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An examination of the relationship between landscape architecture and painting in England during the 18th and 19th centuries

Nucaro, Margaret Teresa, M.L.Arch.

The University of Arizona, 1994
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SIGNED: Margaret Ausar

APPROVAL BY THESIS DIRECTOR

This thesis has been approved on the date shown below:

Ervin Zube
Professor of Landscape Architecture

William Havens
Professor of Landscape Architecture

Laurie Johnson
Associate Professor of Landscape Architecture

Date

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ABSTRACT

The unity of the arts has been acknowledged for centuries. It was during the 18th and 19th centuries in England that a new attitude toward nature and the development of the "picturesque" landscape aesthetic brought the two arts of landscape painting and design closer together. 17th century Italian landscape painting became associated with the informality and irregularity of nature, and became a source of inspiration for many landscape gardeners. The extent to which the landscape designers, William Kent, Capability Brown, and Humphrey Repton, were influenced by painting varied greatly.

In turn the developing landscape design theory and aesthetic influenced many English landscape painters searching for a native style of their own, both in terms of subject matter and technique. The creation of the English landscape aesthetic was an extremely complicated one with ongoing influences resulting in constant changes and effects.
CHAPTER I - INTRODUCTION

PURPOSE

The purpose of this research is to identify and analyze the relationship between painting and landscape architecture in England during the 18th and 19th centuries. Due to the restoration of the monarchy in 1660 and the establishment of a more stable society, the arts began to expand and flourish. The "prospect," depicting the private residences and surroundings of wealthy owners, became the major form of painting in England at this time (Rosenthal, 1982: 21).

Meanwhile, in Europe, particularly Italy, artists such as Claude Lorrain, Nicolas Poussin, and Salvator Rosa were painting landscapes that were to profoundly influence English landscape architecture of the 18th century. Around 1710 in England, "pure" landscape painting, that which is devoid of any architecture, emerged as a form of painting in its own right (Rosenthal, 1982: 21). In turn, the landscape architectural theory that developed during the 18th century in England began to influence the landscape painting of later centuries. This inter-relationship and continual feedback will be the subject of my study.

PROBLEM AND ITS SETTING

The basic problem to be considered is the fact that
little to no research has been executed in this area. Albeit, there have been concise mentionings about the influence of painting on past and present landscape architects, none are discussed in any great detail. The unique aspect about the period I have chosen to explore is that there appears to be a much stronger relationship exhibited, due to the unusual reverse influence of landscape architecture on painting. This area of study has never been examined as a whole. In addition, I feel that it would be of great value to further investigate this topic with regards to other periods and countries at a future date.

**HYPOTHESIS**

The basic hypothesis of this research is that landscape architecture and painting were closely related and influenced one another during the English "picturesque" period of the 18th and 19th centuries. David Tomlinson feels that the greatest achievements in landscape architecture have been due to the interpretation and examination of "contemporary art, philosophy, and aesthetics" (Tomlinson, 1982: 56). For a complete execution of the design process, a designer must not only consider function and environmental principles, but also the aesthetic philosophy involved.

It was during the period of the "picturesque" that design was primarily concerned with aesthetics and visual quality.
The intent of this study is to assist the landscape architect to further comprehend the design process and its relationship to the arts, and thus to instigate the creation of new and imaginative ideas.

IMPORTANCE OF THIS STUDY

The study of the history of landscape design is of extreme importance to the landscape architect. Creativeness has been defined as a "new combination of old things" (Wilkins, 1986). In order to move forward and progress, the landscape architect must be acquainted with the achievements of the past, as well as ongoing influential elements. Kevin Lynch supports this statement:

The great majority of environmental designs are adaptations of solutions previously used. Forms that are a model to be emulated become prototypes. Those that are used very often are stereotypes...Avowed designers review the literature for previous solutions, follow the fashion of the day, and use common stereotypes without being conscious of them....Creating a new form...is an exhaustive undertaking....Since it is impossible to innovate most of the features of a place, we must fall back on previous achievements (Lynch and Hack, 1984: 129).

In addition to the liberal amount of literature and drawings from the picturesque period, painting has left us a permanent record of the landscape design in England. This information is of considerable value to landscape architects of today. Cuthbert states, "Originality is most likely to
spring from the keen mind of one who derives his originality from a thorough knowledge of values and shortcomings of what has been done and what is being done" (Cuthbert, 1966).
CHAPTER II - GOALS AND METHODOLOGY

GOALS

There are two main goals of this research: (1) to explore the influence of 17th century painting on landscape architecture design theory in England during the picturesque period; and (2) to study the effect of this newly developed landscape design theory on the painting of prospects and pure landscapes. I am also interested in exploring the temporal relationships, the time period between the causal elements displayed in landscape designs and the appearance of this effect in landscape painting.

METHODOLOGY

The methodology I used to carry out these goals consists mostly of literature analysis and synthesis, in addition to visual studies of paintings and landscape designs. The works of writers and critics of 18th century England are analyzed, as well as current authors. I explored to what extent and how painting influenced amateurs and the three major landscape gardeners of the picturesque period: William Kent, Capability Brown, and Humphrey Repton. Also, by studying the lives, contacts, writings, if any, and works of the three landscape gardeners, I discovered the most important influences of design on their style to achieve my first goal. While we
currently identify these professionals as landscape architects, the title that was used at the time of their practice and that is used here is landscape gardener.

In order to achieve my second goal the appearance of picturesque elements represented both concretely and spiritually by later English painters were studied. I explored temporal relationships by comparing the date, or dates of the presence of the influential element in landscape design with the date of its appearance in landscape painting, thus observing if any trends emerged.

The central issue of this research states that the English picturesque style was primarily inspired by the landscape painters Claude Lorrain, Nicolas Poussin, and Salvator Rosa and was disseminated by the literati of the time. The number of books and articles written on this subject is immense and listing them all would be pointless. For general information on the subject, the surveys of garden history by Clifford, 1963; Gothein, 1928; Newton, 1971; Thacker, 1979; and Tunnard, 1948 are used. For a more concentrated view of English garden design I refer to Hyams, 1971; Hunt, 1986; Watkin, 1982; Brown, 1989; and the works of Christopher Hussey who has written, what is considered, the most valuable study of the picturesque, 1927, 1967.

Authors whom I feel are invaluable to this study and who are primarily concerned with the English aesthetic and theory
of the picturesque period are Hippie, 1957; Pevsner, 1968; Monk, 1960; Manwaring, 1965; Bermingham, 1986; Brownell, 1978; Chase, 1943; and Whately, 1982.

For a closer look at individual landscape gardeners, the works of Turner, 1985; Hunt, 1987; Hyams, 1971; Stroud, 1975; and Repton, 1907, 1969 are studied. In dealing with the return influence of landscape architecture on painting the literature and pictorial sources of Rosenthal, 1982; Hawes, 1982; Parris, 1973; Hermann, 1974; Stainton, 1985; Paulson, 1982; Hunt and Willis, 1975 and others are employed.
CHAPTER III - REVIEW OF PERIPHERAL LITERATURE

THE UNITY OF THE ARTS

For many years the unity of the arts has been recognized. The artists of the Middle Ages did not specialize in one form of art, but instead they were usually adept at many different artistic expressions. There were no real boundaries among the arts. It has been suggested by Cram (1933: 157-159) that the reason for this was the artists concern for expressing the spiritual ideas, unlike modern society's interest in material beauty. Cram also states that while artistic styles change, the basic principles remain the same.

This concept of rules common to the arts comes up repeatedly in literature. It was Humphrey Repton who related these rules of organization to the art of painting and landscape design. He stated in The Redbook of Tatton Park (1792) that, "Unity of design in all compositions is one of the first principles in poetry, painting, and music; and it also prevails in landscape gardening..." (quoted in Laurie, 1984: 58). Hubbard and Kimball (1967) also discuss this common factor of composition in painting and landscape architecture. They comment on the two-dimensionality and single view of painting, as compared to the three-dimensionality and multiple viewpoints of landscape design.
Cuthbert (1966) suggests that these principles, and others common to both painting and landscape architecture have been learned from nature. He also states that painting, architecture, and sculpture have been instrumental to the development of landscape design in the way of inspiration, philosophy, and theory, and he stresses the inter-relationship of the arts and their dependency on each other for new ideas and leads.

THE RELATIONSHIP BETWEEN PAINTING AND LANDSCAPE DESIGN

As early as 1910, Frank Waugh recognized this connection between painting and landscape architecture in America. His research involved the breakdown of three stylistic periods of painting, each of which could be related to a specific style of landscape design. The first was entitled "the period of representation of details." He cited the American painters, Copley, Smibert, and West, as being representative of a very precise and detailed manner of painting. He then compared this painting category to that of Downing and his followers who utilized specimen plants in their designs. His second category is entitled the "period of representation of material masses" in which he related the Impressionist painting of William Morris Hunt, George Inness, and John La Farge to the landscape design of Olmsted and mass planting. Waugh's third grouping is called "the period of spiritual representation."
He related the painting of Whistler, John Twachtman, and Melchers, whose works were more emotional depictions, to a prediction of future landscape design "full of inspiration and suggesting higher spiritual themes." He felt that his study could be used to predict the trend of future landscape gardening (Waugh, 1910: 129-133).

More recently the relationship between painting and landscape design in China and Japan has been studied. The Chinese designed landscape gardens like a painting to be contemplated and viewed, and not to be experienced as surroundings. Japan learned the art of gardening from Korea, a cultural province of China in the 7th century, and the connection between painting and landscape design drew even closer. One school created gardens to be seen from the fixed viewpoint of a boat; while another school was directly inspired by the rules of Chinese Sung landscape painting (Hyams, 1971: 2-3).

Another type of Japanese garden was designed to offer a series of pictures to be viewed from fixed points along a walk. This concept, as we will see, is similar to the ideas of a number of theorists of 18th century England. The culmination of the Japanese landscape garden is reached in the Zen garden void of all plants and designed like a work of fine art (Hyams, 1971: 3). Earle (1957) has also suggested the
similarities of the modern Japanese garden to abstract painting.

The color theory of two 19th century English landscape designers, William Robinson and Gertrude Jekyll, were thought to have been influenced by the art of the Impressionist period. In the memoirs compiled by her nephew, Gertrude Jekyll stated:

Should it not be remembered that in setting a garden we are painting a picture -- a picture of hundreds of feet or yards instead of so many inches, painted with living flowers and seen by open daylight -- so that to paint it rightly is a debt we owe to the beauty of the flowers and to the light of the sun; that the colours should be placed with careful forethought and deliberation, as a painter employs them on his picture,...(quoted in Tunnard, 1948: 57).

In the Post-Modern period a small group of landscape architects, recent Harvard graduates led by Peter Walker, are consciously turning toward art for inspiration. They are transforming two-dimensional paintings into three-dimensional designs. In addition, an urban garden by Robert Royton is said to clearly exhibit the style of Mondrian; while Roberto Marx appears to have been influenced by contemporary abstract painting (Eastman, 1982: 55-57). The landscape designer David Tomlinson (1982: 58) cites a few examples in which his works were almost literal reproductions of the art of Paul Klee and Picasso. These cases, however, appear to be the exception rather than the rule.
One of the contemporary, leading landscape architects, Garrett Eckbo has made some revealing comments on the relationship between painting and his landscape designs. He stated:

Landscape architecture, in order to present and sell its visions of potential landscapes, must use graphic tools which embody the beginnings of painterly vision. There are no sharp boundaries between the concepts of painting and landscape design.

...beginning when I was at Harvard 1936–38, has been the recognition of affinities in form and space in some works of modern painting and sculpture with my efforts to develop a contemporary vocabulary in landscape architecture. This involved at times almost direct transfers of forms and patterns to landscapes, but more consistently deriving from them inspiration for the ongoing search for a contemporary, spatial, living, organic, asymmetrical, moving, kinetic, vital way of relating people to outdoor space at all scales continuously (Eckbo, 1986).
CHAPTER IV - FINDINGS

THE INFLUENCE OF PAINTING ON LANDSCAPE DESIGN

BACKGROUND

The historic development of landscape architecture and its relationship to painting and philosophy can be observed periodically throughout time. The creation of a new landscape theory is based on many influences, such as economics, politics, literature, architecture, the sciences, religion, and art. In England during the 18th century an aesthetic evolved concerning the value of nature and the ideals of landscape composition and design.

Newton (1971: 207) states that it is not possible to isolate one single factor as the reason for England's artistic revolution, nor is it possible to declare the exact date of its beginning. However, it has been acknowledged by many that the greatest influence and determinant of this new gardening theory was 17th century Italian landscape painting. In turn this picturesque theory pervaded almost every aspect of the arts: literature, poetry, philosophy, painting, music and architecture.

Up until the 17th century, the Italian garden style was the dominant influence in Europe. Conforming to the hilly
countryside and the prevailing national taste, Italian architectonic gardens were characterized by steps, terrace walls, the use of water, symmetry, limited color and plant palette, vases, statues, and most of all formality (Loudon, 1969: vi). With the reign of Louis XIV, the style of landscape design changed little. The French and Dutch adapted the Italian tradition to suit the needs of their countries' climate and topography.

The French garden style was more expansive in scale, oriented to the spectator, extended into the countryside, and was expressive of power and authority. Often these gardens provided a setting for pageants and were almost always available to the public. Some characteristic elements of French landscape architecture were clipped evergreens, massed trees, lack of flowers, long radiating avenues and essential distant views. Holland's gardens were more intimate in scale and colored by flowers (Hyams, 1971: 3). In addition, the Dutch style was characterized by grassy terraces and long canals (Loudon, 1969: vi).

The English had no native style of their own during the 17th century. Their theorists read French literature in translation, and their painters followed the Royal Academy's hierarchy of genres. Their gardens were, therefore, based on those of the French and the Dutch, being geometric and formal in style (Ross, 1987: 272). But things began to change at the
beginning of the 18th century. The English started to reject the French authority in art and politics, and the formal, geometric style of landscape design grew out of favor. This shift is often viewed as a revolt from French oppression and a declaration of English liberty (Hunt and Willis, 1975: 8). This idea is reflected in James Thomson's 1736 poem "Liberty."

After making the Grand Tour he described French gardens as:

...those disgraceful piles of wood and stone;
Those parks and gardens, where his haunts be trimmed,
And nature by presumptuous Art oppress'd,
The woodland genius mourns...(quoted in Pevsner, 1968: 100).

There were a variety of contributing factors that made the climate ready for the acceptance of this change in landscape design. The landscape movement coincided with a number of practical developments. The use of reforestation to maintain timber supplies in addition to aesthetic value was urged by John Evelyn, author of Sylva (1664). His influence reached its height during this critical period. He acquainted the public with many introduced species, designed a few gardens, and gave widely accepted advice about tree planting (Colvin, 1970,: 59-61).

Another influential factor was the passing of the Enclosure Acts which created compact farms in place of holdings formerly dispersed in open fields. The landscape was now redesigned to allow for larger gardens. In addition, the
new emphasis on turf and woodland proved to be cheaper to maintain than that of formal gardens consisting of topiary and parterres, and the improved turf for grazing was of economic value as well (Watkin, 1982: 1). New agricultural methods, such as crop rotation, drainage, and fertilization, also contributed to the development of the informal style of landscape design (Hunt & Willis, 1975: 18).

Christopher Hussey (1967: 27-28) points out a number of developments which he feels influenced the change in landscape design theory. The utilization of the horse for driving and riding changed the layout from a view to be enjoyed from a window or terrace, to one integrated with the landscape. And, the shift from stag to fox hunting created a need for small coverts (thickets sheltering game) dispersed throughout areas of turf, rather than straight paths in woodlands. Tunnard (1948: 12) cites the industrial revolution and the exploration of China and Japan by Jesuit Missionaries as contributing factors, while Clifford (1963: 173) credits the increase in population and the rise of the new wealthy class. The possibility of influences is unlimited and difficult to prove. However, the influence of literature upon English landscape theory of the 18th century is undeniable.

Early Literature

It was primarily the literati, the authors of books,
essays, and poems, who promoted the idea of a more natural landscape garden. They were responsible for an explosion of literature. Approximately seven hundred books were written on gardening during the 18th century. This was the first time in history that the theory of landscape gardening was so broadly embraced in literature, as well as philosophy, design, and painting (Zube, 1985).

While the English began to establish their own rules and principles of aesthetics, earlier suggestions for more informal landscapes, such as those by Sir Francis Bacon in 1625 and William Temple in 1685, were recalled (Hunt and Willis, 1975: 8). As early as 1624 Sir Henry Wootten had stated, "As Fabriques should be regular, so gardens should be irregular." Other early critics had declared that the Chinese garden was superior to the formal style of the Italian, French and Dutch (Shepard, 1967: 83).

The 18th century writers Joseph Addison, Alexander Pope, and Richard Steele were instrumental in demoting the current geometric style of landscape design. Addison began by first attacking the use of topiary in The Spectator, no. 414, of June 25, 1712 stating: "Our trees rise in cones, globes and pyramids. We see the mark of scissors upon every plant and bush...I would rather look upon a tree in all its luxuriancy and diffusion of boughs and branches" (quoted in Newton, 1971: 209). And, in The Spectator, no. 477, of Sept. 6, 1712 he
described his imaginary ideal garden as one that almost resembles "a natural wilderness" (Thacker, 1983: 32).

Alexander Pope, in concordance with Addison attacked the use of topiary in his 1712 poem *Windsor Forest* (Wright, 1934: 306). He did the same in the *Guardian* of Sept. 29, 1713 and in a more general manner in his "Epistle to Lord Burlington" of 1731 (Thacker, 1979: 182). Batty Langley continued with the verbal assault in 1728 with his *New Principles of Gardening* stating: "Now is there anything more shocking than a stiff regular garden" declaring that a successful garden should have a continual series of scenes which imitate nature "with the greatest Accuracy that can be" creating "Designs that are truly Grand and Noble after Nature's own Manner" (quoted in Chase, 1943: 138).

With time the literature became more precise in terms of how to create a more naturalistic garden. Stephen Switzer praised the natural beauty of the wilderness, and was the first to suggest the use of Milton's Eden as a model for English gardens (Chase, 1943: 137). He detailed ways of creating a garden in his *Iconographia Rustica* of 1718. This three volume textbook advocated the use of multiple, unexpected views which correspond to the natural curves of the landscape (Bermingham, 1986: 12). He also proposed the use of an "enfilade". This English adaptation from the French consisted of a walk circuiting the property with natural
curves, so as to view the surrounding countryside (Chase, 1943: 137). Switzer also explained an important element of picturesque landscape design, the ha-ha, which was also derived from the French (Brown, 1989: 41). The ha-ha is a sunken fence or wall based on the military device called "fossé". This innovation provided a barrier which could be used to keep cattle out of the garden, without any clearly observed or rigid definition. This fit well with the more naturalistic style (Newton, 1971: 211).

GRAND TOUR

A profound influence that cannot be denied is the effect of the Grand Tour. Due to improved economics and the Treaty of Utrecht in 1715, the Grand Tour grew in popularity, with a visit to Italy as the ultimate goal (Ross, 1987: 272). The impressions left on the minds of those who traveled to Italy were profound. It has been said that many of the travelers compared the Italian countryside to gardens. The roads of Venice were like "walks in a garden"; the campagna surrounding Lucca was "one continued garden"; and the landscape from Siena to Pisa was "a most pleasant and delightful garden" (Hunt, 1987: 24).

Most of the influential exponents of the picturesque theory had made the Grand Tour and were impressed by the Italian countryside, culture, and art. Literati, such as
Addison, Spense, Thomson, Dyer, Gray, and Walpole, expressed their enthusiasm for Italy's landscape through their essays, poetry, and books (Tunnard, 1948: 11).

Their visions of Italy filled with classical ruins reminded them of the classical landscapes of Claude Lorrain, Nicolas Poussin and Gaspard Dughet, Poussin's brother-in-law. However, it was the wilderness of the Alps, through which the English most often passed on route to Italy, that they associated with the paintings of Salvator Rosa. Paintings, prints and engravings were taken back to England as souvenirs and reminders of the beauty of Italy. And these exponents of the picturesque encouraged English painters and garden designers to see with the eyes of these 17th century Italian landscape painters (Tunnard, 1948: 10-11).

Addison had traveled to Italy viewing the landscape and familiarizing himself with their landscape paintings (Wright, 1934: 305). In 1705 he published his influential Remarks on Several Parts of Italy, comparing the countryside to a continual garden and referring to passages in classical literature (Hunt, 1987: 24). In the Spectator, June 25, 1712 the influence of his Italian experience is strongly expressed:

...why may not a whole Estate be thrown into a Kind of Garden...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 addition of Art...A man might make a pretty Landskip of his own Possessions (quoted in Brown, 1989: 41).

The word "landskip" had evolved to mean paintings and vistas of the countryside. Thacker (1983: 34), therefore, interprets the last sentence to mean "a man might make his property resemble a landscape painting." Thacker feels the paintings Addison had in mind were those of Claude Lorrain and Gaspard Poussin.

As a result of Lord Shaftesbury's extensive travels in Italy, from 1686-1689, he became very familiar with its gardens and Italian landscape paintings (Wright, 1934: 305). In his satire on formal gardens, the Moralists of 1709, the protagonist stated:

I shall no longer resist the passion growing in me for things of a natural kind, where neither art nor the conceit or caprice of man has spoiled their genuine order by breaking in upon their primitive state. Even the rude rocks, the mossy caverns, the irregular unwrought grottoes and broken falls of waters, with all the horrid graces of wilderness itself, as representing nature more, will be the more engaging, and appear with a magnificence far beyond the formal mockery of princely gardens...(quoted in Hunt, 1986: 182).

Shepard (1967: 83) explains this as a statement simply from a lover of nature. Hunt (1986: 182-183), however, feels that this quote could equally apply to 16th century Italian Renaissance gardens, such as Aldobrandini and Pratolino. He supports his suggestion by pointing out that Shaftesbury often toured Italy, and his own garden at More Park was of an
Italiante character with terraces, grottoes, and a triumphal arch. Hunt goes on to explain the dangers of a "proleptic" view of English garden history which forces an interpretation in agreement with future developments of a more natural style.

ENGLISH ART AND THEORY

Shaftesbury was a great admirer of painting and expressed this throughout his essay, "Characteristick" of 1711. His Second Characters (1714) is even more concerned with painting, particularly the section "Plastics." Here he described a rudimentary vocabulary of artistic styles: Picturesque, Grotesque, and Romantic. He verified his great appreciation of landscape painting and admitted to owning works by Claude Lorrain and Salvator Rosa (Manwaring, 1965: 17).

In a letter to Lord Somers (1712) Shaftesbury stated:

...though we have as yet nothing of our native growth in this kind worthy of being mentioned; the Publick has of late begun to express a relish for engravings...and for original paintings of the chief Italian schools (so contrary to the French), I doubt not that in a very few years, we shall make an equal progress in this other science with the progress which had been made in music since the English displaced the French by Italian models (quoted in Manwaring, 1965: 17).

The English Connoisseur, a handbook published in 1776, gives an account of the art collections in England and demonstrates the popularity of Italian landscape painting. There were almost twice as many paintings by Salvator Rosa in
England than in Italy by the early 19th century and more than eighty by Claude Lorrain (Manwaring, 1965: 63). At one time it was thought that there were more Claudes in Britain than in Italy (Turner, 1985: 32).

The Catalogue of Engravers of 1763 is a valuable source of information on English engravings of the Italian landscape painters (Chase, 1943: 100). At the beginning of the eighteenth century the British School of landscape engraving, led by Arthur Pond and George Kaplan, was developed as a result of the admiration for Claude Lorrain, the Poussins, and Salvator Rosa (Manwaring, 1965: 79). The study of English and Italian prints is considered an important factor in the new appreciation of nature and the development of the picturesque. In Shaftesbury's "Plastics" he stated that "the invention of prints was to English taste what the invention of printing was to the Commonwealth of letters." The study of prints also stimulated the depiction of nature in the three related arts of poetry, painting, and landscape design (Chase, 1943: 101).

The growing interest in drawing, painting, and etching had begun by the end of the 17th century. William Salmon's Polygraphice, with eight editions from 1672-1701, gave instructions on all the graphic arts. Although there was little information involving landscape painting, the Italian form was dominant with some mentioning of the Dutch (Manwaring, 1965: 14).
In 1695 DuFresnoy's poem, *De Arte Graphica*, was published in translation by Dryden. It was the most important critique of art of the time and stated that in the area of design there were none equal to the Italians. There were three later translations including one by the poet William Mason of 1781 with notes by Sir Joshua Reynolds, the artist. The opening line contains the often quoted phrase "Ut pictura, poesis," originally derived from Horace and relating the art of poetry and painting (Manwaring, 1965: 15-16).

The writings on painting theory of the eighteenth century are considered equally important to the development of picturesque landscape design. In his essay of 1715, "The Theory of Painting," Jonathan Richardson supported the popularity of Claude Lorrain, Salvator Rosa, and Gaspar Poussin, naming them the best of all landscape artists. In a small 1722 handbook on the statues and paintings of Italy, Richardson categorized landscape painting similarly to that of the picturesque theorists:

This Sort of Painting is like Pastoral in Poetry; and of all the Landskip Painters Claude Lorrain has the most beautiful and pleasing Ideas; the most Rural, and of our Times. Titian has a style more Noble. So has Nicolas Poussin, and the Landscapes of the Latter are usually Antique and is seen by the Buildings and Figures. Gaspar's Figures are Such, otherwise he has a Mixture of Nicolas and Claude. Salvator Rosa has generally chosen a sort of Wild and Savage Nature; his Style is Great, and Noble... (quoted in Chase, 1943: 120).
John Spence, one of the literati who made the Grand Tour, contributed to the literature on painting with his *Polymetis* of 1732. Based on the writings of Cicero he emphasized "the natural connection between all arts" (Chase, 1943: 118). In his 1800 *Anecdotes, Observations and Characters of Books and Men*, he recorded an often repeated dictum set forth by Pope in 1734: "All gardening is landscape-painting. Just like a landscape hung up" (Brownell, 1978: 109).

Horace Walpole, one of the leading theorists of the picturesque, used the vocabulary of painting to express his views. This is thought to be a direct result of his association with the art critics Richardson, Spence, Reynolds, and Gilpin (Chase, 1943: 118). In 1739 Walpole and the nature poet Gray crossed the Alps en-route to Italy. He described in a letter his experience: "Precipices, mountains, torrents, wolves, rumblings, Salvator Rosa..." (quoted in Monk, 1960: 211).

Walpole was greatly influenced by the Grand Tour, particularly his visit to Italy. He spent time visiting the galleries of Rome and Florence and purchased copies and prints of works by Claude Lorrain, Gaspar Poussin, and Salvator Rosa to commemorate his trip, as had many other tourists (Chase, 1943: 100). His knowledge of art enabled him to compare landscapes he observed to paintings by well known artists.
After viewing a scene he would often state that it looked just like a Poussin or some other famous artist (Chase, 1943: 130).

Walpole's Anecdotes of Painting of 1757 is considered the first serious, invaluable study of the history of English painters. In the last chapter he included an essay on gardening in which he repeatedly described the work of landscape designers in terms of painting (Chase, 1943: 180).

Walpole was a man of many talents. He was a poet, writer, and critic of not only landscape design, but painting and architecture as well. He had tried his hand at landscape painting, wrote Gothic novels and designed the grounds at Strawberry Hill, instigating an appreciation of Gothic architecture (Chase, 1943). In his 1770 History of Modern Taste in Gardening, published in 1785, he suggested that landscape designers could learn much from painters who select and depict the best features of nature. He expressed his belief that gardening and painting are simply different aspects of the same art (Chase, 1943: 180). He continued on to present the current theory of landscape design stating: "How picturesque the face of the country. The demolition of walls laying open each improvement, every journey is made through a succession of pictures" (quoted in Ross, 1985: 25).

THE SISTER ARTS

With the development of the picturesque aesthetic the
arts drew closer and closer together. Alexander Pope, a poet, tried his hand at landscape painting and design. The three arts of poetry, painting, and gardening came together in his 1731 poem, *Epistle to Burlington*, where he stated, "Consult the Genius of the Place in all...Paint as you plant, and as you work, designs." Brownell (1978: 108) and many others interpret this to mean a painter should be consulted in the designing of gardens.

William Mason, a poet and accomplished painter, united the arts in his 1772 poem, the "English Garden," stating:

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Turn thy eye
To those, the masters of correct design,
Who from her vast variety, have cull'd
The loveliest, boldest parts, and new arranged
(quoted in Chase, 1943: 164).
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Mason advised based on the writings of DuFresnoy which he had translated, turning to the master painters to aid in the creation of landscape composition. He also went on to suggest gardeners use color, light, and shade in a manner similar to the great artists (Chase, 1943: 164). In praise of William Mason's poem, Walpole stated in 1782: "Poetry, Painting and Gardening, or the science of Landscape, will forever by men of Taste be deemed Three Sisters, or Three New Graces who dress and adorn nature" (quoted in Chase, 1943: 115).

Early in the eighteenth century, poetry and painting were often referred to as the "sister arts." James Thomson, however, associated landscape design with poetry and painting
in his 1736 poem "Liberty." "Behold! All thine again the Sister-arts, thy grace they knit in harmonious dance" (quoted in Chase, 1943: 114). The basic element common to the three "sister arts" is of course nature.

THE PICTURESQUE

Christopher Hussey (1927: 17) states that the relationship of the arts, "through the pictorial appreciation of nature, was so close that poetry, painting, gardening, architecture, and the art of travel may be said to have been fused into the 'single art of landscape.'" More recently David Watkin (1982: vii) has echoed Hussey with this statement: "Between 1730 and 1830, English poets, painters, travelers, gardeners, architects, connoisseurs and dilettanti, were united in their emphasis on the primacy of pictorial values."

Hussey (1967: 29) goes on to declare that it was Joseph Addison who, as early as 1712, stated the genesis of the picturesque. In the Spectator, no. 414, of June 25, 1712, Addison affirmed that scenes of nature are more pleasing when their resemblance to art that we know is great; the similarity and visual quality being enjoyable. He also stated that gardens are more valuable the greater their resemblance to nature, again due to the pleasant similarity, but also because they are designed in the more natural, informal style.
John Ruskin (1843), the art critic, stated in his Modern Painters when referring to the "picturesque" that "no word in the language...has been the subject of so frequent or so prolonged dispute; yet none more vague in their acceptance" (quoted in Turner, 1985: 166). I have found this to be true in terms of the literature of the eighteenth century as well as today. The word "picturesque" has evolved to mean a particular style or taste in art. In this context the term was probably not in general use until the 1790's (Hyams, 1971: 158).

William Gilpin

William Gilpin, an art critic, is considered the leading theorist of the picturesque. It was as early as 1748 in the Dialogue at Stowe that Gilpin initially used the word in connection with landscape gardening. He described the picturesque as that which was suitable for pictorial representation, especially landscapes which are irregular and rough in style. In his An Essay Upon Prints (1768) Gilpin generalized its definition to "expressive of that kind of beauty which is agreeable in a picture" (Hipple, 1957: 192). In other words he is stating that a landscape is beautiful if it follows the principles of painting. In this essay, contrary to the academic circles of Reynolds and Walpole, he

Gilpin elaborated in 1792 on his theories of the picturesque in his Three Essays: On Picturesque Beauty, On Picturesque Travel, and On Sketching Landscape. His principles were inspired by Edmund Burke's revised 1786 Sublime and Beautiful (1756) (Bermingham, 1986: 63). Burke declared that the "beautiful" was characterized by smoothness, gentle curves, and delicacy, while the "sublime" was evoked by terror, danger, awe, solitude, and vastness (Pevsner, 1968: 127). Burke's sublime was originally derived from the theories of Longinus as interpreted by Boileau. Other English writers, such as Dennis, Hume, Kames, Baille, Addison, Alison, and Reid, also were interested in the theory of the sublime (Monk, 1960: 4). It was Gilpin, however, who distinguished a subcategory of the beautiful, the "picturesque." Whereas beautiful objects are naturally pleasant in appearance, picturesque objects are better suited for painting. This is due to their roughness, a quality that lends to variety, by contrasts of light and shade (Monk, 1960: 157-158).

Although these definitions are still somewhat vague, Gilpin applied these principles to landscape. In his Three Essays... he advised:

Turn the lawn into a piece of broken ground: plant rugged oaks instead of flowery shrubs: break the edges of the walk: give it the rudeness of a road:
mark it with wheel tracks; and scatter around a few stones, and brushwood; in a word, instead of making the whole smooth, make it rough; and you make it picturesque (quoted in Parris, 1973: 59).

It was Gilpin's published accounts of his numerous tours throughout Great Britain that won him immense popularity, and profoundly influenced English taste for the picturesque. His six volumes of Observations...Relative Chiefly to the Picturesque (1783-1809) were illustrated by his own pen and wash drawings. Gilpin's judgement of the landscape he viewed on his tours, were based on the same criteria as his judgement of engravings of landscape paintings. When creating his illustrations he, therefore, selected items he felt to be picturesque. He then combined them to create a scene, despite their topographical inaccuracy (Sunderland, 1971: 200).

Richard Payne Knight

The controversy over the term "picturesque" began in 1794 with Richard Payne Knight's poem, Landscape. Knight attacked the current trends of landscape design, particularly those of Capability Brown. He demanded a closer representation of nature as expressed by the landscape painters (Monk, 1960: 157). Knight felt that the ideal painter of the picturesque was Claude Lorrain, referring to him in his poem as "Nature's own pupil, favorite child of taste!" Although Knight owned a number of Dutch landscapes, it is said that he had the best
collection of Claude drawings in England. The main argument of the controversy was whether landscape gardeners should model their designs after the works of landscape painters. Knight maintained that the paintings of Claude Lorrain, Salvator Rosa, Titian, and Rubens should be utilized for this purpose. He went so far as to advise landscape designers to adopt Claude's use of three distances: foreground, middle-ground, and background. In his *Landscape* he stated:

To make the landscape grateful to the sight
Three points of distance always should unite;
And howsoe'er the view may be confin'd
Three mark'd divisions we shall always find
(quoted in Manwaring, 1965: 157).

**Uvedale Price**

In support of Knight, Uvedale Price wrote *An Essay on the Picturesque, as Compared with the Sublime and Beautiful: and on the Use of Studying Pictures for the Purpose of Improving Real Landscapes* (1794). In this essay Price raised the picturesque to a category that was separate and distinct from the beautiful and the sublime. He stated that the picturesque is characterized by roughness, sudden variation, irregularity, and intricacy (Allentuck, 1974: 59-60). He more specifically related this to landscape design stating:

Among trees it is not the smooth young beech, nor the fresh and tender ash, but the rugged old oak, or knotty wych elm that are picturesque: nor is it necessary that they should be of great bulk; it is sufficient if they are rough, mossy with a
character of age, and sudden variations in their forms (quoted in Parris, 1973: 60).

In Price's revised *Essays of the Picturesque* (1810) he stated that the beautiful was best exemplified by the idealized landscape paintings of Claude Lorrain, and the Dutch were expressive of the picturesque. The latter was due to their homey domestic scenes, as opposed to those grandiose. He formerly praised the Dutch paintings for their surface quality, which he felt offered variety and intricacy due to their light and shade effects. Price's enthusiasm for the Dutch painters helped raise the status of the "low art of the Netherlands" (Sunderland, 1971: 200). Price went on to state that Salvator Rosa was outstanding for picturesque effects with abrupt and rugged forms and sudden deviations (Manwaring, 1965: 169).

Price's essays show a change of emphasis in agreement with Knight. He explained the derivation of the French word "Picturesque" from the Italian "pittoresco," which refers to the painter, not the painting. He stated that the aim of the improver of landscape gardens is not to copy paintings directly or even reproduce the same type of scene. He also declared that the designer should be only guided by the principles of painting, such as composition, harmony, unity, grouping, breadth, and the effect of light and shade, principles which are founded on nature (Hipple, 1957: 209-
Price defended his recommendation stating that painting is an art with history, growth, and tradition tested by time and represented by the genius of the masters. He also stated that the picturesque is only related to painting due to their commonality of nature. He recommended the study of painting, only in addition to that of nature and other previous gardening styles (Hipple, 1957: 214-281).

In his essays of 1810 he described the characteristic features of the new aesthetic in gardening: serpentine walks, drives, and canals (derived from Hogarth's famous S-curve, 1753), clumps and belts, and the most important elements, trees and water features (Hipple, 1947: 216). Based on the three divisions found in painting, he detailed that the area closest to a mansion, the foreground, should be richly complex like a painting, rather than smooth and unbroken. He, therefore, called for a reintroduction of terraces, ballustrading, and urns (Clifford, 1963: 173). It is said (Hipple, 1957: 216) that Uvedale Price almost alone formed the taste of landscape gardening and architecture in early 19th century England.

The Difference Between Painting and Gardening

William Marshall, author of A Review of the Landscape (1795), also took part in the picturesque debate and the controversy over the use of paintings as models for landscape
design (Tunnard, 1948: 40). He emphasized the difference between painting and gardening due to their varying technical dissimilarities. The awareness of these differences was not new. Years earlier, Reynolds had stated that the two sister arts were so diverse, that gardening should not imitate painting (Clifford, 1963: 171).

George Mason described the picturesque in 1768 as a style of gardening closely related to painting in his Essay on Design in Gardening of 1768. He explained the "insufficiency of paintings to instruct a garden-designer" based upon "the limitations of extent" of a picture, unlike an actual scene outdoors. In accordance with Price, Mason believed that the principles of art should be applied to gardening, rather than a direct imitation of a painting (Chase, 1943: 155).

In Observations on Modern Gardening (1770) Thomas Whately stated that there are many analogies between painting and garden design. And, although the great masters have created fine representations of nature, "their authority is not absolute; they must be used as studies, not models." He elaborated on the particular differences, such as dimension in terms of scale of objects and space. He also described the limits of a painting in representing a downhill view or a prospect view with a lower horizon. He continued to state that some subjects are agreeable in nature, but not in painting and vice versa. Whately also affirmed that utility
or function is more important than beauty in an actual landscape, unlike that of a painting (Whately, 1982: 147-149).

Whately felt that the knowledge of painting was indispensable to the landscape gardener, the rules of composition being fundamental to both. However, he stated that the "picturesque" definition was based on the differences, not the similarities between the two arts. He believed that the picturesque in gardening was represented by the quality of composition, using living materials, changing seasons, and distant views. These elements were foreign to landscape painting (Chase, 1943: 158). Recognizing the differences, Whately stated that gardening is "entitled to a place of considerable rank among the liberal arts," and it has become "as superior to landscape painting, as a reality to a representation" (Chase, 1943: 93).

AMATEURS

Price believed that by studying the works of landscape painters, amateurs might create their own designs without the help of professionals (Pevsner, 1968: 133). Many did just this and as a result, a period of "imitation" arose during the middle of the 18th century. Garden architecture took the form of classical temples and ruins similar to those of the 17th century Italian landscape masters (Chase, 1943: 143).
The paintings of Claude Lorrain and Nicolas Poussin exhibited the qualities of a "beautiful" landscape. Their works were characterized by idealization and pastoral, peaceful, idyllic scenes containing temples and ruins. Most of their subjects were derived from classical literature and the old testament. It was Salvator Rosa's paintings which exhibited the qualities of the "sublime" and "picturesque." His landscapes were characterized by violent acts of nature and wild, irregular features such as jagged rock formations, large precipices, ruins, and turbulent waterfalls. Many comparisons have been made by contemporary historians between these landscape painters and the landscape designs of the amateurs.

A few notable gardens designed by amateurs are Henry Hoare's Stourhead, William Shenstone's Leasowes, and Charles Hamilton's Painshill (Brownell, 1978: 185). The comparisons made by critics of today, basically discuss similarities between the most easily defined, observed features of these landscape designs and paintings, the garden architecture. Some authors go so far as to say that these architectural designs were "consciously modeled" on paintings (Hussey, 1967: 158), "clearly copied" from paintings (Clifford, 1963: 143), and "known to have been modeled" on sketches (Hunt and Willis, 1975: 15). Other historians merely suggest similarities of
certain landscape designs to paintings: (Newton, 1971: 215),
(Tunnard, 1948: 17,28), and (Woodbridge, 1968: 212).

Ross (1985: 26) states that although the influence of
painting on landscape design is suggested by these types of
comparisons, they do not prove that these amateurs actually
copied particular paintings. Ross goes on to suggest that
this question can only be answered by documented evidence of
the designer's intentions and methods. In agreement, I see no
need to elaborate on these comparisons, and instead I will
concentrate on the actual facts provided by 18th century
literature.

Henry Hoare, the designer of Stourhead, was known to have
visited Italy before he worked on his design. He, therefore,
had first hand contact with the Italian landscape gardens and
art (Hussey, 1967: 159). In a 1762 letter to his daughter,
Hoare stated that the bridge was taken from Palladio's bridge
at Vicenza and, "the bridge, village and church together will
make a charming Gaspard picture at the end of the water"
(Woodbridge, 1968: 212). Hoare, obviously familiar with the
master landscape painters, owned a painting of Tivoli by
Gaspard Dughet, as well as a copy of a Claude (Thacker, 1979:
194). The influence of painting on his theory of landscape
design was documented by Spence in his Anecdotes... (1800).
Hoare stated that, "The green should be arranged together in
larger masses as the shades are in painting: to contrast the
dark masses with light ones, and to relieve each dark mass itself with little sprinklings of lighter greens here and there" (quoted in Brownell, 1978: 245).

William Shenstone, the designer of Leasowes, tried his skill at landscape painting, and undoubtedly derived some of his landscaping principles from this art (Chase, 1943: 116). His 1764 essay, *Unconnected Thoughts on Gardening*, gives a good indication of this, stating, "I think the landscape painter is the gardener's best designer" (quoted in Tunnard, 1948: 18). Shenstone, who first used the term "landscape gardener," derived one of his theories of landscape design from the painting principles of linear and atmospheric perspective. In his essay he declared, "An avenue that is widened in front and planted there with yew trees, then fir, then with trees more and more fady, till they end in the almond or willow or the silver osier, will produce a remarkable deception" (quoted in Clifford, 1963: 142).

Shenstone divided his garden, Leasowes, into three scenes: the beautiful, the sublime, and the melancholy. In his essay he stated that each scene should have enough variety "to form a picture upon a canvas." Robert Dodsley in his 1764 "Description of Leosowes" obviously felt he succeeded in carrying out his aim and recorded that Leasowes was like a picture gallery with scenes placed at various points of view (Manwaring, 1965: 135). This was an often quoted metaphor
during the eighteenth century in England.

Charles Hamilton created his garden, Painshill, during the 1740's and 50's. Hamilton was also apparently influenced by the landscape masters. Uvedale Price stated in his *Essay on the Picturesque* that Hamilton studied paintings "for the express purpose of improving real landscape," especially those of Gaspar Dughet (Chase, 1943: 232). Gaspard Dughet, or Gaspard Poussin, being Nicolas Poussin's brother-in-law, worked in a style similar to Salvator Rosa. His landscapes expressed the sublime feeling of wildness through the use of cliffs, cascades, and impenetrable vegetation. Hamilton, according to Price, used a Gaspard Dughet as a model (Chase, 1943: 232). The spirit of the sublime and picturesque was successfully evoked by the use of Gothic buildings, extensive plantings of conifers, and a primitive grotto (Thacker, 1979: 195).

**GARDEN ARCHITECTURE**

**Influence of Painting**

The value of garden architecture in landscape design is unquestionably linked to theories on painting and the picturesque. In the 1743 English translation of R. de Pile's *The Principles of Painting* (1708) he stated:

Buildings in general are a great ornament in landskip, even when they are Gothick, or appear
partly inhabited and partly ruinous; they raise the imagination by the use they are thought to be designed for...Poussin has very elegantly handled the Roman manner of architecture, as Bourdon has the Gothick; which however Gothick, fails not to give a sublime air to his landskip (quoted in Lang, 1974: 17).

De Piles went on to suggest the combining of these styles for an even better effect. Lang (1974: 17) feels De Piles gives a "blueprint" for the landscape garden, and traces the derivation back to Renaissance theory on landscape painting. Reynolds, the painter and critic, stated in his Thirteenth Discourse (1786) the same ideas as De Piles:

...we have a natural veneration for antiquity, whatever buildings bring to our remembrance ancient customs and manners, such as the castles of the Barons of ancient Chivalry, is sure to give this delight. Hence, it is that towers and battlements are so often selected by the Painter and the Poet to make a part of their ideal landscape (quoted in Turner, 1985: 35).

Gilpin elaborated in 1794 on the idea of the classical ruin and its relation to the theory of the picturesque in his Three Essays on the Picturesque. He stated that when classical Palladian architecture is depicted in a painting it is no longer pleasant because of its formality. He explained that in order for it to have "picturesque" beauty, it is necessary to: "beat down on half of it, deface the other, and throw the mutilated members around in heaps. In short from a smooth building we must turn it into a 'ruin.' No painter who
had the choice of objects would hesitate which to choose" (quoted in Hyams, 1971: 158).

Knight in his 1805 *An Analytical Inquiry into the Principles of Taste* repeated the thoughts of earlier theorists stating that the best authority on the style of buildings in a landscape is the trained landscape painter. He also expressed the idea that the "mixed style which characterizes the buildings of Claude and the Poussins" is the style most representative of the picturesque (Hipple, 1957: 264-265). In his 1810 *Essays on the Picturesque*, Price is faithful to the idea that the painter is the best guide for the landscape gardener and the picturesque style stating, "Ask the painter or the picturesque traveler; they never abandon a ruin...that which has strong attractions for the painter, and yet is neither grand, nor beautiful is justly called picturesque" (quoted in Pevsner, 1968: 127).

**Classical Architecture**

John Dixon Hunt (1975, 1986, 1987) is of the opinion that gardens, such as those created by the early designers, were influenced more directly by the Italian classical heritage, rather than indirectly through the painters of the 17th century masters. The inspiration of the many classical elements incorporated into these early gardens is questionable. The effect of the Grand Tour and the direct
contact of tourists with Italian gardens, as well as ancient ruins, is undeniable. But, there were a number of other available sources as well.

Robert Castell's (1726) *The Villas of the Ancients Illustrated* was available to early landscape gardeners, particularly to the Burlington circle of which Kent was a member. Castell verbally and visually reproduced plans of the actual designs of villas and gardens deduced from Pliny's literary descriptions (Hunt, 1987: 24). The neo-Palladian style became the dominant architectural style in England for more than a century, and was incorporated enthusiastically into picturesque gardens. This is thought to be due to its political symbolism of moderation and restraint, and its affinity with classical Italy and the Italian's understanding of harmony in nature (Turner, 1985: 30). Stroud (1975: 39) attributes the Palladian revival, however, to Giacomo Leoni's English translation of Palladio's *Quattro Libri* of 1715.

**Classical Ruins**

Batty Langley, the author of *New Principles of Gardening*, published in 1728, was undoubtedly influenced by Italy. It was he who introduced into England a valuable Italian prototype in landscape design, that of artificial ruins built of stucco or painted on canvas (Chase, 1943: 138). Concurrently, there was an artistic movement largely centered
in Rome which instigated the picturesque style of classical architecture in ruins. Giovanni Paolo Panini (1692-1795), a leader in the depiction of ancient ruins, derived his style from the earlier 18th century painter, Bibiena, and his work on stage designs with Juvarra in the 1720's. Panini's paintings of real and imaginary Roman ruins included such elements as arches, urns, obelisks, and pyramids (Watkin, 1982: 53).

Panini was a strong influence on another ruin artist Giovanni Battista Piranesi (1720-78). In 1743 Piranesi produced Prima Parte di Architetture e Prospettive, a book of etchings containing imaginary ruin scenes and inspired by the painters Bibiena and Ricci (Watkin, 1982: 54). In 1740 Piranesi produced his collection of imaginary prison scenes, reprinted in the 1760's under the title Carceri d'Invenzione. It has been suggested by Thacker (1983: 119) that Piranesi may have, with the recommendation of his English patrons, read Burke's writings as his visions of Roman architecture were filled with sublime gloom and oppression. Walpole in his Anecdotes of Painting (1771) urged English artists to "study the sublime dreams of Piranesi" (Thacker, 1983: 119). Two other important ruin painters working in Rome at the French Academy were Louis Clerisseau (1721-1820) and Hubert Roberts (Watkin, 1982: 55).
Gothic Architecture and Ruins

According to Tunnard (1948: 10) the revival of Gothic architecture first appeared in gardens. These Gothic monuments originated in England, and then were created later in Northern Europe (Thacker, 1983: 44). As Manwaring (1965: 137) states the Gothic ruin was unknown to the Italian landscape, and therefore, the Italian masters were not the source of this element in picturesque landscape design. Gothic structures were thought to represent the original and ancient architecture of England and were, therefore, considered even more natural than the classical style. It was thought to be even better if a landowner possessed an original example of Gothic architecture (Thacker, 1979: 190).


It was Sir John Vanbrugh who made the first connection between gardening and painting, according to Price's 1810 Essays on the Picturesque. In 1709 Vanbrugh, an early advocate of informal design, advised the Duke of Marlborough
on the designing of the gardens at Bleinheim. He recommended keeping the ruins at Woodstock Manor and stated, "You must send for a landscape painter" (quoted in Hunt and Willis, 1975: 13). The first mock ruin in the Gothic style is known as Alfred's Hall in Cirencester Park, Gloucestershire. It was built from 1721 to 1732 by the first Earl Bathurst, a close friend of Alexander Pope. It was thought that Pope helped with the design of the ruin (Watkin, 1982: 34).

Follies (see Appendix A)

ASSOCIATION

It was Whately who discussed the associational value of ruins in a section of his Observations on Modern Gardening. He stated that "All remains excite an inquiry into the former state of the edifice, and fix the mind in a contemplation of the use it was applied to; besides the characters expressed by their style and position"... (Whately, 1982: 131). The idea of association was familiar to the early writers of the sublime, such as Burke. In his 1757 edition of Sublime and Beautiful, Burke explained the idea of the sublime in the arts as an associative theory of beauty. Therefore, according to Burke's beliefs, a ruin was sublime because of the emotions such as sentimentality and awe that it stirred up by its association with the past (Chase, 1943: 94).
The theorists of the picturesque in landscape design were very much concerned with the idea of association. Price (1810) stated that "All external objects...affect us in two different ways; by the impression they make on the senses, and by the reflections they suggest to the mind" (quoted in Hippie, 1957: 206).

Knight (1805) discussed the idea of association and the picturesque in his *An Analytical Inquiry into the Principles of Taste*. His ideas give the basic premise of the English landscape movement. He stated:

This very relation to painting expressed by the word picturesque, is that which affords the pleasure derived from association; which therefore can only be felt by...persons in a certain way conversant in art. Such persons being in the habit of viewing, and receiving pleasure from fine pictures, will naturally feel pleasure in viewing those objects in nature, which have called forth those powers of imitation and embellishment...The objects call to the mind the imitations, which skill, taste and genius have provided; and these recall to the mind the objects themselves (quoted Ross, 1987: 275-276).

In other words there exists a feedback effect or reciprocity. The educated observer is reminded of a painting when viewing a "picturesque" scene and the observer then associates the painting with the scene of nature. Knight stated that the idea of the picturesque is very subjective. As we have seen, the idea of what type of painting is picturesque is based on the observer and varies with each individual. To some theorists it meant a style similar to
Salvator Rosa or Gaspard Poussin, and to others it was the Dutch. The eighteenth century men of England, such as Knight, shared a culture and common experiences. They experienced the Grand Tour, read the same books and studied similar paintings and prints. For these reasons, they associated the idea of the beautiful, sublime, and picturesque with similar styles of landscape by the masters during the picturesque period (Ross, 1987: 276).

LANDSCAPE GARDENERS OF THE PICTURESQUE

Just as the meaning of the term "picturesque" varied with different theorists and changed over time throughout the 18th century, the categorizing of landscape gardeners working in the picturesque style varies with each contemporary historian. In agreement with Hyams (1971:158), I have included the works of William Kent, Capability Brown, and Humphrey Repton as representative of the professional landscape gardeners of 18th century England's picturesque style. Hyams, therefore, combined the phases of the landscape movement so that picturesque gardens do not just include those consciously influenced by landscape painting.

WILLIAM KENT (1685-1748)

A number of later exponents of the new aesthetic absorbed Kent into the picturesque style and regarded him as a
precursor for their ideas (Hunt, 1987: 94). Many critics of the 18th century agreed that Kent's landscape design was "painterly." Lord Kames stated in his 1762 *Elements of Criticism*, that "Kents' method of embellishing a field is admirable...to replenish it with beautiful objects, natural and artificial, disposed as they ought to be upon canvas in paintings" (quoted in Manwaring, 1965:131). He continued to praise Kent declaring, "it requires more genius to paint in the gardening way" (quoted in Chase, 1943: 149). Joseph Spence stated in his *Anecdotes...* (1800) that "Mr. Kent was the sole beginner of the natural taste" (quoted in Brownell, 1978: 172). And, George Mason in his 1795 revised *Essay on Design* expressed the idea that Kent's landscape design not only inspired many amateur designers, but "all that has been written on the subject...proceeded from Kent" (quoted in Manwaring, 1965: 161).

It was admitted, however, that the influence of painting on landscape design could be taken too far. Walpole in 1770, stated in his *History of Modern Taste in Gardening* that Kent "knew not how to stop at the just limits....In Kensington-garden he planted dead trees...but was soon laughed out of this excess" (quoted in Chase, 1943: 29). William Marshall, who admired Claude Lorrain, but abhorred Salvator Rosa, continued with the attack on Kent. In *The Review of a Landscape*, of 1795, he declared, "Who, but a student in
painting -- one who had been accustomed to see dead stumps sticking out of canvass -- could have thought of planting dead trees in a living landscape?" (quoted in Manwaring, 1965: 160). It was apparently believed that Kent's inspiration for this idea came from the paintings of Salvator Rosa.

Walpole, who had unlimited praise for Kent, saw his work as being influenced by the landscape masters. In his 1770 History... Walpole stated:

At that moment appeared Kent, painter enough to taste the charms of landscape, bold and opinative enough to dare to dictate, and born with genius to strike out a great system from the twilight of imperfect essays (quoted in Chase, 1943: 25).

Walpole went on to state that Kent utilized the principles of painting in designing landscapes, describing perspective, light and shade, balance, and idealization as achieved by "selecting" and "veiling." According to Walpole it was Kent who "realized the compositions of the greatest masters in painting" (quoted in Chase, 1943: 26). Walpole, who often described landscapes in painterly terms, stated that elements of one of Kent's designs "recall such exact pictures of Claude Lorrain that it is difficult to conceive that he did not paint them from this very spot" (quoted in Manwaring, 1965: 131).

Kent and Painting

William Kent was born in Yorkshire, England of humble
background. He received a minimal education, and worked as an apprentice to a coach and house painter. Showing signs of talent, impressed patrons raised money for art studies in London and then sent him to Italy. He arrived in Rome in 1710 to study art and architecture. Kent, who was interested in becoming a painter, entered the studio of Giusippe Chiari, an established painter and pupil of Carlo Maratti. In 1713 he won second prize, the Pope's medal, in the yearly competition of the Academia di S. Luca. While in Rome he painted the ceiling fresco for the Church of S. Guiliano dei Fiamminghi and a panel to be sent back to Chichley Hally, Buckinghamshire for Sir John Chester. The majority of his paintings were historical and mythological. Unfortunately, Kent proved to be a disappointing painter (Hunt, 1987: 11-12).

While in Italy Kent had the opportunity to study other painters. As part of his work he was required to send back to his English patrons drawings, original paintings, engravings, antiques, objects of art, as well as copies he had made of paintings (Hunt, 1987: 12). We do know from a letter of 1713 that one of his patrons, Lord Massingberd, specifically instructed him to buy copies of Claude Lorrain and Nicolas Poussin. It was years later that Kent acquired copies or originals of Claude Lorrain for himself (Thacker, 1979: 186). And, it is proven that he also owned originals of Gaspard Poussin and Salvator Rosa which were copied in Arthur Pond's
Kent and Italian Gardens

While in Italy Kent made the acquaintance of and traveled with John Talman, the son of the architect William Talman, and with Daniel Lock, an amateur architect and artist. From letters of Kent and John Talman, and a diary of Kent's from a tour in 1714, we have some record of his years in Italy. Kent was very much influenced by the country and was known as "Signore" or "Kentino." He adopted Italian mannerisms, and utilized Italian phrases in his speech and writing (Hunt, 1987: 12-13).

For the first couple of years he went sight-seeing with Talman and Lock on their "curiosity days." He viewed and sketched gardens and buildings, familiarizing himself with Rome and the neighboring towns of Frascati, Tivoli, and Palestrina (Hunt, 1987: 12). It is known that Kent visited Caprarola and drew the site of Villa Farnese. He also visited the Palazzo del Te at Mantua, and particularly admired the magnificent exedra, grotto, and logia designed by Guiliano Romano. In 1714 Kent toured northern Italy with Thomas Coke, one of numerous patrons and a heir to Holkham estate. He spent a few days traveling on the Brenta River from Venice to Padua, and then spent a day in Vicenza on route to Verona (Woodbridge, 1974: 128-129).
Kent kept a journal of their visits, including a visit to the Medici garden of Pratolino, the only garden he praised in great detail. Pratolino was situated on a hillside outside of Florence in the more wild countryside, and Kent remarked "it has a very fine situation." Kent made particular mention of the grottoes and elaborate water features he viewed. In addition, Pratolino contained, despite its general axial symmetry, irregular walks in its wooded areas and a series of descending serpentine ponds. It is interesting to note that there also existed statues and temples in wooded groves with significant moral interpretations to be viewed in sequence (Woodbridge, 1974: 128). As both Hunt (1986: 205) and Clifford (1963: 136) point out, Italian Renaissance gardens were wildly overgrown and unkempt by the time Kent had visited them. It is possible that he was not just impressed by the original features of the gardens' designs, but also the effects of time on the vegetation and stone fountains, stairways, statues, and architecture.

Eventually Kent managed to visit all of the major sites included on the Grand Tour, including Bologna, Lucca, Naples, Siena, Veneto, and the Italian Lakes. By 1717 Kent had claimed to "have seen all Italy." On his journey back to England in 1719 Kent visited Florence and Genoa. In Genoa Kent met up with Lord Burlington, his most important patron and supporter, with whom he had become acquainted with years
earlier. Together they toured the two palaces of Vitruvio in Genova, and most likely visited the gardens and grottoes of Genoa (Hunt, 1987: 12).

Kent and the Theatre

At the time that Kent was in Italy there existed a strong connection between the theatre and garden design. Italy's climate, parks, and gardens provided the perfect setting for outdoor performances. Indoor theatres still maintained a strong connection to gardens due to the many pastoral themes of plays which took place in garden settings (Hunt, 1987: 30-31). Lang (1974) explores the influence of the theatre on picturesque gardening in "The Genesis of the English Landscape Garden." Italy was considered the country of stage design, boasting of such prominent figures as Fillipo Juvarra and Indigo Jones. Kent had access to Italian stage design after his return to Italy through engravings of designers' works and illustrated textbooks (Lang, 1974: 28).

The designs of Juvarra and Jones were also available through his close connection with Lord Burlington, his longtime patron. Burlington had an extensive collection of designs by Juvarra and Jones, and also had personal contact with Juvarra, who dedicated a sketchbook to him in 1730. Kent even edited a volume of Indigo Jones' architectural works, W. Kent, The Designs of Indigo Jones (1727) with an inclusion of
a few of his own drawings. It is interesting to note that Jones was also an architect and a great admirer of Palladio. Kent, himself, participated in the art of designing theatre sets for John Gay's *The Captives* (Lang, 1974: 28-29). In 1724 he created costumes and settings for the Theatre Royal at Drury Lane, and in 1736 he designed the scenery for Nicolo Porpora's *La Festa d'Imeneo* (Hunt, 1987: 30). A number of contemporary historians site the influence of the theatre on Kent's landscape designs. Lang (1974: 27-28) points out similarities between stage designs and Kent's work at Stowe and Stourhead. Woodbridge (1974: 130) examines elements possibly derived from the theatre in Kent's sketches of Holkham, Claremont, and Chatsworth. Hunt (1987: 30-32) affirms that some surviving landscape sketches were possibly for theatre designs rather than garden designs. The supporting evidence is Burlington's bound volume of theatre designs containing a drawing by Kent that could easily have been mistaken for a sketch for Chatsworth. Hunt also feels Kent was influenced by the theatre in his creation of smaller scaled versions of amphitheatres at Holkam and Easton.

**Kent and the Burlington Circle**

It was Lord Burlington who helped support Kent in Rome and found commissions for him as well. In 1719 Kent and Burlington returned to England, where Burlington continued as
his patron for the rest of his life. Kent first worked as a history painter and decorator, and later as an architect. He was also on the Board of Works, and became the Principal Painter to the Crown in 1721 (Brownell, 1978: 173). Burlington introduced him to his circle of scholarly friends including Shaftesbury, the author of the *Moralist* (1709) and a promoter of the "naturalistic" style and Platonic idealism. Shaftesbury expressed the idea that characteristics of beauty; harmony, balance, and proportion; were the basis of morality (Hyams, 1971: 8). These principles were also the basis for the neo-Palladian movement, of which Burlington was the leader. The first English translation in 1715 of Palladio's *Quatro Libri delli Architectura* and Colin Campbell's *Vitruvius Britannicus* (1717-1725) inspired Burlington to search for Palladian buildings and drawings while in Italy. As a result Burlington accumulated a large collection of Palladian drawings. He also contributed to the Palladian revival by financing in 1726 Robert Castell's *The Villas of the Ancients Illustrated* which was in turn dedicated to him (Hunt, 1986: 194).

Castell was a member of Burlington's literary circle, as were Pope, Thornhill, and Gibbs (Hunt and Willis, 1975: 11). Brownell (1978) strongly asserts that it was Pope who was the primary influence on Kent's landscape designs. He supports this by quoting Walpole's *History...* which stated that Pope
definitely contributed to form Kent's style. He suggested that Kent adapted Pope's theory of perspective based on principles of painting, and even used Pope's Twickenham as a model for two of his designs. And, William Mason stated in the *English Garden* (1772), that Kent was as much under Pope's influence in gardening, as Burlington's in architecture (Brownell, 1978: 171-172).

After Kent's return from Italy, he was commissioned to create a number of illustrations. His first commission, in 1720, was to illustrate John Gay's poetry, *The Fables*. In 1730 he designed four frontispieces for James Thomson's *The Seasons*. This was the first time in England that nature was used as the subject for a poem. Towards the end of Kent's career he illustrated Edmund Spenser's *The Faerie Queene*, which was published posthumously in 1751. It was probably Pope, who was a great admirer of Spenser and a friend of Gay, who helped Kent attain these commissions (Hunt, 1987: 32-39). In his *A History of English Gardening* (1829) Johnson stated that "Kent frequently caught his taste in gardening from the perusal of Spenser's picturesque descriptions." Chase (1943: 110) states that similar statements were also made in Mason's *English Garden* (1770) and Walpole's *Works* (1811). The closeness of the "sister arts" is also apparent in Kent's use of neo-Palladian and gothic architecture in his illustrations for both Thomson's and Spenser's literature.
Kent's Landscape Design

Kent began his career as a landscape designer at the age of forty-six. His designs, which were secondary to his architectural commissions, were obtained from his patrons after 1730. Most of his work has disappeared; only a dozen or so designs are recorded, and they all involved additions or changes in already existing gardens (Brownell, 1978: 123). The majority of Kent's work as a landscape gardener was done over a ten year period, from 1731 when he designed the Temple of Venus at Stowe, till 1741 when Rousham was completed. During the interim, Kent worked at Chiswick, Holkham, the Elysian Fields at Stowe, Claremont, Esher, the Royal Gardens at Kensington, and Carlton House. Later he worked on the Temple at Euston and the landscape at Badminton. Although he had some connections to other estates and designed a few other buildings, there is no evidence of any major contribution elsewhere (Woodbridge, 1974: 129, 137).

While engravings by various artists of Kent's garden designs give us pictorial descriptions of his work, only his drawings provide us with a good indication of his intentions (Woodbridge, 1974: 130). As we know, Kent studied architecture in Italy. Nevertheless, there is an obvious absence of base plans in the surviving collection of his drawings and sketches. The few exceptions are the plans for an early garden building, a hermitage for Richmond, a flower
garden for Esher, and a birds-eye perspective for Badminton. Otherwise, only drawings of his landscapes and gardens exist, ranging from doodles and light pencil sketches, to those well finished with shading and perspective. Another important factor gleaned from Kent's surviving drawings is that except for a few later designs, he either contributed suggestions or simply reworked other's designs, a fact which would also explain the lack of base plans by him (Hunt, 1987: 41-45).

Jane Brown (1989: 41) points out that during the 18th century the plan was the most important means of recording landscape design, with the elevation and section being largely ignored. She feels that Kent's lack of plans suggest a more painterly approach to design. After studying the surviving drawings of Kent, Woodbridge (1974: 130) states that his depictions of gardens appear mostly as a setting for his architecture. And, these pictures of classical buildings in their "natural" style landscape looked extremely different from anything done by the Italian masters of landscape painting.

A few writers, contemporary with Kent support the indication of his pictorial, picturesque approach to landscape design. As early as 1734, Sir Thomas Robinson made the first reference to Kent's gardening style. In a letter to the Earle of Carlisle he stated that:
"A general alteration of some of the most considerable gardens in the kingdom is begun, after Mr. Kent's notions of gardening, viz. to lay them out, and work without level or line; it has the appearance of beautiful nature..." (quoted in Manwaring, 1965: 130).

In accordance, Walpole declared in 1770, "Thus the pencil of his imagination bestowed all the arts of landscape on the scenes he handled...his seats, his temples were more the works of his pencil than his compass" (quoted in Chase, 1943: 26). Hussey (1967: 44-45) points out that statements like these substantiate Kent's lack of construction and surveying skills, as well as his pictorial approach to design.

Rousham (see Appendix B)

LANCELOT "CAPABILITY" BROWN (1716-1783)

Lancelot Brown was born in Kirkharle, Northumberland in 1716 of humble beginnings (Hyams, 1971: 11). After receiving a reasonable education, at the age of sixteen he began working as an apprentice gardener for the principle landowner of Kirkharle, William Lorraine (Stroud, 1975: 38). He then moved south to Oxfordshire, and in 1740 was hired as a kitchen-gardener to work for Lord Cobham at Stowe, Buckinghamshire (Thacker, 1979: 209). During his early years at Stowe, Brown learned about architecture, and wrote a fifteen page glossary of technical terms based on the Builder's Dictionary or
Gentleman's and Architects Companion (1734). By 1747 he was quite capable of drawing building plans (Stroud, 1975: 51).

Kent was the director of the main gardens of Stowe at the time, and visited regularly until his death in 1748. Brown became Kent's student, and eventually they worked jointly on projects at Stowe (Thacker, 1979: 209). Brown probably worked on the Grecian Valley under Kent's direction. The Grecian Valley was described in the Guide (1769) as a large valley with statues and clumps of trees interspersed (Hussey, 1975: 30). A letter of 1746 by Brown to Lord Cobham gives insight to Brown's influences. Brown stated of the Grecian Valley that "I have never formed any other idea on it than what your Lordship gave me...I thinking that a summer's talk and tryels about it might make it a very fine thing" (quoted in Stroud, 1975: 53). Obviously, Lord Cobham had a good deal of input on the designing of Stowe's Grecian Valley.

Many authors declare Kent as the major influence on Brown. Walpole described Kent's influence on Brown's designs in his notes to William Mason's Satirical Poems and in a letter of 1751 to George Montague (Chase, 1943: 76, 210). A few contemporary authors are in agreement with Walpole. Clark (1943: 178) suggests that Kent influenced Brown in his management of water, while Turner (1985: 31) cites Kent as the major influence on Brown's taste in both architecture and gardening.
In 1741 Brown succeeded William Love as the head gardener at Stowe, acting as paymaster and overseeing forty groundsmen (Stroud, 1975: 51). Brown worked at Stowe until 1751 and was also able to work on other designs during this time. Brown's reputation of being the head gardener at Stowe brought him many commissions. He was a confident, authoritative man; therefore, his clients easily accepted his ideas. As a result, sketches were seldom necessary. Brown became known as "Capability" because of his custom of evaluating a site and declaring it had capabilities. In 1750 Brown was commissioned by the Duke of Grafton, a member of the Kit-Kat Club, to work on Wakefield Lodge. He created a large artificial lake which gained him praise and notoriety (Wright, 1934: 312).

In 1751 Brown left Stowe and moved to Hammersmith outside of London to start his own business. As his practice grew so did his fame and wealth. His style of gardening became very popular throughout the 50's and 60's, and in 1764 he was appointed royal gardener at Hampton Court (Wright, 1934: 312). During this time many wealthy Whig nobles and gentry eagerly hired Brown to improve their estates. As a result of his friendship with Henry Holland of Hammersmith, an architect, builder, and contractor, Brown worked as an architect as well (Hyams, 1971: 24-27). Repton declared in his 1803 Observations on The Theory and Practice of Landscape Gardening:
Mr. Brown's fame as an architect seems to have been eclipsed by his celebrity as a landscape gardener... If he was superior to all in what related to his own peculiar profession, he was inferior to none in what related to the comfort, convenience, taste and propriety of design in the several mansions and other buildings he planned (quoted in Hyams, 1971: 27).

From 1751 until his death in 1783 at the age of sixty-six Lancelot Brown completed over two hundred commissions mostly for the Whigs of England and Wales (Stroud, 1975: 201).

Brown and Painting

In Repton's 1806 An Enquiry into the Changes in Landscape Gardening he addressed the question of where Brown derived his knowledge. He stated the answer was obvious and:

that being at first patronized by a few persons of rank and acknowledged good taste, he acquired by degrees the faculty of "prejudging effect;" partly from repeated trials, and partly from the experience of those whose conversation and intimacy his genius had introduced him: and although he could not design himself, there exists many pictures of scenery, made under his instruction, which his imagination alone had painted (1969: 45).

When Repton stated that Brown "could not design himself" he meant that he had no great drawing or painting talents. Jane Brown (1989: 43) supports this with the statement that Capability Brown was "no great artist." Although critics have often compared Brown's designs to Italian landscape paintings, Chase (1943: 143) states that there is no evidence that he attempted to reproduce them in his work. It is possible that
certain characteristics of his style might have developed from his clients' interest in landscape painting.

In a letter of 1764 Henry Hoare recommended Brown to his son-in-law Lord Bruce of Tottenham Park, Wiltshire. He stated that Brown "has undoubtedly the best taste of anybody for improving nature by what I have seen of his works, he paints as he plants..." (quoted in Brownell, 1978: 245). Hoare was obviously familiar with Pope's Epistle to Burlington (1731) as were many requesting Brown's services. By this time the literature of the exponents of the picturesque was well known. Frederick Nicolay wrote a letter to Brown in 1770 requesting his services for the improvement of his grounds at Richmond. Nicolay stated that "I hope it is of no offence to wish for a Miniature Picture from a Raphael" (quoted in Stroud, 1975: 159).

Brown, himself, was very aware of picturesque theory and his clients interest in such. In Brown's proposal of 1774 for the landscape design of Roche Valley at Sandbeck he stated his intentions "to finish all the Valley of Roach Abbey in all its parts, according to the Ideas fixed with Lord Scarbrough (with Poet's feeling and with Painter's eye)." This is a line from William Mason's The English Garden (1774) in which Mason praised Brown's landscape designs (Stroud, 1975: 139).

It was the anonymous poem of 1767, The Rise and Progress of the Present Taste in Planting Parks, Pleasure Grounds,
Gardens, etc. from Henry the Eighth to King George III, that compared Brown's work to that of the painters and poets:

At Bleinheim, Croome, and Caversham we trace,
Salvators Wildness, Claud's enlivening grace,
Cascades and Lakes as fine as Risdale drew,
While Nature's vary'd in each charming view...
To paint his works wou'd Poussins Power require,
Milton's sublimity, and Dryden's fire:
For both the Sister Arts in him combin'd,
And these still brighten all his vast designs,
For here the Painter, there the Poet shines!

A number of important theorists contemporary with Brown did not, however, see his work in painterly terms. In fact he was criticized for not following the rules of the picturesque, and more specifically those of landscape painting. As a result, he was a central opponent in the picturesque debate of 1794 begun by Knight and Price. In The Landscape (1794) Knight criticized Brown's landscape designs for their lack of irregularity, lawns swept up to the house, and his serpentine paths and streams stating:

But ah! in vain: -- see yon fantastic band,
With charts, pedometers, and rules in hand,
Advance triumphant, and alike lay waste
The forms of nature, and the works of taste!
T' improve, adorn, and polish, they profess;
But shave the goddess, whom they came to dress...
(quoted in Hipple, 1957: 250).
The path that moves in even serpentine,
Is still less nat'ral than the painted line.
(quoted in Pevsner, 1968: 118).

Knight included two engravings by Thomas Hearne with his poem. The first depicted Brown's ideal country estate with "shaven and defaced" grounds and two "lean miserable bridges"
spanning a smooth, winding stream. Knight's ideal landscape depicted a Victorian mansion, rustic bridge, and a foreground of rocks, undergrowth, fallen branches, and twisted roots (Pevsner, 1968: 119). Repton defended Brown in his *Sketches and Hints* (1795) stating, "The painter turns with indignation from trim-mown grass, and swept gravel walk, but the gardener, who knows his duty, will remove such unsightly weeds..." (quoted in Pevsner, 1968: 119).

Price in support of Knight followed with the attack on Brown. In his *Essay...* (1794) he stated, "the moment the mechanical and commonplace operation, by which Mr. Brown and his followers gained so much credit is begun" they said "adieu to all the painter admires..." (quoted in Bermingham, 1986: 66). He went on to criticize Brown's lack of picturesque characteristics: variety, intricacy, and light and shade (Turner, 1985: 165). Price (1810) continued his attack stating that "whosoever views objects with painter's eye looks with indifference, if not disgust at the clumps, belts, the made water, and the eternal smoothness..." (quoted in Pevsner, 1968: 119).

**Brown's Landscape Design**

Although Brown never put his principles in print, a draft letter sent to Reverend Thomas Dyer of Marylebone seems to express them. Reverend Dyer requested a plan for a friend, a
visiting Frenchman who wanted to improve his grounds in the English manner. Brown replied:

I have made a Plan...from the survey and description you sent...In France they do not exactly comprehend our ideas on Gardening...which when rightly understood will supply all the elegance and all the comforts which Mankind wants in the Country and...be exactly fit for the owner, the Poet and the Painter. To produce these effects there wants a good plan, good execution, a perfect knowledge of the country and the objects in it, whether natural or artificial, and infinite delicacy in the planting etc., so much Beauty depending on the size of the trees and the colour of the leaves to produce the effect of light and shade so very essential to a good plan: as also the hiding of what is disagreeable and shewing what is beautifull, getting shade from the large trees and sweets from the shrubbs etc. I hope they will in time find out in France that...a good English Garden, depend intirely upon Principle and have very little to do with Fashion...(quoted in Turner, 1985: 78-79).

In essence Brown does appear to work in a visual manner. His reference to "the size of the trees and the colour of the leaves" and their "effect of light and shade," as well as "hiding of what is disagreeable and shewing what is beautifull" are concepts similar to painting principles. Brown also spoke of the "perfect knowledge of the country" or a site analysis, as well as the importance of comfort and use to the client. Brown went far beyond the purely visual characteristics put forth by the literature of the picturesque theorists. While Turner (1985: 79) agrees that Brown took a visual approach in designing his landscapes, Hussey (1975: 30) states that Brown was not particularly visually sensitive, and
unlike Kent he did not utilize the painter's pictorial approach.

Despite the fact that Brown left behind a large amount of correspondence and account books, his original drawings were given to his clients, and, therefore few plans have survived. According to Jane Brown (1989: 12), Capability Brown developed his drawing style from 17th century map makers using wavy lines to represent roads, and windmills and toy-like clusters of trees drawn on the plan in elevation. Brown's plans are characterized by his "meander" subtly drawn with a sepia pen and highlighted with red letters, shading, twisting rivers, and an overall clear, but soft fluid style (Brown, 1989: 12, 43). According to Stroud (1975: 50-52), a surviving sketch from 1749 shows similarities to those of Kent's, particularly in the outlining of forms, the representation of a rocky cascade, and the depiction of both softwood and hardwood trees. She attributes the affinities in delineation and theory to the time Kent and Brown spent at Stowe.

Like Kent, Brown worked over many previous built gardens. In order to develop the "capabilities" of the site, Brown destroyed all traces of the previous, formal, geometric garden. He eliminated terraces, statues, temples, fountains, and especially flowers. He replaced them with what he considered more natural elements. The lawn was brought up to the edge of the house without any support of architecture or
plantings. He dammed up streams, flooding valleys and creating man-made lakes (Ross, 1987: 273). Brown designed broad rolling areas of turf gently sloping towards the cleared banks of rivers and lakes. The far side of the ground rose up to the distant horizon, and clumps of trees were used as wing-screens to define perspective views (Heffernan, 1985: 8). According to Price (Hussey, 1975: 33), and Jellicoe (1975: 245), Brown's use of clumps of trees was derived from Kent. Hyams (1971: 32-33) traces the source to previous landscape designers who were inspired by landscape paintings of the Roman countryside. Brown created serpentine belts of trees bordering his lawns and serpentine rivers. Hussey (1975: 33) points out that the circuit belt was used at Stowe, Southcote's Woburn Farm, and Shenstone's Leasowes. It was Switzer who first advocated its use as early as 1718 in his Iconographia Rustica. Brown's management of water was not totally new either. The idea of the artificial river was seen at Wise's Blenheim and Bridgeman's Chiswick, and it was probably Kent who serpented the previous formal geometric waters at Stowe (Hussey, 1975: 33).

In Gothein's (1928: 286) opinion, Brown was the first advocate of Hogarth's serpentine line of beauty which took the form of ground contours, as well as paths, belts, and rivers. Hussey (1975: 29-31) feels that it was no coincidence that Brown began his career in the same decade as Hogarth's
**Analysis of Beauty** (1753) and Burke's **Origins of the Sublime and Beautiful** (1756). He goes on to declare that Brown's concept of landscape is exactly like Hogarth's and Burke's idea of beauty. Hussey, as well as Jane Brown (1989: 42-43) and Chase (1943: 143), feel that Capability consciously selected landscape forms analogous to Burke's idea of beauty and characterized by "smallness, smoothness, gradual variation and delicacy." Hussey also states that the resulting sensation or mood intentionally created by Brown's landscapes relates to Burke's idea of the sublime and association. His designs are, therefore, considered intellectual and physical rather than visual. In the anonymous poem of 1767, *The Rise and Progress...*, it is stated that Brown is "Born to grace Nature, and her works complete. With all that's beautiful, sublime and great!" (quoted in Chase, 1943: 144).

Around the mid-century a change is apparent in landscape design. Classical literary and moral associations of the "emblematic" gardens, such as Stowe and Rousham, were abandoned by Brown and others. Gone were the arcadian elements of urns, inscriptions, temples, etc. Brown concentrated on the expressive forms of the natural landscape: rocks, trees, shrubs, and water. Turner (1985: 18, 19, 79) discusses the ability of Brown's landscape to produce an emotional response in the viewer. His designs create a variety of moods by contrasting views and effects, such as
shadowed paths opening up to extensive prospects and the use of groves and clumps providing spatial variety. Unlike "emblematic" gardens, the experience is not limited to the educated viewer. In Whately's *Observation on Modern Gardening* (1770) he defined the mature stage of the picturesque movement exemplified by Brown as an "expressive" approach, as opposed to the earlier emblematic approach (Turner, 1985: 160). Heffernan (1985: 12) describes this shift as a move towards the Romantic.

According to Hunt (1986: 217), Brown's achievement was the acknowledgement of the potential beauty of the site and the elimination of Italian and other foreign influences creating a purely English design. Brown is believed to have stated that since there are no steps in nature, the ideal garden should show no sign of art. Hunt and Willis feel Sir Joshua Reynolds was speaking of Brown in his *Thirteenth Discourse* (1786) when he said:

Gardening, as far as Gardening is an Art, or entitled to that appellation is a deviation from nature; for if the true taste consists, as many hold, in banishing every appearance of Art, or any traces of the footsteps of man, it would be no longer a Garden (quoted in Hunt and Willis, 1975: 31).

*Blenheim* (see Appendix C)
HUMPHREY REPTON (1752-1818)

Humphrey Repton was born in 1752 at Bury St. Edmunds. He began his education at an early age, and after years of successful study of the classics he was removed from school to become educated as a businessman. Being from a very financially secure family, he was sent abroad in 1764 to learn Dutch in Workum, Holland in order to further his future career in exportation. Repton spent two years studying in Rotterdam and also had opportunities to travel and sight-see. He wrote in detail about the scenery and gardens bordering the canals in Holland which greatly impressed him. At the age of sixteen, four years later, he returned to Norwich to become an apprentice in the textile business, and in 1773 he was given a sufficient amount of money to start a career as a general merchant (Loudon, 1969: 3-9).

Failing in this area, Repton later attempted farming, speculating, illustrating, and even working as a private secretary (Brown, 1989: 45). In 1778 he moved to Sustead near Aylsham to retire to the country. He kept himself busy improving his garden and observing nature. In 1788 after a restless night spent worrying about his future, Repton decided to become a "Landscape Gardener," a term which he first adopted (Loudon, 1969: 9, 15). During the previous ten years Repton had established contacts among the gentry, practiced sketching, and learned about horticulture and the surrounding
countryside. He announced his intention of becoming a landscape gardener by writing to his friends and acquaintances stating, "I have adopted the term landscape gardening as most proper, as the art can only be perfected by the united powers of the landscape painter and the practical gardener" (quoted in Sanecki, 1974: 8).

Although Repton's earliest commissions were for local acquaintances, it wasn't long before his fame grew and he was advising numerous landowners on the improvement of their estates. He worked hard to acquire the necessary technical knowledge of horticulture and surveying, but unlike Brown he lacked the knowledge that comes with years of experience. And as a result, he worked only as a designer and not as both a designer and a contractor.

Repton needed a way to demonstrate his design proposals to his clients who were successful merchants needing their fears allayed and expenses explained. He, therefore, created his "Red Books" which included sketches, watercolors, and a written proposal. The watercolors had a slide or flap which showed the existing scene, and when lifted, revealed the improved scene (Turner, 1985: 166-167).

Repton felt his Red Books, which were bound in red morocco or brown calf leather, were beautiful documents and valuable as advertisements. In these books he praised the positive qualities of the site, as well as his clients wisdom
and kindness, and the benefits to be attained by employing him. From 1789 to 1816 he created approximately one hundred, seventy Red Books of which half survive in public and private collections (Brown, 1989: 45). According to Watkin (1982: 80), this before-and-after method is a "classic instance of the pictorial or picturesque approach."

Repton and Painting

After returning home from Holland, Repton spent most of his time involved in poetry, music, and drawing. He stated that he was blessed "with a poet's feelings and a painter's eye" obviously familiar with William Mason's The English Garden (1774). He also stated:

It was to my early facility, and love of the art of drawing that I am indebted, not only for my success in my profession, but for more than half the enjoyments of my life. When I look back to the many evenings passed in the circle of my own family -- drawing and representing to others what I saw in my own imagination, I may reckon this art among the most delightful of my joys (quoted in Loudon, 1969: 8).

In a letter of 1794 from William Mason to Gilpin, Repton's artistic skills were validated. Mason stated, "Repton, a successor to Mr. Brown much in vogue, can draw in your way very freely, which Brown could not do in any way" (quoted in Turner, 1985: 167). Repton was not only a landscape designer, but a prolific writer as well. His
thirteen publications including *Sketches and Hints on Landscape Gardening* (1795), *Observations on The Theory and Practice of Landscape Gardening* (1803), *An Enquiry Into the Changes of Taste in Landscape Gardening* (1806), and *Fragments on the Theory and Practice of Landscape Gardening* (1816) influenced many landscape designers in England, Europe, and America (Sanecki, 1974: 47). Repton stated in his *An Enquiry...* (1806) that, "It is rather upon my opinions in writing, than on the partial and imperfect manner in which my plans have been executed that I wish my fame to be established" (Repton, 1969: 171).

In Repton's *Observations...* (1803) he defined the similarities between painting and landscape design, and identified rules derived from painting which could be applied to landscape gardening, such as perspective, light and shade, breadth, and intricacy (Repton, 1907: 113, 117). His writings indicate that painting, obviously, influenced a few of his theories on landscape design. In his *An Enquiry...* (1808) he divided the estate landscape into three areas: garden, park, and forest. He then compared these areas with various painters stating:

Every residence of elegance or affluence requires its garden scenery; the beauty and propriety of which belong to art rather than to nature. In forest scenery, we trace the sketches of Salvator and Ridinger; in park scenery, we may realize the landscape of Claude and Poussin: but, in garden scenery, we delight in the rich embellishments, the
blended graces of Watteau, where nature is dressed but not disfigured by art; and where the artificial decorations of architecture and sculpture are softened by natural accomplishments of vegetation (quoted in Pevsner, 1968: 148).

Repton carefully studied the relationship between classical and gothic architecture and different types of plantings. He stated in his *Sketches...* (1795) that Grecian buildings look well with pointed or conic trees due to their contrast of shapes, but also that "through an association with the ideas of Italian paintings, where we often see Grecian edifices blended with firs and cypresses..." (Repton, 1907: 20). Repton went on to recommend the combining of Gothic buildings with round-headed trees, and supports this with a statement from the poet, Milton: "Towers and battlements he sees, Embosm'd high in tufted trees..." Obviously, the sister art poetry also influenced his theories (Repton, 1907: 20). In his *Observations...* (1803) Repton stated that generally architecture needs the support of plantings; however, he recommended the placement of "a covered temple with a dome, such as the Temple of Sybil or that of Tivoli-on the summit of a hill" (quoted in Loudon, 1969: 255). This clearly demonstrates an Italian influence. But, whether it is indirect through the landscape paintings of Claude Lorrain which Manwaring (1965: 160) suggests, is not possible to determine.
Surprisingly, Repton tried to weaken the influence of painting on landscape design through his publications beginning with a letter of 1794 to Uvedale Price. In response to the picturesque debate, Repton stated that after further consideration and experience the connections between landscape painting and gardening were not as closely related as his enthusiasm for the picturesque had led him to believe. He wrote they were "not sister arts preceding from the same stock, but rather congenial nature's brought together like man and wife..." (Repton, 1969: 154). Repton also declared in his An Enquiry... (1806), "Of this art painting and gardening are not the only foundations: the artist must possess a competent knowledge of surveying, mechanics, hydraulics, agriculture, botany and architecture" (Repton, 1969: 45).

Repton clearly points out the differences between painting and landscape gardening in his Sketches... (1795). He stated that first, in painting the view is fixed, while there are unlimited views in a garden. Second, the extent of view or field of vision is limited in a painting, but not in a garden. Third, it is not possible to represent a view down a hill in a painting. Fourth, light is represented fixedly by contrasts of light and dark in a painting, while light is dependent on the time of day in the garden. And, fifth, the foreground subject is necessary and often frames the view in a painting, while the subjects of the foreground of paintings
are usually deficient, inappropriate or absent in a garden (Repton, 1907: 53-54). The differences Repton identified between painting and landscape design are similar to those stated by Whately. He declared in his Observations... (1803) that "Observations on Modern Gardening, by the late Mr. Whately, contain some remarks peculiarly applicable to the improvement of woods, and so clearly expressive of my own sentiments..." (Repton, 1907: 110).

Repton and the Picturesque

Repton's publications demonstrate that he was well acquainted with his contemporaries theories on aesthetics. In his letter of 1794 to Uvedale Price, Repton wrote, "it is impossible for you to admire [Burke's Origins of the Sublime and Beautiful] more than I do" (Repton, 1969: 154). Repton also stated in his Sketches... (1795) that:

"Perfection in landscape may be derived from various sources: if it is sublime, it may be wild, romantic or greatly extensive: if beautiful, it may be comfortable, interesting, and graceful in all its parts, but there is no incongruity in blending these attributes provided the natural situation continues to prevail..." (Repton, 1907: 13-14).

Obviously, his ideas on the beautiful and sublime were derived from Burke. Repton's writings also reveal his ideas on the picturesque theory of landscape design. In his An Enquiry... (1806) he stated:
I trust, the good sense and good taste of this country will never be led to despise the comfort of a gravel-walk, the delicious fragrance of a shrubbery, the soul expanding delight of a wide view down a steep hill, because they are all subjects incapable of being painted (Repton, 1969: 155).

One of Repton's main disagreements with Price and Knight concerned the idea of utilizing picturesque subjects in painting as a model for landscape gardening. According to Hipple (1957: 233-235), Repton used the term picturesque to mean "pictorial," or wild, rough, and rugged in agreement with Gilpin. He also states that Repton adopted his idea of the picturesque, not only from Gilpin, but from contemporary English landscape painting with lowly subjects similar to the Dutch. In Repton's Red Book for Endsleigh he discussed the picturesque:

This word has of late, excited considerable interest and controversy; but the word, like many others in common use, is more easy to be understood than defined; if it means all subjects capable of being represented in a picture, will it include the pig-sties of Moreland as well as the filthy hostels of Teniers and Ostade...The subjects represented by Salvator Rosa, and our English Mortimer, are deemed picturesque; but are they fit objects to copy for the residence of man, in a polished and civilized state? Certainly not (quoted in Hipple, 1957:234-235).

Repton listed the "Sources of Pleasure in Landscape Gardening" in his Sketches... (1795). The first four he stated are congruity, utility, order, and symmetry, which are adverse to picturesque beauty. The fifth is "picturesque
effect" which "furnishes the gardener with breadth of light and shade, form of groups, outline, colouring, balance of composition, and occasional advantage from roughness and decay, the effect of time and age." Repton apparently felt the principles of "picturesque effect" were derived from landscape paintings. He also listed intricacy, simplicity, variety, novelty, contrast, continuity, association, grandeur, appropriation, animation, and lastly seasons and times of day (Repton, 1907: 59-61).

Basically, Repton's most argued point during the picturesque debate with Price and Knight was that utility is most important in landscape design, and often picturesque effect is adverse to it. In his Sketches... (1795) he wrote:

I am not less an admirer of those scenes which painting represents; but I have discovered that "utility" must often take the lead of beauty, and "convenience" be preferred to the picturesque effect in the neighborhood of man's habitation (Repton, 1907: 56-57).

Repton reiterated and elaborated on this idea in his Observations... (1803) stating:

The improver, who embellishes the scene for the purpose of general utility and real life, must adopt what is convenient as well as beautiful. The painter, when he studies the perfection of his art, forms a correct picture and takes beauty for his guide. The improver consults the genius of the scene and connects beauty with those useful supporters, economy and convenience (Repton, 1907: 112-113).
Here Repton explained his method of studying the natural beauties of the site similar to Brown. However, he took into consideration the client's needs and finances as well, going well beyond mere picturesque aesthetics.

Repton's Landscape Design

Repton has often been called "a promoter of eclecticism" (Newton, 1971: 218). His writings support this statement. In agreement with Kevin Lynch he declared, "True taste...in every art, consists more in adapting tried expedients to peculiar circumstances, than in the inordinate thrust after novelty, the characteristic of uncultivated minds..." (quoted in Clifford, 1963:170). After deciding on becoming a landscape gardener, Repton visited a few parks designed by his predecessors, such as Kent's Holkham and Brown's Redgrave. He later made a special trip to Stowe and Bleinheim; and Brown's son, Lance, gave Repton "the maps of the greatest works in which his father had been consulted, both in their original and improved states" (quoted in Turner, 1985: 166). However, Repton stated:

I do not profess to follow either Le Nôtre or Brown, but selecting beauties from the style of each, to adopt so much of the grandeur of the former as may accord with a palace, so much of the grace of the latter as may call the charms of natural landscape. Each has its proper situation; and good taste will make fashion subservient to good sense" (quoted in Newton, 1971: 217-218).
Repton's plans were rarely for an entire estate. Usually, he worked on a small area, such as that surrounding the house, due to the lesser expense involved. With his piecemeal or "cosmetic" approach he altered many parks designed by Brown due to his assimilation of a similar style. Maintaining the overall plan and topography, he created alterations near the house as well as additional plantings at Brown's Brocklesby, Corsham, Crowe Hall, Earling Park, Longleat, Moccas, Sheffield Park, and Wimpole (Turner, 1985: 167).

Repton worked with John Nash the architect from 1794-1799. In his second publication, Observations... (1803) he mentions one hundred, three estates on which they collaborated. The result was a combination of the English classical and Gothic revival style (Clark 1943: 178). Repton felt the house and garden should appear united and complementary in style. Later in his career, he acquired architectural skills as well, and having completed his "after" sketch he called an architect to draw the plans and supervise the building. This was usually William Wilkins of Norwich, and later his two sons who were trained as architects (Hyams, 1971: 165).

Repton, unlike his predecessors, disliked sham architectural features, such as churches, ruins, and bridges. He also felt Grecian and Gothic architecture should never be
combined, and although he admired both, he clearly preferred Gothic. He stated that Gothic architecture lent itself better to additions or repairs and, therefore, was superior in terms of utility, as well as picturesque effect (Repton, 1907: 20, 69). Repton always complied with his clients' wishes, however, and stated in his *Fragments...* (1816) that "an artist must adopt either [Greek or Gothic architecture], according to the wishes of the individual by whom he is consulted" (quoted in Pevsner, 1968: 150).

Repton's eclecticism extended to include the Hindu style. Ironically, the "National" style of English landscape encouraged a taste for the exotic. In the early 1800's Repton designed the grounds at Sezincote House, Glouchestershire in a manner complementary to its Hindu-Muslim architecture. He was particularly influenced by the Thomas Daniell's *Oriental Scenery* (1795) and *Antiquities of India* (1800), and William Hodge's *Travels in India during the years 1780-1783* (1793); and he described the Hindu style as "a new source of beauty and elegance and grace which may view with the best specimens of Grecian or Gothic Architecture..." (quoted in Clark, 1943: 178, 185).

Repton stated in his *An Enquiry...* (1806) that his principles for the perfection in landscape design were utility, proportions, and unity which are not necessarily based on landscape painting (Repton, 1969: 174). In an
undated letter to a client he verified this and stated specific characteristics of his design style:

Places are not to be laid out with a view to their appearance in a picture, but to their uses, and the enjoyment of them in real life; and their conformity to those purposes is that which constitutes their beauty: with this view, gravel walks, and neat mown lawns, and in some situations, straight alleys, fountains, terraces, and, for aught I know, parterres and cut hedges, are in perfect good taste, and infinitely more conformable to the principles which form the basis of our pleasure in these instances, than the docks and thistles, and litter and disorder, that may make a much better figure in a picture (quoted in Loudon, 1969: 116).

Towards the end of his career Repton became more interested in the landscape immediately surrounding the house and garden. In his Fragments... (1816) he stated, "I have lived to reach that period when the improvement of houses and gardens is more delightful to me than that of parks or forests, landscapes or distant prospects" (quoted in Turner, 1985: 168). This change was possibly due to the result of a carriage accident in 1811 which caused permanent injury to his spine. Repton who previously advocated the gravel path, suddenly supported grass glades to accommodate wheel chairs, and created raised flower beds to suit his now limited reach. When speaking of Ashbridge in his Fragments... (1816) he stated it is:

The child of my age and reclining powers: when no longer able to undertake the more extensive plans of landscape, I was glad to contract my views within the narrow circle of the garden, independent
of its accompaniment of distant scenery (quoted in Hippie, 1957: 231).

Repton's later style became extremely eclectic as exemplified by Ashbridge and Woburn Abbey. At Ashbridge he displayed fifteen different types of gardens with styles from different periods and nations. Although Repton had a limited horticultural knowledge, he was aware of his clients' interest in the many newly introduced species and, therefore, created specific areas for their display. Repton explained his eclectic approach in his *Fragments...* (1816) stating:

I will hope there is no more absurdity in collecting gardens of different styles, dates, characters, and dimensions, in the same inclosure, than in placing the works of a Raphael and a Teniers in the same cabinet or books sacred and profane in the same library (quoted in Turner, 1985: 168).

According to Hunt and Willis (1975: 31, 358), Repton reclaimed gardens for social use and emphasized their relation to the house. He reintroduced formal elements such as terraces to keep cattle at a distance, trellis work, conservatives, parterres, the kitchen garden, and raised flower beds. With his emphasis on utility he extended the social space of the house, offering comfort and convenience in place of picturesque effect. Repton helped shift gardening from the large scale of Brown, and the impossible and unrealistic picturesque ideals of Price and Knight, to a flexible and practical approach considering the "genius of the
place" as well as the taste and budget of the client. Loudon stated that "Repton's Schools may be considered as combining all that was excellent in the former schools, and in fact, as consisting of the union of artistic knowledge of the subject with good taste and good sense" (quoted in Bermingham, 1985: 170).

Harestreet (see Appendix D)

THE INFLUENCE OF LANDSCAPE DESIGN ON PAINTING

Although the influences and experiences of each landscape painter varies with the individual, it is possible to examine general trends and prevailing art theories and principles. As I have shown, much of the writing by painting critics was essential to the development of picturesque landscape design and the new landscape aesthetic. This material, as well as the newer theories on the beautiful, sublime, and picturesque in landscape, was just as accessible to and equally influential on "prospect" and "pure" landscape painters.

PROSPECT PAINTING

One manner in which landscape design in England influenced English painting is in the depiction of "prospects." During the late sixteenth century a new kind of landscape painting appeared, and it was called prospect
Henry Peachman (1606) defined "prospect" as a Dutch word which meant extensive views from a high place (Shepard, 1967: 127). Some prospects depicted towns, but most were portraits of an estate and its surroundings. Due to the influence of map-makers these early works were mostly in a geometric style with a birds-eye view (Ratcliff, 1984: 151). By 1660 the major type of landscape painting in England was prospect painting (Rosenthal, 1982: 21). The style of these paintings varied throughout their earliest appearance until the final prospects of the nineteenth century. During the 1700's a strict topographical manner prevailed (Ratcliff, 1984:151).

**Early Prospects**

In early 18th century most painters in England were of foreign origin, and geographically nearby Dutch and Flemish artists created topographical paintings and drawings in a very dry, archaic, and often obsessively accurate style (Reynolds, 1988: 9). One such artist was Jan Kip who was born in Amsterdam and arrived in England in 1690. Kip was famous for his engravings of country estates, most of which were drawn by Leonard Knyff (Pevsner, 1968: 94), who also painted prospects in oils (Rosenthal, 1982: 22).

During the 17th and 18th centuries landowners desired a "landscape portrait" that would be expressive of the families'
wealth and power. These works of art give a good indication of landscape designs of that era. Kip's engravings were published in *Britannia Illustrata* (1707) which provide documentation of the popularity of depictions of prospects. Two later editions, 1720 and 1740, reveal a change in landscape design. According to Pevsner (1968: 84), the gardens in the earlier edition are all designed in a very formal style; however, in the latter edition there exist two examples which depict elements of the new garden style, such as a serpentine lake and stream, and irregular walkways. Here the early appearances of picturesque landscape are documented in Kip's prospects.

Another famous artist worthy of mention is Jan Siberechts from Antwerp. He also painted and drew status portraits of mansions and their surroundings in the early 18th century (Grigson, 1975: 12). These early prospect artists, such as Kip, Knyff, and Siberechts, were mostly interested in creating a detailed record of the appearance of the estate; therefore, the mansion was the central feature of their artwork (Rosenthal, 1982: 22). At that time landscape painting was not considered a category of painting valuable in its own right because of the void of historical or mythological associations (Ratcliff, 1984: 154). It is obvious that the style of painting was not nearly as important as accuracy in creating a lasting document of the owner's estate.
"Beautiful" Prospects

After 1720, around the same time that early theorists such as Pope, Addison, and Switzer were becoming interested in the "natural" style landscape, an increasing number of British artists appeared (Rosenthal, 1982:22, 32). The early eighteenth century prospect painters, such as George Lambert and Richard Wilson, carried on the classical landscape tradition. Paintings of the new country villa and its grounds reflect the influences of the Italian landscape painters Claude Lorrain, Nicolas Poussin, and Salvator Rosa, as well as 17th century Netherlandish artists such as Jan Both and Nicolaeus Berchem working in the classical tradition. In the late 1730's and 1740's Lambert, Wilson, and others created Claude-like paintings of the "beautiful" landscapes surrounding country estates. These 18th century pictures were now emersed in air and light and habitable space. Artists such as Robert Cozens continued this idealized style of prospect painting into the late 18th century (Ratcliff, 1984: 151-154).

Due to the improvement of roads and inns, travel became easier for the artist. The enlargement and redesigning of estates and their gardens increased the demand for pictorial records. Be they painted, drawn, or engraved, they were mostly in a classical style. Artists such as Badeslade, Harris, Rigaud, Rocque, and Rysbrack were commissioned to
create such depictions or "estate surveys." Often times enlarged segments of the garden were depicted, such as those by Rigaud and Rysbrack (Harris, 1979: 154, 159). Many of these prospects were now engraved, and according to Manwaring (1965: 79), the British school of engraving was created during the last three quarters of the 18th century due to the increased popularity of the classical Italian style of landscape.

Prospects of Kent's Designs

This growing interest in landscape aesthetics is revealed in the prospects of William Kent's designs. For example in 1733 Jean Rigaud created a number of drawings of Chiswick House gardens (Hunt, 1986: pl. 102), (Hunt, 1987: pl. 37), (Woodbridge, 1974: pl. 17); and in 1736 Rocque engraved a plan and a series of close-up garden views of Chiswick House (Jellicoe, 1975: pl. 402). Once again in 1738 Rocque engraved a plan and a series of enlarged segments of a garden, except this time they depicted Kent's Claremont (Hunt, 1987: pl. 39).

After the mid-18th century there were few close-up views of gardens like those created earlier (Harris, 1979: 164). Rocque engraved two later views of Claremont, dated 1750 and 1754 (Woodbridge, 1974: 134). His 1754 engraving depicts an extensive scene of the lake, amphitheatre, and island temple which is very different from his enlarged garden segments. The
landscape as a whole is now depicted (Hunt and Willis, 1975: pl. 21). In a similar manner Woollett created an engraving after J. Donowell in 1750 of The Serpentine Lake at Chiswick with Kent's Cascade (Woodbridge 1974: pl. 8), and in 1760 of Carlton House Gardens, also designed by Kent (Hunt, 1987: pl. 20). Luke Sullivan continued this classical style of engraving with a 1759 view of Kent's Esher Park (Woodbridge, 1974: pl. 25).

Woodbridge (1974: 130) states that although these engravings indicate the finished result of these places as Kent left them, they do not necessarily indicate what his intentions were, as do his own drawings, and they were to provide a setting for his architecture. These prospects do, however, show the beginnings of the natural style of gardening. This is apparent in George Lambert's 1730's painting of Chiswick House gardens and its serpentine river (Turner, 1985: 28). Lambert also documented those early landscape design advances in his drawings of Claremont with Kent's new ha-ha and a serpentine lake (Hunt, 1987: pl. 41).

Most of the prospects of this time include people conversing and wandering throughout the gardens, often times members of the owner's family. According to Harris (1979: 164) these early "garden conversation" paintings were derived from the Dutch, while Rosenthal (1982: 36) credits the French. Whatever the source of influence, they clearly document that
landscape gardens were becoming places of leisure and recreation (Rosenthal, 1982: 38).

Prospects of Brown's Designs

It was the garden design of Capability Brown that presented a ready-made subject for the English landscape artist looking for a native style of painting (Paulson, 1982: 41). The most highly admired painters of the late 18th century, as well as many lesser known artists, frequently chose Brown's work as their subjects. Richard Wilson, a prominent artist, was commissioned to paint prospects of Moor Park and Croome Court (Clifford, 1963: 158). These were very appropriate choices, since according to Paulson (1982: 55) Wilson's landscape paintings represented a painted version of Capability Brown's parks. The painting of Croome Court (Hunt and Willis, 1975: pl. 1), created in 1758, depicts the idealized "beautiful" landscape surrounding a house illuminated by sunlight, a classical rotunda on a hill, and a bridge crossing a serpentine river (Stroud, 1975: 59).

An interesting fact, however, is that Wilson painted Croome Court years before Brown designed the landscape. According to Hunt and Willis (1975: 1) this proves that Brown's work was only the product of much previous study and experimentation. A similar situation occurred in 1771 when George Barret was commissioned by William Constable to paint
Brown's landscape design of Burton Constable Hall. The lake depicted in the painting (Brown, 1989: pl. 11) was not then completed by Brown (Brown, 1989: 43). These paintings are unlike earlier prospect paintings. Both show the mansion to be secondary to the surrounding landscape by their small and distant appearance and placement in the background of the painting.

Richard Wilson took the submission of the house even further in his prospect painting of Brown's Syon House of 1761 (Paulson, 1982: pl. 18). He placed the building off center towards the right and made it nearly invisible. The houses in Wilson's later paintings were no longer clearly identifiable, and are thought to represent a loss of that which can be owned. This probably explains his later difficulty in gaining commissions. According to Paulson (1982: 41) "the destruction of the country house was...the making of the landscape tradition," and equally the result of the development of Brown's garden and park design, as the new aesthetics of the landscape painter. The surrounding property of the prospect was now as important to the painter, as the house was to Kip, Knyff, and Siberechts (see also Harris, 1979: 347 and Watkin, 1982: preface).

Repton and the Final Prospects

The development of Repton's landscape design, which
called for a return of many traditional architectural elements, took place at a time when Repton's contemporary painters were Constable, Cotman, Croome, Girten, and Turner. The difference between Repton's work and these painters is greater than that of Brown and his contemporary landscape painters, such as Richard Wilson. In the late 18th and early 19th century the middle class was now able to explore the more grandiose, wild and "sublime" areas of Britain and Europe. The former romantic status of the middle class gardens of Repton was lost, and they were now thought of as simply a mere addition to the house (Pevsner, 1968: 151).

In spite of the growth of realism based on Dutch influence in 19th century English painting, a return to traditional prospect painting was not spurred. The demand for prospect paintings began to decrease partly due to improved engraving and reproduction processes, and competition with other mediums, but particularly due to diminished touring of England after 1830. Landowners were now called away, and country houses were less utilized and accessible. In 1730 there were one hundred views of houses recorded, while only twenty were recorded in 1830 (Harris, 1979: 347).

PURE LANDSCAPES

The Beautiful

Around 1710 pure landscapes, those devoid of
architecture, began to appear in England. This occurred, not surprisingly, simultaneously with the expression of an interest in the countryside and gardening by early 18th century critics such as Pope and Addison (Rosenthal, 1982: 21). Prospect paintings by British artists soon gave rise to agricultural landscapes of the early 18th century which depicted English farmland and workers. This development clearly indicates a concern of both the patron and the artist for a new taste for landscape (Rosenthal, 1982: 32).

Prior to 1750 England had not developed a national school of landscape painting. The two styles in effect were the ideal Italian landscapes such as those of Lorrain, Poussin, and Rosa, and the Dutch naturalistic landscapes such as Jacob van Ruisdael and Allaert van Everdingen. During the first half of the 18th century, the classical ideal landscape was most admired (Gothein, 1928: 285). Although English artists were influenced by the Italians through paintings and prints, it was the Grand Tour that had the most direct and profound influence on them (Monk, 1960: 164-167). The Grand Tour allowed English painters a first hand experience of the classical ideals of Italy. Landscape paintings by the Italian masters were now also valued as souvenirs. Before the mid-18th century few landscape painters had visited Italy. The first important painters to study there were Alexander Cozens, Richard Wilson, and Jonathan Skelton (Howard, 1969: 726-727).
Increasingly more and more artists made the Grand Tour. English painters who later worked in Rome and the surrounding areas in the late 18th century include J.R. Cozens, Thomas Jones, William Pars, John "Warwick" Smith, and Francis Towne. Often painters were hired to accompany a traveler and record their views on the Grand Tour. J.R. Cozens did such and accompanied Richard Payne Knight in 1766 clearly facilitating the flow of ideas on landscape aesthetics between artist and critic (Stainton, 1985: 12, 35).

Another manner in which the Italian classical style spread to England was through translations of the French Royal Academy (founded in 1648) and the writings of other French advocates of the neo-classical aesthetic, such as DuFresnay (1695), Gerard de Lairese (1738), R. de Piles (1743) and Le Brun (Monk, 1960: 164-167, 194). In addition, a number of 17th century Dutch painters such as Jan Both, Nicolaes Bechem, and Grimaldi absorbed the ideal style of the Italians and carried the classical aesthetic to England (Manwaring, 1965: 79).

During the early 18th century English art theorists, who influenced picturesque landscape design, were already writing about the classical ideal style of landscape painting. Shaftesbury (1712) felt a painting became too unnatural when it followed nature too closely and, therefore, should be idealized. Richardson (1715) stated that painting was the
idealizer of nature and expressed admiration for Michaelangelo, Raphael, Lorrain, and Rosa (Monk, 1960: 174-175, 181). The popularity for classical landscape painting reached its height by the mid-18th century, although there existed simultaneously an interest in Dutch based topographical paintings and British landscapes. Not until British artists developed their own style did their landscape paintings become popular, particularly from 1760 to 1840 (Hermann, 1974: 7, 26).

It wasn't long before British painting quickly evolved into a national school ruled by the Royal Academy of the Arts founded in 1768. Sir Joshua Reynolds, the first president, expressed the basic ideas of the Academy's painting aesthetic through his thirteen Discourses. Reynolds, who studied the Renaissance painters in Rome, favored "beautiful" landscapes such as those by Claude Lorrain over the "inferior" Dutch school. He stated in The Idler (1759) and his Fourth Discourse that the painter should depict the "general idea" of an object. He elaborated, stating that by idealizing the landscape and selecting the beautiful, deformed or untypical details would be eliminated (Turner, 1985: 32-33). The Academy, therefore, particularly approved of Italian artists such as Leonardo, Michaelangelo, Raphael, Lorrain, the Poussins, and Rosa (Monk, 1960: 167). Despite this fact the picturesque in painting, which is contrary to idealistic
beauty, began to emerge during the late eighteenth century.

The Picturesque

According to Hermann (1974: 110) the early signs of the picturesque in England as expressed by landscape designers and writers did not immediately affect landscape painting. English artists were late in appreciating the natural beauty of their land and developing a national pride for their country's landscape. This is suggested in an undated letter from Thomas Gainsborough (1727-1788) written to his patron Lord Hardwicke which stated, "With regard to real views from Nature in this country, he has never seen any place that affords a subject equal to the poorest imitation of Gaspar or Claude" (quoted in Clark 1984: 68).

Walpole, who had done much to promote the growing landscape aesthetic in gardening, substantiated this lack of appreciation for English landscape by their painters. In his Anecdotes of Painting in England (1762) he stated:

In a country so profusely beautified with the amenities of nature, it is extraordinary that we have produced so few good painters of landscape....Our ever-verdant lawns, rich vales, fields of haycocks and hop grounds, are neglected as homely and familiar objects. The latter which I never saw painted are very picturesque (quoted in Hermann, 1974: 20).

In his History of Modern Taste in Gardening (revised 1798) Walpole acknowledges the lagging behind of English
painters appreciation of their landscape stating:

Enough has been done to establish such a school of landscape, as cannot be found on the rest of the globe. If we have the seeds of a Claude or Gaspar amongst us he must come forth. If wood, water, groves, vallies, glades, can inspire poet or painter, this is the country, this is the age to produce them (quoted in Chase, 1943: 36).

Other writers responsible for the development of the picturesque in landscape design, also influenced painting in England. Gilpin and Price are particularly noteworthy theorists. Gilpin stated in his *An Essay Upon Prints* (1768) that the landscape paintings of the Northern Ridinger and Sadler were picturesque due to their roughness and irregularity (Hipple, 1957: 192). Reynolds accepted Gilpin's definition and stated in his *Thirteenth Discourse* (1786) that Reubens and the Venetians exemplified the picturesque, as well as the "inferior" schools (Hipple, 1957: 200).

It was Gilpin's guidebooks (1783-1809) to England, Wales, and Scotland that encouraged touring and the search for the picturesque (Gage, 1965: 17). In his *Observations on Several Parts of England, particularly the Mountains and Lakes of Cumberland and Westmoreland, relative chiefly to the Picturesque* (1786) Gilpin proposed a new pastime of examining and critiquing the countryside of England based on "the rules of picturesque beauty" or in other words the rules of painting. Tourism increased greatly, and the growing cultured middle-class, unable to travel abroad, found a substitute --
their native England. Improved roads and inns also encouraged the discovery of England, and due to the French Revolution and Napoleonic Wars even the rich were eventually unable to make the Grand Tour. The growing interest in travel in Great Britain is documented by the large number of travel guides, journals, and tour guides written from 1760 to their height at the end of the century (Hermann, 1974: 110-111).

The English tourist now traveled with his "Claude Glass," a round or oval convex pocket mirror framed and darkened so that scenery viewed appeared like a varnished oil painting (Shepard, 1967: 125). According to Gage (1965: 17), the picturesque affected gardeners and tourists the most, and it was through these avenues that painting was most influenced. The result was a style of painting which expressed their patrons' taste. In agreement, Monk (1960: 198) states that landscape painting began when the interest in gardens was high in the 1760's and a taste for natural scenery was just becoming fashionable.

A large number of amateurs and professionals began traveling around England creating not only prospect paintings, but also topographical studies of England and its ancient architecture and ruins, as well as the natural beauties of the landscape in a picturesque style. Paul Sandby (1725-1809), "the father of English watercolor," was the first artist to appreciate the beauty of the English landscape. Prior to the
mid-18th century most artists created landscapes in oil paintings. However, watercolors were much easier to carry on tours, more convenient for execution on the spot, and easier for engravers to work from when creating illustrated works of topography and antiquities. In time a typical watercolorist route was established with stopping points at Wales and Yorkshire (Gaunt, 1964: 111). The picturesque encouraged the development of watercolors in another manner as well. The watercolor technique, in which small strokes of dark paint built up over a light background, created the intricacy and roughness advocated by Price's picturesque theory (Sunderland, 1971: 200). It is interesting that most late 18th century watercolor painters, such as Michael Angelo Rooker, Thomas Hearne, Edward Dayes, and Thomas Malton, Junior, never traveled abroad, although there were exceptions (Reynolds, 1988: 13).

In 1760 Uvedale Price traveled with the painter Gainsborough around Bath, a resort area in England. Gainsborough, who Bermingham considers the "precursor" of picturesque painting in England, is thought to have influenced Price's theories on the picturesque (Stainton, 1985: 13). Whoever influenced whom, it is obvious that the picturesque brought theorists, painters, and landscape designers together.

In Price's Essays on the Picturesque... (1794), (1810) he praised the Dutch and Flemish paintings for their qualities of
variety and intricacy, as well as depictions of rustic domestic scenes. It was Price, as well as Gilpin, who helped raise the status of the "inferior" Northern Schools (Sunderland, 1971: 200-201). Price also cited Salvator Rosa as "the most remarkable for picturesque effects" (Manwaring, 1965: 169), and very specifically listed objects characteristic of the picturesque in his Essay... (1794) including old mills, hovels, gypsies, cart horses, shaggy goats, and beggars (Parris, 1973: 60). It is interesting to note that from the 1780's to the 1790's a number of English painters had already incorporated those "clichés," into their artwork. Artists such as George Morland, Thomas Barker, Francis Wheatley, Thomas Hearne, Julius Caesar Ibbetson, and Sir Francis Bourgeois depicted such picturesque scenes of rural life and rustic naturalness (Bermingham, 1986: 73).

Few British artists were not influenced by the picturesque in the second half of the eighteenth century. Its popularity reached its height in the 1790's when painters took varying directions in response to the picturesque. The complicated formulas to seek, view, and depict the picturesque became a hinderance for many artists, just as it had for landscape architects earlier. Landscape painters such as Thomas Girten and J.M.W. Turner reacted against the current contrived style of the 1790's (Stainton, 1985: 8, 13).
Artists of the late 18th and early 19th centuries created natural picturesque paintings which captured the optical and structural qualities of the landscape in hopes of evoking the same response that the actual scene would (Bermingham, 1986: 73). These landscape painters of this later picturesque style worked only in England, and included John Constable, J.S. Cotman, David Cox, Peter de Wint, Girten, and Turner (Reynolds, 1988: 46). As a result of the picturesque trend a more naturalistic style was predominant for most of the 19th century (Stainton, 1985: 11).

The Sublime

After 1750 there arose two major trends in landscape painting associated with the picturesque: the depiction of the "wild or sublime" and the depiction of ruins. With the development of the Royal Academy (1768) the market for paintings was no longer limited to the patron. Artists were now able to sell their paintings at the Academy's exhibition, allowing for a somewhat freer expression. Simultaneously, increased finances and leisure time after the late 1750's resulted in a growing interest in the arts (Rosenthal, 1982: 44-45).

With the search for the picturesque and increased touring, a large number of British artists of the late 18th century and early 19th century depicted the sublimity of the
Highlands, the Lakes, Wales, Switzerland, and the Rhine (Monk, 1960: 199). Gaunt (1964: 119) labels this the "Sublime picturesque." Artists who specifically painted the sublime of England such as the Peak District of Derbyshire and Yorkshire, include Alexander Cozens, Phillip De Loutherbourg, Julius Caesar Ibbetson, Bathasar Nebot, and Joseph Wright (Rosenthal, 1982: 52-61). These painters depicted characteristics of the sublime which Joseph Pott in An Essay on Landscape Painting (1782) described as "rocks, or ruins, castles, mountains, precipices, waterfalls" (quoted in Monk, 1960: 194).

Monk (1960: 194) credits the growth of the sublime depicted in landscape paintings after 1750 with Burke's five editions of The Sublime and Beautiful (1756-1767) and the popularity of Salvator Rosa due to the picturesque landscape aesthetic (see also Rosenthal, 1982: 45, 46, 54, 56). Documentation of this development can be found in the few paintings depicting wild scenery from the first half of the eighteenth century (Rosenthal, 1982: 54). Rosenthal (1982: 60) sees the creation of the Capability Brown park as a similar shift in the taste for landscape. The wilderness once thought of as frightening, was now perceived on an aesthetic level. He states, "A Brown park easily forms itself into a 'landscape' and such parks' undeniable popularity was part of the more general liking for less ordered nature."
Ruins

According to Hawes (1982: 38-39) the tours in search of the picturesque and the growing national pride in England's landscape resulted in an increasing popularity for England's own gothic ruins. English painters found a prototype for classical ruins in the Italian artwork of the 17th and early 18th century, and from their own visits to Italy on the Grand Tour. However, they inspired fewer poems, oil paintings, and watercolors than their own medieval ruins did during the second half of the 18th century.

The trend for ruins and gothic architecture in English landscape painting was established by the 1770's, although isolated incidences occurred earlier. One such example is a watercolor painting by the Venetian artist Canaletto who visited England. His painting of Alnwick Castle (1749-50) displays an overgrown landscape with the ruined castle sited on a slope, and tourists lining up to visit the ruin in the fashion of the day. This informative painting supports Rosenthal's (1982: 48) idea that the trend of ruins and the medieval had been clearly established in literature and architecture before painting (see also Tunnard, 1948: 10).

The fact that the English were always interested in their antiquities is shown by the straight forward topographical views that were predominant during the first half of the 18th century, such as those by Samuel and Nathaniel Buck. This
style of ruins was continued by painters Hieronymus Grimm, Moses Griffith, Francis Grose, Thomas Hearne, and others. A more picturesque approach which emphasized the elements advocated by Gilpin, Knight, and Price, such as variety, contrast of color, light and shade, roughness and irregularity, was predominant in the late 18th century. Artists who worked in this style were Edward Dayes, Julius Caesar Ibbetson, Michael Angelo Rooker, Paul Sandby, and others including the early works of Thomas Girten and J.M.W. Turner (Hawes, 1982: 39). Sir Joshua Reynolds saw ruins now covered by vegetation and aged by time as becoming a sort of natural object (Hipple, 1957: 200). Watkin (1982: preface) in agreement associates gothic ruins with a blending of architecture into the environment. These picturesque depictions of ruins were almost in opposition to the pastoral ruins of Italy (Rosenthal, 1982: 58), taking on the elements of England's native landscape painting style.

With the growth of the picturesque aesthetic, ruins increased in popularity. The peak years were from the 1780's to the 1790's. Rosenthal (1982: 65) states that the medieval trend was mostly continual due to the artists attraction for the subject and its picturesque value. With the decline of the picturesque aesthetic starting in the 1810's, a decrease in the painting of ruins occurred by the 1820's, although some of the best depictions of ruins were created by Thomas Girten
and John Constable at this time (Hawes, 1982: 47-48).

The treatment of the ruins by these later artists was very different, however, with the ruins being given a more personal interpretation (Rosenthal, 1982: 65). For example, Constable's Hadleigh Castle (1829), considered "one of the most powerful ruin landscapes in British art," was created shortly after his wife's death. The ruin now took on a personal symbolism, his broken home life and a sense of melancholy and irreparable loss (Hawes, 1982: 48). Paulson (1982: 154) relates this personal symbolism or association with the picturesque, both in landscape gardening and in painting. In the full picturesque development, as expressed by both Repton and Constable, public, social, and historical associations were substituted for personal ones.
CHAPTER V - DISCUSSION

The relationship between painting and landscape architecture in England during the 18th and 19th centuries was a close and reciprocal one exhibiting influences and continual feedback. The underlying commonality which brought these two arts together was the development of a new concept of nature and landscape aesthetics.

THE INFLUENCE OF PAINTING ON LANDSCAPE DESIGN THEORY

Initially English and French art theorists of the early 18th century such as Du Fresnoy, Richardson, Salmon, Shaftesbury, and Walpole promoted the Italian classical style of painting which influenced English landscape designers, as well as painters. Simultaneously, an interest in more informal and irregular landscapes was expressed by early literati such as Addison, Pope, Steele, Langley, and Switzer, and became associated with the Italian countryside. The 17th century Italian landscape painters Claude Lorrain, Nicolas Poussin, and Salvator Rosa were now considered examples of the beautiful sublime, and picturesque landscapes. Analogies were made between landscape painting and design by such critics and poets as Pope, William Mason, James Thomson, Gilpin, Price, and Knight, encouraging the landscape designers to turn to Italian landscape paintings for models.
Amateurs

In agreement with Clifford (1963: 140) and Hunt and Willis (1975: 15) I feel the use of landscape paintings to be literally copied by landscape designers has been overestimated and exaggerated. The amateur landscape designers seem to have been the most influenced by Italian paintings in their use of subject matter and principles; although I found no evidence of any attempt to directly copy a particular painting. They incorporated similar architectural elements and plantings, such as Palladian bridges, temples, ruins, grottoes, and conifers, in an attempt to capture a similar mood and atmosphere. Although the inspiration for classical garden architecture and ruins may have come from a number of other sources, their writings support the utilization of painting principles such as contrast of color, tone, and shade, as well as linear and atmospheric perspective.

William Kent

As I have already shown, many of Kent's contemporary theorists and critics felt he was very much influenced by Italian painting. However, I don't believe the influence was as great as has been suggested. Picturesque theorists had not yet expressed their ideas when Kent began designing landscapes. I do feel that Kent's training as a history painter, his library containing art treatises, and his
collecting of artwork for his patrons and himself, must have enabled him "to see with the eye's of a painter" determining some of his ideas and techniques. His sketches and lack of base plans, despite the fact that he was trained as an architect, indicate to me that he worked in a pictorial, visual approach. And, the fact that he often framed views of vistas and keypoints with wing trees and shrubs, a common practice in landscape painting, also indicates an influence of painting on his work.

However, there were many other influences available that probably played a part in determining his style, such as his theatre work and connections, Burlington's circle including Pope and Shaftesbury, and his client's such as General Dormer and the Kit-Kat Club. In agreement with Clifford (1963: 136), Lang (1974: 27), Woodbridge (1974: 127-128) and Hunt (1987: 13), I do feel that the most profound influence on his style of landscape design must have been the ten years he spent in Italy. One of his few written documents, his journal of 1714, mentions very little about painting, but contains extensive descriptions of gardens that he visited. Kent had a first-hand view of the countryside, gardens, and villas in Italy which certainly was more impressive than any painting could be.
Capability Brown

Unlike Kent, Brown was not a skilled artist, nor do his drawings indicate a full comprehension of the basic principles of art. In addition, he never made the Grand Tour of Italy, and his landscape designs seem to indicate these differences. He eliminated many of the elements of Italian paintings and gardens advocated by picturesque theorists, such as statues, temples, fountains, and terraces, substituting more natural elements. His writings indicate that he was aware of the current picturesque theory. But, of all the landscape designers in England, he seems the least influenced by Italian landscape painting, especially in terms of subject matter.

He admitted using the size and color of trees to produce light and shade effects, as well as idealization, both principles of painting. And, like Kent, he used clumps of trees as wing-screens to define perspective views. Other probable influences on Brown's work were Kent, his clients, and the writings of Burke and Hogarth. Visual effect was not his primary goal unlike most advocates of the picturesque. Comfort and use were equally important; therefore, he went beyond his predecessors. Brown's designs reflect the height of picturesque development in which admiration for and associations with Italian landscape painting were now replaced by their native English landscape.
Humphrey Repton

Repton was a skilled artist who stated early in his career that he felt a debt due to his love of the art of drawing. His Red Books indicate that he took a visual, pictorial approach to his designs. Despite the fact that he helped popularize the idea that painting and landscape design were similar arts, Repton was very aware of the differences and tried to weaken the connection through his writings. He clearly pointed out the differences in his Sketches... (1795), but also listed rules of landscape design derived from painting, such as light and shade, balance of composition, forms of groups, outline, and coloring. In addition, he stated that he derived the idea of combining Grecian buildings and pointed or conic trees from Italian paintings.

In his Observations... (1803) he reiterated defining similarities, and identifying landscape design principles derived from painting, such as breadth, intricacy, light and shade, and perspective. He also described in his Red Book of Harestreet his use of the painting principles of idealization, and framing with evergreens and flowering shrubs. However, in his An Enquiry... (1806) he declared the insufficiency of using paintings as models for landscape design. Repton (1795), (1803), (1806) continually expressed the paramount importance of utility over picturesque or visual value.

He ironically advocated the reincorporation of many
Italianate elements, such as terraces, straight allées, fountains, and parterres, for the sake of comfort, convenience, and social use. Whether it was Italian paintings that provided the models for these elements is not known. Repton had never been to Italy, but he did spend four years in Holland where he would have seen first-hand the formal, architectonic style of landscape design. Repton admitted to having a very eclectic style and being influenced by Kent, Brown, Le Nôtre, as well as Grecian, Gothic, and Hindu-Muslim architecture. And, although he tried to deny the influence of painting on his work, it is apparent that principles of painting, and to some extent subject matter, influenced his landscape designs.

THE INFLUENCE OF LANDSCAPE DESIGN THEORY ON PAINTING

Prospects

An important effect of landscape design theory on landscape painting during the English picturesque period is revealed in the depiction of prospects. These paintings contain concrete and spiritual elements of the new landscape movement. The prospects of Kent's and Brown's landscape design show the changes and developments that took place during the 18th century. The paintings and engravings depicting the estate and grounds designed by Kent in the early
part of the century were done in a classical, idealistic style, exhibiting light and habitable space, with a greater emphasis on the surrounding property and gardens. These works of art were very different from the earlier, dry, and obsessively accurate prospects in which the estate or manor house was the central focus. Many of these paintings included people conversing and wandering throughout the gardens, documenting that landscape gardens were becoming places of leisure and recreation, and given rise to "garden conversation" paintings. The prospects of Kent's designs also display landscape elements of the new picturesque style, such as serpentine lakes, rivers, and ha-ha's.

This emphasis on landscape and nature promoted by picturesque landscape design theory was carried even further with the late 18th century prospects of Brown's designs. The manor house depicted in these paintings was now totally submissive to the landscape which is of primary importance. As to whether this was due to the influence of Brown's landscape design as Paulson (1982: 41) states, or whether this was a simultaneous development as Hunt and Willis (1975: 1) indicate is not possible to determine. No matter which, the picturesque landscape aesthetic and design theory was certainly the basis of the influence.
Pure Landscapes

Pure landscapes arose at a time when the patron and artist were becoming more interested in landscape aesthetics, most likely influenced by early literati as well. Many of the same French and English art critics of the early 18th century that promoted the Italian classical style of painting and influenced landscape designers, naturally influenced English landscape painters. The Grand Tour and the abundance of Italian paintings and prints, however, had the most profound effect on landscape painters, resulting in idealistic landscape paintings.

The real influence of landscape design theory occurred in the late 18th century from 1760's-1840 with the development of England's own painting style and a national school ruled by the Royal Academy of the Arts. Painters were late in developing a national pride for England's landscape, but the theorists interested in gardens and the taste for natural scenery, such as Walpole, Gilpin, and Price, encouraged the search for the picturesque, and the exploration and depiction of England's landscape. The picturesque aesthetic which promoted touring and Dutch painting characterized by rough, irregular, and broken brush work resulted in the development of the English school of watercolor painting, as well as depictions of rustic, domestic landscapes in oils. The picturesque landscape movement also popularized the idea of a
less ordered landscape and the works of Burke and Salvator Rosa, resulting in the depiction of wild and sublime scenes of Britain and Europe by English landscape painters in the late 18th and early 19th centuries.

With an increase in national pride and touring due to the new landscape aesthetic, the popularity of English medieval ruins also increased, resulting in a prolific number of paintings in oils and watercolors.

**TEMPORAL STUDY**

The two elements that were displayed in English landscape design theory and later carried over to landscape painting were national pride for England's landscape and wilderness, and ruins. While national pride is impossible to measure and date, the depiction of ruins is not. Interestingly enough the landscape designer who was advised to turn to the painter for the model of ruins, later set an example for the landscape painter. The peak years for the creation of ruins, both classical and Gothic, in landscape design was the mid-18th century. Gilpin, Price, and Knight advocated a picturesque style based on contrast of color and light, roughness, variety, and irregularity. Medieval ruins painted in this manner were predominant in the late 18th century with the peak years being the 1780's to 1790's. The popularity of ruins appeared thirty to forty years later in painting, and declined
between 1810 and 1820 due to a decline in the popularity of the picturesque aesthetic.

CONCLUSION

In concentrating on the relationship between painting and landscape design theory in the 18th and 19th centuries in England it appears as if the cycle of nature and art came full circle. The landscape garden, influenced by painting, was then influential in the development of prospect and pure landscape painting. In agreement with Clark (1957: 468) I feel that aesthetic principles are not the result of one original artist, nor do they arise from one art. They are a combination of a shared culture and accepted values, the interactions of politics, arts, sciences, economics, and religion.

A number of developments occurred during the 18th and 19th centuries which contributed to the picturesque landscape aesthetic in gardening and painting. First, there was a change in the patronage of landscape gardeners and artists from the aristocracy to learned bourgeoisie. Second, these new patrons preferred the more naturalistic Dutch painting rather than the classical Italian landscape painting. Third, the English countryside was now explored and admired for its inherent qualities, just as the Dutch countryside had been earlier. Fourth, increased travel and tourism resulted in an
appreciation and decreased fear of sublime and wild mountain regions of Europe and Britain. And fifth, emblematic symbolism was replaced by a more individual and personal interpretation by the viewer (Hunt, 1987: 93).

Addison stated early in the development of the picturesque in The Spectator, No. 29, April 3, 1711:

Musick, Architecture and Painting, as well as Poetry and Oratory, are to deduce their Laws from the general Sense and Taste of Mankind, and not from the Principles of those Arts themselves; or in other Words, the Taste is not to conform to the Art, but the Art to the taste (quoted in Hippie, 1957: 7).

For this reason it is not surprising to find many analogies among the arts during a given period of time. This research has demonstrated that there are many influences involved in the development of a style. The following table summarizes these influences, including painting, which resulted in the landscape design principles of amateur and professional landscape gardeners of the picturesque period.

If studied in a broader context it would appear as if the picturesque aesthetic based on nature influenced both landscape design and painting, and in turn was acted upon by these two arts. The development of England's new landscape aesthetic was a complicated and continual one with ongoing influences creating constant changes and effects.
# Summary of Influences on Landscape Design Principles of Amateurs and Professionals

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<thead>
<tr>
<th>Date</th>
<th>Place</th>
<th>Designer</th>
<th>Influences</th>
<th>Principles</th>
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</table>
| AMATEURS
<p>| 1740's | Painshill | Charles Hamilton | paintings of Gaspard Poussin                  | - use of Gothic buildings, grottoes, and conifers                          |
| 1760's | Stourhead | Henry Hoare     | Grand Tour, Palladio, paintings of Gaspard Poussin and Claude Lorrain | - use of classical architecture, contrast of dark and light masses of green foliage |
| 1760's | Leasowes | William Shenstone | painting                                       | - linear perspective - rows of plantings closer together with distance - atmospheric perspective - lighter colored plantings in distance |</p>
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<tr>
<th>Date</th>
<th>Place</th>
<th>Designer</th>
<th>Influences</th>
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<tbody>
<tr>
<td>1738-41</td>
<td>Rousham</td>
<td>William Kent</td>
<td>- painting</td>
<td>- use of clumps of trees, classical and gothic architecture and ruins, grottoes, cascades; series of pools, hidden scenes, and vistas</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>- Italian gardens and countryside</td>
<td>- vistas and views of adjacent land</td>
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<td>- theatre</td>
<td>- framing by trees and shrubs</td>
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<td>- Burlington's circle</td>
<td>- serpentine paths and streams</td>
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<td></td>
<td></td>
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<td>- patrons (General Dormer and the Kit-Kat Club)</td>
<td>- asymmetry and informality</td>
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<td></td>
<td></td>
<td></td>
<td>- Samuel Gale, the first Treasurer of Antiquities</td>
<td>- utilization of &quot;the genius of the place&quot;</td>
</tr>
</tbody>
</table>
Date    Place    Designer    Influences    Principles
1764    Bleinheim    Lancelot Brown
• contemporary literature (including Burke and Hogarth)
• patrons
• predecessors (such as Kent, Bridgeman, Wise, and the amateurs)

• painting
• serpentine line used in paths, belts, lakes, streams, and ground forms

• use of site analysis, contrast of light and shade, idealization, clumps of trees, circuit belts, and man-made lakes

• creation of mood by contrasting views and effects
• framing with trees and shrubs

• emphasized the importance of use
• softened architectonic, hard geometry and formality by eliminating classical elements and replacing with more natural landscape elements
• brought lawn up to edge of house without support of architecture and plantings
<table>
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<th>Date</th>
<th>Place</th>
<th>Designer</th>
<th>Influences</th>
<th>Principles</th>
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</thead>
<tbody>
<tr>
<td>1783</td>
<td>Harestreet</td>
<td>Humphrey Repton</td>
<td>• painting &lt;br&gt;• contemporary literature (including Burke and Hindu style) &lt;br&gt;• patrons &lt;br&gt;• predecessors (such as Kent, Brown, and Le Notre) &lt;br&gt;• poetry &lt;br&gt;• Holland</td>
<td>• emphasized the importance of utility, proportion, and unity &lt;br&gt;• used the painting principles of perspective, light and shade, breadth, intricacy, composition, coloring, and outline &lt;br&gt;• used conic trees with Grecian buildings, and Gothic buildings with round-headed trees, and temples on hill tops &lt;br&gt;• reintroduced formal elements for utility and social use &lt;br&gt;• used plantings to conceal negative sites &lt;br&gt;• framed with shrubs, evergreens, and flowers &lt;br&gt;• utilization of &quot;the genius of the place&quot; &lt;br&gt;• emphasized the relationship of garden to house</td>
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Along with the growing interest in ruins and garden architecture, and as a result of landscape design, antiquarianism, and Gothic revival, there grew a mania for "follies" in the garden. These architectural elements took the form of primitive style temples, smaller versions of Stonehenge, hermitages, grottoes, and even Chinese pagodas (Thacker, 1979: 215). Whately stated in his 1770 Observations on Modern Gardening, "But in a garden where objects are intended only to adorn, every species of architecture may be admitted from the Grecian down to the Chinese..." (Whately, 1982: 120).
For several reasons, I have chosen Rousham as the best indicator of Kent's landscape design theory. First of all Walpole (1770) stated that Rousham is "in my opinion the most engaging of all Kent's works" (quoted in Chase, 1943: 29). He also described Rousham as "the most characteristic and charming" of Kent's landscape gardening, and a good example of "Kentissime" (Thacker, 1979: 187). Another important reason for studying Rousham is that it is the only major landscape design by Kent which still survives (Brownell, 1978: 178). And, a third reason is that Rousham was worked on towards the end of Kent's career when his theories were probably most fully developed.

In 1738 Kent was hired by General James Dormer to enlarge his mansion and improve the grounds. Kent added a pair of pavilion-style wings to the north front as well as a few minor additions. The interior of the parlor and library wings were decorated in neo-gothic, "a half-kind of Gothic" according to Walpole (Fleming, 1963: 158). Hunt (1986: 211) describes the interior as "grotteschi all antica" with classical ceiling paintings, all by Kent himself. The exterior was designed with gothic battlements, mullioned windows, and gothic ogee arches and niches.
Walpole declared in a letter to George Montague of 1760 about Rousham that: "It has reinstated Kent with me; he has nowhere shown so much taste. The house is old and was bad. He has improved it, stuck as close as he could to the Gothic..." (quoted in Chase, 1943: 210).

General Dormer was a collector of books, manuscripts, and bronze sculptures, as well as a member of the Kit-Kat Club. The Kit-Kat Club met regularly, dined, drank, and exchanged ideas. Among the elite members were numerous explorers of the naturalistic style in gardening, such as Pope, Addison, Steele, and Sir John Vanbrugh. Other members included the Dukes of New Castle and Grafton, Henry Pelham, the Earls of Carlisle and Scarbrough, Sir Richard Temple, later the Lord of Cobham (Stroud, 1975: 40), Gay, and Swift (Fleming, 1963: 158).

Records of the clerk White indicate that while Kent was involved in his architectural work, improvements on the garden and landscape proceeded under his direction (Brownell, 1978: 180). Kent's surviving drawings of Rousham are considered similar to extremely rough sketches for paintings. These drawings depict architecture, groups of trees, and water, with light and shade indicated, and primitive perspective and scale. Kent gave only pictorial information in his drawings (Brown, 1989: 42). From documentation it is clear that Kent left the responsibility of translating his pictorial sketches
and/or other directions, into three-dimensional creations at Rousham to his local workman (Hunt, 1987: 43).

The site of Rousham was ideally suited to the principles of the picturesque. The property was irregular and asymmetrical in shape and was bordered on the northeast by the winding Cherwell River. West of the river were a series of natural pools situated in a wooded area (Fleming, 1963: 160). It was Bridgeman who originally designed Rousham in the 1720's. Kent maintained the basic plan by Bridgeman; however, he broke down the architectural formality created by statues and temples connected to a formal framework of hedges, terraces, and drives (Watkin, 1982: 14). Although Bridgeman was credited with being the first to use a ha-ha, and there is one at Rousham, Kent, according to Walpole (1770), "leaped the fence and saw that all nature was a garden" (quoted in Chase, 1943: 25).

The "genius of the place" accommodated a number of elements of the picturesque, particularly the conscious creation by Kent of a series of scenes and vistas (Fleming, 1963: 160). Walpole (1770) stated that Kent's "ruling principle was that nature abhors a straight line" (quoted in Chase, 1943: 29). Kent, therefore, provided meandering, curving streams and serpentine paths winding their way through shrubs and trees. These led to hidden scenes and viewpoints, creating the unexpected surprise characteristic of the sublime.
(Fleming, 1963: 160). This idea of sudden revelations of views and opening up of vistas was set forth by Switzer, Shenstone, Pope, and eventually Whately, with the premise that they created the excitement characteristic of the sublime.

The area of wooded pools became the scene of Venus' Vale where a statue of Venus di Medici presides over a rustic cascade (Fleming, 1963: 160). Walpole (1770) spoke of Kent's management of water stating:

Adieu to canals, circular basons, and cascades tumbling down marble steps, that last absurd magnificence of Italian and French villas. The forced elevation of cataracts was no more... (quoted in Hunt, 1986: 181).

Hunt (1986: 181), however, points out that Kent's sketch of the Vale of Venus at Rousham depicts two forced elevations of waterfalls. According to Hunt (1986: 214), the cascades, which lessened the formality of Bridgeman's pools, were derived from the Villa Aldobrandini, and the sequence of pools were similar to those at Pratolino. Lang (1974: 27) supports the influence of the Italian garden on Rousham. He states, however, that there exist clear similarities between the cascades of Venus' Vale and the Villa Barbergio at Valzansibio near Padua. Walpole (1770), interestingly enough, declared that Venus' Vale was influenced by Pope. He stated:

I do not know whether the disposition of the garden at Rousham, laid out for General Dormer...was not planned on the model of Mr. Pope's, at least in the opening and retiring shades of the Venus' Vale (quoted in Chase, 1943: 29).
An important part of this area is the cold bath, or grotto, and its octagonal pool. The pool empties into a concrete serpentine rill which leads down to a large pond in Venus' Vale (Fleming, 1963: 160). According to Hussey (1967: 151), this is the earliest use of a concrete serpentine line. Above Venus' Vale was Praenesto Terrace, a seven arched portico, backed by a view of the Cherwell River (Fleming, 1963: 160). According to Hunt (1986: 167, 214), Praenesto Terrace was modelled on the Temple of Fortune at Praeneste, Palestrina. The famous classical ruin, also situated on a hillside, was visited on the Grand Tour and studied by Palladio.

These scenes were the focus of Kent's design; however, he created other classical scenes dispersed throughout Rousham with the addition of sculpture, architecture, and carefully planned views. Townsend's Temple, a Palladian style building with a pediment, portico, and Ionic columns, was sited on a hillside. Numerous lead and marble statues, copied from Renaissance and ancient Roman originals, were strategically placed throughout Rousham. Hunt (1986: 211, 216), understandably, emphasizes the classical character of Rousham, calling it the culmination of Palladian gardening, and states that Hussey called Rousham "the locus classicus for the study of Kent."
These comparisons of Rousham to classical Italy were not new. The antiquarian John Loveday recorded his visit to Rousham of 1747 stating that he admired the antiques, "jetteaus", and the Roman inscription on the pyramid, and then described Rousham as "rural and unornamented." In the same year *The Museum Or Literary and Historical Register* published a Latin poem on "Rowshamius Hortus", celebrating the Roman character of the garden, as well as its local beauty (Hunt, 1986: 216). And, in a letter to George Montagu of 1760 Walpole stated that "the garden is Daphne in little; the sweetest little groves, streams, glades, porticoes, cascades, and river imaginable; all the scenes are perfectly classic" (quoted in Chase, 1943: 210).

An important feature of Kent's design was the adjacent land beyond the Cherwell River, which was left untouched with fields full of herds and flocks. It was vital to Kent's work in terms of the vista seen by the visitor from key points within the garden. Kent created "pictures" which he framed with shrubs and trees, looking out across the river. He linked these scenes with woodland walks and glades culminating with the view of an architectural feature, so important to his designs (Hussey, 1967: 149). As Walpole (1770) stated, "Where objects were wanting to animate his horizon, his taste as an architect could bestowe immediate termination" (quoted in Chase, 1943: 26).
Despite all the classical descriptions, many gothic elements were incorporated into Rousham's design in order to carry out Kent's intentions. Kent carefully planned the view of the medieval Heyford Bridge on the Cherwell river and the property beyond. Further north at the end of the garden, Kent emphasized the view of the gothic ruined Temple of the Mill, basically a cottage with a frontispiece (Hunt, 1986: 211). The cottage was decorated with pointed arches and battlements typical of the gothic style (Thacker, 1979: 190). Still further north was a sham ruin called the Eyecatcher, named so because of its strategic placement on a ridge against the skyline (Brownell, 1978: 182). This crude, castellated, gothic archway was erected in a field at least a mile from the gardens to be viewed from afar (Thacker, 1979: 187).

Kent's inspiration for the gothic could have come from a number of sources. While in Italy Kent corresponded with Samuel Gale, the first treasurer of England's Society of Antiquities. Kent possibly learned about the gothic style, strangely enough, from Italy. While traveling with Talman he viewed the gothic style Milan Cathedral, and in his journal of 1714 he praised the "very much Gotic" of St. Mark's in Venice. Hunt (1987: 57) points out that Kent probably saw Italy as representing both the classical and gothic styles, with the gothic being the link between Italy and England.
Kent often combined classical and gothic architecture in his designs. As we have seen, this is not untypical of landscape painting. A number of contemporary historians see Rousham as an example of design being influenced by painting. Fleming (1963: 158) states that Kent's originality was due to his utilization of the principles of landscape paintings, to create an idyllic atmosphere at Rousham typical of Claude's and Poussin's "Elysiums." Hussey (1967: 149) declares that Rousham was particularly successful because Kent saw landscape in visual terms with pictures and scenes created, based on the principles of painting, using architecture, and light and shade. Thacker (1979: 187) also agrees that Kent viewed gardens in painterly terms in which the visitor at Rousham is led from one picture to another. And finally, Hunt (1986: 211) states, "Of all Kent's attempts to create some 'history painting' in English landscapes using the resources of both classical and gothic imagery, the most accomplished and pleasing is Rousham."
Repton referred to Blenheim in his *Sketches and Hints* (1795) as "the pride of the country and the astonishment of foreigners" (quoted in Loudon, 1969: 110), and others consider Blenheim to be Brown's most successful landscape design (Ross, 1987: 273). Blenheim was originally designed from 1713 to 1720 by Henry Wise and Sir John Vanbrugh for the Duke of Marlborough. As typical of the transitional or early phase of the landscape movement, it was characterized by a combination of formality and asymmetry (Clark, 1943: 178). The palace, itself, designed by Vanbrugh is of the "classical baroque" style and has been referred to as "Blenheim Castle" (Turner, 1985: 96). Classical elements dominated the original design, such as a major avenue leading to a memorial column, Vanbrugh's Palladian bridge, terraces, geometric parterres and networks of allées (Jellicoe, 1975: 245). Brown's plan of 1764 demonstrates that Brown softened the architectonic, hard geometry of Blenheim. He destroyed the elaborate polygonal garden at the south front of the palace, removed sections of the network of allées to the southeast and southwest, and eliminated unconnected allées to the north. He changed the topography of the land to more fluid, undulating ground forms, and combined the two separate lakes into one large serpentine lake making sense of Vanbrugh's bridge (Newton, 1971: 214).
The lake was created in an original manner by damming the Gyme River in a way that is concealed by the bridge. Brown is said to have exclaimed, "the Thames will never forgive me for this." Brown also added his characteristic clumps of trees sporadically, and surrounded the park area by a three mile belt which is possibly a copy from Bridgeman's belt at Stowe. He hid the kitchen garden and other gardens in groves near the palace, obscuring all visible signs of art. He added a Palladian gate to the kitchen garden and later included "the wilderness of sweets" supposedly modelled after Madame Pompadour's at Versailles. Although William Chambers created a Temple of Diana, most elements of classical antiquity, such as the grottoes and ruins used by Kent, were excluded (Clark, 1943: 178).

Similar to Kent, Brown combined gothic and classical elements. To the menagerie located at the northwest side of Park Farm, he added a gothic facade with castelled parapets, pointed and quatrefoil windows, and an ogee-headed archway. Further west was High Lodge, castle-like in appearance and decorated with pointed windows as well. Brown also proposed a bathing house for Rosamund's Well, a spring at the end of the lake, and a castellated wall to border the part of the park facing Woodstock Village. This wall with bastions and towers was supposed to create the appearance of a medieval town to be viewed from the palace. This innovative idea,
however, was not looked upon favorably, and, therefore, never carried out (Turner, 1985: 96).
APPENDIX D - A CASE STUDY OF HARESTREET

At the end of 1783 Repton and his family moved to a "much humbler property" at Harestreet in Essex (Sanecki, 1974: 8). Repton became so attached to this home that he never lived elsewhere, and he remained there almost forty years until his death in 1818 (Loudon, 1969: 13). In his Fragments... (1816) he described his own "humble cottage" where "for more than thirty years I have anxiously retreated from the pomp of palaces; the elegance of fashion, or the allurements of dissipation...." (quoted in Parris, 1973: 60). He also stated that "in improving places for others, I must consult their inclinations; at Harestreet, I follow my own" (quoted in Loudon, 1969: 603-604). For this reason I have chosen Harestreet as an example of his work.

Repton's Red Book of Harestreet displays the usual before-and-after watercolors. The cottage was originally sited five yards from a road which was used by cattle, pigs, and geese. Repton described obtaining permission to move the fence surrounding his property further away gaining him an "appropriation" of an extra twenty-five yards of garden. Repton used plantings, such as rose hedges, sweet-briars, and baskets of flowers, to conceal the negative sites of the dirt road and unsightly butcher shop (Loudon, 1969: 604). He
emphasized the positive qualities of the site with the use of plantings as well. He stated:

I have obtained a frame to my landscape; the frame is composed of flowering shrubs and evergreens; beyond which are seen the cheerful village, the high road, and that constant moving scene, which I would not exchange for any of the lonely parks that I have improved for others.

Repton improved over four hundred estates during his lifetime (Parris, 1973: 60-61).
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