbing, picture of the age of industrialism. It is not just steam power, but the beginnings of research into artificial intelligence (which has only picked up steam over the last 150 years), that now threatens to displace the tranquility of some imagined Arcadia. With this expanded sense of technology, the "pastoral" would include the human mind—and all of the society and culture which springs from it—as part of its landscape. An interesting question arises: might allegory-making or myth-making algorithms be written? And is there a piece of etymology worth exploring in this, at the intersection of the Greek and Arabic traditions: *alle-gory* and *al-gorithm*.? That the same man whose invention led to the uncomfortable question, for mid-nineteenth century folk, that the human mind might be a computer, also had the idea for a simple device for cutting a line of steel through the landscape, gives a concrete understanding of the rupture of industry into the pastoral in the nineteenth century.

Resolve

Marx's imagined resolution for the tension between the idyllic (pastoral) and the traumatic (technology), does not so much suggest the stretching of a protective rope around pockets of uncorrupted nature—sectioning off preserves of the idyllic in a

world awash in technics—but rather finds a literary art processes analogous to those by which technology makes nature legible as an allegory. To return to “versus” as turning, consider Wallace Stevens’ typically playful and profound poem “Anecdote of the Jar,” from his first book *Harmonium* (1922):

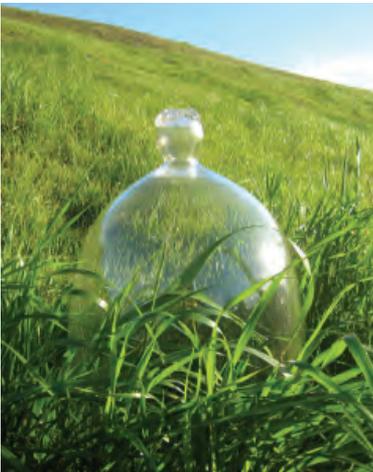
I placed a jar in Tennessee,
And round it was, upon a hill.
It made the slovenly wilderness
Surround that hill.

The wilderness rose up to it,
And sprawled around, no longer wild.
The jar was round upon the ground
And tall and of a port in air.

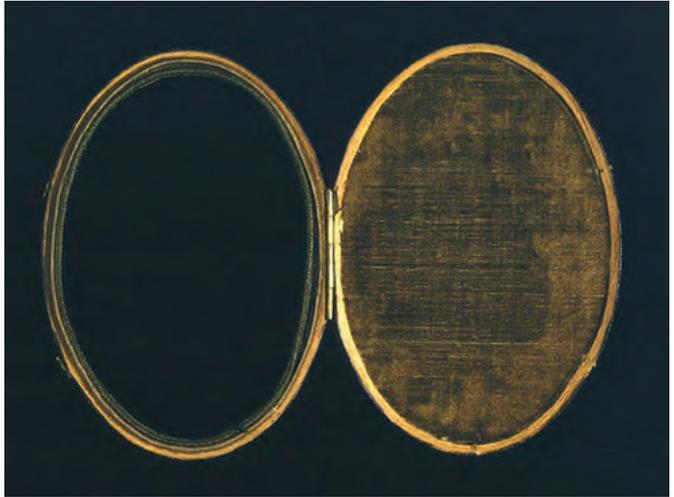
It took dominion everywhere.
The jar was gray and bare.
It did not give of bird or bush,
Like nothing else in Tennessee.

The power of the jar, by virtue of its simple presence in the landscape, is to convert a “wilderness” into an intentional human design; imagining the cutting force of the cowcatcher as an abstract power of human meaning. More specifically, the poem imagines

this conversion as the move from a utilitarian and concrete object to one of abstract enjoyment; the jar’s use as a receptacle becomes its charm-like power to convert the landscape around it. With typical lexical compression, Stevens transforms a simple receptacle into an object of perception, turning on the single hinge of “roundness.” Roundness is the jar’s shape, but also its radial power of translation; its physical embodiment of allegorical turning or bending. In giving a once “slovenly” landscape the power to “surround,” the jar makes turning a matter of moving from utility to readerly contemplation. Stevens finds in the conversion of utility into disinterested perception, the appearance of an object of reverence and worship. While some see this as an effort at fashioning a substitute for traditional piety, the worship of aesthetic effects



Landscape painters technology in the 18th and 19th century used the Claude's Glass, a small convex mirror to distill landscape into a picture.



is the secular and earthly “dominion” of art. The jar of the poem is both a miracle and utterly ordinary; miraculous *in* its everydayness. It is the “gray,” “bare,” quotidian power of the jar—the jar’s power to turn nature into meaning—that makes Tennessee into a scene of exaltation. This is also why the jar is “like nothing else in Tennessee”; since the jar itself confers the power of analogy—of likeness—upon an otherwise chaotic swirl of perceptions. Stevens has his own way of making perceptible the form of allegory as both a turning “round”, and an unveiling of human design in nature. This is something close to using the built space of a garden to heighten awareness about the process of getting from working on the land to working with allegory and the power of objects to cast out over our sight a transformative allegorical power.

—Paul Grimstad

Paul Grimstad is assistant professor of English literature at Yale University. He is currently completing his first book *Experience and Experimental Writing from Emerson to the Jameses*. His essays, reviews and poetry have appeared in *Bookforum*, *the Brooklyn Rail*, *Drunken Boat*, *the Journal of Modern Literature*, *Parallax*, *Poetics Today*, *Raritan*, *Radical Philosophy*, and the *Yale Review*. He is also a composer and songwriter, working most recently on a feature film (*Frownland*), a documentary (*Mohammed and Larry*), and a pop record (*Blammo!*).

Machine in the Garden Project Team

Marina McDougall
Garden Co-Creator

With a background in film and literature, founder of the Garden of Forking Paths, Marina McDougall is a curator with an interest in the intersections of art and science, nature and culture. Marina has organized exhibitions and public programs for the Exploratorium, Museum of Jurassic Technology, MIT Media Lab, the CCA Wattis Institute for Contemporary Arts, and the California Academy of Sciences. She is a co-founder and collaborator in the Studio for Urban Projects and A Curious Summer. Marina teaches in the Curatorial Practice Program of the California College of Arts. She is the co-editor of *Science Is Fiction: The Films of Jean Painlevé* (MIT Press/Brico Press, 2000) and *The Marvelous Museum: Orphans, Curiosities and Treasures—A Project of Mark Dion* (McSweeney's & Chronicle Books, 2010).

Philip Ross
Garden Co-Creator

Phil Ross is an artist, curator, and educator who places natural systems within a frame of social and historic contexts. Phil's living artworks are grown into being over the course of several years, integrating traditional manufacturing techniques with practices and technologies from disparate fields. His recent work includes a trilogy of documentary videos on microorganisms, and the growing of a building composed of living fungus. In 2007 Phil curated an exhibition on biotechnology for the Yerba Buena Center for the Arts, and is the founder and director of CRITTER, a salon for the natural sciences located at the Studio for Urban Projects in San Francisco's Mission District. Phil is the Professor of Sculpture at the University of San Francisco, and has been an artist in residence at The Exploratorium, SymbioticA, The Headlands Center for the Arts, The MacDowell Colony, and CalArts.

Richard Johnson
Architect

For the past twenty years, Richard Johnson has worked on a wide variety of design-build projects primarily in the public realm. His research-based practice has lead him, both individually and as a member of collaborative groups, to explore the fields of art and architecture. Rick's projects engage themes of mobility, technology, ecology and urbanism to investigate how these different realms permeate and shape our daily environments. Rick's recent projects include new exhibition and office spaces for the San Francisco non-profit arts organizations Southern Exposure and Gray Area Art Foundation; residential projects in San Francisco and Inverness; and exhibition design for the Exploratorium. Rick is a co-founder of the Studio for Urban Projects and teaches at the California College of the Arts.

Tim White
Landscape Gardener

Tim White is the principal of Lady Bug Landscapes, a landscape gardening business in San Francisco specializing in design, installation, and horticultural consultation. A musician and composer, Tim is a member of the men's acaPELLa choir Conspiracy of Beards and John Caltrans.

Kevin Binkert	Wood Engraving
John Borruso	Catalog Design
Dagmar Daley	Artifact Consultant
Nicole Cromartie	Research Intern & Gardener
Erica Gangsei	Architectural Model Making
Terrance Graven	Architectural Model Maker
David Gurman	Construction
Packard Jennings	Construction
Monica Martinez	Machine Design
Dawanna McDougall	Artifact Research
Deanna McDougall	Graphics and Website Design
Michael Sasso	Horticultural Consultant
Stijn Schiffeleers	Landscape Gardener
Mikey Sgambalone	Machine Fabrication
Michael Swaine	Gardener
Gabrielle Teschner	Gardener
Andy Vogt	Architectural Model Maker
Sophia Wang	Development Intern
Joshua Warren	Construction
Bryan Welch	Gardener
Thanks also to	Jackie Clay, Julie Whitcomb, Josephine Zarkovich, and Hannah Wachs

Acknowledgements Many people have generously contributed to bringing *Machine in the Garden: A Pastoral* into being. Making a garden of this scale and ambition was a new undertaking for us and we could not have done it without their unflagging confidence, knowledgeable expertise, and plain old hard labor.

The Garden of Forking Paths is grateful to the Oxbow School Trustees, faculty, and staff for the opportunity to create this outdoor classroom. We thank school co-founder Ann Hatch for her initial suggestion to develop a proposal for the school's garden site. Oxbow School Director Stephen Thomas encouraged us through the multi-year process of creating *Machine in the Garden*, and he and his wife Patricia Curtan generously hosted us during our work stints in their home on campus with lovely meals under leafy fig trees. We would also like to thank the Oxbow School's talented gardener Lucino Vigil for expert advice and care in overseeing the garden throughout the seasons. Delicious food is part of the Oxbow School experience. Our thanks to Tracy Bates, Cinde Cromwell, and Jenny Emanuel for allowing us to join the students for many fantastic meals. Thanks also to Oxbow staff and faculty (past and current): Binta Ayofemi, Phoebe Brookbank, Patrick and Jane Foy, Jennifer Jordan, Pattiann Koury, Jock and Willow King, and Chris Thorson for all of their help.

We are also grateful to Director April Bucksbaum, Samantha Ostergaard, Jen Melcon, and Janet Garvin of The Baum Foundation, our non-profit fiscal sponsor for their invaluable coaching and encouragement in the process of fundraising for the garden.

Machine in the Garden is the first piece of a grandiose, long-term dream. The inaugural project of the Garden of Forking Paths is possible in large part thanks to the trust and faith of Nancy Vella. We are grateful for her support.

Thanks also to Leo Marx and his wonderful book *Machine in the Garden: A Pastoral* for the inspiration for this sculptural landscape. We corresponded in the initial stages of creating the garden and he remarked that this was not the first unusual project that had sprung from his book!

Sponsors *Machine In The Garden: A Pastoral* is the first permanent installation of the Garden of Forging Paths and is made possible thanks to a generous gift from the Chauncey & Marion D. McCormick Family Foundation.

The Garden of Forging Paths is a project of The Baum Foundation, a public charity dedicated to art, education, and the environment.

We are grateful to the following contributors

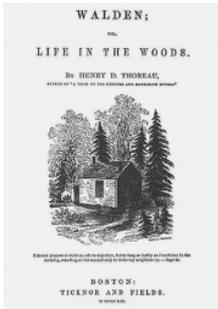
David & Carla Crane
The LEF Foundation
Claudia Ceniceros & Eric McDougall
Tin Man Fund
Kenneth Ross
Alfred Sasso Memorial Charitable Lead Trust
Milton & Sally Avery Arts Foundation
James Family Charitable Fund and the San Antonio Area Foundation
Napa Valley Community Foundation/Tulsa & Simone Fund
Hilary Bates & Jerome Simon
Nancy & Zachary Vella
Zane Vella
Pacific Nurseries
Girls in the Vineyard
Occidental Arts & Ecology Center
Dave Wilson Nursery

Dagmar Daley & Zak Conway, Stephen Hartman & Henry Urbach,
Ann Hatch & Paul Discoe, Mari Johnson, Laura & Michael Lazarus,
Dawnna McDougall, Hope Mitnick, Margeigh Novotny, Julie Parish,
Lisa Silver & Jean Christophe Castelli, Marcia Tanner, Sharon Tijain,
Robert Tufel, and Moira Walsh

Bibliography Baltrusaitis, Jurgis *Aberrations: An Essay on The Legend of Forms*
MIT Press, 1989
An excellent reading on the way that natural phenomena are read in the culture of forms.

Cavell, Stanley *The Senses of Walden*
The University of Chicago Press, 1972
A deeply moving mediation on Thoreau's Walden and its hidden meanings.

Conan, Michel "Landscape Metaphors and Metamorphosis of Time" from *Landscape Design and the Experience of Motion*
Dumbarton Oaks Colloquium on the History of Landscape Architecture 2003
Academic reflection on movement, memory and landscape, with particular significance paid to position, stasis, speed and return in relation to natural surroundings.



Crandel, Gina *Nature Pictorialized, "Landscape Prospects"*

Baltimore: Johns Hopkins University Press, 1993

Describes the influence of 17th and 18th century European painting and artifice on Western landscape aesthetics.

Jackson, J.B. "Landscape as Theater" in *The Necessity for Ruins and Other Topics*

Amherst: University of Massachusetts Press, 1980

This languid book considers the formalization of theatrical conventions in the 16th and 17th century and how they have affected our understanding of architecture and the greater environment.

Hughes, Thomas. P. *Human Built World*

University Of Chicago Press 2005

A broad analysis of changing world views through industrial revolutions, modern mythologies of nature, and new developments made possible by other modernisms.

Kastner, Jeffrey and Brian Wallis *Land and Environmental Art*

Phaidon 1998

A vast survey describing the genesis of land art in the '60s and its legacies in contemporary environmental art.

Miller, Mara *The Garden as an Art*, (Chapter II)

State University of New York (SUNY) Press, 1993

A concise and thorough analysis of the garden as a unique artistic medium.

Smithson, Robert "A Sedimentation of the Mind: Earth Projects", *Artforum*, September 1968, p.44

Smithson's essay parallels the geophysiological movement and transformation of the earth's materials to the convolutions and formations of the mind.

Jackson, J.B. "Landscape as Theater" in *The Necessity for Ruins and Other Topics*

Amherst: University of Massachusetts Press, 1980

Jackson describes the formalization of theatrical conventions in the 16th and 17th century and how they have affected our understanding of myth, spectacle, and performing subjects in artificially contrived nature.

Nitschke, Gunter *Japanese Gardens: Right Angle and Natural Form*

Taschen, 2003

A thorough history of the Japanese garden and a fascinating study of how gardens reflect our search for our place within nature.

Thoreau, Henry David *Walden or, Life in the Woods* first published in 1854

By Tikkor and Fields, Boston

In this classic of American literature Thoreau chronicles his year living on Walden Pond and advocates for a life of simple virtue.

Price, Sir Uvedale *On The Picturesque*

Edinburgh: Caldwell, Lloyd, and Co 1842

Price's much cited essay describes an aesthetic between the "sublime" and the "beautiful" was at the heart of landscape debates of the 19th century.

Virgil, *The Eclogues* (or the *Bucolics*) (written between 44 and 38 BC)
Inspired by the Greek *Bucolica* by Theocritus, Virgil's pastorals are the first of a literary theme that has become an enduring tradition in Western art.

Williams, Raymond *The Country and the City*
Oxford University Press, 1973

William's history analyzes images of the country and the city in English literature since the 16th century showing how culture has imagined a simple dualism for cultural and economic communities that are inextricably linked.

Plant List Herbs and Grasses

Achillea 'Feuerland' syn. 'Fireland' (Yarrow, Milfoil)
Festuca Idahoensis 'Siskiyou Blue' (Idaho Fescue, Blue Bunchgrass)
Lavendula x Herophylla 'Goodwin Creek Grey' (Lavender)
Lavandula x Intermedia 'Dilly Dilly' (Lavandin, Hedge Lavender)
Origanum Vulgare 'Humile' (Creeping Oregano)
Pennisetum Messiacum (Red Bunny Tails, Fountain Grass)
Rosmarinus Officinalis Prostratus (Creeping Rosemary, Rosemary Prostratus)
Rosmarinus Officinalis (Tuscan Blue)
Saxifaga x Arendsii 'Purple Rose' (Rockfoil)
Sisyrinchium Bellum 'Nanum' (Dwarf Californian Blue-Eyed Grass)
Stipa Lessingiana 'Capriccio' (Steppe Feather Grass)
Thymus Serpyllum 'Elfin' (Elfin Thyme)
Thymus Vulgaris 'Silver Posie' (Silver Thyme)
Thymus Vulgaris 'Transparent Yellow' (Clear Yellow Thyme)

Vines, Trees, and Shrubs

Cecile Brunner Climbing Rose
Clematis armandii (Armand Clematis)
Bartlett Pear
Dogwood Tree
English Laurel
Hydrangea anomala (Climbing Hydrangea)
Wisteria floribunda 'Alba' (Japanese Wisteria)
Wisteria frutescens (American Wisteria)
Weeping Mulberry

