

A bibliography of material by, about, or relating to

DWIGHT RIPLEY

March 2015

Archibald, Jim and Jenny. *Newsletter & Seed List*. "Bryn Collen," Ffostrasol, Llandysul, Wales, December 1998.

Alpine plant growers continue to cite Ripley's descriptions of plants he and Barneby collected and cultivated. This catalogue cited him in regard to seven species.

Ashton, Dore. "Dwight Ripley." *Art Digest* 28, January 15, 1954, p. 27.

Reviewer's note of Ripley exhibition.

\_\_\_\_\_. "Dwight Ripley." *The New York Times*, February 28, 1956, p. 28:3.

Reviewer's note of Ripley exhibition.

Barneby, Rupert. "A New Species of *Cymopterus* from Nevada." *Leaflets of Western Botany* 3:4 (November 6, 1941), pp. 81-83.

Barneby's first taxonomical paper describes and names the first species to be named for Ripley, *Cymopterus ripleyi*. A variety, *C. ripleyi* var. *saniculoides*, was discovered by Ripley on Frenchman Flat, Nevada, May 10, 1941, and the species type by both men on Yucca Flat, May 26, 1941. The variety is no longer recognized as taxonomically separate from the type. The plant's vernacular name is "Ripley's Parsley."

\_\_\_\_\_. Letters to Willard Maas [1943-?]. Willard Maas collection, Literature: American (The Beats and the Mid-Century Avant-Garde), Harry Ransom Humanities Research Center, University of Texas, Austin.

\_\_\_\_\_. Letters to Frank Polach, 1974-2000. Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.

e. g., "Christmas casts a long shadow. It seems incredible that Dwight died 22 years ago. He was so vitally alive that I always assumed I would go first, yet here I am still, clinging on." 1995 December 22.

\_\_\_\_\_. "Botanical Journal [1944]." *Parenthèse: A Magazine of Words and Pictures*. ed. by John Bernard Myers and published by the Kulchur Foundation, Spring 1975, pp. 9-26.

Myers has misspelled Barneby as "Barnaby" and misdated the journal (though it makes clear reference to D-Day) as 1942. This journal is a first-hand account of Ripley & Barneby botanizing in the field.

- \_\_\_\_\_. "Looking Back." *Bulletin of the American Rock Garden Society*. 34:1 (Winter 1976), pp. 23-25.  
Barneby's horticultural memoir of the gardens he and Ripley built at Wappingers Falls and Greenport.
- \_\_\_\_\_. Letter to Douglas Crase, 1999 October 1. Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.  
"I'm glad you enjoyed Dwight's book. He belonged to a generation who thought that poems incorporated both meaning and music, but the meaning could be buried incomprehensibly deep and the music included rude and 'camp' sounds. But his poetry has qualities of intense romanticism and immaturity that contrast with sophisticated preciosity in surprising ways."
- [Barneby, Rupert]. "An Annotated List of the Publications of Rupert C. Barneby." compiled by William R. Buck, *Brittonia* 53:1 (January-March 2001), 41-57.  
download from *Barneby Legume Catalog* (see below) at <http://sweetgum.nybg.org/legumes/barneby/page.php?irn=1324>
- \_\_\_\_\_. *Barneby Legume Catalog*. created by Jacquelyn Kallunki. C. V. Starr Virtual Herbarium, New York Botanical Garden. 2015.  
A comprehensive website devoted to Barneby's life and his contributions to systematic botany, with correspondence and biographical material relating to Ripley.  
<http://sweetgum.nybg.org/legumes/barneby/>
- Bar-Yosef, Ofer, and Jane Callander. "A Forgotten Archeologist: The Life of Francis Turville-Petre." *Palestine Exploration Quarterly* 129 (1997), pp. 2-18.  
An intelligent presentation of an unusual life. Turville-Petre was an early friend of Ripley and Barneby. He also turns up, sometimes under a pseudonym, in writings of Christopher Isherwood.
- Beatley, Janice. "Ash Meadows: Nevada's Unique Oasis in the Mojave Desert." *Mentzelia* 3:20-24. 1977.  
Quotes from one of Barneby's letters an amusing description of his and Ripley's exploration of the once remote Ash Meadows.
- Beck, Julian. Correspondence with Dwight Ripley, 1955-1961. Living Theatre Records, Billy Rose Theatre Division, the New York Public Library for the Performing Arts.  
Writes Beck on one occasion: "I must say that people with money have always made the best friends."

- Blomquist, Kevin W., et al. *Current Distribution, Habitat, and Status Category of Category 2 Candidate Plant Species on and near the U. S. Department of Energy's Nevada Test Site*. Las Vegas: U. S. Department of Energy, Las Vegas Operations (1995). Includes discussion of species status of Ripley's first namesake species, *Cymopterus ripleyi*. Maps.
- Bogner, Dieter, Susan Davidson, Francis V. O'Connor, Don Quaintance, and Jasper Sharp. *Peggy Guggenheim & Frederick Kiesler: The Story of Art of This Century*. Guggenheim Museum Publications. New York. 2004. Includes full-page, color illustration of Ripley's drawing *Evolution with Mushroom, Buds, and Pineapple* from group exhibition at Art of This Century in December 1946. The references to Ripley in the chapter by Jasper Sharp note Ripley's role in helping Guggenheim write her memoir *Out of This Century*.
- Bourne, Anthony [i. e., Tony Bower]. "The Mystic Axis," *Horizon* 9:49, January 1944, pp. 13-23. Ripley's childhood friend Tony Bower briefly portrays Isherwood in California and Auden in Brooklyn in this essay.
- Bower, Anthony [Tony Bower]. "Florine Stettheimer: A Rediscovery," *Art in America*, Vol. 52, No. 2, April 1964, pp. 88-93. Ripley saw the Stettheimer show at the Museum of Modern Art in 1946 and kept the catalogue throughout his life. His friend Tony Bower writes here of Stettheimer: "Although she is the most private of artists she has an important public message—that the artist's personal *experience*, no matter how intensely private or removed from current realities, if it is fully realized personally and pictorially, is never time-bound." Bower was a frequent visitor at Wappingers Falls and later at Greenport. At the time of this article he was managing editor of *Art in America*.
- Brakhage, Stan. *Film at Wit's End: Eight Avant-Garde Filmmakers*. Documentext, McPherson & Company. Kingston, New York. 1989. Brakhage's chapter on Marie Menken was essential in recognizing and preserving her achievement, but his impression of Ripley derived second-hand from Menken and her husband, Willard Maas, whose relations with Ripley had soured by the time Brakhage came on the scene. He mistakenly identifies Ripley, rather than Barneby, as Maas's former lover. He also locates Menken's film *Glimpse of the Garden* in the Ripley-Barneby gardens at Greenport, N. Y., rather than their earlier gardens near Wappingers Falls. Psychological interpretations based on the mistaken identity, and aesthetic interpretations based on the mistaken geography, should not be accepted without question.

- \_\_\_\_\_. "Stan Brakhage on Marie Menken." [address at the Innis Film Society, Nov. 19, 1992.] *Film Culture* 78 (1992), pp. 1-9.  
Brakhage repeats the erroneous identification of Maas's former lover as Ripley rather than Barneby.
- Breuning, Margaret. "Dwight Ripley." *Arts Digest* 29 (February 1, 1955), p. 22.  
Review of Ripley exhibition.
- Brown, Eric. ed. *Tibor de Nagy Gallery Painters & Poets*. New York: Tibor de Nagy Gallery (2011).  
The lavishly produced catalogue of the gallery's sixtieth anniversary exhibition includes a history of Ripley's role in the founding of the gallery.
- Buchenhorner, Marianne de Nagy. "Tibor de Nagy, 1908-1993." *Tibor de Nagy Memorial Tribute*. New York: The Hungarian Consulate (April 25, 1994).  
Barneby attended this memorial and the copy of the program now in the Douglas Crase and Frank Polach papers at the Beinecke Rare Book & Manuscript Library was his.
- Cole, Mary. "Exhibition: Pictures in Luminescent Paint and Sand, at the Tibor de Nagy Gallery." *Art Digest* 25 (March 15, 1951), p. 27.  
A review of Marie Menken's phosphorescent paintings at Tibor de Nagy in its first year of operation.
- Connolly, Jean. "Exhibition of Collage." *The Nation* 156 (May 1, 1943), p. 643.
- \_\_\_\_\_. "Spring Salon for Young Artists." *The Nation* 156 (May 29, 1943), p. 786.  
Jean Connolly had been among Ripley's closest friends since they were introduced by Tony Bower, probably in 1930, and she remained so until her death at the age of thirty-nine in 1950. At the time of these brief articles in *The Nation* she was also the lover of Clement Greenberg, having taken over his column in that magazine in order to hold his position there while he was in the armed forces. In this and the previous article she became only the second critic to mention Jackson Pollock's name in print (the first was James Lane in *Art News* in 1942). She was the first, however, to earn Pollock's gratitude (see Pollock, *infra*). In this article she said his painting (it was *Stenographic Figure*, but she didn't name it) had made the jury "starry-eyed." Ripley bought his first Pollock drawing in 1945.
- Cotter, Holland. "When Art Dallied with Poetry on 53<sup>rd</sup> Street." *The New York Times*, January 21, 2011. Weekend Arts: Fine Arts & Leisure, p. 1.  
In Cotter's eloquent review of the 60<sup>th</sup> anniversary exhibition at Tibor de Nagy Gallery he calls Ripley a "fine-grained and elusive artist."

Cruse, Douglas. *Both: A Portrait in Two Parts*. Pantheon. New York. 2004.

A dual biography of Barneby and Ripley. In her blurb Helen Frankenthaler wrote: “*Both* recalls delicate lunches with Dwight and Rupert and tours of their fascinating gardens. Dwight supported John Myers’s Tibor de Nagy Gallery and the Second Generation New York School. In this delightful book, we have the whole story of the part they played in the literary and artistic life of their moment and a fresh account of that moment in all its vibrancy.”

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\_\_\_\_\_. Introductory essay. *Unlikely Angel: Dwight Ripley and the New York School*. Poets House. New York. 2006.

Checklist for the exhibition at Poets House that revealed Ripley’s facilitating role in the early careers of the poets and artists associated with the Tibor de Nagy Gallery.

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\_\_\_\_\_. “Kind & Hard & Terrible & Lovable: Dwight Ripley at Tibor de Nagy Gallery.” *The Best American Poetry Blog*. January 24, 2012.

[http://blog.bestamericanpoetry.com/the\\_best\\_american\\_poetry/2012/01/of-all-the-glamorous-figures-present-at-the-creation-of-the-tibor-de-nagy-galleryall-those-painters-poets-and-loversn.html](http://blog.bestamericanpoetry.com/the_best_american_poetry/2012/01/of-all-the-glamorous-figures-present-at-the-creation-of-the-tibor-de-nagy-galleryall-those-painters-poets-and-loversn.html)

Curtis, Cathy. *Restless Ambition: Grace Hartigan, Painter*. Oxford University Press. New York. 2015.

A first biography of a great but misunderstood American artist. Its brief mentions of Ripley are inaccurate and confuse him with Barneby.

Davis, Peter H. In "Barneby Dedication." *Brittonia* 33:3 (July-September 1981), pp. 263-266. Evocative descriptions by a fellow botanist of Ripley and Barneby in the years before they emigrated to the United States.

Dearborn, Mary V. *Mistress of Modernism: The Life of Peggy Guggenheim*. New York: Houghton Mifflin Harcourt (2004).

This biographer’s parenthetical comment on Ripley is snide, which of course is opportunistic since she could never have known him.

de Nagy, Tibor. Oral history interview with Tibor de Nagy, conducted by Paul Cummings, 1976 Mar. 29, Archives of American Art, Smithsonian Institution.

<http://www.aaa.si.edu/collections/interviews/oral-history-interview-tibor-de-nagy-12568>

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\_\_\_\_\_. Statement on the 25th anniversary of the founding of Tibor de Nagy Gallery." New York: Tibor de Nagy Gallery (December 1975).

De Nagy recalls that without the late Dwight Ripley, “who paid our rent for the first six years, we would not have been able to survive.”

Dick, William Reid. *Dwight Ripley* [head] 1912. TGA 8110/7/1. Tate Library and Archive, London.

The sculptor Reid Dick was engaged by Ripley's father to make a bust of the four-year-old Dwight in 1912. The Tate Gallery Archive's citation is to a photo of this bust in a photograph album of works by Reid Dick. The sculpture was left behind at The Spinney when Ripley decided not to return to England. Reid Dick also made a relief of Ripley's great-grandfather Sidney Dillon, plus the statue, *Silence*, that stands over the grave of Ripley's father in East Finchley Cemetery (formerly St. Marylebone Cemetery) in London. There are photos of this statue online and in Dennis Wardleworth, *William Reid Dick, Sculptor*, Farnham, Surrey: Ashgate Publishing, 2013.

<http://www.victorianweb.org/victorian/sculpture/dick/7.html>

Dortch, Virginia M. *Peggy Guggenheim and Her Friends*. Berenice Art Books. Milan. 1994.

This engaging book of letter-memoirs contributed by Guggenheim's friends and associates includes a contribution by, and photograph of, Ripley.

Eagle Pencil Company. "Put a Palette in your Pocket!" [advertisement]. *Art News* 52:9 (January 1954), back cover.

This advertisement for Eagle Prismacolor pencils is on the back cover of an issue of *Art News* that Ripley preserved in his library. It is interesting as a guide to attitudes toward the colored pencil at the time.

Eberhard Faber. "Going Steady: Nupastels and Colorama complement each other!" [advertisement] *Art News* 54:5 (summer: June-July-August 1955), pp. 19-22.

Another advertisement for colored pencils in an issue of *Art News* that Ripley preserved in his library. Like the Eagle Pencil advertisement, above, it is an interesting look at how colored pencils were regarded at the time.

Effron, Jesse. Letter to Dwight Ripley and Rupert Barneby, August 12, 1960. Collection of Walter Effron, Poughkeepsie, NY.

A letter written the year after Ripley and Barneby moved from Wappingers Falls to Greenport, NY. The letter is an expression of thanks following the visit of Jesse and Lee Effron to the new home in Greenport and a positive description of the atmosphere there.

Effron, Lee. Letter to Dwight Ripley, 1959 October [n.d.]. Collection of Walter Effron, Poughkeepsie, NY.

A letter apparently written after Ripley's successful attempt in early 1959 to stop drinking, during which time he suffered severe withdrawal. (It was also during this time that Marie Menken made her film *Dwightiana* in his honor.) Lee Effron writes that she is glad to learn he is better and that "the pencil is in your hot little hand again."

- E[lliott], R[oy]. C. "Dwight Ripley [obit]." *Quarterly Bulletin of the Alpine Garden Society of Great Britain* no. 176, 42:2 (June 1974), p. 115.
- Fincham, Robert L. "The Creeks of Alfonso Ossorio." *Bulletin of the American Conifer Society* 2:3 (Winter 1985), pp. 68-78.  
Ripley and Barneby were friends of Ossorio and his lover, Ted Dragon, and Barneby helped considerably in the design and planting of the conifer arboretum at Ossorio's estate, The Creeks, on Georgica Pond near East Hampton, NY.
- Fisher, Clive. *Cyril Connolly: The Life and Times of England's Most Controversial Literary Critic*. Macmillan. London. 1995.  
No mention of Ripley, but the book includes a significant early photograph facing page 147: a group photograph of a party ca. 1935 at the Tickerage, Dick Wyndham's house in Sussex. In the back row are Patrick Balfour (later Lord Kinross), Constant Lambert, Angela Culme-Seymour, Wyndham, Tom Driberg (the gossip columnist "William Hickey" of the *Daily Express*), Cyril Connolly, and Stephen Spender. In the front row are Ripley, Jean Connolly, Tony Hyndman (Spender's boyfriend), Mamaine Paget, and John Rayner. Joan Eyres-Monsell (later Leigh-Fermor) was taking the picture. Ripley is unidentified, but Jean Connolly was perhaps his closest friend at the time this photograph was taken and they remained close until her death in 1950. Biographies of Cyril Connolly therefore contain useful background for understanding the social circles of Ripley's early adult years, especially while still in England.
- Fitzsimmons, James. "Dwight Ripley." *Art Digest* 26 (November 1951), p. 59.  
Review of Ripley exhibition.
- Foster, H. Lincoln. "In Memoriam - Dwight Ripley [obit]." *Bulletin of the American Rock Garden Society* 37:2 (April 1974), pp. 88-89.
- \_\_\_\_\_. "The Marcel Le Piniec Award, 1974, to Dwight Ripley and Rupert Barneby." *Bulletin of the American Rock Garden Society* 32:3 (June 1974), pp. 107-109.
- Freudenfeld, R. A. *O Aleijadinho: Mestre Antônio Francisco. Com 79 fotografias*. São Paulo: Edições Melhoramentes n. 2650 [ca. 1955].  
A copy of this book in Portuguese was discovered in Ripley's library. The sculptures and church architecture of Aleijadinho would feature in Ripley's series of drawings "Churches," made in 1956.
- Gawande, Atul. *Complications: A Surgeon's Notes on an Imperfect Science*. New York: Henry Holt (2002).  
The chapter "Crimson Tide" is an informed and detailed discussion of severe blushing syndrome, a condition that afflicted Ripley.

George, Laverne. "Hats: Drawings in Colored Pencil and Ink by Dwight Ripley." *Arts* 30 (March 1956), p. 62.

Review of Ripley exhibition.

Gooch, Brad. *City Poet: The Life and Times of Frank O'Hara*. New York: Alfred A. Knopf (1993).

An essential biography for understanding the milieu of those poets associated with the Tibor de Nagy Gallery who were labelled poets of the New York School by the director and impresario of that gallery, John Bernard Myers.

Goodnough, Robert. "Marie Menken at Tibor de Nagy." *Art News* 50:2 (April 1951), p. 46.

Review of Menken's phosphorescent paintings exhibited at Tibor de Nagy during its first year of operation.

Greenberg, Clement. *Joan Miró*. New York: The Quadrangle Press, 1948.

The copy discovered in Ripley's library is inscribed: "22 Dec 57. For Dwightie and Rupert, with all my mixed love, enduring affection, and unqualified esteem.—Clem" Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.

\_\_\_\_\_. *The Harold Letters, 1928-1943: The Making of an American Intellectual*. ed. by Janice Van Horne. Counterpoint. Washington, D. C. 2000.

Greenberg describes Ripley and Barneby in a letter of March 2, 1942, to his friend Harold Lazarus. He misspells Barneby as Barnaby. From 1940 on, these letters are candid and remarkable in revealing the importance of Ripley's close friend Jean Connolly in Greenberg's life. Jean Connolly helped financially to support Greenberg just as she had helped to support Cyril Connolly in England. Her importance to wartime Anglo-American culture, as muse on both sides of the ocean, is unheralded and perhaps unparalleled. Writes Greenberg to Harold Lazarus on September 25, 1940: "The reason I took La Connolly so hard was, I realize, the hope that she was opening up a new personal future for myself. . . . Yes, the honors pile. But I want gossip, sexual intrigue, back-biting and hair undoing. I want women, confidences, confessions & broken hearts. Dissipation, indiscretions, glitter, dash, sparkle, sin. La Connolly has a lot of all that & something else besides. A personal & particular interest in all forms of sexual sin, a careful attention to the physiology of life, a taste for personal qualities, & whatever can't be said adequately in words. I adore it. Yes, I adore it. Feeling is all. The end of all is to feel deeply."

Gruen, John, *The Party's Over Now: Reminiscences of the Fifties—New York's Artists, Writers, Musicians, and Their Friends*. New York: Viking Press, 1972.

No mention of Ripley but a gossipy evocation of the milieu in which the younger poets and artists moved. Includes Helen Frankenthaler's memorable assessment of the life made possible for her and others by the Tibor de Nagy Gallery: "Those days were fruitful, and we were all living in the young, lively active nucleus of an



‘art family.’ I think the luckiest thing for me was to be in my early twenties with a group that I could really talk and argue pictures about.”

Gryphon Film Group. “Gryphon Film Group [advertisement].” *Wagner Literary Magazine* 2, Student Association of Wagner College, Staten Island, NY (1960-1961), p. iii.

\_\_\_\_\_. “The Gryphon Group [advertisement].” *Wagner Literary Magazine* 3, Student Association of Wagner College, Staten Island, NY (1962), p. iii.

This and the advertisement above indicate how the Gryphon Group regarded itself in the late 1950s and early 1960s. Willard Maas, who along with his wife Marie Menken was a principal organizer of the Gryphon Group, was teaching at Wagner College at the time of these advertisements.

Guggenheim, Peggy. *Out of This Century*. New York: Dial Press (1946).

In this once scandalous memoir (partly ghosted by Ripley and James Stern) Ripley's friend Jean Connolly appears as "Joan Flarity," Laurence Vail is "Florenz," Samuel Beckett is "Oblomov," and Kenneth MacPherson is "Quentin." Ripley's copy, inscribed "To Dwight the learned with love and gratitude for his help and friendship and affection, Peggy" is in the Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.

Hartigan, Grace. Oral history interview with Grace Hartigan, 1979 May 10, Archives of American Art, Smithsonian Institution.

<http://www.aaa.si.edu/collections/interviews/oral-history-interview-grace-hartigan-12326>

\_\_\_\_\_. *The Journals of Grace Hartigan, 1951-1955*. ed. by William T. La Moy and Joseph McCaffrey. Syracuse University Press. Syracuse, New York. 2009.

A compelling account of the years of ambition, excitement, and achievement made possible for Hartigan, Rivers, Frankenthaler, Freilicher, Leslie, et al., by Ripley's support of the Tibor de Nagy Gallery. The book reproduces the checklist of Hartigan's 1954 exhibition at Vassar College, on which she has recorded Ripley's purchase of her painting *Southampton Fields* (1954).

\_\_\_\_\_. Letter to Douglas Crase, 2001 Apr 29, Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.

<http://brbl-dl.library.yale.edu/vufind/Record/3994040>

Heard, Gerald. *Is Another World Watching? The Riddle of the Flying Saucers*. New York: Bantam Books (1953).

Heard was the lover of Ripley's friend Christopher Wood (not the painter). His book on unidentified flying objects, or UFOs, reflected a fascination and fear of its times and was a bestseller in the early 1950s. Ripley refers to the book in correspondence with Willard Maas and Marie Menken in the Willard Maas collection at the Harry Ransom Humanities Research Center. He returned to the subject late in his life when he began drawing his series of “Botanist UFOs.”

Hernandez, Raymond. "Clement Greenberg, 85, Critic; Ally of Abstract Expressionism [obit]." *The New York Times* (May 9, 1994), p. B7.

Greenberg's obituary was clipped and saved by Barneby.

Heron, Patrick. "The Americans at the Tate Gallery." *Arts* 30:6 (March 1956), pp. 15-17.

Describes the exhibition of Abstract Expressionist painters, among whom Grace Hartigan was the only woman represented. Heron comments favorably on her work.

Holliday, Betty. "Dwight Ripley." *Art News* 50, November 1951, p. 57.

Review of Ripley exhibition.

Howell, John Thomas. In "Barneby Dedication." *Brittonia* 33:3 (July-September 1981), p. 268.

Howell remembers and praises the contributions of Ripley and Barneby to systematic botany.

\_\_\_\_\_. "Studies in *Phacelia* III," *Leaflets of Western Botany*, Vol. III, No. 8, November 19, 1942, pp. 190-192.

Describes and names *Phacelia barnebyana*, discovered by Ripley and Barneby in California on May 8, 1941. Writes Howell: "It is both an honor and pleasure to name this attractive little plant for Mr. R. C. Barneby, who with Mr. H. D. Ripley has achieved such brilliant results from critical field studies in the deserts of the southwestern United States."

Ingwersen, Walter E. Th. "The Cliff House," *Quarterly Bulletin of the Alpine Garden Society* No. 59, 13:1 (March 1945), pp. 1-8.

A description by a fellow botanist of the much-admired and influential Cliff House that Ripley and Barneby built for shelter and cultivation of their alpine and subalpine plants at Ripley's estate in Sussex, The Spinney.

\_\_\_\_\_. Letters to Dwight Ripley, 1940-1943. Rupert Charles Barneby Records, Archives, LuEsther T. Mertz Library, New York Botanical Garden.

Isherwood, Christopher. *Christopher and His Kind, 1929-1939*. New York: Farrar, Straus & Giroux (1976).

Useful for an understanding of the dangers that faced couples like Isherwood and Neddermeyer or Ripley and Barneby in the years before and during World War II.

\_\_\_\_\_. *Diaries: Volume One: 1939-1960*, ed. and with an introduction by Katherine Bucknell. Methuen London, 1996. Michael di Capua Books, Harper Flamingo, New York, 1997.

Isherwood's single mention of Ripley is brief but revealing. It says he and Tony Bower arrived from a party somewhat drunk.

- \_\_\_\_\_. *Down There on a Visit*. University of Minneapolis Press. Minneapolis. 1999.  
Ripley's best friends at the time figure in this autobiographical satire, although Ripley himself is not mentioned. Ripley's friend Jean Connolly is "Ruthie," his childhood friend Tony Bower is "Ronnie," Peter Watson's lover Denham Fouts is "Paul," and Gerald Heard, the lover of Ripley's friend Chris Wood, is "Augustus Parr." The unfavorable portrayal of Jean Connolly may explain Ripley's opinion that Isherwood was a "snit."
- Jacobs, Jay. "New York Gallery Notes." *Art in America* 54:6 (November-December 1966).  
Jacobs interviews retiring dealer Sam Kootz, who recalls his first New Talent exhibition which included Rivers, Hartigan, Goodnough, and Leslie. Kootz clearly states that the first exhibition was curated by Clement Greenberg alone, while only the second was curated by Greenberg and Meyer Schapiro together. It is a common misapprehension that Schapiro was involved in both shows.
- Jacoby, Roger. "Willard Maas and Marie Menken: The Last Years." *Film Culture* No. 63-64 (1976), pp. 119-123.  
A sobering first-hand account.
- Jewell, Edward Alden. "Melange of Shows." *The New York Times* (December 8, 1946), p. 93.  
Reviewer's note of group exhibition that included Ripley.
- Kudláček, Martina. *Notes on Marie Menken*. 16mm. Icarus Films. original film release 2006. DVD 2009.  
A groundbreaking documentary made when Menken's reputation was less certain than it has since become. There are prominent references to Ripley, Tibor de Nagy Gallery, Andy Warhol, and of course Willard Maas. Kudláček salvaged important work by Menken, including the remarkable rooftop scene of Menken's teaching Warhol to use his Bolex camera. Clearly, Kudláček salvaged the deteriorating films just in time.
- Lancaster, Marie-Jacqueline, ed. *Brian Howard: Portrait of a Failure*. London: Anthony Blond (1968).  
Mrs. Lancaster's counterfactually titled account of the life of this early, slightly older friend to Ripley, is the only biography but it is compromised by her grotesque presumption. "Unlike most normal young men," she observes while introducing her subject, "he did not consider that earning money could almost be turned into a pleasurable necessity heralding the joys of wife and family to come." Cyril Connolly was outraged by the book's title.
- Lanchner, Carolyn. *Joan Miró*. New York, The Museum of Modern Art (Harry N. Abrams), 1993.  
Includes on page 238 a reproduction in color of "Constellation" No. 1, *Le lever du soleil*, and on page 242 a reproduction in color of "Constellation" No. 5, *Femme à la blonde aisselle coiffant sa chevelure à la lueur des étoiles*, both of which were

purchased by Ripley directly from Pierre Matisse Gallery in January 1945. The “Constellation” No. 5 is now at the Cleveland Museum of Art and “Constellation” No. 1 is in a private collection.

Lansner, Kermit I. “Dwight Ripley.” *Art News* 52, January 1954, p. 65.  
Review of Ripley exhibition.

Lehman, David. *The Last Avant-Garde: The Making of the New York School of Poets*. New York: Doubleday (1998).  
The next best thing to being there.

Leslie, Alfred. Letter to Douglas Crase, 2001 Oct. 25. Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.  
Leslie remembers 1951 visit to Wappingers Falls and early days of Tibor de Nagy Gallery.

LeSueur, Joseph. “The Films of Marie Menken.” *Scenario* 3:2, Film Publisher’s Workshop (March-April 1962). Marie Menken File. Library, Anthology Film Archives.  
Reviewing a retrospective of Menken’s films presented at the Charles Theater, LeSueur proposed that “there should be another retrospective—at the Museum of Modern Art, we hope.” His later opinion that Menken’s films were “pretentious home movies that were passed off as ‘experimental’” was quoted by Karen Wilkin in *Tibor de Nagy Gallery: The First Fifty Years* (see *infra*). Unfortunately, his original profession of hope makes the later opinion appear not only inconsistent but treacherous. The discrepancy leads to the suspicion that there had been a falling out between the camp of Menken and Maas, on the one hand, and O’Hara and LeSueur, on the other. On the website of Anthology Film Archives are stills from some of Menken’s films, including one shot at a party in the penthouse apartment at 62 Montague Street, Brooklyn Heights, that she shared with Maas. In one frame is the unmistakable visage of Frank O’Hara.  
<http://anthologyfilmarchives.org/collections/reference-library/stills/365>

Lewis, Jeremy. *Cyril Connolly: A Life*. London: Jonathan Cape (1997).  
There is no mention of Ripley, but the group photograph that appears in Clive Fisher’s *Cyril Connolly* appears in a slightly different exposure between pages 238 and 239 of this biography, as well. Once again Ripley is at extreme left next to Jean Connolly and is unidentified. Lewis’s descriptions of Jean Connolly are unsympathetic and, to an American ear, offensive. He compares her, without quotation marks or attribution, to “a genial Red Indian squaw.”

Lord & Burnham. “Plans for a Greenhouse at Wappingers Falls, N. Y.” Folio E5110, Lord & Burnham Collection. LuEsther T. Mertz Library, New York Botanical Garden, Bronx, New York.  
This is the greenhouse briefly visible in Menken’s *Glimpse of the Garden*.

Loria, Jeffery H. Receipt to Rupert Barneby [in payment for two drawings by Jackson Pollock], March 24, 1975. Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.

Barneby was forced to sell the two Pollock drawings to pay the expenses of Ripley's estate. Mr. Loria, who paid less than market value, got quite a bargain.

Maas, Willard. Letter, poems; and telegram "I L[ove Yo]U" to Rupert Barneby, 1943 Dec 17. Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.

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. Letter to "Dearest Dwight [Ripley] and Rupert [Barneby]" dated "Happy New Year, t' be sure" [1951]. Willard Maas collection, Literature: American (The Beats and the Mid-century Avant-garde), Harry Ransom Humanities Research Center. A remarkable letter that describes Maas's visit to Ripley's home in Sussex, The Spinney, before its final sale. Ripley had financed Maas's trip to England and Ireland with the ostensible objective of retrieving from The Spinney items that Ripley might want to keep. These did not include, according to the letter, the marble bust of Ripley as a four-year-old sculpted by William Reid Dick. While at The Spinney, Maas was taken on a tour of the greenhouses and Cliff House. He also saw the craters and remaining damage from the German bombs that struck there during the war.

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. "Memories of My Maya." *Filmwise* 2. pp. 23-29. 1962. Ripley, unnamed but identifiable as "a rich friend," is criticized by Maas for being rich. Maas and Menken had asked Ripley to contribute to the support of Maya Deren's husband, Teiji Ito, after Deren's death in 1961. When Ripley declined, Maas and Menken severed their relations with him. In fact Ripley's fortune had been considerably diminished by this time and he found it necessary to sell paintings from his collection to pay the bills.

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. "The Gryphon Yaks." *Film Culture* 29 (1963), p. 46. Menken's film *Dwightiana* won a Creative Film Foundation Award in 1959 but she and Maas both denigrated the film once their relations with Ripley had soured following the death of Maya Deren in 1961. They now maintained that the film was made only to entertain Ripley as he suffered withdrawal in his attempt to recover from alcoholism. Writes Maas in this article: "Dwight recovered and was never fun again."

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. "Toward the Film Poem: Gryphon Productions." *Film Culture* 78 (Summer 1994), p. 11. In this early article, published posthumously, Maas describes Ripley as the Gryphon's "avant-guardian angel."

[Maas, Willard]. "Willard Maas, 64, A Poet, Filmmaker [obit]." *The New York Times* (January 13, 1971), p. 42.

[Maas, Willard, and Marie Menken]. *Willard Maas and Marie Menken: A Retrospective*. Filmmakers' Cinemathèque [August 1, 1967]. Marie Menken File. Library, Anthology Film Archives.

\_\_\_\_\_. "Marie Menken and Willard Maas: Special Issue." *Filmwise*, No. 5-6, 1967.

MacDonald, Scott. *The Garden in the Machine: A Field Guide to Independent Films about Place*. see "Marie Menken: *Glimpse of the Garden*," pp. 54-61. University of California Press. Berkeley, California. 2001.

In this influential study MacDonald mistakenly identifies the garden of Menken's film as Ripley's garden "on Long Island" rather than the earlier garden near Wappingers Falls, and likewise identifies Maas's lover as Ripley instead of Barneby. He gets these mistakes honestly, by way of Brakhage, but they nonetheless affect interpretations of the film that rely on personal psychology, geography, or chronology.

\_\_\_\_\_. "Women's Experimental Cinema: Some Pedagogical Challenges." in Robin Blaetz, ed., *Women's Experimental Cinema: Critical Frameworks*. Duke University Press, Durham, North Carolina, 2007, pp. 360-382.

MacDonald continues to follow Brakhage in identifying Ripley rather than Barneby as Maas's lover, but his brief summary of *Glimpse of the Garden* at page 378 is nonetheless persuasive and generous. "Ripley and Menken became good friends and, as was true of so many of Menken's little films, *Glimpse* was an homage to friendship and a way of honoring a friend's aesthetic passion."

Malina, Judith. *The Diaries of Judith Malina, 1947-1957*. New York: Grove Press (1984). Ripley is called a "Gidean character," who is "kind and hard and terrible and lovable." Malina characterizes Tibor de Nagy Gallery as "Johnny Myers's new gallery, . . . sponsored by Dwight Ripley." She reports, March 1, 1956, on a show at the gallery: "Rupert Barnaby [Barneby], at Dwight's exhibit, stands in front of a portrait of himself. In the picture an exotic Himalayan plant blossoms from his headgear, accompanied by a botanical description of which every other line is written upside down." Malina, with her husband Julian Beck, was a founder of the Living Theatre, and her descriptions of their visits to the Ripley-Barneby farmhouse at Wappingers Falls are vivid and theatrical.

\_\_\_\_\_. Judith Malina Diaries [manuscript, 1947-1959], \*T-Mss 1990-001, Billy Rose Theatre Division, New York Public Library for the Performing Arts.

The unexpurgated version of Malina's diaries. Her entries about Ripley are sharper, less kind, and more revealing of her own motives than those in the published version.

\_\_\_\_\_. Letter to Douglas Crase, 2002 Feb. 28. Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.  
Malina's letter explains that she did not know at the time that Ripley was ever strapped for funds.

Manchester, Lee. "Who's the Source for 'Virginia Woolf'?" *Wagner* magazine. Wagner College. Edward Albee based the characters in his famous play on Menken and Maas.  
<http://www.wagner.edu/wagnermagazine/?p=3329>.

Marlborough-Gerson Gallery, Inc. *Jackson Pollock*. Exhibition Catalog. New York, January-February, 1964.  
Includes as plate 66 a color reproduction of Pollock's *Drawing, c. 1943-45* [later renamed *Untitled (1946)* by the Museum of Modern Art]. This drawing was the most frequently reproduced Pollock from Ripley's collection.

Martin, Douglas C. "After England and Hollywood, Beans Win Out." *The New York Times*. Metro L, p. 23. April 18, 1992.  
A profile of Barneby with memorable references to Ripley. Their relationship is called "a lifetime partnership."

\_\_\_\_\_. "Rupert C. Barneby, Botanical Garden Curator and Expert on Beans, Is Dead [obit]." *The New York Times*. p. 67. December 10, 2000.

Mattison, Robert Saltonstall. *Grace Hartigan: A Painter's World*. Hudson Hills. Easthampton, Massachusetts. 1990.  
Hartigan made sure that Ripley was credited in this monograph for his role as the Tibor de Nagy Gallery's founding patron. She did this at a time when others were unaware, or chose to ignore his facilitating influence in their lives, which makes her accuracy seem all the more honorable by comparison.

Menken, Marie. Letter to Jesse Effron, 1955 February 3. Collection of Walter Effron, Poughkeepsie.  
Calls Ripley "an artist in his own right."

\_\_\_\_\_. Letter to Lottie Rothbard [on Ripley's Wappingers Falls stationery], Thursday. 1956 [c. May or June]. Marie Menken File, Library, Anthology Film Archives.  
Menken wrote this letter on Ripley's stationery (the same stationery he used for early drawings) while she was recuperating at his home near Wappingers Falls from a broken ankle. It was during this stay, when the garden would have been in bloom, that she most likely shot the film that became *Glimpse of the Garden*, released the following year.

\_\_\_\_\_. *Glimpse of the Garden*. 16mm film. 5 min. Sound [canned birdsong]. 1957.  
In the credit that follows her title frame, Menken thanks Ripley for the garden and "romaine." Romaine is of course lettuce and "lettuce" was once slang for money.

\_\_\_\_\_. Letter to “Dearest Dwight [Ripley], Wed. 5/13 or 14 [1958].” Willard Maas collection, Literature: American (The Beats and the Mid-century Avant-garde), Harry Ransom Humanities Research Center.

In this letter Menken reports to Ripley on her visit with Kenneth Anger to the Alhambra and Guadix in Spain. Ripley financed the trip.

\_\_\_\_\_. *Dwightiana*. 16mm film. Stop-motion animation. 3.5 min. Music composed and performed by Teiji Ito assisted by Maya Deren. 1959.

Menken once called this film *Dwightiana for Dwight Ripley*, but after falling out with him because he refused to support Ito after Deren’s death she referred to it as a trifle made to entertain a sick friend. (Ripley was suffering withdrawal in his attempt to recover from alcoholism and regain his health.) Warhol admired the film, which won a Creative Film Foundation award in 1959. The remarkably contemporary music by Ito must have been ahead of its time.

\_\_\_\_\_. Acknowledgments. *The Films of Marie Menken*. Midnight Showcase, Bleecker Street Cinema, New York, May 27, 1963. Marie Menken File. Library. Anthology Film Archives.

In her acknowledgments Menken writes: “Without those who love me and whom I love, these small films could not have existed.” She names among others Joe LeSueur and Frank O’Hara.

\_\_\_\_\_. “Interview with Marie Menken.” conducted by Leslie Mandell, assisted by Paul Sitney. *Wagner Literary Magazine* 4, Student Association of Wagner College, Staten Island, NY (1963-1964), pp. 47-53. republished as P. Adams Sitney, “Interview with Marie Menken.” *Filmwise* 5-6 (1967), pp. 9-12.

The most important (if not the only) Menken interview. Of her film portraits of Noguchi, Ripley, Kenneth Anger, and Willard Maas, she told the interviewer: “Of course I have a feeling about these people, and somehow created, cinematically speaking, what moves them or has moved me, having what I thought was an insight into their creative work.”

[Menken, Marie]. Notice of gallery opening, untitled. *F. Y. I.*, the employee newsletter of Time, Inc. (Autumn 1949). Marie Menken File. Library, Anthology Film Archives.

This notice of Menken’s 1949 exhibition at Betty Parsons Gallery describes the mixed media used in her paintings.

\_\_\_\_\_. “Marie Menken, 61, Early Leader in Underground Movies, Dies.” *The New York Times*, December 31, 1970, p. 21.

Meyers [*sic* for Myers], Louis Budd. “Marie Menken Herself.” *Film Culture* 45 (1967), p. 48. Myers, no relation to gallerist John Bernard Myers, became a close friend to Ripley and Barneby near the end of Ripley’s life. In his own later years Myers lived next door to Menken-Maas protégé John Hawkins in Hawley, PA.



Miller, Leigh Anne. "Dwight Ripley at Tibor de Nagy Gallery." *The Lookout: A Weekly Guide to Shows You Won't Want to Miss, Art in America*, February 23, 2012. Review of Ripley exhibition.

Miró, Joan. Abstract self portrait, 1961 Nov 21: *amb un bon record per Dwight Ripley, afectuosament Miró 21/xi/61*. on Hotel Gladstone stationery. Dwight Ripley papers relating to Joan Miró, [ca. 1945]-1961. Archives of American Art, Smithsonian Institution, Washington, D. C.

Ripley owned several works by Miró and the two artists had sometimes corresponded. In 1959 he lent his two "Constellation" gouaches to be reproduced for a Gallimard print edition of Miró's "Constellation" series. Two years later Miró sent this sketch while he was visiting New York. Ripley called it the *regalito* ("little gift"), framed it, and hung it in the house he and Barneby shared in Greenport. After Ripley died, Barneby gave the framed sketch as a personal gift to Ripley's second cousin S. Dillon Ripley II, longtime Secretary of the Smithsonian Institution. But the Ripley family treated Barneby shabbily during disposition of the estate. Dillon Ripley handed the gift on to the Smithsonian Institution where it languished in storage for many years, and his claim that he had found it while going through his cousin's papers was disingenuous to say the least.

<http://www.aaa.si.edu/collections/dwight-ripley-papers-relating-to-joan-mir-5586>

Moss, Christoph. "Jakob Altmaier (1889-1963): Ein (fast) vergessener Sozialdemokrat [An (Almost) Forgotten Social Democrat]." *IWK [Internationale wissenschaftliche Korrespondenz]* 37:2 (June 2001), pp. 228-246.

There is no mention of Ripley or Barneby in this biographical article about their friend Jakob Altmaier, a German journalist who had an affair with Barneby before World War II and was sent back to Germany by the British government after the affair had been discovered. The writer does cite, however, correspondence from Altmaier that was written on the stationery of Ripley's home, The Spinney, April 12, 1931. Moss published a book-length biography in 2003, *Jakob Altmaier: ein jüdischer Sozialdemokrat in Deutschland [A Jewish Social Democrat in Germany] (1889-1963)*, Köln: Böhlau-Verlag (2003). Reviewing the book two years later, William Smaldone remarked: "Moss does a good job of taking advantage of the private and public sources that do exist, but reliance on the latter skews the picture of Altmaier in some ways. One wishes to know more about his lifestyle, about what he did for fun, about what kind of women—if any—interested him, and so on."

<http://www.h-net.org/reviews/showrev.php?id=11138>

Moynihan, Rodrigo. "1961 Diary." *Pressed Wafer: A Boston Review* 1 (March 2000), pp. 7-25. The painter Moynihan records an unflattering description of Ripley's childhood friend Tony Bower.

Munro, Eleanor C. "Dwight Ripley." *Art News* 53, January 1955, p. 47.  
Reviewer's note of Ripley exhibition.

Myers, John Bernard. Tour of Tibor de Nagy Gallery, hosted by Lloyd Moss. WNYC, 1951 Oct 09.

Myers and Larry Rivers are interviewed. Myers refers to an exhibition by Ripley.

<http://www.wnyc.org/story/tour-of-tibor-de-nagy-gallery/>

\_\_\_\_\_. Letter to Tibor de Nagy, 1956 July 08. Archives, Tibor de Nagy Gallery, New York.

Myers relates to de Nagy his concern for Ripley's health and what this might mean to the finances of their gallery.

\_\_\_\_\_. Letter to Grace Hartigan, [1960] Jun 2. Grace Hartigan papers, Special Collections Research Center, Syracuse University Library.

Myers scolds Hartigan for attempting independence and reminds her that she and his other artists owe their success to his campaigning on their behalf, especially his soliciting of money in competition with Menken and Maas, and over the objections of Barneby, from their patron Ripley.

\_\_\_\_\_. "Tracking the Marvelous." Grey Art Gallery, New York University. 1981.

This is the catalogue to an exhibition that was curated by Myers, not his later memoir of the same title. The group exhibition included a drawing by Ripley, *The Bomb Drops on Venice*, 1954 (from his series "The Bomb"), which is illustrated in black and white at page 33 of the catalogue. The other "Bomb" drawings were numbered, so it's possible the title was introduced by Myers. In his catalogue note Myers writes: "At one time Ripley was 'engaged' (for a short while) to his friend Peggy Guggenheim. Did he have her in mind when he drew *The Bomb Hits Venice*? It was Dwight Ripley—quite rich in the 1950s—who paid the basic bills for my first gallery on East 53<sup>rd</sup> Street."

\_\_\_\_\_. *Tracking the Marvelous: A Life in the New York Art World*. Random House. New York. 1983.

Referring to Ripley's friends Menken and Maas, Myers writes: "The Maases applauded Dwight for the support he was giving the gallery. 'So much the better,' they would tell me, 'that *you* get a bit of all that money than *some* of the people who gouge poor Dwight.' It was none of their business how Ripley's money was spent, but hearing them say so made me a little less uneasy." Myers gives bouncy descriptions of Ripley, of the Ripley-Barneby homestead at Wappingers Falls, and of shows at Tibor de Nagy. He makes numerous factual errors (including the first address of the gallery, which was 206 not 219 East 53<sup>rd</sup> Street) and he frequently conflates events.

Naifeh, Steven, and Gregory White Smith. *Jackson Pollock: An American Saga*. Clarkson N. Potter. New York. 1989.

Reports in passing Ripley's purchase of two Pollock paintings from the November 1949 show at Betty Parsons. Ripley's pocket diary indicates that even before this show opened he sent Lee Krasner names of people to be invited to a party she and Pollock would give New Year's Eve at Alfonso Ossorio's house in MacDougal Alley. (Mysteriously, one of the names is "Porter.") In the 1960s when Ripley and Barneby lived in Greenport, on the North Fork of eastern Long Island, they exchanged frequent visits with Krasner, Ossorio and Ted Dragon, and Theodoros Stamos and Ralph Humphrey. Barneby advised on planting of the conifer arboretum at Ossorio's estate, the Creeks, and he and Ossorio remained friends after Ripley's death.

“New sources, new materials.” *Art News* 54:5 (September 1955), p. 10.

Discusses colored pencil as a new medium, implying it is rarely used for “serious” art.

Norse, Harold. *Memoirs of a Bastard Angel: A Fifty-Year Literary and Erotic Odyssey*. William Morrow. New York. 1989.

Ripley appears both as himself and as "Cyril Reed" in entries transparently designed to flatter the writer. Norse characterizes John Myers as "manager of Dwight Ripley's Tibor de Nagy Gallery." The young Norse and his lover Chester Kallman attended the first reading Auden and Isherwood gave in the United States and sat in the front row with the specific intent of catching Auden's eye. Kallman succeeded.

O'Connor, Francis V. *Jackson Pollock*. New York: The Museum of Modern Art, 1967.

Includes on page 95 two black-and-white reproductions of drawings then from the Ripley collection, both called *Untitled (1946)*. The one on the right is the work earlier known as *Drawing, c. 1943-45*. The index lists a third *Untitled (1946)* drawing, also from Ripley's collection.

O'Hara, Frank. *Oranges*. Mimeographed with original cover hand-painted by George [i. e., Grace] Hartigan. New York: Tibor de Nagy Gallery (1953). Collection of Douglas Crase and Frank Polach.

The inscription reads: “To darling Dwight and Rupert, oranges and kisses, George.”

“Paper Picks,” *Art on Paper*, September-October 2009, p. 96.

Review of Ripley's “Travel Posters” then on view at Esopus Space.

Pease, Roland. *Elsewhere*. [unpublished memoir]. Archives. Tibor de Nagy Gallery, New York. Pease offers a brief description in passing of Ripley and recalls Tibor de Nagy's assessment of Ripley, as well.

Poling, Clark V. *Surrealist Vision & Technique: Drawings and Collages from the Pompidou Center and the Picasso Museum, Paris*. Michael C. Carlos Museum, Emory University, Atlanta, GA, 1996.

Impressive catalogue of a fascinating exhibition which draws attention to the use of colored pencil by many of the Surrealist and later Surrealist-influenced artists known to Ripley from the circle around Peggy Guggenheim.

Pollock, Jackson. Letter to Charles Pollock, July 29, 1943. Quoted in Francis V. O'Connor, *Jackson Pollock*, The Museum of Modern Art, New York, 1967, p. 28.

This is the letter in which Pollock mentions his early review by Jean Connolly. "Things really broke with the showing of that painting [*Stenographic Figure*]," he writes. "I had a pretty good mention in *The Nation*."

Preston, Stuart. "Oddities." *The New York Times*, October 28, 1951, sec. 2, p. 9:6.

This and the three following entries are the reviewer's notes of Ripley exhibitions.

\_\_\_\_\_. "Art Styles Vary in Galleries Here." *The New York Times*, January 23, 1954, p. 11.

\_\_\_\_\_. *The New York Times*, January 15, 1955, p. 11.

\_\_\_\_\_. *The New York Times*, April 15, 1962, x22.

Pryce-Jones, David. *Cyril Connolly: A Journal and Memoir*. Collins. London. 1983.

Memorable for Connolly's descriptions of Jean Connolly and as background to the social circles in which Ripley moved when he lived in England.

Ragona, Melissa. "Swing and Sway: Marie Menken's Film Events." in Robin Blaetz, ed., *Women's Experimental Cinema: Critical Frameworks*. Duke University Press, Durham, North Carolina, 2007, pp. 20-44.

Ragona follows Brakhage in the mistaken identification of Ripley rather than Barneby as Maas's lover but the connections she makes between Menken's camera work and the painting of the time, particularly abstract expressionism, are astute. Her capsule exegesis of *Dwightiana* at page 33 is particularly fine.

Reveal, James. "Botanical Explorations in the Intermountain Region." in Arthur Cronquist, et al. *Intermountain Flora*, vol. 1. New York Botanical Garden. Bronx, New York. 1972.

\_\_\_\_\_. *Gentle Conquest: The Botanical Discovery of North America with Illustrations from the Library of Congress*. Starwood Publishing. Washington, D. C. 1992.

Reveal counts Ripley & Barneby (as they were known in the field) among the great botanical explorers of North America.

Ripley, Dwight. Papers consisting of civil records, notebooks, photo albums, scrapbooks, poems, limericks, and short stories, [ca. 1900]-1975. Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale University.

Please note that items in the Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, may not be catalogued at the date of this bibliography.

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\_\_\_\_\_. "1926 Cahier" and "Personal [1926]." Harrow School notebooks. Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale. Ripley's two Harrow School notebooks reveal in embryo the compound aesthetic of his adult life. His love of horticulture is evident in field records and a meticulous map for his garden. His instinct for linguistics shows in lists of vernacular plant names and of French words for topographical peculiarities. His early devotion to drawing is present in checklists of artist's supplies and an inventory of watercolors and reproductions in his desk drawer. The dominant passion that unites his interests is for color, and the forms color makes or in which it occurs. In the notebook *Personal* he enters twenty-four words in French for shades of red, seventeen for blue, eighteen for brown. Throughout his life Ripley was almost preternaturally attentive to color. In this early notebook he plans a "contrary garden" of flowers whose true colors are not as advertised or commonly supposed.

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\_\_\_\_\_. *Poems*. London: Elkin Mathews & Marrot (1931). This book of thirty-one poems, published while Ripley was still at Oxford and Barneby at Cambridge, has a pink cover and bears the dedication, *Rvperto Barneby, poetae dilectissimo, haec carmina dicantvr*. A single poem in English is addressed to the absent lover at Cambridge. The other thirty are in French, Spanish, Catalan, Portuguese, or German. Elkin Mathews also published the first books of Yeats, Joyce, and Pound.

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\_\_\_\_\_. Letter to Drăguțo [Rupert Barneby], n. d. [ca. 1932]. On stationery: The Spinney, Little London, Horam, Sussex. In left corner: Station, Heathfield. Horeham Road 29. Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale. Reproduced and tipped in, *Esopus* no. 11, 2008 (see infra).

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\_\_\_\_\_. Endpaper annotations including itinerary for 1935 travel in Spain in H. Stuart Thompson, *Flowering Plants of the Riviera* (London: Longmans, Green and Co., 1914). Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.

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\_\_\_\_\_. "Thymes of the Iberian Peninsula." *New Flora and Silva* No. 38, 10:2 (January 1938), 90-94.

- \_\_\_\_\_. *A List of Plants Cultivated or Native at the Spinney, Waldron, Sussex* [by H. D. Ripley and R. C. Barneby]. London: Unwin Bothers Ltd. (1939).  
There is a copy of this rare volume in the Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale, and another in the LuEsther T. Mertz Library at the New York Botanical Garden.
- \_\_\_\_\_. Letters to Rupert Barneby, 1939-1941. Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.
- \_\_\_\_\_. Pocket Diaries [appointment books, with names and addresses], 1941-1950, 1951-1954, 1960-1961, 1963-1969, 1971 [with brief account for 1972]. Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.
- \_\_\_\_\_. *Record* of species collected by H. D. Ripley and R. C. Barneby in the United States and Mexico, 1941-1965, 225 pages, handwritten, folio, bound. Douglas Crase and Frank Polach papers, Beinecke Rare Book and Manuscript Library, Yale.  
This meticulously handwritten, folio-sized volume is a chronological record of the species Ripley and Barneby collected together, complete with date, location, altitude, and species status of each collection. The book is as beautiful as it is historically important.
- \_\_\_\_\_. Botanical articles published by Ripley in the *Quarterly Bulletin of the Alpine Garden Society of Great Britain*, 1942-1950, are listed in chronological order below. The high style of Ripley's reports on his and Barneby's botanical explorations must be read to be believed. They are not what one expects of botany. There is a complete set in the Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.
- "The Limestone Areas of Southern Nevada and Death Valley." No. 47, 10:1 (March 1942), 18-27.
- "Rareties of Western North America." No. 48, 10:2 (June 1942), 73-80.
- "Utah in the Spring." No. 49, 10:3 (September 1942), 168-172.
- "Plants of Southern California and Adjacent Mexico." No. 52, 11:2 (June 1943), 65-76.
- "A Journey through Spain." No. 55, 12:1 (March 1944), 38-52.
- "More Western Americans." No. 56, 12:2 (June 1944), 65-74.
- "Nevada 1944." No. 59, 13:1 (March 1945), 28-37.
- "Searching High and Low." No. 67, 15:1 (March 1947), 18-32.

"A Trip through Oregon." No. 69, 15:3 (September 1947), 178-189.

"The Paunsagunt Plateau and Other Wonders of the West." No. 71, 16:1 (March 1948), 15-28.

"Three Days at Leadville." No. 75, 17:1 (March 1949), 26-30.

"Some Southern Belles." No. 79, 18:1 (March 1950), 38-40.

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\_\_\_\_\_. "Some Observations on the Polish Language." *Gwiazda Polarna*, Stevens Point, Wis. (March 13, 1943), 8.

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\_\_\_\_\_. Poem in Catalan dedicated to Joan Miró in homage to his gouache *Le lever du soleil*, 1946. Dwight Ripley Papers Relating to Joan Miró, [ca. 1945]-1961, Archives of American Art, Smithsonian Institution, Washington, D. C.  
When Ripley framed the sketch given him by Miró in 1961 (see Miró, *supra*) he had it framed so this copy of a poem he had earlier sent to Miró would be visible on the back.

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\_\_\_\_\_. "Native Species Growing at Wappingers Falls, N. Y." [c. 1947]. Ripley (Harry Dwight) papers. Small Collections, Archives, California Academy of Sciences, San Francisco.

A list Ripley prepared for Alice Eastwood (then curator of the herbarium at the California Academy of Sciences) of the native species he and Barneby brought back from collecting trips in the Southwest to cultivate in their gardens and greenhouse at Wappingers Falls. The point for students of film and the arts is that the plants in this garden represented more than the "flowers" assumed by Brakhage and others in their accounts of Menken's film *Glimpse of the Garden*. Menken, who knew the two men so well, would have known 1) that these "flowers" were rare, some previously unknown to science, 2) that an attempt was being made to grow them outside their accustomed habitat, and 3) that they represented the life's work of the couple in whose house she was staying when she shot the film.

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\_\_\_\_\_. *A Sunlit Scene* [unpublished novel in ms, ca. 1947-1948]. Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.

An affectionate satire that portrays Ripley and his thinly disguised friends. Peggy Guggenheim appears, for example, as "Cora Shadequarter."

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\_\_\_\_\_. Letters to Jesse and Lee Effron, 1947-1962. Collection of Walter Effron, Poughkeepsie.

Includes a letter of August 11, 1958, that describes with glee the adventures in Spain of Marie Menken and Kenneth Anger.

- \_\_\_\_\_. "Experiment in New York." *Bulletin of the American Rock Garden Society* 8:1 (January-February 1950), 1-4.
- \_\_\_\_\_. "Experiment in New York, II." *Bulletin of the American Rock Garden Society* 8:6 (November-December 1950), 92-95.
- \_\_\_\_\_. Letters to Larry Rivers, 1951, 1952, undated. Box 12, Folder 14, Larry Rivers papers, Fales Library and Special Collections, Elmer Holmes Bobst Library, New York University.
- \_\_\_\_\_. unpublished unidentified manuscript, n. d. [ca. 1951]. Box 24, Folder 6, Larry Rivers papers, Fales Library and Special Collections, Elmer Holmes Bobst Library, New York University.
- \_\_\_\_\_. *Spring Catalogue: A Poem*. [with three black-and-white drawings by Ripley, incl. cover]. New York: The Weekend Press (1952).  
This eleven-page poem was written in reaction to the first atmospheric testing of atomic bombs at the Nevada Test Site, until then the habitat of Ripley's namesake plant *Cymopterus ripleyi*. The poem is an affectionate survey of rare plants in the Ripley-Barneby garden and an equally affectionate spoof of the prose of garden clubs and collectors. It likewise funs with Ripley's friends, including Clement Greenberg (of the plant *Centaurea clementei*, Ripley writes: "It appreciates culture"). The chapbook was designed, set, and printed by Ripley's friend, the Scottish poet Ruthven Todd, who designed and set type for Frank O'Hara's *A City Winter* at the same time.
- \_\_\_\_\_. "Garden Notes, 1952." *Bulletin of the American Rock Garden Society* 10:4 (October 1952), 68-70.
- \_\_\_\_\_. "A Miniature Bog Garden." *Bulletin of the American Rock Garden Society* 11:4 (October 1953), 87-89.
- \_\_\_\_\_. *Memento mori* [black-and-white drawing]. in John Bernard Myers, ed., *Semi-Colon*, Tibor de Nagy Gallery, New York, Vol. I, No. 1 [1954].
- \_\_\_\_\_. Letters to Julian Beck, 1955, 1958. Living Theatre Records, Billy Rose Theatre Collection, New York Library for the Performing Arts.  
Ripley's tone is indulgent.
- \_\_\_\_\_. "Ranunculus hystriculus." *Bulletin of the American Rock Garden Society* 13:3 (July 1955), 69.
- \_\_\_\_\_. Letter(s) regarding the Living Theatre, [c. 1956]. Special Letters, Box 113, Living Theatre Records, Yale Collection of American Literature, Beinecke Rare Book & Manuscript Library, Yale.



- \_\_\_\_\_. *the lyre bird* [cover drawing, signed ripley '56]. in Thurairajah Tambimuttu, ed., *Poetry London-New York* 1:3, Winter 1957.
- \_\_\_\_\_. Catalogue blurb for *Glimpse of the Garden*. [1957]. see Canyon Cinema catalogue. <http://canyoncinema.com/catalog/film/?i=1652>
- \_\_\_\_\_. Letter to John Thomas Howell. 1960. [draft letter in "Compositions" notebook]. Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.
- \_\_\_\_\_. "Whence *Madroño* and *Aliso*?" *Leaflets of Western Botany* IX:8 (November 1960), 127-128.
- \_\_\_\_\_. Compositions notebook, c. 1962. Including Iberian itinerary 1962, and laid in, on Victoria Hotel (Lisbon) stationery, travel notes, photo notes, plant notes. Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.
- \_\_\_\_\_. Letter to Geraldine Barneby, 1970 Dec 5. Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.
- \_\_\_\_\_. "Notes from Long Island." *Quarterly Bulletin of the Alpine Garden Society of Great Britain*. No. 169, 40:3 (September 1972), 182-187.
- \_\_\_\_\_. "Notes from Long Island" [II]. *Quarterly Bulletin of the Alpine Garden Society of Great Britain*. No. 172, 41:2 (June 1973), 125-131.
- \_\_\_\_\_. Etymological Dictionary of Vernacular Plant Names. Unpublished manuscript, with explanatory note by Rupert C. Barneby (1973). Harry Dwight Dillon Ripley papers. LuEsther T. Mertz Library, New York Botanical Garden, Bronx, New York.
- \_\_\_\_\_. *Impressions of Nevada: the Countryside and Some of the Plants, as Seen Through the Eyes of an Englishman*. ed. and with an introduction by Margaret J. Williams. Reno: Northern Nevada Native Plant Society (1978).  
A selection of Ripley's articles from the *Quarterly Bulletin of the Alpine Garden Society of Great Britain*, listed *supra*.
- \_\_\_\_\_. "Portfolio: Dwight Ripley's 'Travel Posters,'" with an introduction by Douglas Crase. *Esopus*, no. 11. New York. 2008.
- \_\_\_\_\_. "Going to the Ball." [c. 1951-1952]. typescript Willard Maas collection, Literature: American, Harry Ransom Humanities Research Center, and copy in the Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale. Published by David Berridge, March 2009. <http://moremilkyvette.blogspot.com/2009/03/dwight-ripleys-going-to-ball-playlet-on.html>

- \_\_\_\_\_. "Dwight Ripley: Travel Posters and Language Panels." January 28 - March 10, 2012. catalogue. Tibor de Nagy Gallery, New York. 2012.
- \_\_\_\_\_. "An Alphabetical Guide to Modern Art," "Alphabetical Guide No. 2," and "Acrostic for Jackson Pollock," with reproduction of Ripley's *Vase of Flowers I*. in Jed Perl, ed. *Art in America 1945-1970: Writings from the Age of Abstract Expressionism, Pop Art, and Minimalism*. New York: Library of America (2014), pp. 174-179.
- \_\_\_\_\_. "Beach at Amagansett", [1953]. in Katy Siegel, ed., *The heroine Paint: After Frankenthaler*. New York: Gagolian Gallery [forthcoming 2015], pp. 46-51.
- [Ripley, Harry (1864-1913)]. "H. D. Ripley's Will." *The New York Times* (April 4, 1913), p. 4:4. Harry Dwight Dillon Ripley [Sr.] was Dwight Ripley's father.
- \_\_\_\_\_. "Ripley's Will Filed Here." *New York Tribune* (April 4, 1913), p. 11.
- \_\_\_\_\_. "Income of \$1,000,000 Goes to Mrs. Ripley." *The New York Times* (July 6, 1914), p. 7:4.
- \_\_\_\_\_. "Gets Income from \$1,000,000 Estate." *New York Tribune* (July 6, 1914), p. 7:4.
- \_\_\_\_\_. "Court Makes Baby a Millionaire." *New York Herald* (July 6, 1914), p. 8:5.
- \_\_\_\_\_. "H. D. Ripley Left \$989,000." *The New York Times* (November 11, 1915), p. 7.
- \_\_\_\_\_. "Widow Gets Bulk of Ripley Estate." *New York Tribune* (November 11, 1915), p. 6:7.
- \_\_\_\_\_. "Harry Dwight Dillon Ripley (1864-1913)." Find A Grave. <http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=12553>.
- [Ripley, Sidney Dillon (1863-1905)]. "Sidney Dillon Ripley Dead." *The New York Times* (February 25, 1905), p. 9.  
Sidney Dillon Ripley was the brother of Dwight Ripley's father, and thus Dwight's uncle had he lived. During his life he managed the trust that supplied Ripley's father with income and the father was suing him for mismanagement.
- \_\_\_\_\_. "Finds Sidney Ripley a Faithful Trustee." *The New York Times* (July 30, 1905), p. 7.  
The suit failed, partly because the brother had died.

Ripley, S[idney]. Dillon, II. Letter to Rupert Barneby, 1975. Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.

Dillon Ripley apologizes to Barneby for being out of touch and reports that he has passed the Miró drawing that Barneby gave him to the Archives of American Art, a division of the Smithsonian Institution of which he was then Secretary.

Rivers, Larry. Letter to Frank O'Hara, 1951 Aug 14 [pdf]. Larry Rivers papers, Fales Library and Special Collections, Elmer Holmes Bobst Library, New York University. Quoted in Katy Siegel, "Contextually Boundless," *The heroine Paint: After Frankenthaler*, New York: Gagosian Gallery (forthcoming 2015), pp. 10-11.

The letter describes Rivers's visit (see also *What Did I Do?* below) to the Ripley-Barneby farmhouse, The Falls.

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\_\_\_\_\_. "Young Draftsman on Master Draftsmen." *Art News* 53:9 (January 1955), pp. 59. Rivers extends a passing compliment to Ripley while writing of Saul Steinberg: "Except for Dwight Ripley I can think of no one who is better at being witty with drawings."

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\_\_\_\_\_. *What Did I Do? The Unauthorized Autobiography*. Written with Arnold Weinstein. New York: HarperCollins (1992).

Rivers (and Weinstein) offer spirited descriptions of John Myers and speculate erroneously (but perhaps intentionally and in fun) on angels who may have funded the Tibor de Nagy Gallery. Ripley's pocket diary records that Myers brought Rivers for a weekend visit, August 11 and 12, 1951, to the Ripley-Barneby farmhouse at Wappingers Falls. In a subsequent entry Ripley makes a note to "write John re two books." The first of the Tibor de Nagy editions, poems by Chester Kallman with drawings by René Bouché, was published that fall; and the second, Frank O'Hara's *A City Winter* with drawings by Rivers, although copyrighted 1951 appeared in the spring of 1952. The O'Hara book was designed and typeset by Ripley's friend Ruthven Todd at the same time Todd designed and set Ripley's own chapbook *Spring Catalogue*. Ripley's agency appears obvious. Meanwhile, Rivers's first solo show had opened at Tibor de Nagy on October 1, 1951, six weeks following his visit to the farmhouse at The Falls.

Robertson, Bryan. *Jackson Pollock*. New York: Harry N. Abrams, 1960.

Includes on page 83 the best of the reproductions of *Drawing, c. 1943-45* (later called *Untitled, 1946*) from Ripley's collection.

Rose, Bernice. *Jackson Pollock: Works on Paper*. New York: The Museum of Modern Art, 1969.

Includes on page 60 a color reproduction of Ripley's *Drawing, c. 1943-45*, already being called *Untitled (1946)* instead. The work is singled out in Rose's essay for a discussion of its "coloristic" effects, which, considering its presence in Ripley's collection, is highly suggestive.

Rubinfeld, Florence. *Clement Greenberg: A Life*. Scribner. New York. 1997.

Rubinfeld describes Ripley as the Tibor de Nagy gallery's "silent backer." She has the gallery's founding off by a year, having been misled by Myers who remembered it inaccurately in his memoirs as 1951 rather than 1950. He corrected himself when interviewed by Robert Mattison for *Grace Hartigan: A Painter's World*. Ripley's pocket diaries also indicate the correct date. As an evidentiary aside, it's noteworthy that Rubinfeld places Greenberg in military service at Battle Creek, Michigan, when Jean Connolly ended their affair. Discovered in Ripley's *Diaries* is the corroborating address: "T. F. C. Clement Greenberg, 321st Squadron, Kellogg Field, Battle Creek, Michigan."

Sandwith, Noel Y. Letters to Rupert C. Barneby and Dwight Ripley, 1941-1949.

Rupert Charles Barneby Records, Archives, LuEsther T. Mertz Library, New York Botanical Garden.

Revealing letters that can be downloaded from *Barneby Legume Catalog* at <http://sweetgum.nybg.org/legumes/barneby/page.php?irn=6747>

Sawyer, Kenneth. [Survey of New York Galleries]. *Evergreen Review* [tearsheet, not dated, ca. 1959]. Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.

The undated tearsheet mentions "the recent departure" from Tibor de Nagy of Helen Frankenthaler, so the article must be c. 1958-1959. Writes Sawyer: "The Tibor de Nagy Gallery is a rare and curious phenomenon in New York. By virtue of its catholicity, it is one of the city's most interesting showplaces. Under the keen and dedicated direction of John Myers, Tibor de Nagy has remained refreshingly free of directional bias; from the wry spoofs of Dwight Ripley to the ambiguities of Larry Rivers, from the vigorous landscapes of Grace Hartigan to the deft elegances of Jane Freilicher, the gallery has sustained a multivalence of creative impulse. Despite serious recent losses—Paul Feeley, Helen Frankenthaler, Alfred Leslie—Tibor de Nagy remains a provocative place."

Shelden, Michael. *Friends of Promise: Cyril Connolly and the World of Horizon*. Harper & Row. New York. 1989.

There is no mention of Ripley, but the book includes opposite page 146 a photograph of the same group as pictured in Fisher, see supra. It's a different exposure and both Ripley and Jean Connolly are cropped from the picture. Shelden makes many references to Waldemar Hansen, who followed Denham Fouts as a lover of Peter Watson, and who as John Myers's roommate made frequent visits to the Ripley-Barneby farmhouse at Wappingers Falls.

Siegel, Katy. "Contextually Boundless." in Katy Siegel, ed., *The heroine Paint: After Frankenthaler*. New York: Gagorian Gallery [forthcoming 2015].

A persuasive and exhilarating reappraisal of the postwar aesthetic as realized by the group of artists centered on the early Tibor de Nagy Gallery. Siegel names Ripley as "a central figure in the group."

Smith, Roberta. "Tibor de Nagy, 85, Gallery Owner Who Helped Cultivate 50's Artists [obit]." *The New York Times* (December 28, 1993), p. D20.

This de Nagy obituary says, "Ripley, an English collector, agreed to pay the rent for six years.

Sokolowski, Thomas, et al. *A Memorial Service for John Bernard Myers*. With contributions by Grace Hartigan, Hilton Kramer and James Merrill. New York: The Sea Cliff Press (1988).

In her remarks Hartigan tells the story of creating the 24 hand-painted covers for the Tibor de Nagy Editions mimeo of Frank O'Hara's *Oranges*.

Solomon, Mike. *Arcadian Dreams: The Creeks Conifer Arboretum and Sculpture Park (1952-1990)*." *Alfonso Ossorio, The Creeks: Before, During and After*. Catalogue for exhibition at the Ossorio Foundation, Southampton, N.Y., June 1 - September 2, 2000. New York: Michael Rosenfeld Gallery, 2000.

Identifies "Barneby's Vista" at the Creeks.

Stern, Melissa. "Something in the Water." *New York Press*, October 7-13, 2009, p. 26.  
Review of Ripley's "Travel Posters" at Esopus Space.

Sullivan, Robert. "Dwight Ripley Exhibit at Esopus Space." *Vogue Daily*, September 10, 2009.  
<http://www.vogue.com/874300/vd-art-dwight-ripley-exhibit-at-esopus-space/>

Tester, E. Letters to Dwight Ripley, 1840-1943, n. d. Rupert Charles Barneby Records, Archives, The LuEsther T. Mertz Library, New York Botanical Garden.

Charming, horticulturally detailed letters from Ripley's wartime horticulturist responsible for the alpine and subalpine plants he and Barneby had cultivated in the Cliff House and greenhouses.

download from *Barneby Legume Catalog* at

<http://sweetgum.nybg.org/legumes/barneby/page.php?irn=6691>

Tibor de Nagy Gallery. "Account book with cash receipts for dates indicated, 1950 through 1953". Tibor de Nagy Gallery Records, 1951-1993. Archives of American Art, Smithsonian Institution, Washington, D. C.

Ripley's contribution to Tibor de Nagy Gallery in its first twelve months is either \$5,705 or \$5,155 depending on which of two ledger sheets is used to calculate the total. In the records deposited at the Archives there are two ledger sheets both purporting to show the months of November and December 1950. The first sheet leads to the larger Ripley total, the second to the slightly smaller total for the first twelve months.

<http://www.aaa.si.edu/collections/images/detail/account-book-cash-receipts-dates-indicated-7228>

Tiehm, Arnold. "Nevada Vascular Plant Types and Their Collectors." *Memoirs of the New York Botanical Garden* 77. Bronx, New York. 1996.

Of Ripley & Barneby (as they were known in the field), Tiehm writes: "their names are inextricably linked to Great Basin botany."

Vance, Ronald. "Dwight Ripley." *Art News* 55, March 1956, p. 55.

Reviewer's note of Ripley exhibition.

Wardleworth, Dennis. *William Reid Dick, Sculptor*. Ashgate Publishing, Farnham, Surrey, 2013.

This biography cites letters from Reid Dick to his wife which suggest a close relationship between the young sculptor and the Ripley family. His wife, for example, is staying with the Ripleys at The Spinney when he is garrisoned nearby after entering the British armed forces during World War I.

Wasserman, Rosanne. "Wit Wrapped Round with Shiny Adult Experience." *The Best American Poetry Blog*, February 7, 2012.

Review of exhibition.

[http://blog.bestamericanpoetry.com/the\\_best\\_american\\_poetry/2012/02/wit-wrapped-round-with-shiny-adult-experience-dwight-ripley-travel-posters-and-language-panels-by-ro.html](http://blog.bestamericanpoetry.com/the_best_american_poetry/2012/02/wit-wrapped-round-with-shiny-adult-experience-dwight-ripley-travel-posters-and-language-panels-by-ro.html)

Weld, Jacqueline Bograd. *Peggy: The Wayward Guggenheim*. E. P. Dutton. New York. 1986.

The liveliest and least euphemistic of Guggenheim biographies describes Ripley's romance with Guggenheim and includes vivid recollections of the Guggenheim scene by Barneby. Says Barneby of Guggenheim: "She did preside over the French." Asked about Duchamp, Barneby reported him a "pompous pundit. He felt he was so marvelous, and he would play chess and tell people off."

Wilkin, Karen. *Frankenthaler: Works on Paper 1949-1984*. with a chronology by Maureen St. Onge. New York: George Braziller, in association with the International Exhibitions Foundation. 1984.

Ripley kept to the end of his life, and Barneby preserved afterward, an untitled 1951 oil on vellum, 11¼ x 14¾ inches with cutout, done by Frankenthaler in her West 21<sup>st</sup> Street studio, plus a small oil and plaster on board which has the greeting HAPPY BIRTHDAY '51 painted across the bottom and centered slightly above that the signature HELEN upside down.

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\_\_\_\_\_. "The First Fifty Years." *Tibor de Nagy Gallery: The First Fifty Years*. Tibor de Nagy Gallery. New York. 2000.

Willard, Charlotte. "Drawing Today." *Art in America*, Vol. 52, No. 5, October 1964, pp. 49-67.

Discovered in Ripley's library. The article includes on page 56 a color reproduction of an ink and wash drawing (mostly green), *Untitled*, 1944, by Robert Motherwell, then in the Ripley collection. It also reproduces a drawing by Larry Rivers which was owned by Ripley's friend Tony Bower, then the

managing editor of *Art in America*. But not one drawing in the article was in colored pencil.

Williams, Margaret. in "Barneby Dedication." *Brittonia* 33:3 (July-September 1981), pp. 273-174.

Credits the influence of Ripley & Barneby in forming her own botanical interest in native plants of the Southwest.

Williams, Tennessee [for The Dylan Thomas Fund Committee]. Letter to Dwight Ripley, December 8, 1953. Douglas Crase and Frank Polach papers, Beinecke Rare Book & Manuscript Library, Yale.

A letter of appreciation for Ripley's contribution to the support of Dylan Thomas's widow. The letter is signed by Tennessee Williams, Thornton Wilder, Arthur Miller, Marianne Moore, Wallace Stevens, and W. H. Auden.

Wishart, Michael. *High Diver*. Blond & Briggs, London, 1977.

The chapter "Finishing School," pp. 49-60, is about Ripley's early friend Denham Fouts.