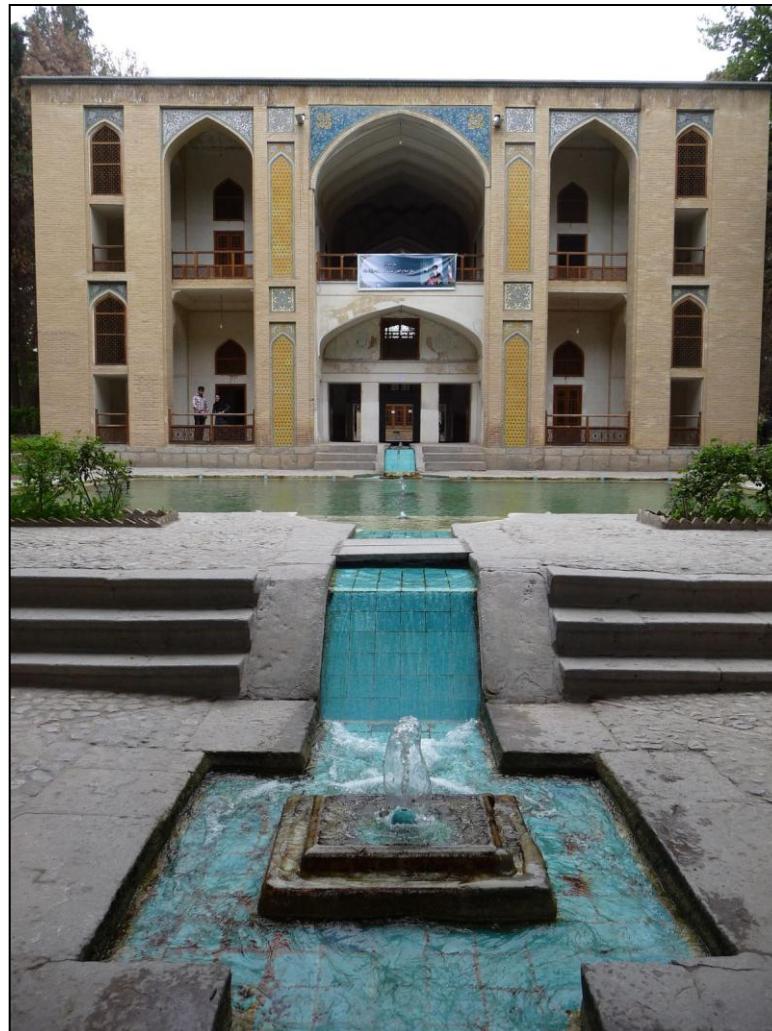


THE RISE OF THE LANDSCAPE GARDEN

Palladian Villas and Virtuosi

Paradise is a Persian Word...

Fin Garden / Bagh-e-Fin, Kashan, Iran



Francis Bacon on Gardening

God Almighty first planted a garden. And indeed it is the purest of human pleasures. It is the greatest refreshment to the spirits of man ; without which, buildings and palaces are but gross handiworks ; and a man shall ever see, that when ages grow to civility and elegancy, men come to build stately sooner than to garden finely ; as if gardening were the greater perfection. I do hold it, in the royal ordering of gardens, there ought to be gardens, for all the months in the year; in which severally things of beauty may be then in season...

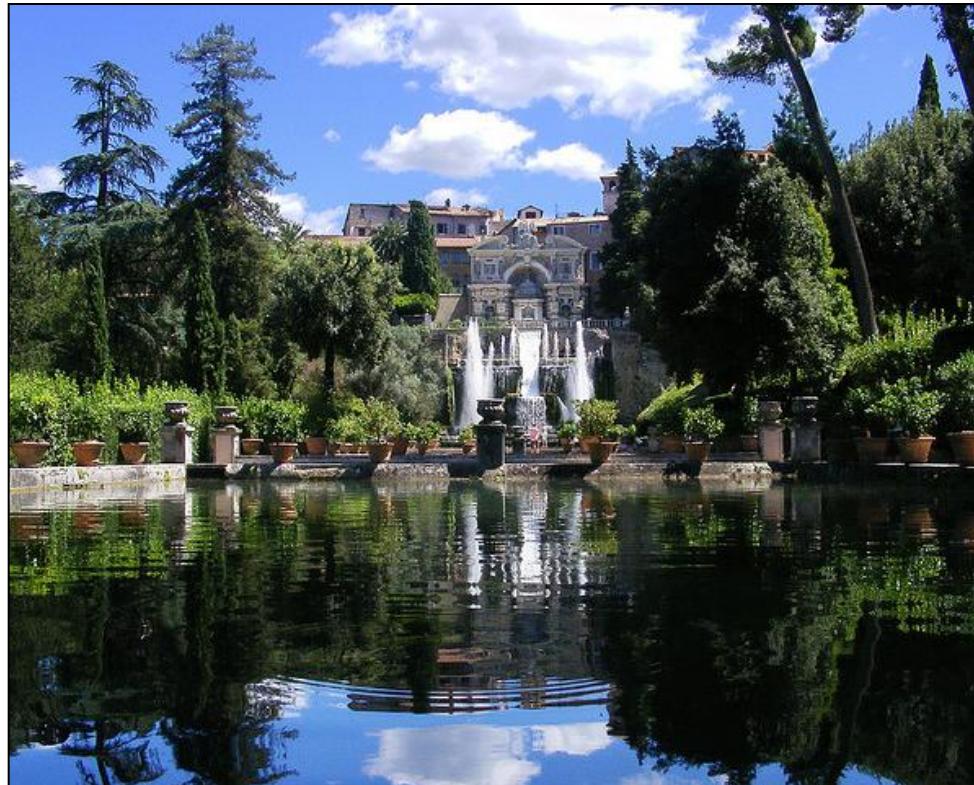
The Lure of Italy : Classical...

Villa Hadriana, Tivoli, Italy



... or Renaissance

Villa d'Este, Tivoli



Formal Design : The French Garden

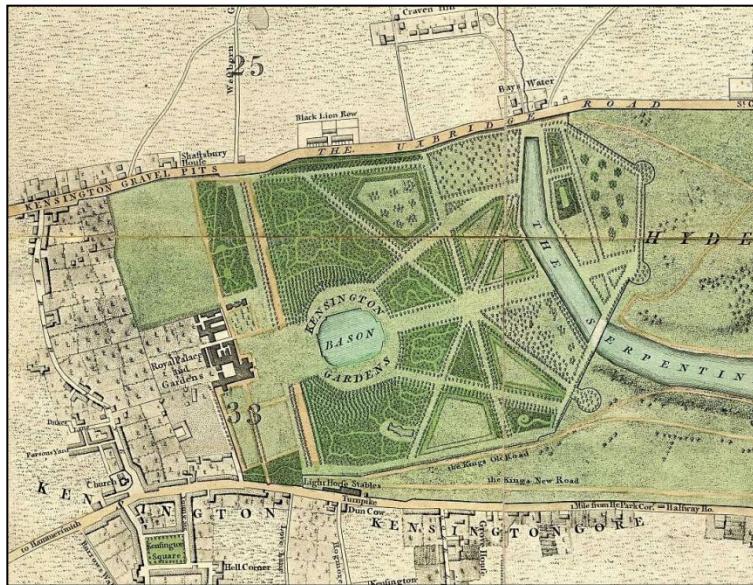
Versailles





... with its Anglo-Dutch variant

London & Wise : *Kensington Palace Gardens*



What I have said, of the best forms of gardens, is meant only of such as are in some sort regular ; for there may be other forms wholly irregular that may, for aught I know, have more beauty than any of the others [...] Something of this I have seen in some places, but heard more of it from others who have lived much among the Chinese ; a people, whose way of thinking seems to lie as wide of ours in Europe, as their country does. Among us, the beauty of building and planting is placed chiefly in some certain proportions, symmetries, or uniformities ; our walks and our trees ranged so as to answer one another, and at exact distances. The Chinese scorn this way of planting, and say, a boy, that can tell an hundred, may plant walks of trees in straight lines, and over-against one another, and to what length and extent he pleases. But their greatest reach of imagination is employed in contriving figures, where the beauty shall be great, and strike the eye, but without any order or disposition of parts that shall be commonly or easily observed : and, though we have hardly any notion of this sort of beauty, yet they have a particular word to express it, and, where they find it hit their eye at first sight, they say the *sharawadgi* is fine or is admirable, or any such expression of esteem.

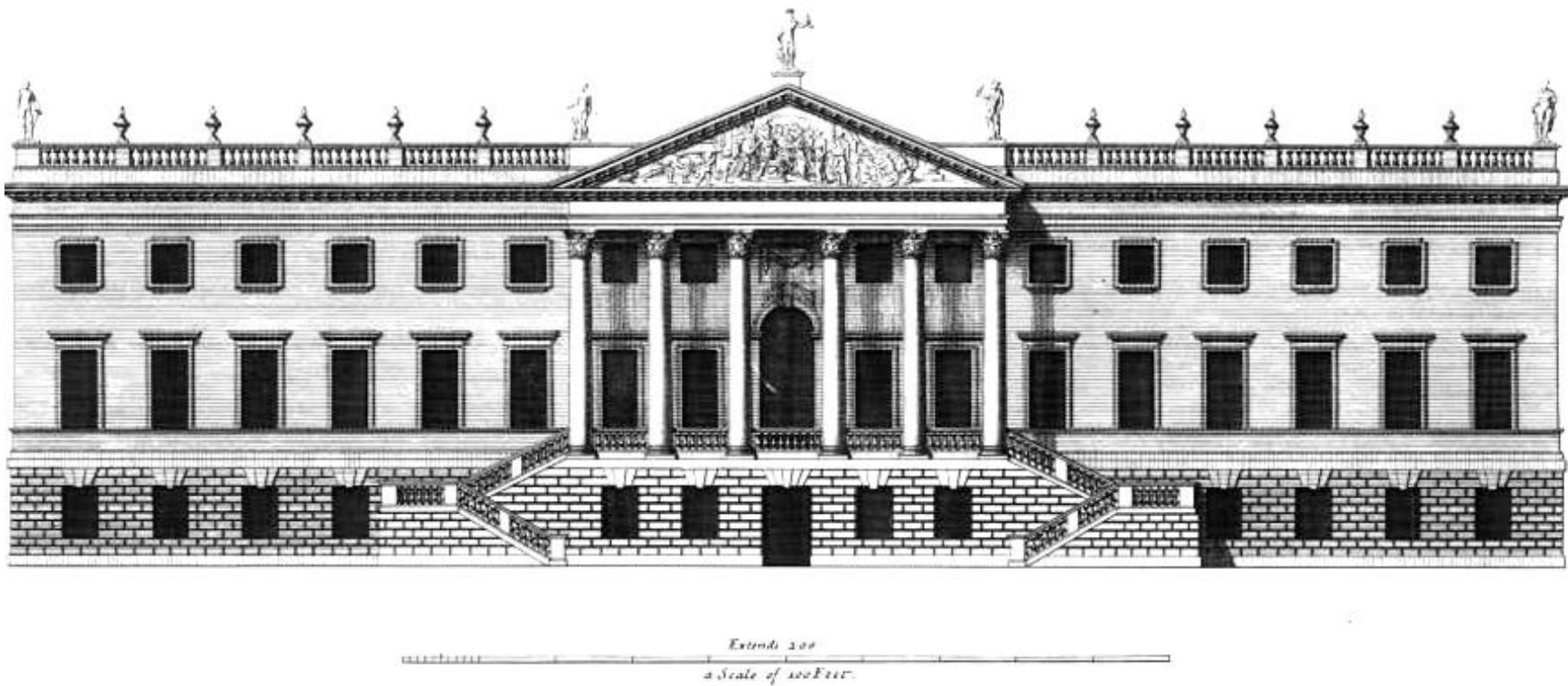
William Temple, *On the Gardens of Epicurus*

Why may not a whole estate be thrown into a kind of garden by frequent plantations, that may turn as much to the profit as the pleasure of the owner ? A marsh overgrown with willows, or a mountain shaded with oaks, are not only more beautiful, but more beneficial, than when they lie bare and unadorned. Fields of corn make a pleasant prospect, and if the walks were a little taken care of that lie between them, if the natural embroidery of the meadows were helped and improved by some small additions of art, and the several rows of hedges set off by trees and flowers that the soil was capable of receiving, a man might make a pretty landscape of his own possessions.

Joseph Addison, *The Spectator* (1712)

The Neo-Palladian Wave

Coleen Campbell : *Wanstead House* (1715-22)



*The first Design of the left Front of Wanstead as intended by S^r Richard Child Bart
Is most humbly Dedicated to my Lady Child*

Elevation de la Maison de Wanstead comme elle la Première pensé de l'Architecte.



The Rule of Taste

Lord Burlington's *Chiswick House* (1726-1729)



Houses that were too small to live in

Alexander Pope's *Twickenham Villa*, by Samuel Scott



Alexander Pope, *Epistle to Burlington* (1731)

To build, to plant, whatever you intend,

To rear the column, or the arch to bend,

To swell the terrace, or to sink the grot,

In all, let Nature never be forgot.

But treat the Goddess like a modest Fair,

Nor overdress, nor leave her wholly bare ;

Let not each beauty everywhere be spied,

Where half the skill is decently to hide.

He gains all points who pleasingly confounds,

Surprises, varies, and conceals the bounds.

Consult the genius of the place in all ;

That tells the waters or to rise or fall ;

Or helps th' ambitious hill the heav'ns to scale,

Or scoops in circling theatres the vale,

Calls in the country, catches opening glades,

Joins willing woods, and varies shades from shades,

No breaks, or now directs, th' intending lines ;

Paints as you plant, and as you work designs.

Still follow Sense, of every art the soul;

Parts answering parts shall slide into a whole,

Spontaneous beauties all around advance,

Start ev'n from difficulty, strike from chance :

Nature shall join you ; time shall make it grow

A work to wonder at—perhaps a Stowe.

William Kent at Stowe (1731-1738)

The Palladian Bridge



William Kent at Stowe (1731-1738)

The Temple of the British Worthies





Calling in the Country

The *Ha-Ha*



The Impact of Painting

Le Lorrain : *A View of the Roman Campagna near Tivoli* (1645)



The Fantasy of a Roman England

John Wootton : *Lady Mary Churchill at the Death of the Hare* (1748)



Fermes ornées & Gentlemen's seats

William Shenstone's *The Leasowes* (1743-1763)



Capability Brown at Blenheim

From Baroque to Picturesque



The Triumph of the English Garden

Stourhead (1741-1780)



An opportunity for Landscape painting

Richard Wilson : *Croome Court, Worcestershire* (1758)

