

# S / t e L I N E S

A Journal of Place

Volume i | Number ii | Spring 2006

A Publication of the  
Foundation  
for Landscape Studies

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## Letter from the Editor

This issue of *Site/Lines* treats a generally neglected chapter in landscape history: the important role that mid-nineteenth-century German-speaking landscape designers and gardeners played in assimilating the prevailing English Pictur-esque style and inflecting it toward a distinctly German idiom. It also directs attention to the fact that, in the wake of the Revolutions of 1848 in Germany, Austria, and elsewhere in Europe, several landscape designers, along with vast numbers of their countrymen, came to America. Heretofore, landscape historians have focused primarily on the Anglo-American landscape tradition forged by Andrew Jackson Downing and Frederick Law Olmsted. The extent to which German landscape engineers and horticulturists were indis-

pensable to the creation of Central Park is not particularly well known, nor have German landscape architects, by and large, been given their due in the great parks movement that followed when they were instrumental in designing many parks in growing cities all across the United States.

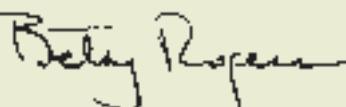
Prejudice – the social consequence of two world wars – suppressed full recognition of the accomplishments of many talented German-speaking individuals in America during the past century. War also shadowed and nearly eclipsed the reputation of Germany's greatest nineteenth-century landscape designer, Prince Pückler-Muskau, the exemplar not only for later German landscape designers but also for American ones, as his great park straddling the border of East Germany and Poland was badly damaged and then neglected during the long years that it lay behind the Iron Curtain. Such things are no longer

the case. Park Muskau is being restored, and the work of Adolph Strauch, George Kessler, and other important German-American landscape architects and city planners has become a subject for landscape historians. A conference last year in Munich to be followed by another one this year in Bad Muskau evidence the topicality of German landscape theory and design as well as the preservation of parks and gardens in both Germany and America (see **Field Notes**, pages 21–22).

The Foundation for Landscape Studies is pleased to be able to offer in 2006 two study tours for people who are interested in the design and preservation of historic landscapes, the first, in the spring, of villa gardens in and around Rome and Florence, and the second, in the fall, of the Hudson River Valley (see **Tours**, page 20).

In closing, I wish to remind our readers that the ability of the Foundation for Landscape Studies to continue to publish *Site/Lines* as a journal of landscape-related essays and reviews and to fulfill other aspects of its mission depends on the generosity of its supporters. Please take a moment to send us your donation. You will find an envelope for this purpose inside this issue. You are also invited to send us the names of others who will find this journal and our other activities of interest. If, however, you prefer not to receive future issues of *Site/Lines*, we will be grateful if you help us reduce our costs by telling us that you wish to be removed from our mailing list.

With good green wishes,



Elizabeth Barlow Rogers  
Editor

### On the Cover:

This artificial cascade in Park Muskau was created by placing rocks on top of an underwater dam (from *Andeutungen über Landschaftsgärtnerie*).

## Germany's "Garden Prince"

In 1960, after Dieter Hennebo, today's eminent doyen of landscape studies in Germany, was able to get permission to go behind the Iron Curtain and visit Muskau a hundred miles southeast of Berlin, he wrote for the American magazine *Landscape* an essay about the extraordinary 3,300-acre park created there beginning in 1816 by its owner Prince Hermann von Pückler-Muskau (1785–1871). At that time Professor Hennebo lamented the cruel damage to the town of Muskau, which the prince had coaxed into a picturesque ensemble of buildings within his park, and the fact that the river Neisse, "the sparkling center of one of the greatest landscaping achievements of 19th Century Germany," then, as now, the borderline between East Germany and Poland, left only six hundred acres of the fractured park within German jurisdiction. "Yet," he says, "the park is today still overwhelmingly beautiful. The smoke-blackened façade of the castle with its empty windows is slowly being sheathed in ivy; the trees and shrubbery, no longer cared for, have not yet entirely obliterated the idealized landscape with its splendid vistas of the flowing river, and even beyond the silent frontier, one senses its continuation. Everywhere the hand of the master who wrested this rich landscape from a parsimonious soil is still apparent."

Today it is no longer difficult for visitors to come to Park Muskau, although the long dormancy and somewhat remote location of this masterpiece of landscape architecture have made it less familiar than the parks and great estate gardens of England and other Western European countries. Now, however, the Prince Pückler Park Bad Muskau Foundation is undertaking a major restoration of its German portion, and in Poland the Osrodek Ochrony Zabytkowego Krajobrazu, the national landscape protection agency that oversees heritage sites, also is



Prince Hermann von Pückler-Muskau

engaged, albeit with less resources, in a number of projects to revive the prince's design, which on the Polish side of the Neisse has been even more obscured than on the German by heavy overgrowth and many years of lapsed maintenance. The two park administrations work cooperatively, and unlike a half-century ago when Professor Hennebo went there, a bridge has been built with a passport control checkpoint, allowing easy pedestrian passage across the Neisse. As with so many historic landscapes, there is still much work to be done to restore Park Muskau to a condition that fully reveals its original design. However, the current revival of much of its beauty is sparking a new appreciation of Prince Pückler as one of the major figures in landscape history and the influence of his ideas on subsequent park development, especially in America. It also provides an opportunity to assess his achievements within the context of garden history and theory as well as within the cultural context of his time.

The outlines of Pückler's life are richly anecdotal. Born in the years when the power of the aristocracy was in decline and a prosperous bourgeoisie was propelling profound social and political change, he turned his back on public life and made cultural pursuits, travel, and the landscaping of the estate he inherited in 1810 his principal spheres of activity. Like the ancien régime marquis de Girardin, Louis René de Ermenonville (1735–1808), fifty years earlier, Pückler had liberal leanings inspired by the writings of Jean-Jacques Rousseau (1712–1778). He sought to better the lives of his vassals and encouraged local industrial production with the development of his alum works. He incorporated the existing town in his landscape plans and made public access to his Muskau park a point of pride. He employed two hundred full-time gardeners and day laborers. The Muskau park, however, unlike Central Park in New York City, which would take shape only a few years later, was primarily not the result of civic weal. Rather, it was intended to be a monument to family honor and an example for other noble landowners in estate beautification and good stewardship.

Because of his charming personality, rank, and artistic bent, Pückler was at home in the drawing rooms, theaters, and concert halls of Europe and England. An indefatigable and enthusiastic traveler and excellent writer, he turned his acute observations and astute impressions during his travels abroad into several books, including twenty-nine literary romances and two enduring works, *Briefe eines Verstorbenen* (*Letters from a Deceased*, 1830–31), an epistolary journal of his travels in France, England, and Ireland, and *Andeutungen über Landschaftsgärtnerie* (*Hints on Landscape Gardening*, 1834).



Lucie Pückler-Muskau

In 1817, he married Lucie von Pappenheim, daughter of the Prussian chancellor Karl August, Prince von Hardenberg, who brought to the marriage the property at Muskau, a much larger estate than Pückler's own ancestral acres at Braunitz. Lucie shared Pückler's enthusiasm for transforming Muskau into an unrivaled German

English garden and was willing to have her personal fortune consumed in the process.

Platonically devoted to Lucie, he remained a womanizer, a dandy, and a sybarite, qualities that made him profligate in the purchase of well-cut clothes, expensive carriages, precious jewelry, and fine furnishings. In his attraction to women, his liberal sympathies, and his Romantic sentiments, Pückler felt a strong kinship with Lord Byron, whom he admired for his rakish, adventurous life style and disdain of bourgeois values, as well as for his literary genius.

By 1826, because of his expensive tastes and the ever-increasing cost of turning Muskau's thin, sandy soil into well-contoured, fertile ground, diverting the Neisse to form a lake and stream, and removing, pruning, and planting of hundreds of trees and shrubs, his fortune, along with Lucie's, had dwindled to a pile of debts. His title of "prince," conferred in 1822, had come at a price, being compensation for the Prussian state's confiscation of some of his lands. Then he and Lucie hit upon an ingenious scheme to relieve their financial distress and to continue their joint lifework, the building of the park at Muskau. They obtained a divorce of convenience in order that Pückler might travel to England in search of an heiress as a new wife.

During his first journey to England as a young man in 1816, the year before he married, he had become thoroughly acquainted with the superior luxuries, pleasures, and comforts offered by that country, and his diminished resources did not prevent him from greatly overextending his credit to obtain them on his second trip. Though warmly welcomed into the best English society, Pückler as bride-hunter was a figure of ridicule and a subject of gossip. His detractors, who dismissed him as a fop, called him Prince Pickling Mustard. Unfazed because of his overriding passion for his great park project

back home, he was able to justify his character and actions in both social and artistic terms. In a letter to Lucie dated July 14, 1827, he wrote:

When one tries to make a beautiful living creation out of dead money, as we have done, and at the same time to increase the comfort of those around one, – as I did by employing them and you by more direct means of bounty, – surely one has gained usurious interest.

As important a motive for the trip as his search for an amiable, attractive heiress was England's long-established and influential landscape tradition. Eager to indulge his self-confessed "parkomanie" and love of natural scenery, Pückler took an extensive carriage tour through England and Ireland, visiting numerous great country estates whose gardens were for him subjects of critical observation and detailed description. This was the age of the arm-chair traveler when people avidly read about others' travels. The travelogue version of Pückler's letters to Lucie (his name was withheld and hers disguised as "Julia" in the published version) would appear as *Briefe eines Verstorbenen*. Translated by Sarah Austin (1793–1867) and published in 1833 as *Tour in England, Ireland, and France in the Years 1828 and 1829 in a Series of Letters by a German Prince*, the book provides a portrait of foreign scenery and manners, combined with penetrating social insight such as are found in Tocqueville's *Democracy in America*. In addition, it paints a portrait of early Victorian England in as vivid detail as that found in the novels of Dickens – a boon for anyone with an interest in nineteenth-century Victorian culture. For example, Pückler never misses a London theatrical attraction, and his lively verbal sketches bring to life for the reader every scene, every character, and every plot twist of a Punch-and-Judy performance, while his literary gifts make visible a Christmas pantomime at Covent Garden. Nor does he spare his correspondent a full description of Bedlam ("Nowhere are madmen – confined ones that is – better lodged").

The book was hailed at home in Germany by no less a personage than Goethe, who praised Pückler's fresh, lively impressions penned at the end of each day:

We feel as with a beloved traveling companion, that we cannot bear to leave him, even where the surrounding circumstances are least inviting; for he has the art of amusing and exhilarating himself and us. . . . His remarks on natural scenery, which he views with the eye of an artist, and his successive and yet cursive description of his route, are truly admirable.

Like Tocqueville on Americans, Pückler was both admiring of the English and unsparing in his criticism of their mores. Goethe summed up his clear-eyed assessment of nineteenth-century British society:

... We acquire a lively idea of that wonderful combination, that luxuriant growth of that insular life which is based in boundless wealth and civil freedom, in universal monotony and manifold diversity; formal and capricious, active and torpid, energetic and dull, comfortable and tedious, the envy and the derision of the world.

Austin argued in their correspondence as she was readying his book for publication that the Don Juan descriptions of his conquests would be found too scandalous by English readers to support the public's approval of his original German text. His anger over her censorship of his risqué descriptions of amorous adventures because of what he deplored as national prudishness was mitigated when the book enjoyed the same instant success in England that it had had in Germany. Translated into other languages as well, this best-seller for a time even surpassed in sales the books of Goethe.

Boundlessly energetic and endlessly curious, Prince Pückler was a man of contradictions, a libertine with a serious side, a roué but also a man of conscience and principle. His great love was, after all, the creation of Park Muskau, and that project was undoubtedly furthered by his sojourn in England and his travels through its park-studded rural countryside and the picturesque scenes he recorded in the wilder landscape of Wales as well as the beautiful ones he discovered when he visited several demesnes in Ireland. A connoisseur of art and architecture as well as of landscape, he gave detailed accounts not only of the parks he visited but also of the great houses and their contents, especially their fine collections of masterpiece paintings. Here is a sample of one of many such descriptions:

Having regained the high road, we drove along twenty miles of country, all equally beautiful, equally luxuriant in fertility and vegetation, and at five o'clock reached Ashridge Park, the seat of the Earl of Bridgewater. Here you can follow me better, dear Julia, if you open [Humphry] Repton's book, in which you will find several views, and the ground-plan of this charming garden, which old Repton himself laid out. . . . Some thousand head of deer, and countless groups of giant trees, animate and adorn the park, which, with the exception of the road leading through it, is left wholly to nature and to its numerous grazing herds.

Pückler found that "It is one of the most agreeable sensations in the world to me to roll along in a comfortable carriage, and to stretch myself out at my ease while my eye feasts on the ever-changing pictures, like those of a magic lantern." In this fashion he made his way to Oxfordshire and visited Blenheim, where "One can't help admiring the grandeur of ["Capability"] Brown's genius and conceptions, as one wanders through these grounds: he is the Shakespeare of gardening;" to Buckinghamshire where he saw Stowe, which he found "so overloaded with temples and buildings of all sorts, that the greatest possible improvement to the place would be the pulling down of ten or a dozen of them;" and to Studley Park and Fountain's Abbey in Yorkshire, where he criticized the fact that "Not a loose stone lies on the ground, which is mowed smooth as a carpet," saying that "were this poetic structure mine, I would immediately set about creating a little more artificial wildness about it, for the whole ought to partake of that air of half-decayed grandeur which has the greatest power over the imagination."

He did not neglect to pay equally critical attention to the royal parks of London. The architect John Nash (1752–1835) was the favorite of King George IV and was the recipient of several commissions to redesign London's royal parks during the time of Pückler's English sojourn. In his letter to Lucie dated October 5, 1826, Pückler wrote:

Faultless . . . is the landscape-gardening part of [Regent's Park], which . . . originates with Mr. Nash, especially in the disposition of the water. Art has completely solved the difficult problem of concealing her operations under the appearance of unrestrained nature. You imagine you see a broad river flowing on through luxuriant banks, and going off in the distance in several arms; which in fact you are looking upon a small piece of standing, though clear, water, created by art and labour. So beautiful a landscape as this, with hills in the distance, and surrounded by an enclosure of magnificent houses a league in circuit, is certainly a design worthy of one of the capitals of the world; and when the young trees are grown into majestic giants, will scarcely find a rival.

His admiration of Nash was such that he paid him several visits, acknowledging that he was indebted to him "for much valuable instruction in *my* art." He went often to see the work in St. James's Park, which was then being rebuilt according to

Nash's plan, and there received "a great deal of technical information." It is clear from statements such as these that, as a park-maker, Pückler understood himself to be an authentic designer in pursuit of new ideas and knowledge, rather than a mere amateur and dilettante relying on the advice of others.

He returned in early 1829 to Muskau and Lucie as debt ridden as ever. By 1834, he found it expedient to flee his creditors once more, this time staying away for six years as he traveled throughout Greece, Asia Minor, and Africa. When he finally returned, the couple's financial disarray was such that they could no longer keep the Muskau estate. Still, during the sale negotiations, Pückler continued to invest in the project.

Fortunately, a year after the initial transaction, Friedrich, the Prince of the Netherlands, became Muskau's owner, and his respect for Pückler's landscape vision was such that its realization continued under the supervision of Pückler's head

gardener, Jacob Heinrich Rehder, whom he had brought to England at the end of 1827 for three weeks of intensive estate touring. In

1852, when Rehder died, Prince Friedrich was able to hire Carl Eduard Petzold (1815–1891) as his successor.

Between 1831 and 1834, as an apprentice under Rehder, Petzold had been closely involved in shaping the Muskau park and pleasure ground. In the interim between

the two periods of his employment at Muskau, Petzold, traveled widely and became the designer of several

other important parks in Europe as well as a landscape theorist of note. In 1862, he published a textbook on Reptonian gardening practices, *Die Landschafts-Gärtnerei*, and in 1864, he co-authored a lengthy book about the establishment of the Muskau Arboretum. Following this, he dedicated his energies to composing a biography of the prince, which appeared in 1874. For Petzold, Pückler was "the founder of a new era in German garden design."

Although deprived of Muskau, to which he never returned, Pückler's activities as a landscape designer did not abate. He moved to Braunitz, a second, much smaller 173-acre family estate only thirty miles to the northwest, and began to create another extensive park and pleasure ground. At the same time, he became known as the "Garden Prince" and served as a



Jacob Heinrich Rehder

landscape designer and consultant at several German courts. In Potsdam he worked on the layouts of the gardens at Babelsberg and Schloss Klein-Glienicke for the prince of Prussia and at Weimar on those of the Grand Duke. He also acted as an adviser to the Duchess of Sagan in Silesia and to the Duke of Meiningen in Thuringia. However, because of his aristocratic status, he was not cut out to be, like Repton, a professional man seeking commissions. Braunitz was now his canvas, and beginning in 1846, with Lucie still at his side, he poured his remaining years and fortune into putting into practice, with his usual lack of financial restraint, all that he had learned in creating Muskau.

Prince Pückler's identity as a distinguished landscape designer was already firmly established by 1834 when he published *Andeutungen über Landschaftsgärtnerie*. This magnificent volume of garden theory, combined with a portfolio of hand-colored engravings containing several foldout "before-and-after" views of the Muskau park and pleasure ground, was clearly modeled on Repton's *Sketches and Hints on Landscape Gardening* (1794),

*Observations on the Theory and Practice of Landscape Gardening* (1803), and *Fragments on the Theory and Practice of Landscape Gardening* (1816). The

Park Muskau, a landscape encompassing meadows, fields, and, in the distance, Pückler's industrial works, with the River Neisse in the foreground (from *Andeutungen über Landschaftsgärtnerie*).

*Andeutungen* would have been an extraordinary memorial to Pückler's work at Muskau had the park there ceased to exist, which fortunately is not the case. Though inspired by Repton, whom Pückler called "the hero of our art," the book displays the prince's originality and independence of mind and stands on its own merits. Pückler, after all, was himself a landscape designer, and what he wrote was based on practical experience.

Both at Braunitz and at Muskau, Pückler extended the frame of his design beyond the actual boundaries of the park to encompass views of the agricultural landscape. In this he may be said to be an heir of William Shenstone (1714–1763), one of the creators of the so-called *ferme ornée* as a landscape type. But whatever debts he owed to Repton, Shenstone, Brown, and other creators of the great estate parks of England, Pückler's gardening principles were German at the core and very much his own. The *Andeutungen* suggests how to enhance



Pückler diverted water from the Neisse to create a stream running through Park Muskau. Here, a low dam topped with boulders has been restored to resemble its original appearance as depicted in the *Andeutungen über Landschaftsgärtnerie* (see cover).

the natural features of the local landscape rather than imitate an English one.

An English translation of the *Andeutungen* did not appear until the early twentieth century (Boston and New York: Houghton Mifflin Company, 1917). Its publication was due to the recognition of Park

Muskau's importance by Samuel Parsons, New York City Parks Department landscape architect and former partner of Calvert Vaux (1824–1895), Frederick Law Olmsted's (1822–1903) code-signer of Central Park. Parsons, who had visited Muskau in 1906, was guided by the prince's precepts in his private prac-



The ornamental flower beds adjacent to the castle are a Garden-esque element within Pückler's otherwise Picturesque landscape design (from *Andeutungen über Landschaftsgärtnerie*).

tice and in supervising the continuing creation and maintenance of Central Park and other New York City parks.

While many German gardeners and several German landscape designers had brought that country's expertise to bear on the creation of municipal parks and rural cemeteries in American

cities, the design similarities that existed between Pückler's Romantic landscape at Muskau and Olmsted and Vaux's Romantic public parks were not fully recognized until the end of the nineteenth century. Travelers such as Olmsted's young associate Charles Eliot (1859–1897) visited Park Muskau in 1883, and Henry Hubbard (1875–1947), the head of the landscape architecture program at Harvard, also went there and wrote admiringly about Pückler as a designer in his *Introduction to the History of Landscape Architecture* (co-authored by Theodora Kimball; New York: Macmillan Company, 1917). Hubbard included in his book a photograph he had taken of a long view over a meadow there, and he particularly recommended Pückler's method of laying out roads and paths.

Part of the attraction these Americans felt for the German park at Muskau was due to the shared heritage of English influence in the practice of landscape design in both countries in the nineteenth century. This heritage was inflected somewhat differently in each country because of cultural differences and practical considerations of local geophysical conditions and climate. What undoubtedly appealed to Eliot and Hubbard most were Pückler's long meadow views. This quintessential component of Olmstedian park planning, epitomized by the



countryside with which to work, and his objective was to dissolve apparent boundaries between his forested hillsides and the rural areas beyond by strategically opening up views in various places. While the Olmsted and Vaux parks are in fact inwardly oriented without seeming to be so, Park Muskau is an interiorly focused landscape that opens outward.

Pückler may have created breaks in the park's encircling forest border to allow here and there views of his agricultural fields, but the long lawns of the pleasure ground connecting to the broad meadows of the park, though similar in appearance to the greenswards of the American designers, are not meant to seem as if they extend indefinitely to the horizon. If one stands on the castle terrace, it becomes apparent that these gently graded grassy stretches fan out toward the Neisse and beyond, each to a particular terminus, among which are the now destroyed Mausoleum, the also-disappeared

Long Meadow in Brooklyn's Prospect Park, bears an affinity to Pückler's design approach.

Yet, however physically similar these lovely greenswards are, there is a basic difference in their underlying purposes. For Olmsted and Vaux it was essential to create a sense of illimitable distance within a park surrounded by a city, and they employed considerable legerdemain to emphasize distance while screening boundaries. Conversely, Pückler had a natural valley surrounded by agricultural

English Cottage, and the Pücklerstein (a natural boulder with a bas-relief of the prince). These views are, of course, reciprocal since the castle is the object glimpsed from the opposite direction as one looks back.

Moreover, the social premises underlying the American designers' approach and that of Pückler are dissimilar. We should not forget that, although the town of Muskau was part and parcel of the park and Pückler was proud to employ as many as two hundred local men at a given time and to open it up to visitors and make it accessible to the townsfolk for outings, it was not a people's park as such and therefore not a purposeful experiment in democratic landscape design like Central Park. Rather, Pückler liked to think of his creation of Park Muskau as an act of noblesse oblige, a boon to his vassals. In addition, his stated intention – or perhaps justification – was that it serve as a model of estate beautification for other aristocratic landowners. While his compulsion to create, even in the face of bankruptcy, was that of an artist whose genius cannot be checked by prudence or practicality, he also was driven by family pride – hence, the monuments to himself and his relations within his otherwise almost entirely naturalistic composition. (The pleasure ground in the immediate environs of the castle, which he characterized as the sphere of feminine garden taste, was incongruously planted with ornamental flowers according to a characteristically German form of bedding out, perhaps as a concession to Lucie.) Even such a feature as the English Cottage was conceived as a species of garden folly for which there was a lingering taste in aristocrat-

The Chapel and Mausoleum, Park Muskau (from *Andeutungen über Landschaftsgärtnerie*)



ic circles. It would no doubt be prohibitively expensive today to reconstruct the English Cottage or the never-occupied Mausoleum, but fortunately, thanks to the cooperation between the park's respective German and Polish administrations, the broad meadows on both sides of the Neisse for which they served as distant eye-catchers are being cooperatively restored after long years of reforestation due to management neglect.

While lacking the sumptuous production qualities of the original, the American translation of *Andeutungen über Landschaftsgärtnerie*, with an introduction by Parsons, reproduces in black and white many key illustrations and maps. It retains as well, thanks to its translator, Bernhard Sickert, the same confident, ebullient voice we find in Austin's translation of Pückler's letters from England. Divided into two parts, the first half of the book shows how much technical expertise Pückler had amassed. Its chapters, concise and informative, concern the overall layout of parks and, within them, the disposition and design of lawns, meadows, and pleasure gardens. They deal with the grouping of buildings, trees, and shrubs as well as with water, islands, rocks, earthworks, and esplanades. There is an important chapter on roads and paths, and unlike most previous garden writers, Pückler concludes part one with a chapter on perhaps the most critical factor in the continuing life of a designed landscape: maintenance. The second part of the book is a description of the park in Muskau and its origins, which begins with the confession common to gardeners of all ages that "whoever should expect to find in Muskau already a completed, I mean a finished, work, would be quite disappointed."

Pückler believed that a comprehensive plan was important but that it must be altered, as Muskau's frequently was, through trial and error. In this regard he understood that, for a designer as for a painter, "light is one of his chief assets" and that studying intended effects in different lights may lead to revision of the plan. Indeed, he approached landscape design as if he were a painter: "If the lights and shadows are arranged in due proportion in the picture, the grouping as a whole will be successful. Grassplots, water, and fields, which do not themselves throw any shadow, but only receive it from other objects, are lights in the hands of the landscape artist, while trees, forests, and houses (and rocks where they can be used) must serve as shadows."

Like Repton, Pückler was concerned with the laws of perspective and the relative scale of objects, which change in appearance as one moves from far to near. He criticized English landscapes, particularly Brown's, as being boring

because of their enclosing belts of trees that prevent views into the surrounding countryside. He argued that artful screening of some parts exterior to the park, while opening up other sections of its borders to create vistas of surrounding fields and distant forests, would enhance the impression of its extent and prevent the monotony of impression he had found in the tree-circumscribed English parks. This hide-and-reveal strategy would provide many pleasant surprises as people toured the park and, after driving through a forested area, a beautiful view opened up before their eyes. He criticized English estates for being exclusionary and recommended that other German landowners follow his example and open up their parks to visitors.

Like Olmsted and Vaux, Pückler felt that park buildings should not stand fully exposed, should "always take on the character of the landscape in which they figure," and should always have a positive purpose. He preferred picturesque irregularity in park buildings and partial concealment, because "the eye frequently finds more pleasure in a single chimney in the distance, with its spiral of gray smoke curling upward against a background of trees, than in a bare palace exposed to view on all sides, which Nature has not yet lovingly approached and embraced." He opposed ornamental temples and inscriptions except "only where they are occasionally necessary, as on the finger-post at a crossroad." While he approved of preserving historic buildings, he opposed creating new ones in an old style, saying that "a dallying with things Gothic is as silly as a man in second childhood." In a similarly practical vein he says that, although "a park must have the character of untrammeled



Nature," it betrays "a lack of taste to ignore the human element altogether, and, in order to keep the illusion of wild Nature, to have to wade through the tall grass and tear one's self on thorns in the woods, and come upon a bench for the weary without a rest for the back, although Rousseau recommends all this."

Pückler's meadows were to him "the canvas of Nature-painting, the playground where the sun dispouts an element of brightness which set out the whole landscape." His knowledge of grass ecology is impressive: "in wet ground the greater part should be timothy (*Phleum pratense*); for heavy soil, rye grass (*Lolium perenne*); for loam, yellow clover (*Medicago lupulina*); and French rye grass (*Arrhenatherum elatius*); for light soil, honey or velvet grass (*Holcus lanatus*); for high ground, white clover (*Trifolium repens*), etc." August is the best time for sowing grass. One can guess that credit for this and other horticultural expertise is due to good advice from his head gardener, Jacob

Rehde, and others, but however he came by his considerable knowledge, Pückler's clear instructions in the *Hints* can still benefit landscape designers and rural homeowners.

The visitor to Muskau today is impressed with its venerable trees, some survivors from Pückler's time. In the *Hints* his Germanic love of great specimens of the forest is balanced against his designer's eye when he says, "May an ancient tree be to you, kind reader, who love Nature, a holy thing. And yet, here also, the individual tree must be sacrificed, if need be, to the general group." The removal of ancient trees, as opposed to general forest clearing, was a serious matter: "Before applying the executioner's axe, be sure to deliberate not once but many times. It may be that the importance which I give to this matter may appear exaggerated, yet a true lover of Nature will understand me, and appreciate the qualms of conscience that half a dozen trees murdered without reason continue to cause me."

Planting trees in groups and varying their species, with due consideration to soil conditions and the effect of various kinds and colors of foliage in the landscape, was essential. He says, "With regard to the art of their grouping I will add the following: Frequently several trees may be planted close together in one and the same hole, some fork-like; sometimes five to six should be placed in almost straight lines, etc.; for groups symmetrically rounded off become as monotonous in the end as do regular alleys." At both Muskau and Braunitz one can still see the results of this tree-planting practice. As to the planting of shrubs, Pückler followed Nash, who "masses the shrubs more closely together, allows the grass to disappear in wide sweeps under the plants, or lets it run along the edges of the shrubs without trimming them."

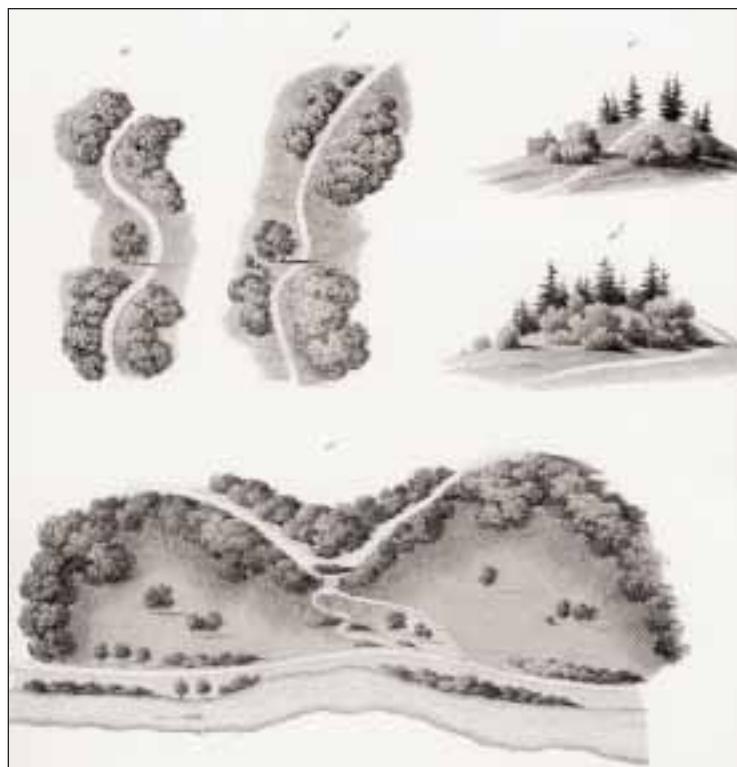
Pückler's chapter on roads and paths is particularly instructive. If a park and pleasure ground are to be fully experienced, a good

circulation system is essential: "Roads and paths are the dumb conductors of the visitor and should serve in themselves to guide him easily toward every spot which can afford enjoyment." Here again he differentiates his approach from that of the English, saying that the laying out of roads and paths should avoid the objectionable practice found in "our imitation English gardens, where often two or three adjacent paths all show the same points of view and lead to the same spot."

He maintains that carriage drives are essential to the enjoyment of all the views offered by a large park, and unobtrusively placed paths are necessary for further exploration of its scenery.

Macadam – pavement made of layers of compacted broken stone according to a formula first set forth by a Scottish engineer, John Loudon McAdam (1756–1836) – was a recent improvement in road construction in Pückler's day and one that made his carriage rides in England more agreeable than elsewhere. However, in building his park roads he was proud to have found a better formula than that used for macadam-paved roads, "which consist entirely of broken granite, are comfortable only after considerable travel has smoothed them down, being at first very hard on horses and foot travelers." After first constructing an underground drainage system Pückler had his drives paved in the following

manner: "Stones broken as small as possible (in my park granite stones) are laid six inches thick and stamped with broad wooden stampers in order to make them assume a slightly arched form, and on this are spread fine coal ashes, mixed with broken brick, two inches deep; this is again pounded together with old plaster and building refuse; then an inch of coarse river gravel. Finally, the whole is heavily rolled with iron and stone rollers.



In this diagram Pückler illustrates opposing ways of laying out paths as he recommends which manner of alignment is more naturalistic and visually pleasing (from *Andeutungen über Landschaftsgärtnerie*).

The last part of the work, the covering with the gravel and the rolling, is generally repeated every year, or, at least, every two years." Today, as the rebuilding of Park Muskau proceeds, Pückler's road recipe is being followed with excellent results.

Discussing water, Pückler claimed, "Though not so indispensable to landscape as a rich vegetation, fresh and clear water, whether stream or lake, greatly increases its charm." He goes on to disapprove of the backwardness of English landscape designers in this matter, saying, "Even the ornamental waters of Repton, their best landscape artist, which I have seen, failed in many respects. Mr. Nash alone has given us a few fine samples – Regent's Park in London among others." These comments are followed by a series of rules about how to construct banks and work with a stream's natural currents in order to avoid an artificial appearance and how to create lakes whose outlines are not visible in one glance so that "everywhere, behind the thick shrubbery, the water appears to flow onward." Here, as elsewhere, it was essential to consider the effects of light and shadow so that "open, grassy banks, single high trees, woods, and thickets should vary the effect with broad spots where the sunlight can have full entry, in order not to deprive the water of its transparency and brilliance by concealment." He also gives instructions on how to create naturalistic islands, which, "scattered in a large lake or judiciously arranged in the broad, flowing river are of great assistance and add much to the beauty of the whole by their variety." Streams could be made picturesque if rocks were used in such a way that they appeared to be "driven together by floods." He provides an illustration of a stream at Muskau in which a low dam is covered with stones that have been set "in a slanting direction, as if they had been forced up in that manner," making the dam over which the water spills invisible while the stones animate the current. (See cover and page 5.)

Pückler's remarks on maintenance strike at the essential drawback, and asset, of landscape design as an art form: "It is impossible to create a finished, permanent work of art in landscape gardening." A landscape is always in a state of becoming. For this reason "a skillful guiding hand" must remain active over the entire life of a park so that "beauties are continually being added without losing or sacrificing those already in existence." Speaking as a landscape artist, he goes on to say, "The chief tool which we use – that is, our brush and chisel – is the spade for *construction*; the chief tool for *maintenance* and *improvement* is the axe." Being a private landowner, he could prune and thin his trees and shrubs at will, a sound horticultural

tural practice that public park managers often have found difficult to employ because of public outcry.

Like Goethe, Prince Pückler well understood that the forces of democratic capitalism were inalterably transforming the world into which he had been born. Here is how he described his relationship to Muskau and his place in the changing society of Europe:

As it is a town which was formerly subject to me and is still dependent upon me, its inclusion in the project [of building Park Muskau] had an historical significance; for the main idea which formed the foundation of the whole conception was nothing less than to present a sensible picture of the life of our family, or of the aristocracy of our country, in such a way that the idea should, as it were, become of itself apparent to the beholder. For this purpose it was only necessary to utilize what was already there, to elevate and enrich in the same spirit, but not to violate its locality and history. Many ultra-liberals will perhaps smile at such a thought, but every form of human development is worthy of honor, and just because that of which I speak is perhaps nearing its end, it assumes a universal, poetic, and romantic interest, which so far cannot be extracted from factories, machines, or even constitutions, *suum cuique*. Yours is now money and power – leave to the poor, worn-out nobility its poetry, the sole thing which is left to it. Honor the weak old age, ye Spartans!

The armies of latter-day Spartans nearly did destroy Pückler's poetic landscape, as Hennebo noted when he saw Muskau as a neglected relic. Luckily, today Pückler's Romantic landscape is being revived "in such a way that the idea should, as it were, become of itself apparent to the beholder." His spirit still presides there as well as at his second noble creation, Braunitz, where he lies buried. Like Rousseau's tomb at Ermenonville, Pückler's is on an island in a lake, but, contrary to what one would imagine, he designed for his final resting place, not a poplar-encircled monument of marble, but a great pyramidal earthwork. It looms over the reflecting water as a proud reminder that "every form of human development is worthy of honor," a reminder too that many of the great parks and gardens that people now enjoy freely are the creations of a vanished royalty and aristocracy. – EBR

## Nineteenth-Century German-American Landscape Designers

Eighteenth-century English garden theorists and designers sparked a movement that brought application of the Picturesque landscape design to the European continent and later to the United States. Recently, scholarship has turned to formerly overlooked nineteenth-century German-American landscape pioneers in order to trace the design of cemeteries, public parks, estate gardens, zoos, and asylums in this country. Many men of German origin, well trained in the design of English-style gardens, which were in vogue in Europe at that time, played major roles in their creation. Immigrant German nurserymen, horticulturists, and other landscape professionals also are gaining overdue recognition. In all, these newcomers to America brought to their work a sense of crusading mission that transformed landscape design in this country and even helped to professionalize it in advance of the design of Central Park by Frederick Law Olmsted and Calvert Vaux in 1858. Throughout the century, the contributions of these German immigrants and the applications of their horticultural expertise and design theories remained immense.

German centers of higher education along with gardening apprenticeships provided training in horticulture and landscape design for practitioners who became proficient at reinterpreting naturalistic landscape theory and design inherited from England and France. These designers were the creators of the Romantische Garten der Aufklärung, Volkspark (or Volksgarten) – the first parks that were not merely aristocratic preserves but purpose-built for the people. Their work, however influenced by design examples from other countries, owed an even greater debt to the German landscape theorist Christian Cay Lorenz Hirschfeld (1742–1792), whose *Observations on Garden Art* (1773), *Theory of Horticulture* (1775), and five-volume *History and Theory of Horticulture* (1779) articulated a specifically Germanic landscape design perspective that was original, not derivative, and admired by even so great a figure as Goethe.

Among the many German-speaking immigrants who bore the excellent training received in their native lands, Adolph Strauch (1822–1883) remains a major figure. Born in Eckersdorf near Glatz in Prussian Silesia, where his father managed a model farm for an aristocrat, Strauch studied botany in the Birez gymnasium and, in 1838, began six years of landscape gardening apprenticeship under Hapsburg gardeners in Vienna's Schönbrunn Gardens. There he struck up a lifelong



Adolph Strauch

friendship with Hermann Ludwig Heinrich, Fürst von Pückler-Muskau (1785–1871). Prince Pückler, who by then enjoyed a reputation as an eminent park designer, hired Strauch to work on his Silesian estate in Muskau, prescribing readings for his young employee that included his own influential four-volume *Briefe eines Verstorbenen* (1830–31) and *Andeutungen über Landschaftsgärtnerei* (Hints on Landscape Gardening, 1834).

Pückler's design credo insisted on magnificent pastoral spatial sequences along clearly defined sightlines – broad greenswards carefully framed by masses of trees and shrubs. In 1845, Pückler urged Strauch to tour major gardens in Germany, Belgium, and the Netherlands. Strauch worked for three months in Louis Benoit van Houtte's (1810–1876) famed Ecole d'Horticulture in Ghent and then studied landscape gardening in Paris until the Revolution of 1848.

Strauch subsequently found work in London's Royal Botanic Society Gardens in Regent's Park. When the Crystal Palace Exhibition of 1851 drew visitors from abroad, the multilingual park designer acted as a freelance guide for the fair and escorted foreign visitors through several great English gardens and parks. In this capacity he met businessman Robert Bonner Bowler, one of the founders of the Cincinnati Horticultural Society. Presenting his calling card, Bowler urged Strauch to visit the "Queen City."

Fascinated with the images of the American Far West displayed at the fair, Strauch decided to see the frontier firsthand. After arriving in Galveston in 1851, he was unable to get to his intended destinations due to Comanche hostilities. He therefore spent the winter in several German settlements in Texas – Boerne, Fredericksburg, New Braunfels, Sisterdale, and San Antonio – before heading east. His steamer was late arriving in Cincinnati. Missing his train, he remembered Bowler's card and decided to call upon his acquaintance. Bowler persuaded him to stay to design the landscape of his seventy-

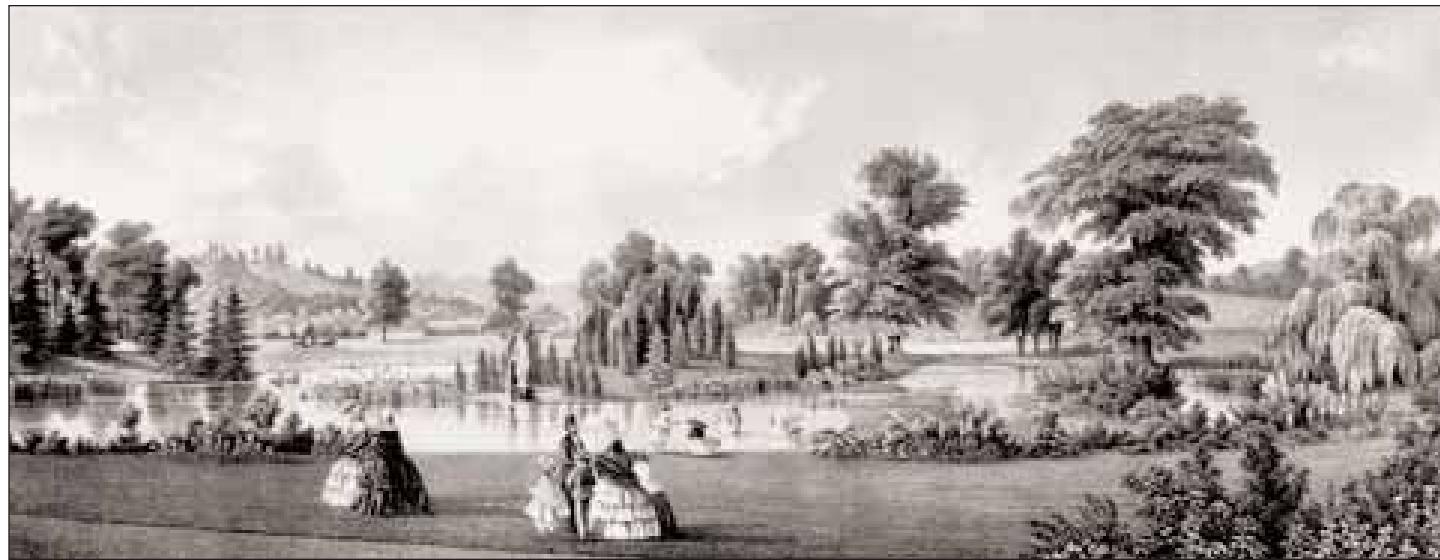
three-acre estate, Mount Storm (now a public park), on a picturesque hilltop in the newly incorporated Village of Clifton.

Strauch also worked at other Clifton estates adjoining Bowler's. These included Robert Buchanan's forty-three-acre Greenhills, George Neff's twenty-five-acre The Windings, Henry Probasco's thirty-acre Oakwood, and George Schoenberger's forty-seven-acre Scarlet Oaks. Because there were no intervening walls or fences, the neighborhood looked like a single large park. Sinuous drives through undulating terrain revealed a sequence of carefully designed, gradually unfolding views. Strauch had learned from Pückler that the indispensable foundation for creating a landscape was to develop a controlling scheme and to carry it out with consistency. *Lippincott's Magazine* opined that the incomparable mountain suburb had only one rival, "the mountain paradise of Wilkemolke, which the Elector of Hesse adorned at the expense of a hundred ill-gotten millions."

Nearby, Spring Grove had been founded recently as a model rural cemetery. Its designer, Howard Daniels (1815–1863), however, had departed. Strauch was persuaded to become its chief landscape gardener in 1854 and the superintendent in 1859. He insisted on authority to redesign the cemetery as a "pictorial union of architecture, sculpture and landscape gardening," blending the "well-regulated precision of human design with apparently wild irregularities of divine creation." He banned enclosing lots with iron fences and specified low markers beside family monuments. Ideally, these would be foliage-framed works of art. He sought to create an atmosphere of "cheerfulness, luxuriance of growth, shade, solitude, and repose amid scenery designed to *imitate* rural nature."

Strauch sculpted acres of low-lying wetlands to create meandering lakes with wooded peninsulas and islands. Because their limits are not readily visible, their shapes and sizes play optical tricks with one's perceptions of distance, scale, and space. In the 1860s, Strauch introduced diverse plant materials from around the world, making Spring Grove Cemetery one of the nation's first arboretums as well as a wildlife sanctuary filled with imported waterfowl and songbirds. Enlarged to 594 acres by 1875, Spring Grove became a national attraction, drawing more than 150,000 visitors annually.

Strauch's transformation of Spring Grove Cemetery into a parklike showplace created a demand for his services as a cemetery designer in other cities. In 1864, he worked on Chicago's Oakwoods Cemetery and designed Indianapolis's Crown Hill and Buffalo's Forest Lawn. In 1869, he laid out Detroit's Woodmere and planned Cleveland's Lake View. The



Spring Grove Cemetery, which was built according to Adolphs Strauch's innovative landscape lawn plan.

trustees of Louisville's Cave Hill sought Strauch's advice and, a few years later, applied his "landscape lawn plan" principles in designing their cemetery. In 1877, the trustees of Oak Ridge in Springfield, Illinois, where Abraham Lincoln is buried, also requested his services as a consultant. Nor was his influence confined to the Midwest. He was called east to consult on the design of Woodlawn in the Bronx and West Laurel Hill in Philadelphia, and in 1883 the proprietors of Abney Park Cemetery in London followed his advice in laying out eighty acres according to his "American system."

Strauch's activities went well beyond cemetery design. In 1860, he planned the grounds of Cincinnati's Longview Lunatic Asylum, and, as superintendent of that city's park board from 1871 to 1875, he created its first public parks including the 207-acre Eden Park overlooking the Ohio River where he was assisted by August Sunderbruch (1830–1911), an 1849 immigrant to the United States from Marl, Germany. In 1872, he returned to nearby Clifton to create Burnet Woods, thus extending the town's parklike character derived from his earlier work on the grounds of its several adjoining estates. At Eden Rock, the location of a waterworks pumping station with reservoirs resembling natural lakes, he added a deer preserve. Between 1871 and 1875, twelve years after Philadelphia established the first zoo in the United States and a full two decades before the New York Zoological Society built its zoo in the Bronx, Strauch was helpful to Bavarian-born Andreas

Erkenbrecher (1821–1885), who modeled the forty-four-acre Cincinnati Zoo, the nation's second oldest, after those in Frankfurt and Hamburg.

As Strauch's reputation rose, encomiums followed. The press lauded the Cincinnati Zoo as a masterpiece of modern landscape gardening, "all avenues, roads, and walks laid out with regard to the natural disposition of the land." In 1871, *Scribner's Monthly* hailed him as "the most accomplished landscapist in America." Olmsted wrote to Strauch in 1875, "I know no cemetery in the country in which there are any matured elements of landscaped gardening, properly so called, except at Spring Grove." In 1879, James Parton hailed him as a natural artist in the pages of the *Atlantic Monthly*. The *Philadelphia Press* declared that Cincinnati had become "a center of correct taste in rural architecture, landscape gardening, and the various arts associated with suburban and more rural life since Strauch had made the city a long way in advance of Philadelphia, New York, or Boston." Appleton's Encyclopedia judged that Spring Grove "ranks as the first park in the world." The cemetery won the gold medal at the 1900 Paris International Exposition as the best-designed landscape in the United States.

The Association of American Cemetery Superintendents, founded in 1887, promulgated Strauch's methods through the journal *Modern Cemetery* (later renamed *Park and Cemetery and Landscape Gardening*). Ossian Cole Simonds (1855–1931), the designer of an addition to Chicago's Graceland Cemetery,

showed himself to be a Strauch follower when he characterized his vision for Graceland thus: "It would be an area of open, sunshiny places, bordered with trees, shrubs and flowers; one part would be hidden from another, enticing one to discover new charming effects; it would have water surfaces, flowers, sky, clouds, sunlight and moonlight; it would have a varied surface, with hills and valleys; it would have quietness and seclusion." Simonds, who had visited Spring Grove, went so far as to declare, "Perhaps no man in the United States since A. J. Downing's time . . . has done more for the correction and cultivation of public taste in landscape gardening than Adolph Strauch."

Second only to Strauch in importance among the German landscape designers practicing in America was Jacob Weidenmann (1829–1893). Born in Winterthur, Switzerland, and schooled in architecture and engineering at the Akademie der Bildenden Künste in Munich, Weidenmann had served an apprenticeship in architecture in Geneva before immigrating to the United States in 1856. He began his career in Hartford, Connecticut, where in 1861 the social crusader and renowned minister Horace Bushnell (1802–1876) urged him to design forty acres of municipally funded lawns amid clustered trees screening out city streets (now Bushnell Park). He also designed the city's 250-acre Cedar Hill Cemetery, Barnard Park, the Hartford Public Green, and the grounds of several private estates. He subsequently documented many of these landscapes in *Beautifying Country Homes* (1870), which serves as both a book of landscape design theory and a portfolio of colored lithograph plates.

Two years after Olmsted and Vaux dissolved their partnership in 1872, Olmsted asked Weidenmann to become his partner with the understanding that the former would be given credit for the firm's projects. In that capacity, Weidenmann assisted Olmsted in developing the plan for the Buffalo park system, for Mount Royal Park in Montreal, and for the grounds of the United States Capitol in Washington, D.C. Although he never took up permanent residence in the Midwest, in 1884 Weidenmann accepted commissions to design the grounds of the state capitol in Des Moines, Iowa, the grounds of the Iowa State Agricultural Fair, a forty-five-acre suburb of Des Moines, and the Hot Springs Reservation in Arkansas. After a brief period as superintendent of Mount Hope Cemetery in Chicago, he wrote several essays on cemetery design that were published in book form in 1888 as *Modern Cemeteries*. Considered by Olmsted to be the foremost authority on the subject, Weidenmann, like Strauch, was a proponent of the landscape lawn plan.

The landscape gardener Gottlieb Maximilian Kern (c. 1825–1916), born in Tübingen, was educated in botanical science by his uncle at the local university. He was employed at Rosenstein Park, the Schloßgarten, and Villa Berg as well as at the royal gardens in Stuttgart and at the Tuileries Gardens in Paris before immigrating to America and settling in Cincinnati. In 1855, he wrote *Practical Landscape Gardening with Reference to the Improvement of Rural Residences*, the first such treatise on estate design since the publication of Andrew Jackson Downing's (1815–1852) *A Treatise on the Theory and Practice of Landscape Gardening, Adapted to North America* (1859). In 1864, Kern moved to St. Louis where there was a vibrant German community. There he worked on Lafayette Park, transforming it into a horticultural cynosure and model of recreational design. In 1873, he became superintendent of all St. Louis parks. In that capacity he laid out 1,372-acre Forest Park in 1876 in collaboration with the Prussian-born surveyor-engineer Julius Pitzman (1837–1923). Their plan – much of which was eradicated when the park became the site of the 1904 Louisiana Purchase Exposition, also known as the St. Louis World's Fair – consisted of winding roads and paths, a hippodrome, and many ornamental structures. The two men continued to collaborate on other projects. In 1887, they worked together on the Forest Park Addition, an upper-class residential district bordering the park, before Kern left St. Louis to accept the position of parks superintendent in Toledo, Ohio, where he served from 1892 to 1895. During the final years of his long life, Kern fell into general obscurity as the neoclassical City Beautiful movement superceded the Picturesque tradition of park design, but his reputation nonetheless lived on in his second major book, *Rural Taste in Western Towns and Country Districts*, published in 1884, which codified the naturalistic design principles of his time.

It is appropriate here to remember that the reputations of most famous nineteenth-century American landscape architects, Olmsted and Vaux, were eclipsed during the first two-thirds of the twentieth century as their ideal of pastoral and Picturesque park scenery was supplanted by a different recreational ethos. It was not until in the 1970s that landscape scholars realized their seminal importance and began to rebuild their reputations to the heights they enjoy today. It is now time that Adolph Strauch and other German-American landscape designers received the same degree of attention and research. – Blanche M. G. Linden

## Public Parks and International Exchange

The following is a summary of a lecture given by Gert Gröning, professor of urban horticulture and landscape architecture at the Universität der Künste in Berlin, at a conference titled "The Pursuit of Public Happiness: Gardens and Parks in Europe and North America," which was held June 16–18, 2005, in Munich, Germany.

**G**iven the influence of England on nineteenth-century American landscape architecture, it may come as a surprise to some that several German-speaking horticulturists, engineers, and designers played an important role in the laying out of American cities, in the building of American parks, and in the creation of American gardens and cemeteries.

### Germantown

Their story begins with the foundation of Germantown six miles north of Philadelphia, Pennsylvania, by thirty-two-year old Franz Daniel Pastorius (1651–1719), a German scholar, gardener, lawyer, and writer who had come to Philadelphia in 1683. With the help of his friend William Penn (1644–1718), the English Quaker who founded Pennsylvania, Pastorius laid out Germanopolis, or Germantown, that same year for a group of thirteen Mennonite families that had immigrated to America from Krefeld near Düsseldorf. The motto he selected for the new settlement was "Vinum, Linum et Textrinum" – vine, flax and weaving – because of the colonists' primary occupations based on the skills they had brought with them from their homeland. Every house was surrounded by a three-acre garden, and on his own tract of land Pastorius planted a vineyard where he experimented in ways to improve the quality of Germantown's wine production.

Germantown thrived and attracted many other German immigrants, including Martin Baumann (1791–1865), one of the first professional landscape gardeners to come to America. In 1837, he opened a nursery on the south side of Manheim Street. As a graduate of the school of gardening in Württemberg, Baumann must have been familiar with the American Garden, which had been planted in the vicinity of this school in 1778. In only five years since its inception, it was reputed to contain the richest and most complete collection of American flowers and shrubs in Germany. It is therefore likely that Baumann brought an interest in American flora to his adopted country, and we may fairly assume that he was part of the

vigorous network of botanical discovery and international plant exchange occurring at the time.

### New York

German-speaking gardeners and landscape designers played major roles in the nineteenth-century rural cemetery and park movements in America from the beginning. While overseeing the construction of Central Park, its designers, the American farmer-turned-writer Frederick Law Olmsted and the English-born architect Calvert Vaux, relied heavily on Ignatz Anton Pilat (1820–1870), a native of Austria, who had trained in the botanical gardens in Vienna and at the nearby royal gardens of Schönbrunn before laying out the gardens of Prince Metternich (1773–1859), the great Austrian statesman. Pilat, who had worked on a private estate in Georgia from 1853 until 1856, settled in New York in 1857, where he became one of the entrants in the design competition for Central Park held that year. He subsequently was hired as chief landscape gardener, a position he occupied until his death.

Born in Karlsruhe, Germany, Wilhelm L. Fischer (1819–1899), the assistant chief gardener in Central Park, had received extensive education and experience before coming to the United States, having worked in the gardens of Heidelberg University and at Sanssouci in Potsdam. After leaving Germany, he first went to work for Joseph Paxton (1801–1865) at the Royal Horticultural Society in London and then at Chatsworth, where Paxton served as head gardener for the sixth duke of Devonshire. From 1849 until 1859, before joining Pilat in Central Park, Fischer operated his own New York nursery. He directed the propagation of plants and the overall planting in Central Park as well as the planting of New York's Riverside Park and Morningside Park, which also were designed by Olmsted and Vaux. In 1884, he moved to Boston shortly after Olmsted set up his independent landscape architecture practice there. As an employee of the Boston Park Commission from 1884 to 1897, Fischer was instrumental in implementing all horticultural aspects of Olmsted's plan for Boston's "Emerald Necklace" of parks.

Robert Demcker (1825–1912), who immigrated to the United States from Berlin in the 1860s, became superintendent of landscape gardening and conservatories around the same time that the original commission responsible for the creation of Central Park was superseded by the Board of Commissioners of the Department of Parks of New York City. In 1871, as an employee of the new Department of Parks, Demcker presented a planting plan for the landscaped median running the length of Park Avenue. Then, in 1898, he became head of the newly established garden and propagating department in the Bronx Park, site of the New York Botanical Garden. He maintained contact with his colleagues back in Germany, and between 1903 and 1912 he published various articles on American trees and park design in the transactions of the German Dendrological Society, thereby contributing to the international exchange of knowledge and ideas that was advancing both botanical science and public park design during this period.

There were other German immigrants who held positions of responsibility during the years of Central Park's creation. According to park records, which list first names as initials only, J. H. Pieper, a Hannoverian, served as assistant chief engineer. A. Torges, a Brunswickian, was the principal surveyor of the southern section of the park, while another Hannoverian named Wonneberg was the surveyor of the northern section. W. Müller, a Kur-Hessian, was chief architect. Bieringer, a Bavarian, directed the construction of the drainage and irrigation system. H. Krause, a Saxon, and Spangenberg, another Kur-Hessian, were head draftsmen. In addition to these professionals, the park's early work force was composed in large part of recently arrived German and Irish laborers.

### Philadelphia

By the middle of the nineteenth century, the Lemon Hill estate, which had been incorporated into Philadelphia's Fairmont Park in 1855, had become a favorite spot among German immigrants for picnics and Easter celebrations. When the Fairmont Park Commission became established in 1867, one of its declared objectives was the continued accommodation of these and other German festivities within the Lemon Hill section. In the West Park section Hermann Josef Schwarzmann (1846–1891), a civil engineer and architect who had immigrated to the United States from Munich in 1868, provided a plan for the Centennial Exhibition of 1876 and served as a principal

assistant to the commissioners of Fairmont Park from 1868 to 1877, during which time he designed many park buildings, including Memorial Hall and Horticultural Hall, as well as several park bridges and roads.

### The Midwest

As midwestern cities flourished and the parks movement in America gained momentum, German-trained landscape architects were commissioned to design major metropolitan parks, cemeteries, and parklike suburbs in which large homes, often called villas, were built around a greensward. In 1852, Adolph Strauch (1822–1883), a native of Prussian Silesia trained in horticulture in Vienna's Schönbrunn Gardens, designed Mount Storm, the estate of Robert Bonner Bowler, a wealthy dry goods merchant in the Cincinnati villa-suburb of Clifton. In 1859, Strauch became superintendent of Cincinnati's recently established Spring Grove Cemetery. Here he developed a new prototype for cemetery design: the landscape lawn plan. Because, unlike other Picturesque-style cemeteries – Boston's Mount Auburn, Brooklyn's Green-Wood, and Woodlawn in the Bronx – Spring Grove Cemetery did not have rail-enclosed family plots and headstones could not exceed two feet in height, it was quite parklike in appearance. (See page 10.)

Strauch became superintendent of the Cincinnati parks system in the early 1870s, a position he held until his death. In the early twentieth century, Ossian Cole Simonds (1855–1931), longtime superintendent of Graceland Cemetery in Chicago and one of the founding members of the American Society of Landscape Architects, maintained that "perhaps no man in the United States since A. J. Downing's time has done more for the correction and cultivation of public taste in landscape gardening than Adolph Strauch."

Gottlieb Maximilian Kern (c. 1829–c. 1915) came to the United States in the wake of the European revolutions of 1848. In 1864, he was hired as superintendent of Lafayette Park, St. Louis's oldest park, which he transformed into a recreational landscape. In conjunction with Julius Pitzman (1837–1923), a civil engineer, Kern, who had become superintendent of all the

city's parks, designed St. Louis's major metropolitan park, the 1,372-acre Forest Park, which was opened to the public in 1876. Kern also left his mark as an author with *Practical Landscape Gardening with Reference to the Improvement of Rural Residences* (1855) and *Rural Taste in Western Towns and Country Districts* (1884).

According to his biographer, Kurt Culbertson, George Edward Kessler (1862–1923), more than any other individual, "bestowed upon the cities of Middle America an urbanity reminiscent of the Old World yet with a uniquely American style." Kessler, who was born in Bad Frankenhausen in the southeastern foothills of the Harz Mountains, immigrated to the United States with his family at the age of three. In 1878, he returned to Germany to study at the school for landscape gardening at the Belvedere in Weimar, where the curriculum included botany, forestry, and design. He further rounded out his landscape education by studying civil engineering at the University of Jena and at the Neuer Garten at Sanssouci in Potsdam before sailing back to New York in 1882.

Upon Olmsted's recommendation, Kessler was hired to design a pleasure park in Merriam, Kansas, for the Kansas City, Fort Scott and Gulf Railroad, and this led to further commissions to prepare plans for several residential subdivisions: Hyde Park in Kansas City, Roland Park in Baltimore, and Euclid Heights in Cleveland. In 1893, he was asked to develop a plan for the entire park system of Kansas City. In the tradition of Olmsted and Vaux's plan for the City of Buffalo, Kessler's Kansas City plan linked several parks via boulevards and parkways. These green corridors respected the city's natural topography and were instrumental in preserving its streambeds and river bluffs.

As his reputation for city-scale design grew, Kessler was called in to develop park-and-boulevard plans for Memphis (1900), Indianapolis, (1905), Syracuse, (1906), Cincinnati, (1906), Fort Worth (1907), and Dallas (1910). On the site of St. Louis's Forest Park, Kessler imposed his neoclassical plan for the Louisiana Purchase Exposition of 1904 on top of the Picturesque park design that his fellow German-American Kern had prepared more than a quarter of a century earlier.

### The Far West

By the late nineteenth century, German landscape architects had made their way to the Far West. In 1891, in Denver, Reinhard Schuetze (1860–1909) was hired as landscape archi-

tect for Fairmount Cemetery. As the city's official landscape architect, he developed a notable park-and-boulevard system containing his masterpiece, Congress (later Cheesman) Park (1909). In San Francisco, Friedrich Wilhelm Poppey (b. 1822), an 1842 graduate of the royal horticultural school for gardeners in Berlin, was involved in the creation of Golden Gate Park. The landscape architect Edward Otto Schwagerl (1842–1910), born in Würzburg, Germany, was active in Omaha, Philadelphia, St. Louis, Cleveland, and Portland before he came to Tacoma, Washington, in 1890. There he planned Wright Park and Port Defiance Park and developed a citywide open-space system. In 1892, he was made superintendent of public parks in Seattle, where he designed Denney Park and Kinnear Park and developed a master plan for the University Heights addition, as well as the first parks plan for the entire city.

### Conclusion

Their reputations obscured by the hostilities between Germany and America during World War I and World War II, German-Americans nonetheless played an important role in nineteenth- and early-twentieth-century American horticulture, park design, and city planning, as we have seen. Their superior landscape design and management experience in the days before Americans had professional education and training in these areas made them invaluable partners to park builders such as Olmsted. They were also competent planners in their own right of the cemeteries, parks, and cities demanded by the country's westward expansion. Fortunately, collegial relations between landscape historians in the two countries are bringing their story back into focus, and books such as Franziska Kirschner's *Der Central Park in New York und der Einfluss der deutschen Gartentheorie und -praxis auf seine Gestaltung* (Wernersche Verlagsgesellschaft, 2002) and Blanche Linden's soon-to-be-republished *Silent City on a Hill: Landscapes of Memory and Boston's Mount Auburn Cemetery*, a study that necessarily incorporates the accomplishments of many German-American landscape designers, are providing scholarly depth to this enterprise.

## Exhibitions

### *Salvator Rosa: Wild Landscapes*

Wallace Collection  
June 23–September 18, 2005  
Curator: Susan Jenkins

### *A Picture of Britain*

Tate Britain  
June 15–September 4, 2005  
Curators: Richard Humphreys, David Blayney Brown, and Christine Riding

Picturing the landscape is a complicated business. It involves myriad choices, not alone because topographies, geologies, waterways, skies, and light vary from region to region. As in all drawn and painted images, what is chosen for inclusion, no less than what is avoided or dismissed, magnified or diminished, intensified, erased, or smoothed over, is framed by cultural, political, social, aesthetic, poetical, and personal values.

These considerations came to the fore in two London exhibitions during the summer of 2005: *Salvator Rosa: Wild Landscapes* at the Wallace Collection and *A Picture of Britain* at the Tate Britain. The two displays were different in scope and ambition. The former, a small monographic exhibition devoted to the work of one painter, consisted of nine paintings and a number of prints and drawings. The

latter, with hundreds of items dating from the eighteenth century to the present, was divided into six major sections based on geographical zones and ranged conceptually as if put together by diverse curatorial minds, which, in fact, was the case.

### *Salvator Rosa: Wild Landscapes*

Actor, satirist, musician, and writer of plays and compelling letters, the dashing Neapolitan Salvator Rosa (1615–1673) is known not only for dramatic figurative paintings but also for his wild and rugged landscape paintings, drawings, and etchings.

Enormously talented, strong-willed, and the subject of fascination even in his own time, Rosa as a young man removed himself for almost a decade (1640–1649) to Florence where he developed his own individualistic manner. In contrast to the idyllic, antiquity-inspired landscapes of Claude Lorrain (1604/5–1682) and Nicolas Poussin (1594–1665), both of whom represented the classicizing old garde then centered in Rome, Rosa built on an earlier, Renaissance notion that personal experience of the harsh and desolate landscape could be a source of inspiration. Characteristic of Rosa's dramatic manner are energized,

windswept scenes with bowing trees and severed trunks and branches, testimony to nature's great forces. His drawings and prints, made after his landscapes, also popularized stormy representations. *Landscape with Jacob's Dream* (c. 1650), based on the biblical story that had become all but conventionalized as a calm pastoral, became in Rosa's rendition an activated and striking scene of bending and broken tree limbs. His landscapes are sometimes peopled with bandits or hermits or other religious recluses or mythologized historical figures as in his *Empedocles Leaping into Etna* (c. 1660), included in this exhibition. His dynamic, theatrically lit, difficult topographies zigzagging back into space came to have a formative influence on the development of British landscape painting.

Rosa's landscapes, acquired in number by the English during the requisite Grand Tour of Italy, enjoyed tremendous vogue among connoisseurs during the late eighteenth and nineteenth centuries and helped foster the new taste for what came to be called the Picturesque. This taste was subsequently promulgated by William Gilpin's (1724–1804) collected essays *On Picturesque Beauty*, *On Picturesque Travel*, and *On Sketching Landscape* (1792), as well as by his books *Observations on the River Wye* (1782) and *Observations on the*

*Coasts of Hampshire, Sussex, and Kent* (1804). Gilpin's writings also served to stimulate native travel at the time when the Napoleonic wars made the Continent off-limits. Like Gilpin, Sir Uvedale Price (1747–1829) was a theorist of the Picturesque, an aesthetic category later posited as intermediate between the two opposites defined by Edmund Burke (1729–1797) in *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757). It is no coincidence that Sir Uvedale Price on the Picturesque remained in print throughout the first half of the nineteenth century during the same time that Rosa's reputation was at its height and the Romantic movement became widespread. This excellent small show, curated by Susan Jenkins, former director of Compton Verney, was thus a reminder of the extent to which painting and landscape appreciation, as well as painting and landscape design, are allied.

#### **A Picture of Britain**

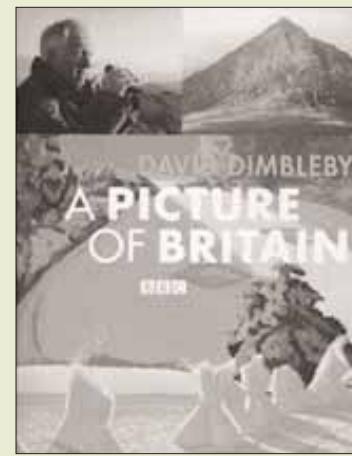
*A Picture of Britain*, by contrast, was an enormous, expansive exhibition, with unexpected twists and turns and surprising entries dating from some three centuries. Organized in six categories according to areas of the country – the Romantic North, the Highlands and

Glens, the Heart of England, the Flatlands, the Mystical West, and the Home Front (England's vulnerable southeastern coast) – it was not only about landscape but also about people and their land. These six divisions corresponded to a six-part television series, also entitled *A Picture of Britain*, and to an accompanying catalogue underwritten by the British Broadcasting Corporation (BBC1), the exhibition and the series being cosponsored events.

That the British have not always treasured and exalted, let alone appreciated, all areas of their country was an underlying theme of the Tate exhibition. This was no simple celebration of the beauty of a peaceful Britain, nor was it a succession of reassuringly pleasant images of rural places or portraits of the vast country estates of the landed gentry. Indeed, one of the marvels of this exhibition was the presentation of the history of the discovery of the land in its variety and the dynamics of the appreciation of its regions and their differences. It was a showcase for a great gamut of images that represented the diverse lands of Britain as

characterized in painting and literature in which one could see different parts of the country, observe how they thrived and prospered or fell to political and social upheavals or industrial abuse, and how they were perceived by outsiders. There were thus wonderfully serendipitous surprises and unpredictable discoveries to be made in virtually every corner of the exhibition space as one moved from gallery to gallery.

Even a sophisticated viewer could not predict what was to be found from room to room: large canvases of the hills of Britain that concealed and nurtured game that hunters stalked, two clattering scenes featuring the monoliths of Stonehenge in the moonlight, or a vitrine in which Wordsworth's poetic paean to daffodils was paired with his sister Dorothy's prior detailed notes describing these flowers. In addition, there were other short discussions of flora and fauna. The variety of approach in a few



instances presented itself as a grab bag of materials, and not every work was superior in quality, yet the breadth of images surely compensated for the occasional lapse.

The first section, "The Romantic North," curated by David Blayney Brown, spanned the period from the virtual neglect of this part of the country as an area of pictorial interest to that of increasing attention to its scenery and celebration of its beauty from the end of the eighteenth century and throughout the nineteenth. Encompassing Cumbria, Northumberland, Lancashire, and Yorkshire, it contains the Lake Country – home to Ruskin and Wordsworth. This is a landscape of crags and cliffs, moors and waterfalls – one that readily fits the traditional categories of the Picturesque and the Sublime, as is evident in J. M. Turner's *Morning amongst the Coniston Fells, Cumberland*, exhibited in 1798, and Francis Towne's *Waterfall near Ambleside* (1786).

"The Home Front," curated by Christine Riding, emphasized England's efforts to protect its southeastern coast from invasion. Construed in both military and cultural terms, foreign incursion was an underlying dread among the English since 1066. This part of the exhibition portrayed coastal England as both bastion and beaches with their entertainments – a landscape

of defense and also of rest, respite, and recreation. Here Riding included the airless and sober but quite wonderful depiction of a Victorian outing at beach and cliffside, William Dyce's *Pegwell Bay, Kent – a Recollection of October 5th 1858* (1858–60) with its minutiae and minuscule details.

Glossing over the still contentious issue of separate-nation status, the section on Scotland, characterized as "The Highlands and Glens," included paintings that alluded to Scotland's troubled political history and cultural relationship to England since its forced annexation by the 1707 Act of Union creating United Kingdom of Great Britain: the burning of its fields and the forced removal and deportation of its recalcitrant people, which continued well into the reign of Queen Victoria. Annexation to England made it incumbent on Scotland to forge and forward its own rugged, stalwart, and independent identity – pictorially and otherwise. Images such as Thomas Faed's *The Last of the Clan* (1865) were not so much landscapes as forcefully political visual tracts. If other canvases were not so directly partisan as this one, they nevertheless were imbued with a quasi-political message. For example, a phantasmagoric cityscape of

Edinburgh seen from a distance was bathed in auras of gold lights that made it appear, for all intents and purposes, a heavenly city. One of the important lessons of the exhibition was that, whether subtly or strongly, landscapes are fraught and freighted with cultural values. It is in this regard that we may read Queen Victoria's canny and calculated activities to ingratiate herself vis-à-vis her northern territories in paintings of highly symbolic hunts and the royal castle at Balmoral.

"The Heart of England" section, curated by Richard Humphreys, referred to the area between Nottingham,

Wolverhampton, and Oxford. Here the viewer saw drastic change, ranging from the much-admired and idealized newly industrialized landscape with its promise of technological and scientific advances as represented by Joseph Wright of Derby (1734–1797) in a night scene flushed by the colors of glowing firelight, to a landscape scarred by industry as in Lawrence Stephen Lowry's (1887–1976) grim, gray, and dour paintings of the area around Manchester in the 1950s. Yet this region also contains the Cotswolds, which can be viewed as a self-consciously charming scenic preserve of cottage gardens, thatched roofs, and amber wheat fields – an invitingly gentle and domes-

ticated territory ready-made for the artist's brush as exemplified in James Bateman's (1893–1959) *Haytime in the Cotswolds* of 1939.

How gifted artists shape our ideas of place was evident in "The Flatlands" – East Anglia and its bordering Fens, North Sea, and Wash – most famously rendered in John Constable's (1776–1837) loving views of the rustic houses and rutted country paths of the Stour Valley and Dedham Vale. Curator David Blayney Brown also included John Crome's (1768–1821) views of Norwich in this section. Here was an artist completely identified with a specific place. The lovely open vistas of ancient commons in many paintings were already a thing of the past once the Enclosure Acts of Parliament had mandated

fenced-off sections for animal grazing. Indeed, one was made aware throughout the exhibition of how many paintings were not historically accurate contemporary views but essentially imaginary reconstructions of the

same landscapes in an earlier state. At the same time, the degradation of this pleasant landscape in the present day was given its due. Dead birds littering an idyllic, if otherwise toxin-sprayed, field in Cedric Morris's (1889–1982) *Landscape of Shame* (c. 1960) or Peter Kennard's *Hay Wain with Cruise Missiles* of 1980, with the weapons poised for firing atop his copy of Constable's well-loved pastoral of 1821, alluded to contemporary environmental hazards and the destruction of both land and landscape.

The final section of the exhibition, "The Mystical West," curated by Richard Humphreys, took the viewer to Herefordshire and the picturesque wilds of Wales – land of megaliths, druidic legends, and bardic poetry. Stonehenge was pictured both through mists and in commercial posters. Eric Ravilious's (c. 1903–1942) *The Vale of the White Horse* (c. 1939), an astringent aquarelle of frosty, bare, rolling hills, conveys the eerie beauty of this landscape with its incised, large-scale graphic forms of enigmatic origin.

Several masterworks stood out in this memorable exhibition. There were those by the best-known and loved of British painters, such as Constable, and little-known

but superb canvases, such as Evelyn Dunbar's (1906–1960) *A Land Girl and the Bail Bull* (1945). Among Samuel Palmer's (1805–1881) spell-binding, tiny, mysterious, worked-over compositions in various media was a glowing nocturnal painted landscape. The top-notch selections included a beautiful John Linnell (1792–1882), with his lazing *Reapers – Noonday Rest*, a scene of farm laborers dozing in the foreground of a field. The curators plainly knew the public and private collections where the best of British art, both familiar and unfamiliar, was to be found and had the leverage to muster the requisite loans. Yet many of their selections – the Dunbar, the Palmers, or the Linnell and numerous other works – were neither reproduced nor even mentioned in the catalogue.

The book that was produced in conjunction with the exhibition and the BBC television series associated with it is an altogether different endeavor from the standard exhibition catalogue, as is heralded by the billing on its cover and title page, *David Dimbleby / A Picture of Britain/BBC*. On the dust jacket Dimbleby, the suave presenter of the series and a scion of a broadcast dynasty, is pictured in the roseate flush of the low-lying setting sun. He is a frequent presence in its pages as well,

appearing at the head of every chapter in attire appropriate to the locale, whether with walking stick on the snowy slopes of a wintry Helvellyn or outfitted in fishing gear aboard a coastal vessel off the southern coast. Crowding out a complete inventory of works in the exhibition are forty-six color photographs, many of them full- and double-page spreads of the willfully lovely, conventional kind that illustrate tourist brochures. Unlike other museum catalogues, this purported one does not represent, discuss, or even itemize with data each of the works in the exhibition. The checklist of 124 items provided in the back is far less than, and somewhat different from, what would appear in a real record of works in the exhibition and clouds what was included.

Dimbleby wrote the affable, earnest, and informative first-person introduction and several essays that personalize the territories of Britain as he relates his reminiscences, aperçus, and experiences. These are part travelogue, part rhapsodic description, and part pleasantly didactic political, social, and literary history. His rather breezy tone is clearly intended to echo the script of the television narration. The legends asso-

James Bateman, *Haytime in the Cotswolds* 1939



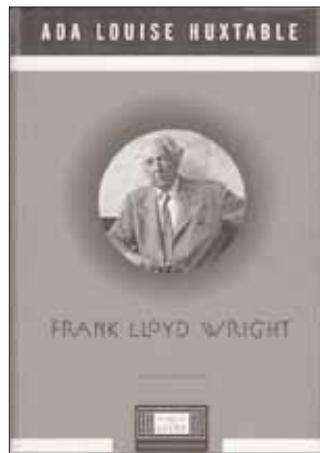
ciated with various locales – such as, say, those of Robert Burns (1759–1796) and Sir Walter Scott (1771–1832) for Scotland – are on occasion interjected to indicate special qualities that impregnate them with meaning and help define the spirit of the place. These narratives seem to lack the hardy crispness of the exhibition wallboards and captions but advance requisite information. The text, evidently pitched to the audience of the television series (admittedly not seen by this reviewer), rambles geographically, visually, aesthetically, and historically.

My begrudging disappointment with the book, however, was lessened somewhat by my respect for the writing of the three exhibition curators – Humphreys, Brown, and Riding – each of whom contributed an informative, scholarly essay. In the end, it is they in their role as curators, rather than Dimbleby as tour guide, who deserve the greater share of credit for *A Picture of Britain*. The fascinating, comprehensive portrait of that nation's diverse and eminently painterly landscape that they assembled from such a wide array of works of art will remain in memory long after the television show and book are forgotten.

– Aimée Brown Price

## Books

**Frank Lloyd Wright: A Penguin Life**  
By Ada Louise Huxtable  
(New York: Lipper/Viking, 2004)



One would think that the subject of Frank Lloyd Wright (1867–1959) and design of the landscape has been fully explored. After all, Wright, America's most famous architect, has been the focus of expanding popular and academic interest. As the architect most associated with organic architecture and building with nature, we might assume that his involvement with the natural world would be treated as an integral part of his work. The subject, however, barely has been investigated in a serious, scientific, and scholarly way.

Among the plethora of books on Wright, only a few deal with his relationship to landscape. The outstanding work in this regard is the exhibition catalogue *Frank Lloyd Wright: Designs for an American Landscape, 1922–1932* (1996), which situates the lit-

tle-known projects of the 1920s within the context of the westward expansion of Wright's career all the way to California. There is a secondary literature that generally emphasizes his early Prairie period from 1900 to 1910, but much primary research remains to be done

in order to understand Wright-designed landscapes, which range from small gardens to large estates and utopian plans on a regional scale.

Yet to be explored adequately is the role of nature in Wright's design aesthetic. Cutting through his own rhetoric to look at what and how he designed, we see that his organicism is not of the vegetal and floral biomorphic variety that figured so highly in Art Nouveau. Rather, it is a structural organicism based on the rationality and logic of nature as its guiding principle.

We also ought to look carefully at how Wright's designs of landscape features evolved over time. At the outset of his career, instead

of using curves, he finds the straight line highly organic. Under the sway of master renderer Marion Mahony, his early Prairie period work has a distinct aesthetic that is redolent of *Japonism* in its spare composition. Wright also collaborates in this early period with Jens Jensen (1860–1951) and other Prairie School landscape designers. But many changes take place in his work when his primitivist phase emerges from 1910 to the early 1920s.

During the 1920s, Wright begins to inflect his floor plans and site plans with dynamic diagonal compositions, which have their origins in his pattern studies for the Imperial Hotel in Tokyo (1913–22) and Midway Gardens in Chicago (1914). He uses the diagonal not only to organize large-scale projects in the landscape but also to abstract the landscape itself. This process is particularly visible in his drawings for such projects as the stunning houses he designed for Ralph and Wellington Cudney and Owen D. Young in Chandler, Arizona (1928).

When Wright starts designing homes in the mid-1930s for "Usonia," his loose and approximate acronym for the United States of North America, he continues to abstract the landscape and to integrate it with built architectural form. Little known are the models Wright had his apprentices build for such projects as the

Sidney Bazett residence in Hillsborough, California (1939) and a proposed house for Vigo Sundt (c. 1940). Both of these show plant materials and landscape features in color. Here the conceptual integration of building and nature is unified by a single aesthetic, and the approach persists, but with its own evolution, until Wright's death in 1959. Numerous other unbuilt projects provide a rich variety of case studies to demonstrate this growth; two of the most intriguing and beautiful are the Hollywood Hills Sports Club for Huntington Hartford (1947) and a resort for Meteor Crater, Arizona (1948).

While a careful study of Wright's drawings and models will tell us a great deal, the realized works add additional and requisite dimension to our understanding of his evolving engagement with the landscape. Confronted with a huge number of choices in this regard, a landscape historian could learn much from an examination of Wright's own homes, particularly Taliesin outside Spring Green, Wisconsin, and Taliesin West, just east of Scottsdale, Arizona; Anne Whiston Spirn has begun such investigations in two recent essays.

At Taliesin, which Wright begins designing in 1911, he sees the surrounding landscape as the site of a bucolic, self-sustaining farm and estate. The result, which evolves over the next several decades, is not only one of the greatest country houses in America but a rare demonstration of control over multiple buildings and the shape of the land and water. At Taliesin West, begun in 1937, Wright sees the buildings and the surrounding terrain as a site of continual experimentation. Responding to the angularity of the McDowell Mountains at the edge of his property, he uses diagonal compositions to organize the buildings of the complex and the courtyards that they shape. Constantly changing over time, the ensemble has no parallel in American architecture. The flora of the site, particularly the rich variety of cacti, provided inspiration for Wright, and the large assemblage of acreage allowed Taliesin West to become in effect a nature preserve for birds, reptiles, and an array of desert creatures.

To situate the study of Wright's engagement with the landscape, we need a frame of reference. One of the best such references is Ada Louise Huxtable's new biography of the architect (New York: *Frank Lloyd*

*Wright, A Penguin Life*, 2004). While it does not focus specifically on issues of garden design or landscape, it does provide an excellent and concise overview that represents the current state of biographical knowledge about Wright.

Three biographies have been written about Wright since his death in 1959 a few months prior to his ninety-second birthday. His own *Autobiography*, published in three editions from 1932 onward, has provided the core material for their authors. However, it was more about his life than his work. Robert Twombly's *Frank Lloyd Wright: An Interpretive Biography* (1973) was the first history to look at Wright critically, but Twombly did not have access to Wright's archives. Brendan Gill, *The New Yorker* writer, had access to both the archives and surviving members of Wright's Taliesin Fellowship. Gill very much identified with the huckster in Wright, and his book, *Many Masks* (1987), did its best to sensationalize him. Meryle Secrest's *Frank Lloyd Wright* (1992) covered much of the same ground, but a grasp of Wright's architecture and its modernist context eluded her. With the sanction of the Frank Lloyd Wright Foundation, William Marlin finally launched serious research on what was

intended be Wright's definitive biography. A former editor of *Architectural Forum* and an experienced critic and journalist, Marlin made extensive discoveries of new material about Wright's life, but his premature death cut short his project.

Wright's late work and the details of his burgeoning career still elude adequate evaluation. Olgivanna, his widow who presided over the Frank Lloyd Wright Foundation, died in 1985. She had kept tight control on access to his work up to that point. His vast correspondence only became available three years later when Garland published my five-volume *Frank Lloyd Wright: An Index to the Taliesin Correspondence*. Many of his visionary projects were not published until the late 1980s when Wright's archives became formally organized. Critics tend to dismiss his late architecture as something akin to the futuristic animation of *The Jetsons*, utterly fantastical, and totally out of synch with an evolving modern architecture. They have, in my opinion, tended to view the architect's work through a tightly focused modernist lens and have failed to measure the work in the context of the late 1940s and 1950s.

Because the previous biographies of Wright are inadequate or incomplete and his late work remains

elusive, Huxtable's new biography fills a void. Without bogging down in tedious archival details or taking on the burden of charting new ground, she has created the best available synthesis of much of the most important recent scholarship on Wright and has provided a highly readable book for the public at large.

Huxtable's approach juxtaposes Wright's retrospective accounts with more factual explanations of his life and his architecture and lets the reader savor the differences. She updates the documentation of Wright's involvement with feminism and the idea of marrying for love, not social obligation, which I have introduced in my own book, *Frank Lloyd Wright: The Lost Years, 1910–1922*, published in 1993. Focusing on several of Wright's well-known built works, Huxtable balances her biographical accounts with concise and perceptive descriptions of his buildings. She explains how his programmatic concept for the Guggenheim Museum – intended for a fixed collection of "non-objective" or abstract art – was altered in purpose and use, resulting in subsequent complaints about the building's viability as a conventional museum.

That Huxtable has written an admirable work within

the format of the Penguin series of short biographies does not mean that another more comprehensive one on Wright is not needed. The last twenty years of the architect's career – some of his most prolific and complex – involve not only numerous unbuilt projects but his largest foray into domestic architecture and the dispersal of his ideas through the mass media with resulting widespread imitation, reinterpretation, and misinterpretation. Because of the popularity of picture books on Wright, even serious researchers are tempted to join the commercial fray. Eventually, the lacunae in Wright's life and work will be filled. Meanwhile, Huxtable's *Frank Lloyd Wright* is the best introduction to the architect currently available, providing an elegant and balanced view of the man and his myths. It is a superb reference from which to launch serious and necessary primary studies of Wright and his designs for the landscape. For many readers it will provide a much needed introduction to America's most famous architect by this country's greatest architectural critic of the last forty years.

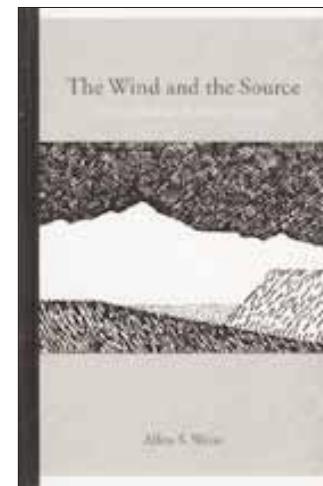
– Anthony Alofsin

A version of these comments on Huxtable's biography appeared previously in *The Architect's Newspaper* (19 October 2004), page 11.

***The Wind and the Source: In the Shadow of Mont Ventoux***  
By Allen S. Weiss  
(Albany: State University of New York Press, 2005)

In two previous works, *Mirrors of Infinity: The French Formal Garden and 17th-Century Metaphysics* (New York: Princeton Architectural Press, 1995) and *Unnatural Horizons: Paradox and Contradiction in Landscape Architecture* (New York: Princeton Architectural Press, 1997), Allen Weiss, who teaches in the Departments of Performance Studies and Cinema Studies at New York University, treats landscape subjects as occasions for philosophical meditation. As their titles suggest, his vantage point is perspectival in more than one sense. As in his earlier books, in *The Wind and the Source* he writes about the metaphysics of the palpably present yet vanishing or invisible landscape.

Weiss's approach is informed by his immersion in French philosophy. Prominent among his methodological mentors is Gaston



Bachelard (1884–1962), who uses reverie as well as reason as a means of approaching philosophical understanding. Bachelard's *Poetics of Space* (Boston: Beacon Press, 1969) has become a minor classic for those who wish to think deeply about the way in which human beings embody and appropriate place existentially. Here the philosopher teases out his truths through

phenomenology and psychology, analyzing certain images – the house, nests, shells, corners – that metaphorically elucidate the imprinted "placeness" that is our primary reference of being. That book considers our nature to be one of a creature that instinctively encases itself in intimate spaces that are personal and protective. However, Weiss, who lists several other Bachelard works in his bibliography, is interested in something else: the evanescent, fugitive nature of place and how the encounter with the immateriality of infinite space becomes a condition for poetic composition. His focus is on the extreme limits of landscape where place vanishes and is dissolved in the cosmic void,

becoming a material absence that defines metaphysical presence.

The son of fugitives from Nazi Germany, Weiss, who grew up in the South Bronx, is acutely aware of *displacement* as the central fact of his family's history. Yet we must all live in place, must belong, if only provisionally, someplace, and he has chosen to reside equally in two places: his native city, New York, and his adopted city, Paris. His latest book, *The Wind and the Source: In the Shadow of Mont Ventoux*, situates itself in the face of the towering mistral-blown mass (hence its name, Windy Mountain) that looms definitively and forbiddingly at the northern limits of sunny Provence. One would think that in the presence of this irrefutable solidity there could be no denial of material substance, but in his preface Weiss assures us, "This is a book about almost nothing, or rather about a certain nothingness, a veritable void in the symbolic. . . . This is a book about love of the landscape, and abstraction from it."

Like his other books on landscape themes, *The Wind and the Source* can be more accurately described as a long essay, divided in this case into four parts, each of which explores some facet of his subject, always in a dialectical context in which something both is and is

not at the same time. Weiss begins his first chapter, "Ascent," from the same lofty vantage point as the one he chose in *Unnatural Horizons*: that of Petrarch, whose famous letter of April 26, 1336, to the Augustinian priest Dionisio da Borgo San Sepolcro describes his unprecedented climb of Mont Ventoux in order to see "what so great an elevation had to offer." When Petrarch and his brother, who was his chosen companion in this physically and spiritually adventurous trial, at last reach the summit, the view virtually vanishes in the infinitude of the panorama: "I turned to gaze at the west. I could not see the tops of the Pyrenees, which form the barrier between France and Spain, not because of any intervening obstacle that I know of but simply because of the inadequacy of mortal vision."

Petrarch could nevertheless discern, as no one had before him, the more immediate yet vast geography below, which included the Rhône, now but a distant silver thread, and in the distance the bay of Marseilles and the Mediterranean.

Then, at the very moment he is experiencing amazed wonder at such an astonishing

spectacle, he performs an abrupt volte-face. Taking St. Augustine's *Confessions* out of his pocket, he looks at the page that coincidentally falls open and reads, "And they go to admire the summits of mountains and the vast billows of the sea and the broad rivers and the expanses of the ocean and the revolutions of the stars and they overlook themselves." At this point, Petrarch abjures the substantial mountain in order to contemplate the immaterial landscape of the soul.

We are reminded here of Dante, who, after his toil up Mount Purgatory, enters the Earthly Paradise at its summit. After learning of its fecund power to distribute its botanical bounty to the lower spheres by means of swirling breezes, such random sowing of seeds accounting for Earth's relative vegetative disorder (see *Purgatorio*, Canto XXVIII, lines 103-114), he is greeted by Beatrice, who conducts him through the progressively dematerialized spheres of the celestial Paradise. Both Dante and Petrarch stood at the cusp of the Middle Ages and the Renaissance. They shared a devout medieval belief in a divine God while experiencing the first stirrings of Renaissance humanism with its reawakened appreciation of ancient classical literature, curiosity toward nature, and desire to celebrate the mani-

fold beauty of this world. Henceforth, the task of poetry as well as of philosophy would be to reconcile the landscape of the soul with the landscape of nature.

Though he banished Mont Ventoux from his consciousness, Petrarch lived in its shadow at Fontaine-de-Vaucluse, where he created a *hortus conclusus*, or rather two enclosed gardens. In this way he was able to symbolically unite the ideal of Paradise with the humanist's desire to recapture the ancients' *otium*, intellectually productive leisure in rustic retreats away from the city's temptations and political fray. Here is how he describes his two gardens: "One garden is very shady, suitable only for study and sacred to our Apollo. . . . The other garden, near the house, appears more cultivated, and it is a delight to Bacchus."

Notice that he speaks of "our" Apollo. From this point on the pagan gods would coexist harmoniously with the Christian Trinity in the Renaissance imagination.

The wind that gives Mont Ventoux its name is for Weiss thematic. Unlike the gentle flow of air spiraling around Dante's Earthly Paradise, wafting the seeds that vegetate Earth's lower realms, it blows with great

force about the bald rocky scree, bringing rain clouds that often hide the mountain from view and make it literally disappear as it did symbolically for Petrarch when he took out of his pocket the *Confessions* of St. Augustine. For five centuries the impressive peak went unmentioned in literature, although other poets besides Petrarch lived in its shadow. This can be explained perhaps by the fact that, even in the Age of Exploration, when science was reborn and the botanical riches of the globe were collected and set in orderly arrangement in gardens, humans could only conceive of nature as an idealized, coherently systematized representation of Paradise. In this paradigm mountain landscapes were infertile wastelands, their peaks a chaotic jumble of broken rocks.

When Renaissance humanism's syncretism of divinity and nature fractured, Romanticism filled the gap with its concept of the Sublime – that emotion of thrilling awe that turned poets, painters, travelers, and botanists into Alpinists. As faith increasingly made room for science, probing the globe inevitably led people to gaze beyond the terrestrial into limitless space where the unfathomable itself generated religious emotion. It was only then that it became possible for

the void to replace the *hortus conclusus* as literary subject and metaphor.

Weiss summons the aptly named Provençal poet Frédéric Mistral (1830–1914) to "sing a strange hymn, or rather antihymn, to Mont Ventoux" in his poem *Calendau* – written in 1866 in the archaic language of the region – in which the mountain acts as a violent and sinister presence visited by God only at night. Weiss then discusses Stéphane Mallarmé (1842–1898), who lived for a period in Provence and for whom the void was a precondition of his poetry. In this case "the panorama visible from the heights is abolished; having touched the absolute, Mallarmé rejects all such visions for his art." Thus, for a very different reason than for Petrarch, Mallarmé was able to annihilate the mountain's substantial presence in order to maintain his poetic stance in which nothing lies beyond reality except words.

Had Weiss looked beyond French poetry and the landscape of Provence to dilate his thesis examining the arduously accessible mountain's revelatory power as an agent of disappearance, he might have included some commentary on the English

poet William Wordsworth (1770–1850). Climbing Mount Snowdon in Wales by moonlight, Wordsworth writes in *The Prelude*:

I found myself on a huge sea of mist,  
Which meek and silent,  
rested at my feet.  
A hundred hills their  
dusky backs upheaved  
All over this still Ocean,  
and beyond,  
Far, far beyond, the  
vapours shot themselves,  
In headlands, tongues,  
and promontory shapes,  
Into the Sea, the real  
Sea, that seemed  
To dwindle and give up  
its majesty,  
Usurped upon as far as  
sight could reach.

Unlike Petrarch or  
Mallarmé, Wordsworth finds  
in this scene an insight of  
great hope:

A meditation rose in me  
that night  
Upon the lonely  
Mountain when the scene  
Had passed away, and it  
appeared to me  
The perfect image of a  
mighty Mind,  
Of one that feeds upon  
infinity...

For Wordsworth, Mind so  
imaged encompasses a godly  
reverence inspired by, rather  
than denied by, the infinite  
void of the Sublime.

By the nineteenth century,  
a poetics of science developed  
in which natural

history became, as it remains  
for many today, a source of  
wonder. In this regard, Weiss  
introduces the French ento-  
mologist Jean-Henri Fabre  
(1823–1915), who describes the  
scene revealed upon his sun-  
rise ascent of Mont Ventoux  
as follows:

To the north and the east  
was spread out, at our  
very feet, an enormous  
bank of clouds, a sort of  
ocean of white cotton  
from which there  
emerged, like isles of slag,  
the summits of lower  
mountains. Several peaks,  
with their streaks of glaci-  
ers, shone forth from the  
Alps.

Both the ancients' belief  
that certain mountain tops  
harbored *genius loci*, places  
presided over by guardian  
spirits, and the Christian  
prejudice against them as  
desolate wastelands devoid  
of divine presence is now  
thoroughly abolished and  
replaced by precise observa-  
tion of conditions of meteo-  
rology and geology from  
Fabre's elevated perspective.  
Even altitudinal botany is a  
subject of scientific interest  
and aesthetic appreciation  
when each July Mont  
Ventoux's seemingly desolate  
peak is abloom with a tapes-  
try of Alpine wildflowers.  
Botany was in the case of

Fabre and his party a source  
of salvation when, lost in a  
sudden snowstorm and  
falling darkness, they were  
able to trace their way back  
to the shelter of their moun-  
tain hut by means of  
*chenopodium* and a dioecious  
nettle, plants that only grow  
in proximity to human habi-  
tation.

In his other books about  
landscape Weiss considered  
the Renaissance garden as an  
allegorical narrative using  
reconstituted myths and  
symbols, the seventeenth-  
century French garden as  
manifesting the rational spa-  
tial infinitude of Cartesian  
*res extensa*, and the eight-  
eenth-century French gar-  
den as a purely secular erotic  
paradise. Here, in his chap-  
ter "Metaphor," he declares:  
"The Ventoux – stupendous  
and evanescent, awe-inspir-  
ing and bleak – might serve  
as the emblem of all symbols  
that unite materiality and  
transcendence. The Ventoux  
might even be the very alle-  
gory of allegory. This is pre-  
cisely the illumination that  
both Petrarch and [the poet  
René] Char experienced on  
its peak: that the impression  
of limitlessness, of transcen-  
dence, of the infinite, of the  
sublime, is always bound to a  
place, and that *the gods need  
to be dismissed so that the poet  
may write*." In a final chapter,  
"Breath," he reminds us that  
the mistral – the relentless,  
madness-inducing wind of  
northern Provence – not  
only acts as an agent of the

mountain's disappearance in  
mist and fog but also of  
inspiration. Breath – literally  
inspiration – is, in his words,  
"the infusion of what we do  
not already know, of what we  
can never possess, of what  
takes us beyond ourselves.  
*Inspiration is disruption, dis-  
possession, dislocation...*" That is  
why Mont Ventoux is prodi-  
gious." He continues by  
quoting from Bachelard's  
*L'air et les songes*: "The poetic  
breath, before being a  
metaphor, is a reality that  
one may find in the life of  
the poem if one wished to  
follow the lessons of the  
*material aérien imagination*."

Although we may some-  
times find it difficult to fol-  
low Weiss's ethereal exegeses,  
especially if we do not share  
his deep immersion in  
French philosophy and poet-  
ry, the originality of his  
thought and his belief that  
landscape is grounded in  
cultural ideas make it worth  
persevering with his dis-  
course even when his prose  
becomes recondite and  
somewhat clotted. Standing  
outside the discipline of  
landscape history, he fur-  
nishes landscape historians  
with interesting literary and  
philosophical perspectives  
on what are quite literally  
the most far-out meanings of  
space and place. – EBR

## Calendar

### The American Landscape: Ideals, Influences, Innovations

A lecture series cosponsored  
by the New York Botanical  
Garden, the New-York  
Historical Society, and the  
Foundation for Landscape  
Studies

**To register:** Call the  
Continuing Education  
department at the  
New York Botanical Garden:  
718-817-8747

**Location:** New-York  
Historical Society,  
Central Park West  
at 77th Street

**General admission:**  
Individual programs, \$25  
(members, students,  
educators, seniors \$23)  
Complete series, \$90  
(members, students,  
educators, seniors \$81)

This series examines ways  
in which nineteenth-century  
parks, gardens, and paintings  
reflect the aesthetic values  
and practical technologies of  
the period. Four noted  
landscape historians will  
show how Romantic ideals,  
European influences, and  
technological innovations  
shaped and portrayed the  
American scene in the nine-  
teenth century.

**Monday**  
**January 23, 2006**  
**6:30 p.m.**

### Jay Cantor Rural Images of America: Myth and Realities

The overarching image of  
the American rural land-  
scape in the nineteenth cen-  
tury is largely the result of  
Romantic painters loosely  
associated under the term  
Hudson River School. It is,  
however, increasingly clear  
that the view these artists  
provided was highly selective  
and, to a degree, politically  
motivated. This talk by Jay  
Cantor will provide a per-  
spective on the artistic myth  
of the American landscape  
and the mundane realities of  
the land itself as it was recast  
under the economic realities  
of the American nation-mak-  
ing agenda.

Jay Cantor is an art histo-  
rian who has been published  
widely on painting, architec-  
ture, and the decorative arts,  
including Winterthur, an  
extensive history of museum  
and landscape gardens and  
the growth of American  
collecting in the decorative  
arts. He is a member of the  
board of the Foundation for  
Landscape Studies.

**Monday**  
**February 13, 2006**  
**6:30 p.m.**

**Therese O'Malley**  
**Gardens under Glass,**  
**a Natural History of**  
**Greenhouses**

The collection of exotic plants from warm climates necessitated their protection and display in greenhouses. Concentrating on the transatlantic exchange of plants, ideas, and people, Therese O'Malley, guest curator for the New York Botanical Garden's exhibition *Glasshouses: The Architecture of Light and Air* will show how their evolution was, and continues to be, vital to botany, horticulture, and landscape design.

Therese O'Malley is the associate dean at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C. She is currently the president of the Society of Architectural Historians and a member of the board of the Foundation for Landscape Studies. She lectures and publishes on the history of landscape and garden design primarily in the eighteenth and nineteenth centuries.

**Monday**  
**March 13, 2006**  
**6:30 p.m.**

**David Schuyler**

**The Sanctified Landscape:**  
**Art, Literature, and the**  
**Emergence of a**  
**Preservationist Ethos in the**  
**Hudson Valley, 1820-1850**

Thanks to the writings of Andrew Jackson Downing and through the influence of wealthy individuals who built houses and ornamental gardens, the Hudson Valley became the paradigmatic American landscape. The broader scenic context portrayed by painters, poets, and writers reinforced American taste in domestic design. David Schuyler will show how this new nineteenth-century American stylistic idiom, combined with the beginnings of an indigenous historic preservation movement, fostered our self-awareness as a new nation.

David Schuyler is the Arthur and Katherine Shadek Professor of the Humanities and Professor of American Studies at Franklin and Marshall College. He is the author of several books, including *Apostle of Taste: Andrew Jackson Downing 1815-1852*, and is the coeditor of three volumes of *The Frederick Law Olmsted Papers*.

**Monday**  
**April 3, 2006**  
**6:30 p.m.**

**Elizabeth Barlow Rogers**

**International Romanticism**  
**and the American Landscape**

Andrew Jackson Downing, Frederick Law Olmsted, Calvert Vaux, and other contemporary landscape designers and their successors looked to England and also to Germany for inspiration and practical know-how. The eighteenth- and nineteenth-century gardens and parks of England inspired and influenced these Americans while also affecting the work of such Continental designers as the Marquis de Girardin at Ermenonville, Prince Franz of Anhalt-Dessau at Wörlitz, and Prince Pückler at Muskau. Elizabeth Barlow Rogers will show how American landscape architecture, far from being simply indigenous, was part of an important international trendsetting shift in garden and park design.

Elizabeth Barlow Rogers is the president of the Foundation for Landscape Studies and is the former administrator of Central Park, the first president of the Central Park Conservancy, and the founding director of Garden History and Landscape Studies at the Bard Graduate Center.

## Tours

**Italian Villas**

**May 12-22, 2006**

This ten-day tour sponsored by the Foundation for Landscape Studies, which will be based in two cities – Rome and Florence – will enable participants to experience several villa gardens in the company of expert landscape historians and current owners. Included on the tour are: Villa Borghese, Rome; Villa Pamphili, Rome; Hadrian's Villa, Tivoli; Villa d'Este, Tivoli; Ninfa, Lazio region; La Foce, Chianciano; Villa Medici, Fiesole; Villa Le Balze, Fiesole; Villa La Pietra, Florence; Villa Medici, Poggio a Caiano; Villa I Tatti, Settingnano; and Villa La Gamberaia, Settingnano. The tour is limited to twenty persons. For registration information, please contact: rogerseb@aol.com

**The Hudson River Valley**

**October 5-9, 2006**

This five-day tour of America's most celebrated landscape in literature and art is being co-sponsored by the Society of Architectural Historians and the Foundation for Landscape Studies. It will be led by Winthrop Aldrich, an advisor to the Hudson River Valley National Heritage Area and a member of the tenth generation of his family to own land at Rokeby, in Red Hook, Dutchess County. It will focus on the area's extraordinary architectural and landscape heritage en route from New York City to Albany and back. Stops will include Lyndhurst, the Gothic Revival mansion designed in 1838 by Alexander Jackson Davis in

Tarrytown; Rockwood Hall, William Rockefeller's Sleepy Hollow estate, now a state park; Manitoga, Russel Wright's modernist garden in Garrison; the extraordinary Hudson Highlands garden of Frederic Rich, chairman of the Foundation for Landscape Studies, also in Garrison; Downing Park in Newburgh, designed by Frederick Law Olmsted and Calvert Vaux in 1889; the 1824 Lydig Munson Hoyt House by Calvert Vaux in Staatsburgh; Edgewater in Barrytown, the 1822 mansion owned by Richard Jenrette, the architectural preservationist whose avocation is collecting and restoring historic houses and refurbishing them with period furniture; Olana, the architecturally exotic "castle" designed and owned by Hudson River School artist Frederic Church; several historically important industrial sites in Troy; and in Albany a group of architecturally significant buildings, including the Capitol and City Hall by H. H. Richardson and St. Peter's Episcopal Church by Richard Upjohn. The tour is limited to thirty persons. For registration information, please visit: [www.sah.org](http://www.sah.org).



Marine Theater, Hadrian's Villa,  
Tivoli.

# Field Notes

## Conferences

Two recent conferences were devoted to fostering international collaboration in the field of historic landscape studies and the management of historic parks and gardens.

### **The Pursuit of Public Happiness: Gardens and Parks in Europe and North America** Munich, Germany June 16–18, 2005

This conference, which was organized by landscape historian Sonja Dümpelmann, assistant professor of Landscape Architecture at Auburn University and an affiliate of the German Historical Institute in Washington, D.C., and Raimund Lammersdorf, executive director of the Bayerische Amerika-Akademie (Bavarian American Academy) in Munich, focused on the relationship between Germany and America in historic and contemporary park and garden design, restoration, and management.

On the first evening of the conference, John Dixon Hunt, professor of the History and Theory of

Landscape at the University of Pennsylvania, delivered the keynote address. The session the following morning, chaired by Dümpelmann, had as its principal theme “German-American Exchange in Garden Culture.” In the afternoon Gert Gröning, professor of Urban Horticulture and Landscape Architecture at the University of the Arts Berlin, presided over a session devoted to “Public Parks and International Exchange.” (See page 11.) On the final day of the conference the topic of the morning speakers was “Conservation and Use of Public Parks.” Susan Herrington, associate professor of Landscape Architecture at the University of British Columbia, Canada, chaired this session. In the afternoon the subject was “Garden Festivals and Future City Development.” Joachim Wolschke-Bulmahn, professor of the History of Open Space Planning and Landscape Architecture at the University of Hannover, moderated the panel that assessed the potential of horticultural expositions as stimuli for government funding and planning of new urban areas.

The popularity of the 2005 Munich Bundesgar-

tenschau (BUGA), the national garden festival that takes place every two years in a different German city, was evident as Dr. Wolfram Höfer, landscape architect in charge of the “Region” and “Traffic” sections of the exhibition, led the conference participants on a tour of the 495-acre (200-hectare) grounds. In addition to many planting beds, kiosks, and a temporary conservatory – all of which showcased a stunning array of plants – the Munich BUGA’s extensive grounds contained several permanent playgrounds, sports fields, housing complexes, commercial areas, and landscaped promenades that now form a new residential neighborhood within the city. The festival, like other biennial BUGA expositions, was thus a means of funding new urban planning and construction and, through the temporary horticultural exhibition, of bringing public awareness to the recently built part of the city.

Besides the conference organizers, session chairs, keynote speaker, and BUGA tour guide, the conferees

were: Rainer Herzog, Head of the Garden Department of the Bavarian Administration of State Palaces, Gardens, and Lakes in Bavaria; art historian Solveig Köbernick of Leipzig; Sara Cedar Miller, photographer and historian of the Central Park Conservancy in New York City; Elizabeth Barlow Rogers, president of the Foundation for Landscape Studies in New York City; Alan Tate, associate professor at the University of Manitoba in Canada; Andrew Theokas, senior mappings specialist for the City of Boston and a faculty member of the College of Architecture at the Boston Architectural Center; and Terence Young, adjunct assistant professor of Regenerative Studies at California State Polytechnic University at Pomona.

Because of the success of the 2005 Munich conference, a follow-up conference has been organized for this year (see below).

The conference program for *The Pursuit of Public Happiness: Gardens and Parks in Europe and North America* can be found at: [www.ghi-dc.org/conferences/happiness\\_prog.html](http://www.ghi-dc.org/conferences/happiness_prog.html)

### **Jardin, Parc, Pays:** **Jean-Marie Morel (1728–1810)** ***Un paysagiste entre Lumières et sensibilité*** **Dijon**

**November 4–6, 2005**

Organized by the Association Colloque with the aid of the Regional Council of Burgundy, the Florence Gould Foundation, the General Council of the Côte d’Or, the City of Dijon, the Museum and Garden of Science, Parc de l’Arquebuse in Dijon, and the Pictet Bank in Paris, this conference focused on the French eighteenth-century landscape designer Jean-Marie Morel, who worked in the Ile-de-France and Burgundy as well as Lyon and the Dauphiné. The steering committee that developed the conference program consisted of Michel Baridon, Elisabetta Cereghini, Joseph Disponzio, Lorilee Mallet, Monique Mosser, and Didier Wirth. The location of the conference in Dijon made it possible to visit two of the private estates designed by Morel, thanks to the hospitality of

the Loisy family, owners of Arcelot, and Dr. François-Xavier Durand, owner of Bierre-les-Semur.

The first session of the conference, which was chaired by Professor Michel Baridon, focused on Morel within the context of the Picturesque style. A second session, moderated by Isabelle Levêque, was dedicated to an examination of the designs of three of Morel’s near contemporaries or followers: Louis Carrogis de Carmontelle (1717–1806), Thomas Blaikie (1758–1838), and Louis-Martin Berthault (1771–1823). On the following day, there were three sessions. The first two speakers, who were introduced by Bernard Chevallier, discussed Malmaison, the estate of Empress Joséphine (1763–1814). The next group of three, presented by Gérard Ferrière, discussed Morel’s botanical and horticultural expertise as it pertained to intellectual developments in the Age of Enlightenment. After lunch Marie-Claude Pascal moderated the panel that spoke about the restoration of historic landscapes. Bernard and Antoine de Loisy of Arcelot and Baudoin de Grivel of Couternon

participated in a round table that concluded the conference with remarks on their responsibilities as owners of Morel-designed gardens.

Conference speakers included Yves-Marie Allain of the French Ministry of Ecology and Development; Michel Baridon, emeritus professor at the University of Burgundy; Elisabetta Cereghini, architect and garden historian; Laurence Chatel de Brancion, author of *Carmontelle au jardin des illusions*; Bernard Chevallier, director of the Musée national des châteaux de Malmaison et Bois-Préau; Jean-Denys Devautes, director of the Musée de la Voiture, Château de Compiègne; Joseph Disponzio, assistant professor of Landscape Architecture at the University of Georgia and vice president of the Association Colloque; Pascal Duris, maître de conférences at the University of Bordeaux; Gérard Ferrière, director of the Muséum-Jardin des Sciences de l'Arquebuse in Dijon; John Dixon Hunt, professor of the History and Theory of Landscape at the

University of Pennsylvania; François Joyaux, author of *Les Roses de l'Impératrice: La Rosomanie au temps de Joséphine*; Isabelle Levêque, secretary general of the journal Polia; Marie-Christine Labourdette, director of the Direction Régionale des affaires culturelles de Bourgogne (DRAC); Lorilee Mallet, president of the Association Colloque; Monique Mosser, ingénieur at the Centre régional de recherche scientifique (CNRS); Marie-Claude Pascal, conservateur en chef du patrimoine; Antoine Picon, professor of the history architecture and technology at the Harvard Graduate School of Design; Elizabeth Barlow Rogers, president of the Foundation for Landscape Studies; Claudia Salvi, instructor at the University of Marne-la-Vallée; Patricia Taylor, author of *Thomas Blaikie: The 'Capability' Brown of France (1751-1838)*; and Susan Taylor-Leduc, art historian.

The conference program for *Jardin, Parc, Pays: Jean-Marie Morel (1728-1810) Un paysagiste entre Lumières et sensibilité* can be found at: [www.gardenhistoryforum.org/aktuell/Morel\\_Symposium2005](http://www.gardenhistoryforum.org/aktuell/Morel_Symposium2005)

### Pückler and America Bad Muskau, Germany June 22-25, 2006

This international and interdisciplinary conference organized by the German Historical Institute, Washington D.C., and the Stiftung Fürst-Pückler-Park Bad Muskau, will bring together scholars of landscape/garden history and literature from Germany and North America to discuss the influence of Prince Pückler's landscape designs and writings (see page 2) on the work of landscape architects and writers in America (see page 9). The aim of the conference is to add a transatlantic perspective to some aspects of the history of gardens and designed landscapes. Elizabeth Barlow Rogers, president of the Foundation for Landscape Studies, will deliver the keynote address. Other speakers will discuss Pückler's impact on landscape designers in Germany and North America in the nineteenth and twentieth centuries. The conference will be preceded by a tour of Pückler's masterpiece, Park Muskau. An excursion to the other parks designed by

Pückler in Branitz and Berlin is scheduled as a post-conference tour on June 25.

For further information, visit [www.ghi-dc.org/events\\_upcoming.html](http://www.ghi-dc.org/events_upcoming.html).

### New M.A. Program

Columbia University's School of Continuing Education recently inaugurated a new masters degree program in Landscape Design with specific focus on smaller-scale and residential design projects. Housed in a new facility, the program centers on four core studio classes and includes courses in landscape technology, plant materials, history and theory, and advanced planting design. The rigorous curriculum aims to develop students' technical and design competence, which will enable them to begin professional practice upon graduation. Instructors are recognized practitioners and instructors in their fields. Classes are offered in the evening and on Saturday to meet the needs of working professionals or those in career transition. For further information visit: [www.ce.columbia.edu/landscape/index.cfm](http://www.ce.columbia.edu/landscape/index.cfm)

### Landscape History Online

Recently launched, **Catena**, the Digital Archive of Historic Landscape Sites, is a free internet resource for teaching the history of gardens and other designed landscapes. The searchable database and accompanying website are directed primarily toward undergraduate- and graduate-level teachers, researchers, and students. Because the images contained in this digital archive can be downloaded for non-commercial use, they constitute, in effect, a virtual slide library. They may be used, along with accompanying text documents contributed by participating scholars, both in landscape history courses and as supplementary materials in a variety of humanities disciplines: art and architectural history; European and American cul-

tural, social, and literary history; and Classical studies.

The project was developed by Elizabeth Barlow Rogers and a group of advisors and participating scholars in 2002 and was implemented by Johanna Bauman, Curator of Digital Media Resources at the Bard Graduate Center, and her associate Polly Giragosian, Assistant Curator of Visual Media Resources. Principal funding was provided by a major grant from the National Endowment for the Humanities. The Gladys Krieble Delmas Foundation and the Samuel H. Kress Foundation provided additional support. The Villa Garden constitutes the first typological component of **Catena**. It is envisioned as the initial unit of an ongoing, continually expanding digital archive of historic landscape sites.



Villa Medici, Fiesole. To see this image online go to the Catena website.

# Memorial

## Charles McLaughlin

The death on September 2, 2005, of Charles Capen McLaughlin, professor of American studies at American University in Washington, D.C., editor in chief of the *Frederick Law Olmsted Papers* – an extensive ongoing project to catalog and publish key letters and reports from a trove of 60,000 documents obtained and placed in the Library of Congress by Olmsted's first biographer, Laura Wood Roper – represents a keenly felt loss to American historians, landscape scholars, and historic landscape preservationists as well to his family, neighbors, and many friends. McLaughlin's life's work in restoring Olmsted's reputation as a major nineteenth-century figure – a social observer, opinion shaper, writer, and the co-founder with Calvert Vaux of the profession of landscape architecture in America – is his legacy, one for which many, now and in the future, are in his debt.

To perform this heroic literary task, Professor McLaughlin assembled a group of other American historians. For some of these, research on Olmsted's career became the cornerstone of their own careers. With ample introductions and biographical profiles, the seven volumes that have appeared to date constitute an indispensable resource for landscape scholars and historic landscape preservationists. They are also immensely valuable for cultural historians with no particular interest in landscape design inasmuch as, along with Olmsted's first-hand accounts of natural and manmade scenery in England and America and professional reports as a landscape architect, they contain discussions of a broad variety of social and political conditions of the time.

Olmsted was a gifted writer, and McLaughlin and his colleagues have selected for publication the best of his voluminous correspondence and numerous reports. As a result, we are able to experience vividly the sleepy yet brutal atmosphere of the ante-bellum, slavery-dominated South; the energetic and prosperous appearance of the German settlements in central Texas in the early 1850s; the first strivings for civility combined with the rough-and-ready opportunism of early-1860s California; the grandeur of the Yosemite Valley, which Olmsted was instrumental in preserving as wilderness; the rapidly growing industrial and commercial metropolises of New York and Boston where Olmsted lived and worked; and the competitive striving for municipal parks and urban planning in Buffalo, Chicago, and other burgeoning cities across the country where he received park, cemetery, and campus design

commissions. In short, McLaughlin, along with Roper, was the first to rescue this nineteenth-century genius from the near-oblivion into which he had fallen during the first two-thirds of the twentieth century, dedicating his own lifetime to ensuring that Olmsted's protean achievements during his lifetime would become part of the public domain.

Scholarship, though important, was not McLaughlin's sole career. He was, first and foremost, a teacher. His daughter Ellen expresses this side of him best: "My father was one of the few people I've ever known for whom teaching was a true vocation. It seemed it was what he was put on this earth to do. I watched him teach many times over the years. In the classroom he was passionate and funny as well as exuberantly expansive. He treated his students with the same gentle regard and respect as he did his peers. And that made all the difference."

At a reception following the memorial service of music and readings, those who had known Charlie spoke not of his accomplishments as an American historian but rather of the exceptional generosity of spirit that carried over from the classroom into the rest of his life. When my turn came, I said that my career as administrator of Central Park and a founder of the Central Park Conservancy grew out of a book I wrote in 1972, *Frederick Law Olmsted's New York*. At the time none of the Olmsted papers had yet been published. Nevertheless, my research led me to Charlie, who, without hesitation, offered to send me the manuscript of his Harvard doctoral thesis, "The Selected Letters of Frederick Law Olmsted." This was before the invention of Xerox machines and electronic mail, and I received not a copy or a download but an original typescript. It was for me the beginning of a long and rewarding friendship as well as the catalyst for my own lifetime commitment – one shared over ensuing years by many others in Central Park and other New York City parks as well as by people interested in restoring parks in other cities – to reanimate the still valid landscape vision of Olmsted and his partner Vaux to the extent possible in the late twentieth, now twenty-first, century.

There were other tributes to Charlie's talent for friendship, his unquenchable cheerfulness and indomitable spirit in the face of his severe, partial paralysis by polio, and the happiness brought to him by his long, companionable marriage to Ann Landis McLaughlin, who survives him, along with their son John Carten McLaughlin, a psychotherapist in San Francisco, and his daughter Ellen McLaughlin, an actress in New York. The room in which we spoke and watched a video of photographs depicting an ever-smiling Charlie from childhood to the present was filled with deep affection, admiration, and gratitude toward a man of many qualities. – EBR

## Contributors

**Anthony Alofsin** is Roland Roessner Centennial Professor in Architecture and Professor of Art and Art History at the University of Texas at Austin. His most recent book is *Prairie Skyscraper: Frank Lloyd Wright's Price Tower* (Rizzoli, 2005) and his book, *When Buildings Speak: Architecture as Language in the Habsburg Empire and its Aftermath, 1867–1933* (University of Chicago Press) will appear in fall 2006. Much of his review of Huxtable's biography appeared in *The Architect's Newspaper* (19 October 2004), page 11.

**Aimée Brown Price**, an art historian living in New York, has written extensively on the French painter Puvis de Chavannes. In 1994, she curated an exhibition of the work of this artist for the Van Gogh Museum in Amsterdam and wrote the accompanying catalogue. Her two-volume monograph and catalogue raisonné of the painted works of Puvis is being published by Yale University Press in 2006. She has lectured widely at various museums and educational institutions, including the National Gallery, London; the Art Institute of Chicago; the Institut d'Art et d'Archéologie, University of Paris; Edinburgh University; the Pushkin Museum,

Moscow; the New York Studio School; Oxford and Cambridge Universities; the Musée des Beaux-Arts, Amiens; and Smith College. She has taught at Caltech, Princeton University, and the Graduate Center of the City University of New York and published in *The Art Bulletin*, *Gazette des beaux-arts*, and *Art in America* as well as a number of museum journals in this country and Europe.

**Blanche M. G. Linden** received her doctorate from Harvard University and has taught in the History and American Studies departments at Brandeis University, Middlebury College, Emerson College, Florida Atlantic University, and the Harvard Graduate School of Design. A revised and expanded edition of her first book, *Silent City on a Hill: Landscapes of Memory and Boston's Mount Auburn Cemetery* (Columbus: Ohio State University Press, 1989), will be published by the Library of American Landscape History in 2006. In addition to her book *Spring Grove: Celebrating 150 Years* (Cincinnati: Cincinnati Historical Society, 1995), she has published two other books and many scholarly articles on landscape and cultural history in journals and volumes of essays.



# SITE LINES

Volume 1, Number 11  
Fall 2006

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for Landscape Studies

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