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Eighteenth Century Garden History

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- Eighteenth Century Garden History

- From The Deliberate, Meticulous Attention To Geometrical Order And Bi-Lateral Symmetry To An Equally Deliberate
- Attention To The Appearance Of Natural Disorder And Asymmetry.

- From Nature As The Creation Of A
Supremely Rational And Logical GOD To
NATURE As The Expression Of God's And
- Man's Loving Relationship With A
Divinely-Inspired And Emotionally-Infused
World.

- From The Newtonian Sythethesis And Paradigm To The Romantic, Indeed "Gothic," Paradigm.

- From Alexander Pope And The Essay On Man To William Wordsworth And Beyond!

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- Indeed, From The End Of The Seventeenth Century To The Beginning Of The Nineteenth Century, That Is To Say, During
- The Period Often Referred To As The "Long" Eighteenth Century (1660-1840), The Aesthetic Of Garden Design Shifted
- Gradually From One That Stressed Restraint, Control, Limit, And Order To One That Emphasized Freedom And Openness.
- From The Geometrical Severity Of Versaille And Hampton Court In The Late Seventeenth Century To The Well Regulated
- Naturalness Of Blenheim, Castle Howard, And Stowe, By The Middle Of The Eighteenth Century Designed Gardens Grew
- Almost To Resemble Open Landscape Or Raw Nature.

- At The Opening Of The Eighteenth Century, The Dominant Force In Landscape Design Was Andre Le Notre, Chief Garden Designer For Louis XIV At Versaille

- The Most Popular Garden Designs Of The Seventeenth And Early Eighteenth Century Were The French, Italian, And Dutch Formal Gardens Executed To Exhibit Bilateral Symmetry
- No One Surpassed Le Notre In His Realization Of This Rigid Style.

- In This Garden Style, The Part Of The Garden Closest To The Palace Or House Was Handled Architecturally, Like Another Room-Extension Of The House Proper

- The Garden Consisted Of A Perfectly Regular Series Of Geometrical Compartments
- Formed By Closely Clipped Shrubs And Trees And Straight Gravel Walks, Stone Paths, Terraces, And Steps
- The Compartments Were Often Parterres De Broderie (Plots Resembling Embroidery) Carpeted With Low Evergreens (Often Box), Flowers (Actually Rare Until The Nineteenth Century), Colored Earth, Brick Dust, Coal Dust, White And Yellow Sand, Etc.
- In The Largest Gardens, Rigid Geometry Was Imposed As Far As The Eye Could See
- Garden Walks Extended And Radiated In Geometrical Patterns, Along With Canals And Avenues Of Trees
- Fountains, Statues, Mazes, And Small Woods And Groves Were All Arranged Symmetrically With Reference To One Central Axis Extending From The Exact Center Of The House.

- The Overriding Impression Of Such Gardens Is Of Man's Tyranny Over Nature-- Perfectly Suitable For Louis XIV And Other European Absolute Monarchs.

- The Masterpiece Of This Style Of Gardening Was Versaille As Laid Out For Louis XIV By Andre L Notre

- Versailles Became The Model For Princely Gardens Throughout Europe

- This Includes The Garden Laid Out For William III In Front Of Sir Christopher Wren's New East Front Of Hampton Court Palace. The Principal Gardener For Hampton Court
- Was Henry Wise (1653-1738)

- At The End Of The Seventeenth Century, The English Inheritor Of The Le Notre Tradition Was Henry Wise
- (1653-1738), One Of The Principal Gardeners Of Hampton Court Palace. He Also Worked For James Brydges, The Duke
- Of Chandos, At The Elaborate And Expensive Gardens At Cannon, Middlesex, Which Pope's Contemporaries Believed To
- Be Timon's Villa In The "Epistle To Burlington." The Style Of These Gardens Is "Autocratic": Palatial Grandeur Radiates
- Outward From The Patriarchal Seat, Its Rigid Order Dominating Nature And Bending It To Man's Will.

- The Great Expense Of Maintaining Hampton Court's Extensive Gardens Eventually Led Queen Anne To Order Wise To
- Reduce The Cost Of Upkeep By Two Thirds. Thus In 1704 The Box Parterres De Broderie Were Replaced By Open Lawn, In A
- Step Towards The Freer Landscape Style That Would Dominate Much Of The Rest Of The Century.

- In Recent Years, Formal Gardens Have Been Restored At Hampton Court. Check Out This Link: [Hampton Court Gardens](#).
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- Transitions From Formal To Landscape Gardens

- In Reaction To The Rigid Formality Of The French And Italian Gardens Of The Late Seventeenth Century, A New Style Began
- To Emerge Which Was Much Freer. Advocates Of What Eventually Became The Irregular Landscape Garden Opposed
- Symmetry, Ostentation, And What They Regarded As The Tyranny Of The French Style, Which They In Turn Associated With
- The Tyranny Of French Government. Thus The Growing Freedom Of English Garden Design Gradually Became Associated
- With The Freedom Of English Government. Garden Aesthetics Took On Political Meaning, Sometimes, As In The Case Of
- Stowe, Overt Political Meaning.

- Chiswick House.

- Landscape Gardeners Also Attempted To Create Ideal Nature Or To Teach Nature, In The Words Of Switzer, "Even To
- Exceed Herself." Such Idealization Of Nature Has Significant Classical Literary Antecedents In The Poetry Of Horace And
- Virgil, Which Celebrates Rural Life And Retreat From The Cares Of The City And Public Life. Also Implied By This Garden
- Aesthetic Is The Original Garden Of Eden In Which Man And Nature Are In Perfect (If Temporary) Harmony. It Is
- Interesting (And Profoundly Significant) That Horace Walpole And Others Who Advocated The New Garden Aesthetic Also
- Admired Milton's Paradise Lost, Whose Descriptions Of Paradise Are Remarkably Vivid.

- The New Freer Style Of Gardening Is Evident At Castle Howard In Yorkshire And Blenheim Palace In Oxfordshire.
- Early In The Century Both Formal And Informal Gardens Exist Side By Side. By The Middle Of The Century The New Style
- Dominated.

- Charles Bridgeman (1680-1738) & Stowe

- Charles Bridgeman Succeeded Wise As The Royal Gardener. His Most Famous Achievement In Landscape Design Is The
- Famous Garden At Stowe Under Bridgeman's Direction Since 1713. This Masterpiece Of Landscape Design Was Added To
 - Later By Kent And Capability Brown.

- Bridgeman Stands Midway Between Le Notre And Capability Brown In Garden Style. In The 1720's Kent Took Up
- Landscape Gardening In What Is Called The Painterly Manner. His Most Notable Painterly Garden Is Rousham In
- Oxfordshire. Bridgeman Prepared The Main Lines Of The Garden In The 1720s, Preparing The Way For Kent's Work In The
- 1730s. The Painterly Manner Attempted To Evoke Something Of The Theatrical Qualities Of The Landscapes Of Poussin
- And Claude.
- Stowe Is A Landscape Garden With Political Meaning. On The One Hand, It Celebrates The Solid Classical Foundations Of
- Eighteenth Century Society, As Embodied In The Neo-Palladian Building And The Numerous Neo-Palladian Garden
- Monuments And Follies. On The Other Hand, In Its Free And Open Treatment Of Garden Space, Stowe Also Embodies The
- Freedom Which Eighteenth Century Theorists Associated With Ancient British (Saxon) Principles.

- But The Political Meaning Of Stowe Is Sharper And More Specific Still: It Represents Opposition Politics Through
- Allegorical Monuments. A Large Valley Called The Elysian Fields Lies Between Two Ridges. On One Ridge Sits The Temple
- Of Ancient Virtue, Designed By Kent In 1734, Which Exhibits Life-Size Statues Of Homer, Lycurgus, Socrates, And
- Epaminondas. Facing It But From Lower Ground Stands The The Shrine Of British Worthies, Also By Kent, Exhibiting
- Busts Of Sixteen National Heroes, Including Modern Figures Like Shakespeare, Locke, Newton, And Pope As Well As Men
- Of Old Like King Alfred. The Shrine Of British Worthies Literally Looks Up Towards The Temple Of Ancient Virtue In A
- Powerful Demonstration Of Reverence For Classical Ideals. For A While There Was A Third Building Nearby, The Temple Of
- Modern Virtue, A Ruin That Allegedly Satirized Sir Robert Walpole, The Whig Minister Of State Whom Cobham, Pope,
- Swift, And Many Other Tory Writers Loved To Hate. The Temple Of Liberty, By Gibbs (1741) Is In The Gothic Style
- Associated By Architects And Landscape Designers With Ancient British Ideals.

- Alexander Pope & His Garden In Twickenham

- Pope Has Been Called The Presiding Genius Of The Gardening Revolution In The 1720s-30s. His Own Garden In
- Twickenham As Well As The Gardens Of Wealthy Friends With Whom Pope Consulted Testify To His Remarkable Influence.

- Little Survives Of Pope's Garden. We Do Know From Drawings And Descriptions That It Perfectly Embodied The
- Landscaping Principles Espoused In "Epistle To Burlington." To Pope, Landscape Gardening Was An Act Of The
- Imagination Expressing His Inner "Romantic" Impulses.

- Bridgeman Had Introduced A Garden Design Based On A Relatively Formal Straight Central Axis With Flanking Areas
- Treated Irregularly, So That Symmetry And Balance Are Combined With Variety. Pope Adapted This Principle And Applied
- It To His Small Garden Plot Across The London Road From His Villa In Twickenham. The Bounds Of The Garden Were
- Concealed By Dense Thickets To Create An Enclosed Irregular Garden Containing Monuments With Both Ancient And
- Modern Associations. At The Eastern End Of The Garden Stood The Shell Temple, A Rococo Pleasure Dome; At The
- Western And Darker End Of The Garden Stood An Obelisk Commemorating The Death Of Pope's Mother. From The Garden
- A Passage Ran Beneath The London Road And Into A Grotto Located In Pope's Basement. At The Garden End The Grotto
- Looked Out Over An Open Lawn Towards The Thames And Open Country. When The Doors Of The Grotto Were Closed, It
- Became A Camera Obscura Reflecting Thousands Of Images From The Sparkling Shells And Bits Of Mirror In The Grotto
- Walls, A Truly Remarkable And "Poetic" Folly Of The Fancy.

- Perhaps Pope's Most Remarkable Indirect Influence Was At Stowe, Lord Cobham's 400 Acre Garden Worked On By Sixty
- Years Of Landscape Gardeners, Architects, And Sculptors: Bridgeman, Vanbrugh, Kent, Brown, And Many More.

– Stourhead In Wiltshire

- Stourhead Was Built In The 1740s By Wealthy Banker Henry Hoare. He Began By Building Dams On Several Streams To
- Raise A Lake, Around Which He Then Planted Trees. He Arranged Buildings And Trees To Form A Series Of Pictures, Of
- Views, Along A Serpentine Walk. He Added A Grotto For Private Reflection, As Well As A Pantheon Copied By
- "Burlington Harry" Fritchcroft Which Appears In A Claude Painting Owned By Hoare And Now In The National Gallery
- In London. The Pantheon Houses Statues Of Hercules By Rysbrack , And The Latin Inscription Establishes Parallels
- Between Aeneas (Who Sought A New Home In Rome) And Hoare (Who Sought A New Home In Wiltshire).

– Chinese And Japanese Influences

- Eighteenth Century Garden Ornaments And Follies Generally Were Either Classical Or Gothic, But Gradually Throughout
- The Century Oriental Styles Began To Be Incorporated Into Landscape Design, As They Were Into Rood Decoration. In The
- 1740s Chinese House At Shugborough And The House Of Confucius At Kew Were Built. In The 1750s Many Pagodas,
- Pavilions, And Kiosks Were Built, Along With Chinese Style Bridges Such As The One Across The Thames At Hampton
- Court. By The 1750s French Descriptions Of The Imperial Gardens At Peking Had Been Published In English. Architect
- Sir William Chambers Visited Canton, China, As A Young Man And In The 50s Published Designs Of Chinese Buildings,
- Furniture, Dresses, Etc. (1757), Followed By Dissertation On Oriental Gardening (1772). Chambers Argues Strongly
- For Great Variety In Garden Design, And Many Believe That This Is A Reaction Against The Rising Popularity Of The Garden
- Designs Of Lancelot "Capability" Brown, By Far The Most Popular And Prolific Designer Of The Second Half Of The
- Eighteenth Century.

– The Pagoda At Kew Gardens (See Also The Chinese House At Stowe)

– Lancelot "Capability" Brown (1716-1783)

- In The "Capable" Hands Of Lancelot Brown, Gardens Design Lost Nearly All Of Its Formality And Appearance Of Artifice.
- At Blenheim, He Eliminated The Great Le Notre Style Parterreslaid Out By Henry Wise And Replaced It With An Open
- Expanse Of Lawn Brought Up To The Walls Of The House, Near Which He Planted Dark Trees To Frame The View Of The
- Landscape From The House. For Some Contemporaries Such As Chamber, Brown's Gardens "Differ Very Little From
- Common Fields, So Closely Is Common Nature Copied In Them."

- Brown Created This Effect Of The Appearance Of Unrestrained Nature By Planting A Vast Stretch Of Lawn Punctuated By
- Small Clusters Of Trees Or Single Trees Irregularly Placed In Wavy Belts. The Land Dips Away From The House Towards A
- Winding Lake And Rise Beyond To A Distant Woodland, Completing The "Landscape."

– The Last Stage In The Development Of
Eighteenth Century Gardens Is The Result Of
The Powerful Influence Of Edmund Burke's
Philosophical Enquiry Into The Origin Of Our
Ideas Of The Beautiful And The Sublime
(1757)

- This Texts Profoundly Influenced The Of The Emergence Of Gothic Literature, Gothic Revival Architecture, And Landscape Design, Modeled On Burke's Notion Of The Sublime Or Terrible In Nature.

– Burke Divided All Aesthetic Responses Into Two Categories, The Beautiful And The Sublime.

– The Beautiful Includes All That Is Smooth,
Regular, Delicate, And Harmonious

– The Sublime, All That Is Rough, Gloomy,
Violent, And Gigantic

– Sublimity Among Objects Of Nature Includes All That Is Untamed And Uncivilized, Such As The Wilder Parts Of The Countryside, Mountains, Cataracts, Volcanoes, And Scenes That Are Savage And Primitive As Opposed To "Cultivated."

– Obviously Even The Wealthiest Landowner Cannot Heave Up Majestic Mountains Or Carve Out Canyons To Create Burke's Sublime Landscape, But Small Scale "Wildness" And "Roughness" Were Easily Manageable

– Increasingly, From The Mid Century Onward, Landscape Designs, Already Freed Up Almost Entirely By "Capability" Brown, Incorporated Elements Of The Wild And The Rough

– Where These Elements Could Not Be Found On A Landowner's, They Were Constructed. If A Real Gothic Ruin Did Not Exist On The Property, An Imitation Ruin Would Be Constructed From Scratch.

– Likewise With Caves, Grottos, Rustic Bridges, And Many More Garden Ornaments That Were Often Quite Grand In Scale And Magnitude. These Made-Up Bits Of Fake Antiquity And "Natural Wildness" Came To Be Called Follies.

– Once Wildness Enters The Landscape Gardens Of England, We Can Readily See That The Groundwork Has Been Laid For The Romantic Movement.

– German Baroque Garden Design

- Germany Had To Begin Almost All Over Again From The Middle Of The Seventeenth Century, After The Thirty Years' War. The Cultivation Of The Garden Is A Peaceful Art;
- And It Was Only Exceptional Men Such As Wallenstein And Maurice Of Nassau Who Tried To Keep The Country To Its Peaceful Occupations While They Were In The Midst
- Of War, Weapons In Hand
- For The Most Part The War Had Left Wasted Lands Bare Of Inhabitants, But There Was More Than This—The Tradition That Was Never Very Strong
- In Germany Was Completely Destroyed. It Was Just This State Of Things, However, That Drove A Generation Hungry For Peace To Seek For Teachers Whose Instruction It
- Could Follow With Delight. One Important Factor In Making Garden Art Flourish In Germany Was The Increased Power Of The Many Princelings, Great And Small. The
- Feeling Of Sovereignty Showed Itself In The Second Half Of The Seventeenth Century, When Prosperity Was Increasing, In The Creation Of Splendid Homes. For Most Of The
- Princes, Especially Those In The North And West. Versailles Served As A Fascinating Visible Example. Only A Few, Who Were Interested In Italy, Took Their Inspiration In

These Days From The Old Forms Of Art On The Other Side Of The Alps. Le Nôtre's Was The Truly Great Name, And As Soon As His Reputation Had Once Extended Across The Rhine, It Was Considered Good Luck To Secure A Garden Artist Who Had Somehow Or Other Got His Education By Actual Study Of The Works Of Le Nôtre. Duke Ernst Johann Friedrich Of Hanover Reckoned Himself One Of The Fortunate Ones When He Secured Charbonnier, Who Belonged To The School Of Le Nôtre, To Lay

Out His Garden At Herrenhausen. The Architect For The House Was Quirini, A Venetian, And He Gave It An Italian Look With Two Wings Of One Story, Which Jutted Forward And Showed A Flat Roof With Balustrades. At Small German Courts, We Often Find, As Late As The Middle Of The Eighteenth Century, A Partnership Of Italian Architect And French Garden Artist, For The French Style In Building Arrived Later In Germany Than The Garden Style, And Was Never Really Naturalised. The Duke Loved Magnificence, And He Rejoiced In The Stir And Bustle That A Tribe Of Foreign Artists, French And Italian, Brought To His Place.

Although The Keeping Up Of The Pleasure-Grounds At Herrenhausen Cost Nearly Six Thousand Dollars In 1679, The Year Of Duke Ernst Johann's Death; And Although His Successor, Prince Ernst August, Was Very Angry About The Extravagance, It Was This Very Successor Who Extended The Garden To Double Its Size, And Gave It Pretty Much The Appearance That It Still Has (Fig. 449).

— FIG. 449. HERRENHAUSEN, HANOVER—
GENERAL PLAN

- It Is Natural To Think Of The Close Relationship Between The Hanoverian And French Courts, Which Was Kept Up In The Liveliest Way In The Correspondence Of The Gay
- Princess Sophia Of Hanover With Her Niece Lieselotte, Duchess Of Orleans; And It May Easily Be Believed That As The Two Ladies Took Such An Interest In Gardens, They
- Shared Some Direct Advice And Even Plans By Le Nôtre. The Plans Were As Formal As Any We Know, Giving The Impression Of An Example In A School-Book. There
- Seems To Be A Kind Of Anxiety Not To Omit Any Of The Rules Or Injunctions: First There Are The Fine Parterres With A Central Fountain, Behind Them Four Almost Square
- Ponds, Then A Simpler Parterre With Two Little Pavilions, Which Have Now Disappeared. They Formed The Connection With The Bosquets, Which Were Traversed By Regular
- Star-Arranged Paths With Tall Hedges Of Box, And Which All Had A Basin In The Centre. There Was A Very Large Round Pond At The End Of The Middle Walk, And The Two
- Side Paths Led To Summer-Houses Built Like Temples. Avenues Of Limes Encircled The Whole Garden, With Canals Running Beside Them, Which Formed A Semicircular Bay

- Behind The Round Basin In The Middle Axis. The First Half Of The Garden, Which Lies Nearest To The House, Shows Clear Traces Of The Earliest Phase Of Versailles. The
- Grotto Occurs At Exactly The Same Point; But As Complete Regularity Demanded A Corresponding Site On The Opposite Side, Here Were The So-Called Cascades And A Wall
- With Grotto And Shells, Enlivened By Waterfalls And Springs. Here Also Was The Attractive Orangery Beside The Castle, And Corresponding To It On The Other Side A
- Garden For Flowers Or Vegetables.
- The Only Part That Was Not Formal Was The Theatre On The East Of The Great Parterre. This Stands On A Made Terrace, Varying The Monotony Of The Otherwise Level
- Ground. The Back Of It Is Occupied By The Stage, From Which Steps Lead To The Garden Beside A Beautiful Fountain At The Supporting Wall. The Side Scenes Are
- Trapezium-Shaped, Meeting Together At The Back, And Cut Out Like Small Green Dressing-Rooms, With Statues In Front Of Them (Fig. 450).

– FIG. 450. HERRENHAUSEN, HANOVER—
GARDEN THEATRE IN ITS PRESENT
– STATE

- The Stage Is Separated From The Amphitheatre For Spectators By A Low Wide Gangway, On A Level With The Garden, And Approached By Steps From The Stage. This Must
- Have Been A Great Help To The Performances, As It Served As A Sort Of Orchestra. The Garden Was Quite Finished By 1700, But The Theatre Was So Placed In The Body Of
- It That One May Perhaps Assume That It Was Adopted Into The Ground-Plan, And It Thus Would Be One Of The Earliest Of The Kind. The Garden At Herrenhausen Had No
- Particular Park Of Its Own; From The Treatment Of The Canal Surrounding The Whole Place, This Would Have Been Impossible. The Omission May Have Been Due To Dutch
- Influence, For Gardeners From Holland Were Working Here Later.

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