

Illustrated History of Landscape Design

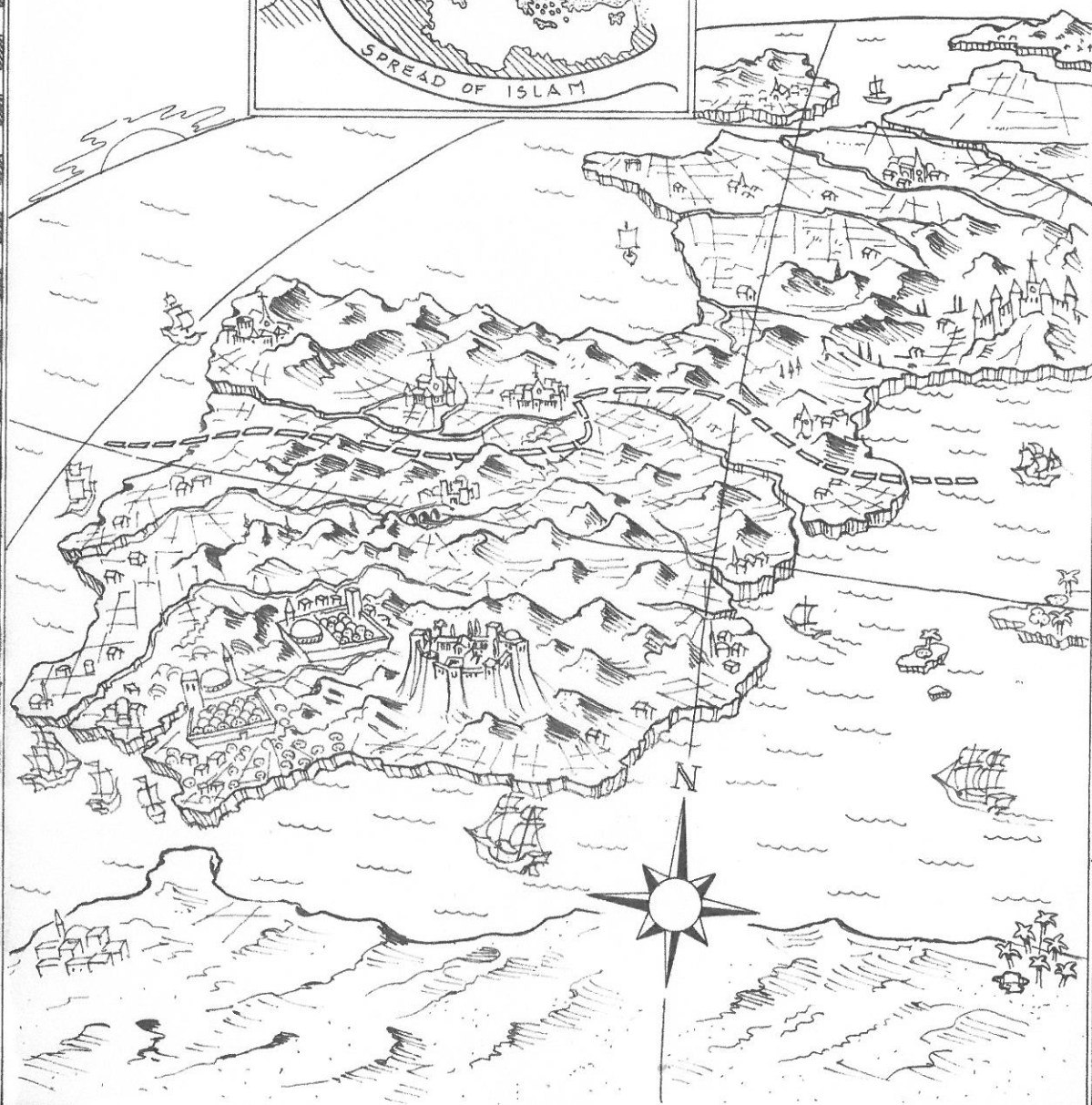
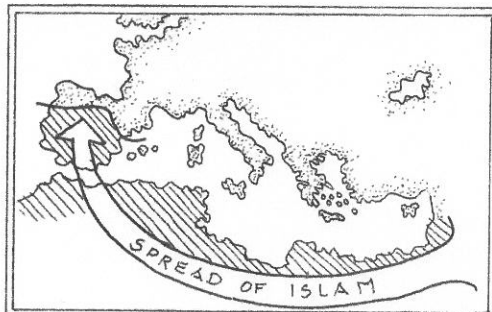
ELIZABETH BOULTS
and
CHIP SULLIVAN

Boults, Elizabeth and Chip Sullivan. "Moorish Spain, pp. 15, 27-36, 245-246; Renaissance Gardens in France and England, pp. 75, 93-96, 247; The Control of Nature, pp. 107, 136-144, 247." In *Illustrated History of Landscape Design*. Hoboken, New Jersey: John Wiley & Sons, Inc., 2010.



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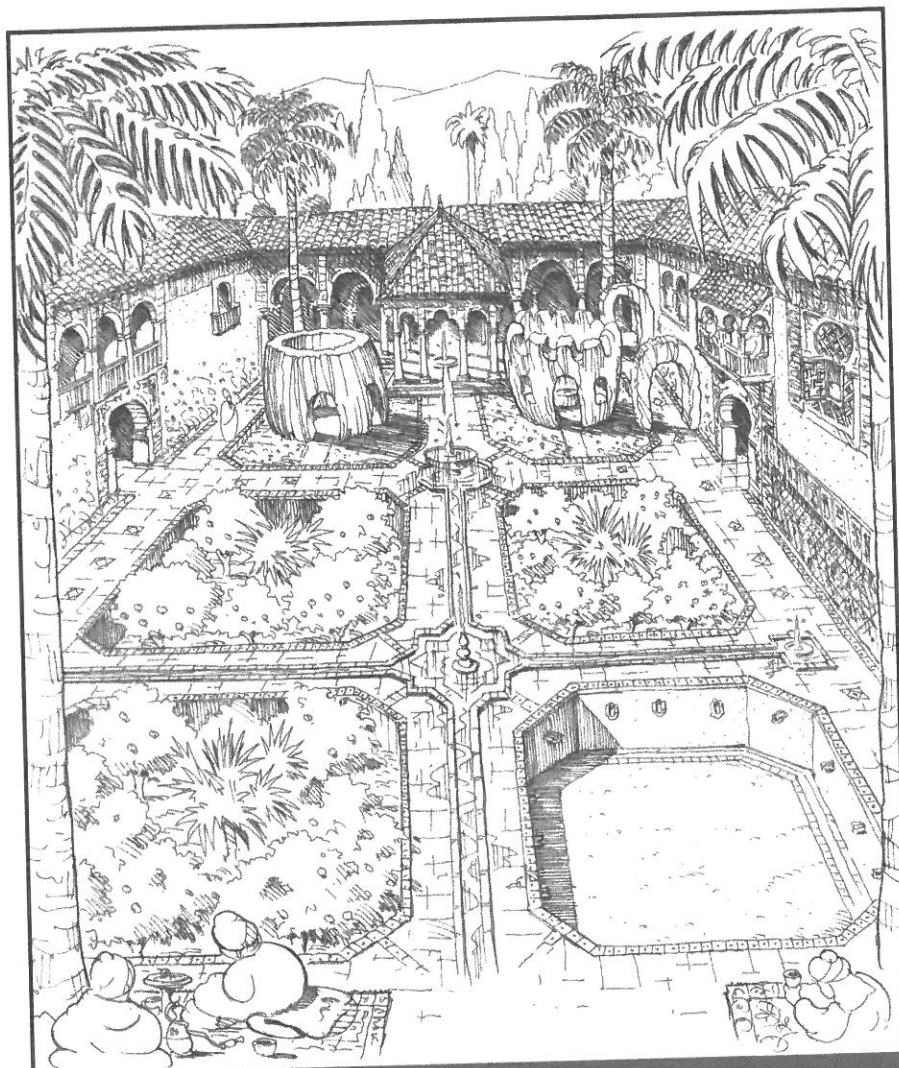
MOORISH SPAIN



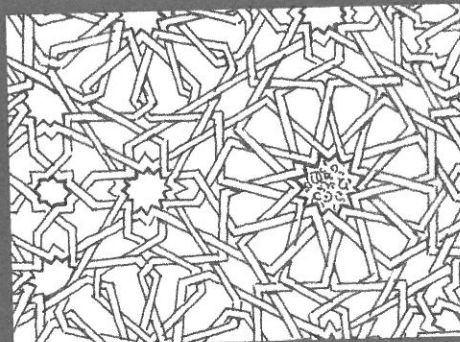
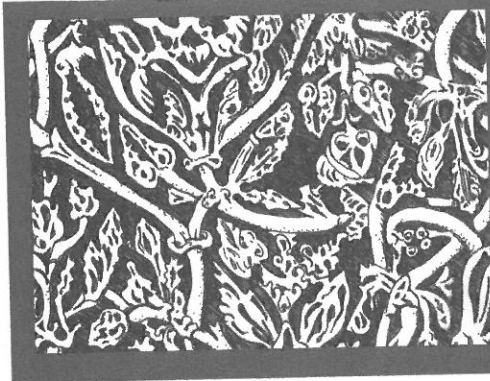
AN INDELIBLE INFLUENCE

The stifled progress of civilization in medieval Europe contrasts sharply with the highly cultured and literate world of the Arabs in the 8th–10th centuries. Islamic culture spread across the Mediterranean, from North Africa to Sicily and Spain. While there are no extant examples of medieval gardens in most of western Europe, gardens from the Islamic era do remain in the Spanish cities of Cordoba, Granada, and Seville.

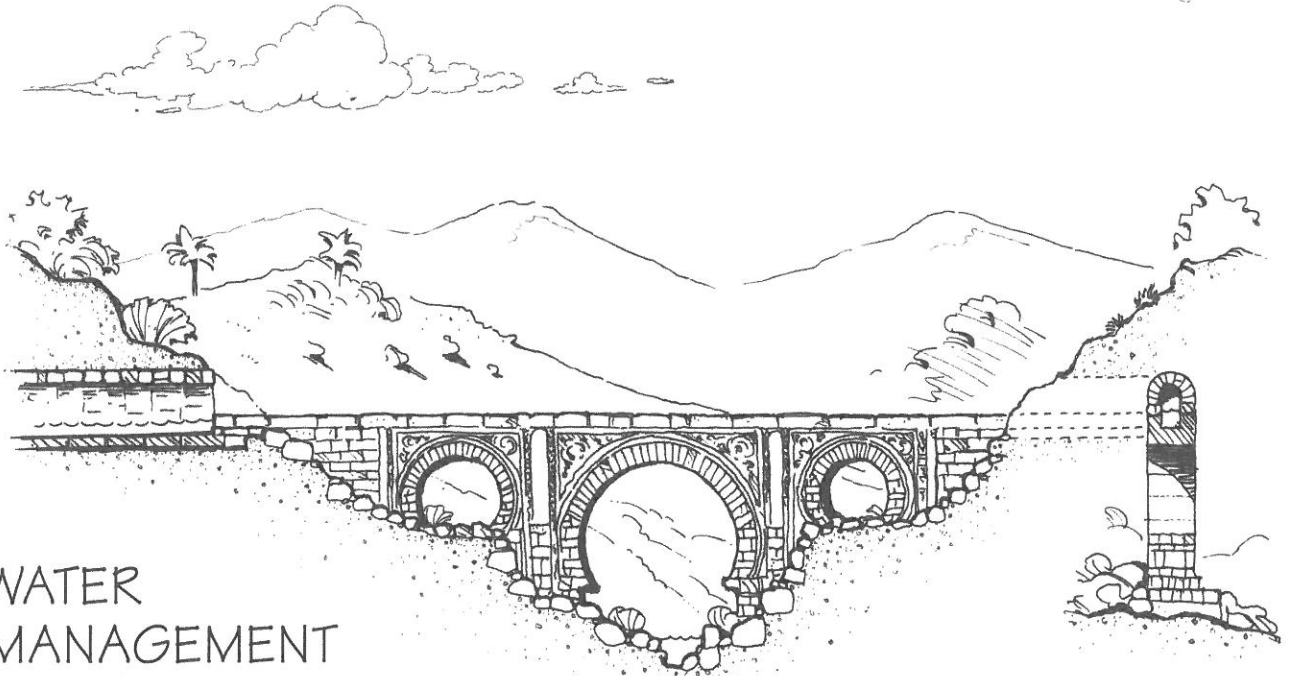
Much altered over the centuries, the gardens of southern Spain still retain their Moorish (Hispano-Arabic) characteristics. Islamic garden form is well suited to the hot, dry climate of the Mediterranean. The configuration of enclosed patios and courtyards and the presence of water provide cool, shady environments. Attributes of traditional Moorish gardens include the reliance on decorative paving and geometric tile patterns in place of human or animal forms forbidden by the Quran, the predominance of rectangular and axial geometries, and the limited use of plants.



A TYPICAL MOORISH COURTYARD: Water in straight runnels, and simple pools with single jets, structure the geometry. Raised walkways help sunken planting areas retain moisture. Architectural features include a pavilion, arcaded gallery, and mirador, or elevated porch. Often a *glorieta* or pavilion was placed at the intersection of pathways. We show a *glorieta* formed of clipped cypress trees.



MOORISH DECORATION: Elaborate floral patterns and intricate geometric arabesques were common decorative motifs executed in carved stone, plaster, and glazed tile mosaics.



WATER MANAGEMENT

The conquest of the Visigoths, who succeeded the Romans in control of the Iberian Peninsula, began in the 8th century when Abd al-Rahman I established an independent emirate at Cordoba, in 756. One of his first tasks was to develop an irrigation system that would allow the building of palaces and gardens similar to those at his ancestral home in Damascus.⁴

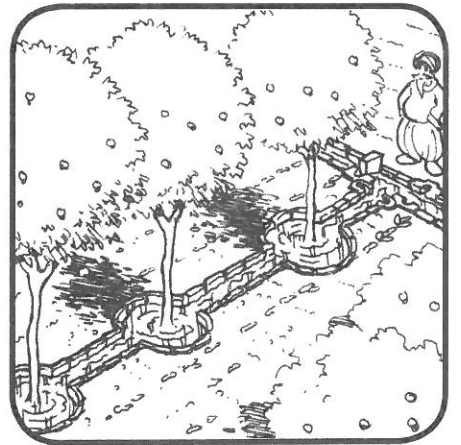
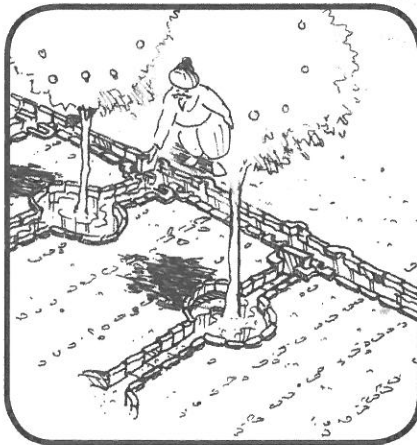
Cordoba became an important center of trade and culture. Abd al-Rahman III was a great patron of the arts and sciences, and fostered the study of botany and medicine at Cordoba. The Arabs introduced citrus varieties, date palms, pomegranates, and almond trees to Europe. Sophisticated techniques to

HYDRAULIC ENGINEERING: The excavation of Madinat al-Zahra in a suburb of Cordoba shows evidence of extensive palace gardens built by Abd al-Rahman III in the 10th century. An aqueduct carried water 9 miles from the surrounding foothills to irrigate the garden.⁵

CLEVER IRRIGATION: In the Court of the Oranges at Cordoba, water released from a central source was directed into stone-lined channels for irrigation. Each tree well was flooded in sequence by repositioning wood blocks.

impound and channel water promoted the growth of orchards, vineyards, and gardens across the arid landscape.

The Court of the Oranges at the mosque in Cordoba is one of the oldest examples of a Moorish-style patio. Construction of the mosque was begun in the 8th century, and the patio enlarged to its present form around 976. The correspondence of grid systems—how the orange trees align with the structural columns of the temple—exemplifies principles of unity and order characteristic of all Islamic gardens. The courtyard is subdivided into three rectangles with a basin central to each. Overflow from the fountains irrigated the trees in series, based on an Egyptian design precedent.⁶





VIEW OF THE ALHAMBRA:

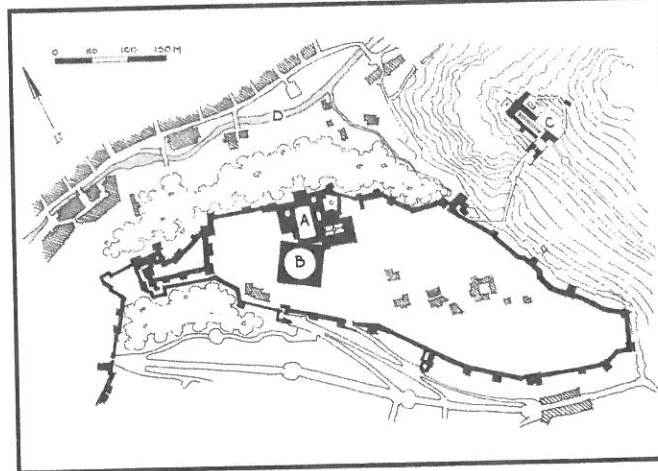
The palace, as seen from the hills of the Albaicín, against the backdrop of the Sierra Nevada.

DEFINITIVE MOORISH PRECEDENTS

Cordoba declined in the 11th century as the Umayyad caliphate dissolved into autonomous city-states. But Arab influence lingered in Andalusia for another 400 years. Muhammad ibn al-Ahmar established a Nasrid emirate at Granada in 1232, which remained an Arab stronghold until the 15th century. Two beautiful Moorish-style gardens survive from that era, the Alhambra and the Generalife.

ALHAMBRA

The Alhambra is situated on a plateau in the foothills of the Sierra Nevada above the scenic environs of Granada. The palace complex comprises a series of courtyards and patios that connect interior rooms. The scale of the open spaces and their relationship with the architecture create a dynamic experience of movement for the visitor. The Court of the Myrtles and the Court of the Lions are particularly noteworthy expressions of Islamic courtyard form.



SITE PLAN: The fortified palace of the Alhambra showing the 14th-century courtyards (A), the Pavilion of Charles V (B), the Generalife gardens (C), and the Darro River (D).

The major feature of the Court of the Myrtles, built in the mid-14th century for Yusuf I, is the long rectangular reflecting pool, which visually connects an arcaded wing of the palace with the audience hall below the Tower of Comares. Small, round basins with single water jets terminate each end of the pool. The long sides of the pool are bordered by clipped hedges of myrtle, a modern addition.

The adjacent Court of the Lions, built later in the 14th century for Muhammed V, contains a slender alabaster arcade that frames the space and forms two delicate porticos on the east and west

ends. Two highly decorated pavilions open to the north and south sides. Small circular pools, each with a single bubbler, are located inside the pavilions and beneath the porticos. Four narrow rills of water extend to each pool from a central fountain surrounded by 12 carved lions.

GENERALIFE

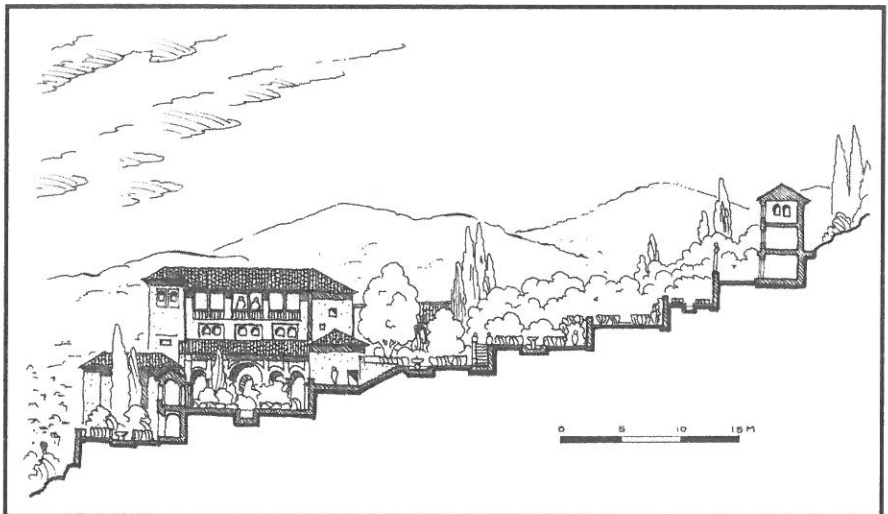
Across a ravine and up a steep slope to the east of the Alhambra sits the Generalife, a daytime retreat built in the early 14th century by the founding Nasrid rulers of Granada. The Generalife

consists of a series of seven lush garden terraces, each with distinctive water elements. The intimate scale of the courtyards and the privacy afforded by their dense plantings are spatial counterpoints to the experience of openness and views exposed by the many balconies, alcoves, and galleries.

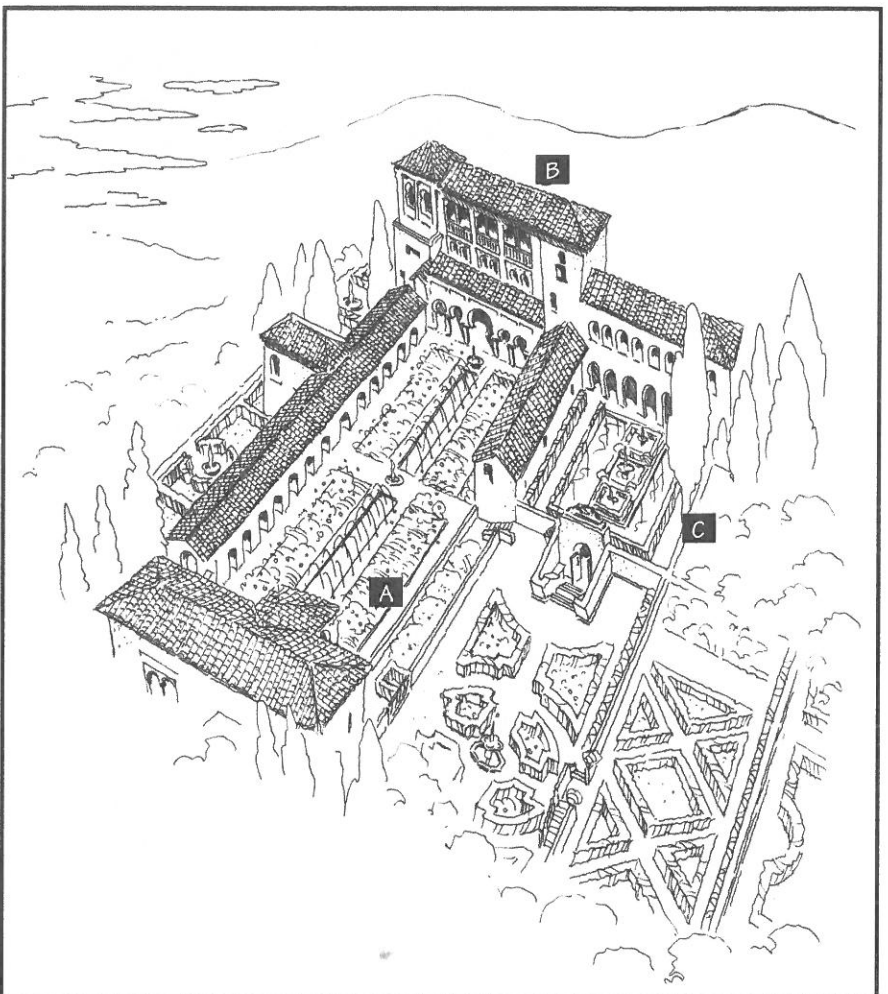
At the lower level, a long narrow canal forms the spine of the picturesque Patio de la Acequia. Low scalloped-edged basins sit at both ends of the axis. The space is contained on the western slope by an arcaded gallery with a belvedere that affords views of the Alhambra palace and the Darro River valley. Arcaded pavilions enclose the courtyard to the north and south. A *mirador*, or viewing porch, extends from the pavilion to the north. Reconstructed after a fire in 1958, the patio retains its historic quadripartite form, although the original level of the planting beds was much lower, creating a floral carpet effect from the walkways.⁷

The Court of the Cypresses lies parallel to the slope above the Patio de la Acequia and is contained by an extension of the two-story arcade to the north. Dark green cypress hedges and unclipped cypress trees shade the U-shaped canal, adding to the cooling effect of the space. A unique water staircase located at the uppermost level of the garden is also an original feature of the Generalife. Water once cascaded down the steps as part of the great waterworks system that irrigated the garden.

Although the remaining garden terraces were later additions, the site plan of the Generalife reflects many of the principles discussed in a 14th-century treatise on agriculture by Ibn Luyun. He wrote that an ideal country villa should be located on high ground, have shady canals, be planted with a mix of evergreen trees and flowers, contain vine-covered trellises and covered walks, and be of a proportion no longer than it is wide "so the eye will not tire in its contemplation."⁸



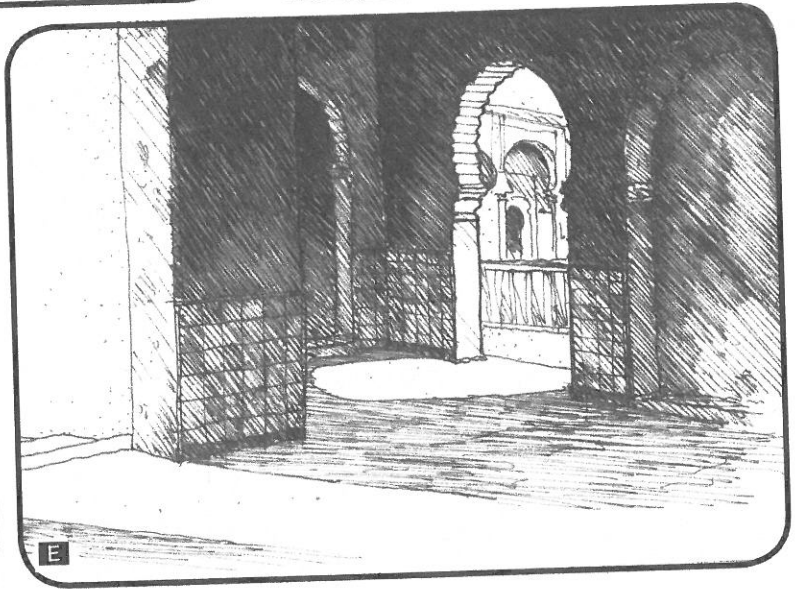
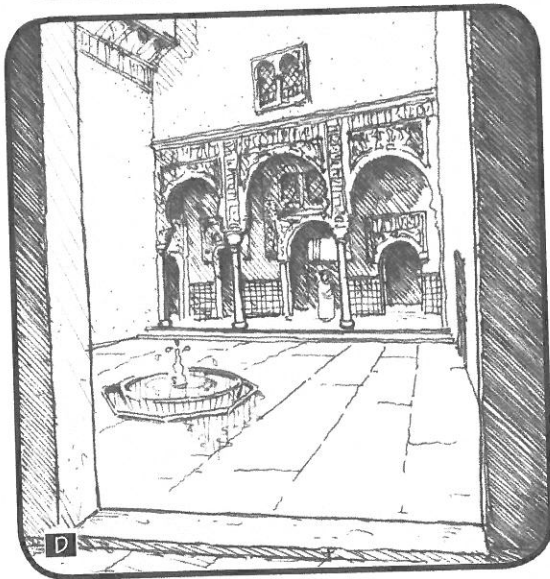
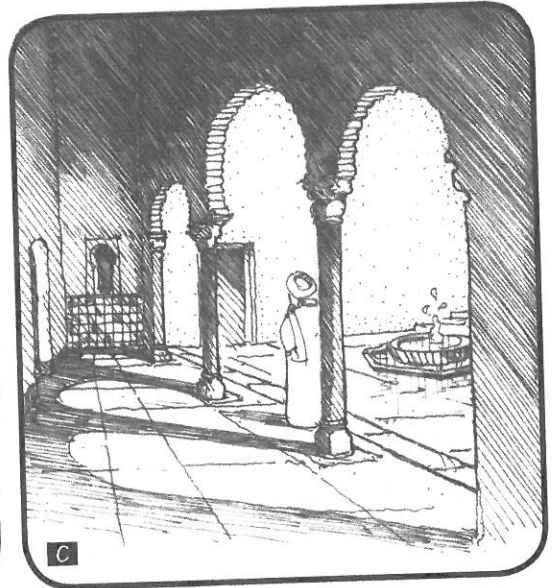
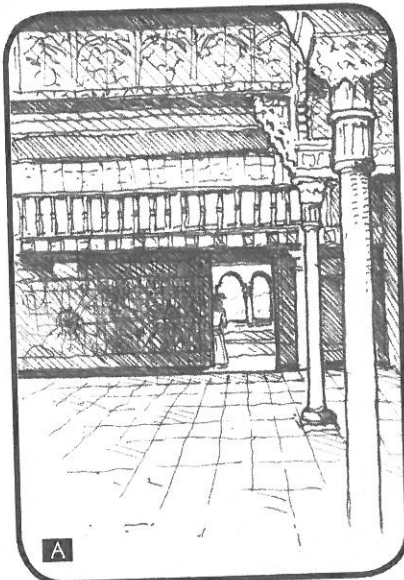
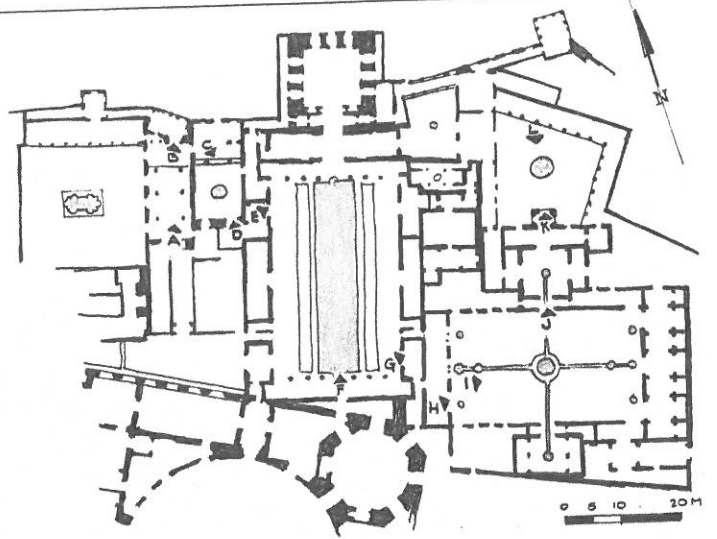
GENERALIFE SECTION: Rather than occupying the hilltop as a fortress, the gracefully terraced gardens of the Generalife take advantage of views.

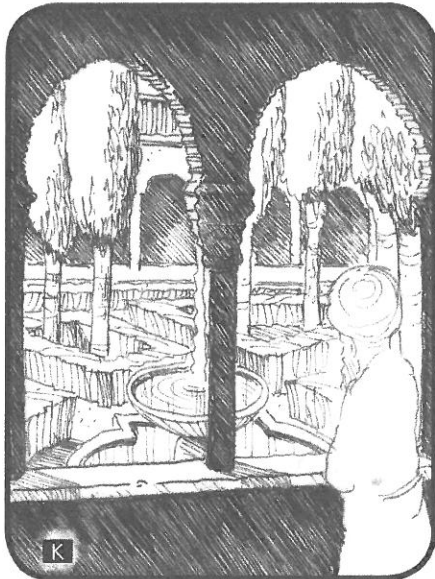
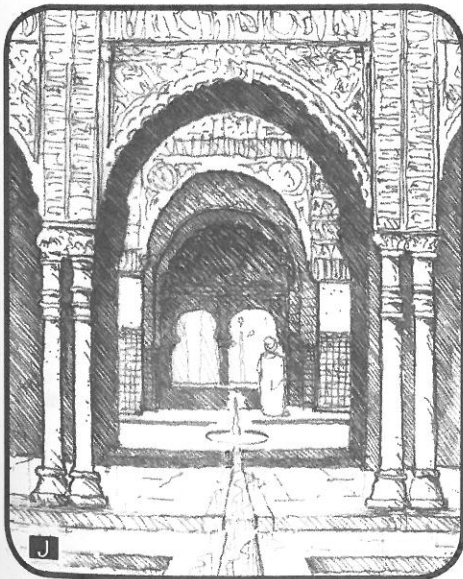
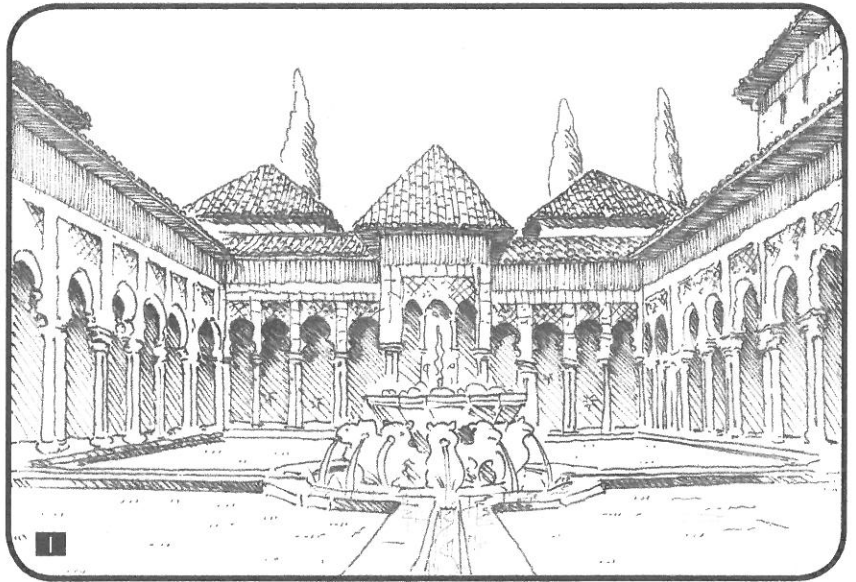
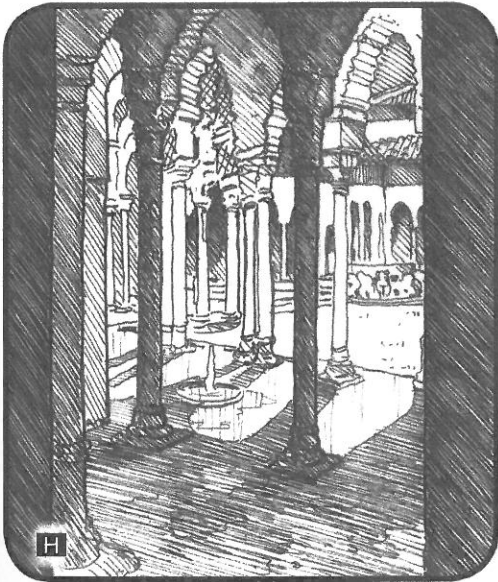
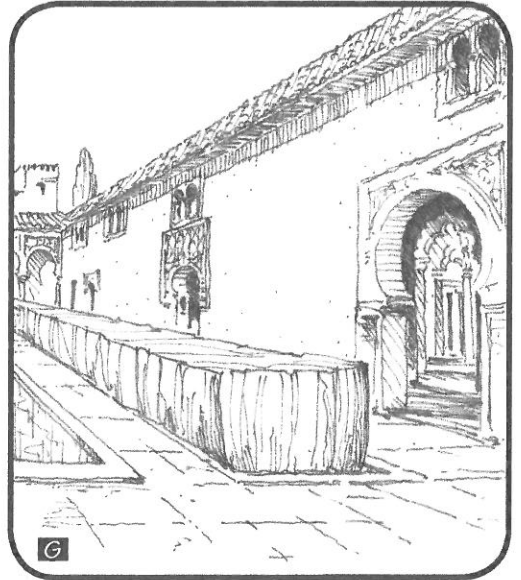
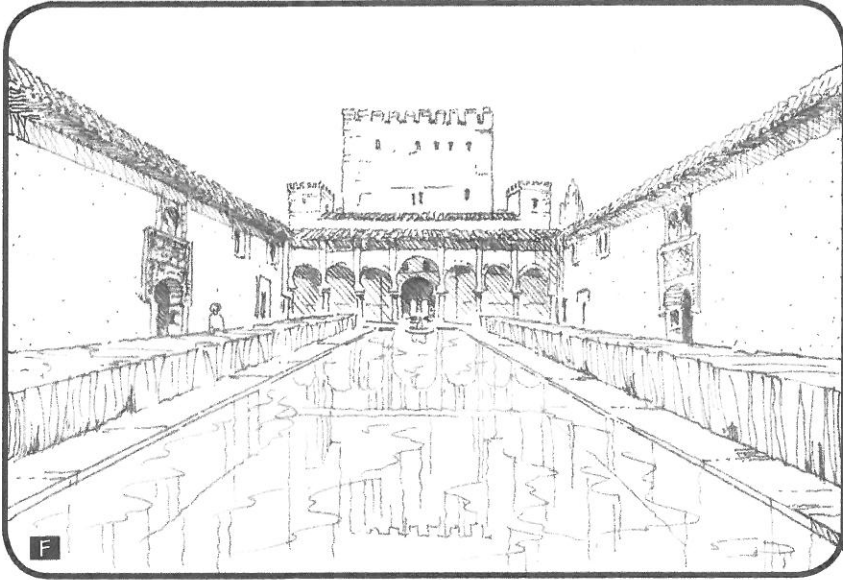


THE GENERALIFE, GRANADA: A. Patio de la Acequia, B. Mirador, C. Court of the Cypresses.

CASE STUDY: The Alhambra

- A Mexuar Hall
- B View from prayer room in Mexuar Hall
- C Looking from the loggia into Cuarto Dorado
- D Cuarto Dorado
- E Passage to Court of the Myrtles
- F Court of the Myrtles
- G Passage to Court of the Lions
- H Looking from loggia into Court of the Lions
- I Court of the Lions
- J Looking at the Lindaraja mirador
- K View of the patio of Lindaraja from the mirador
- L Patio of Lindaraja



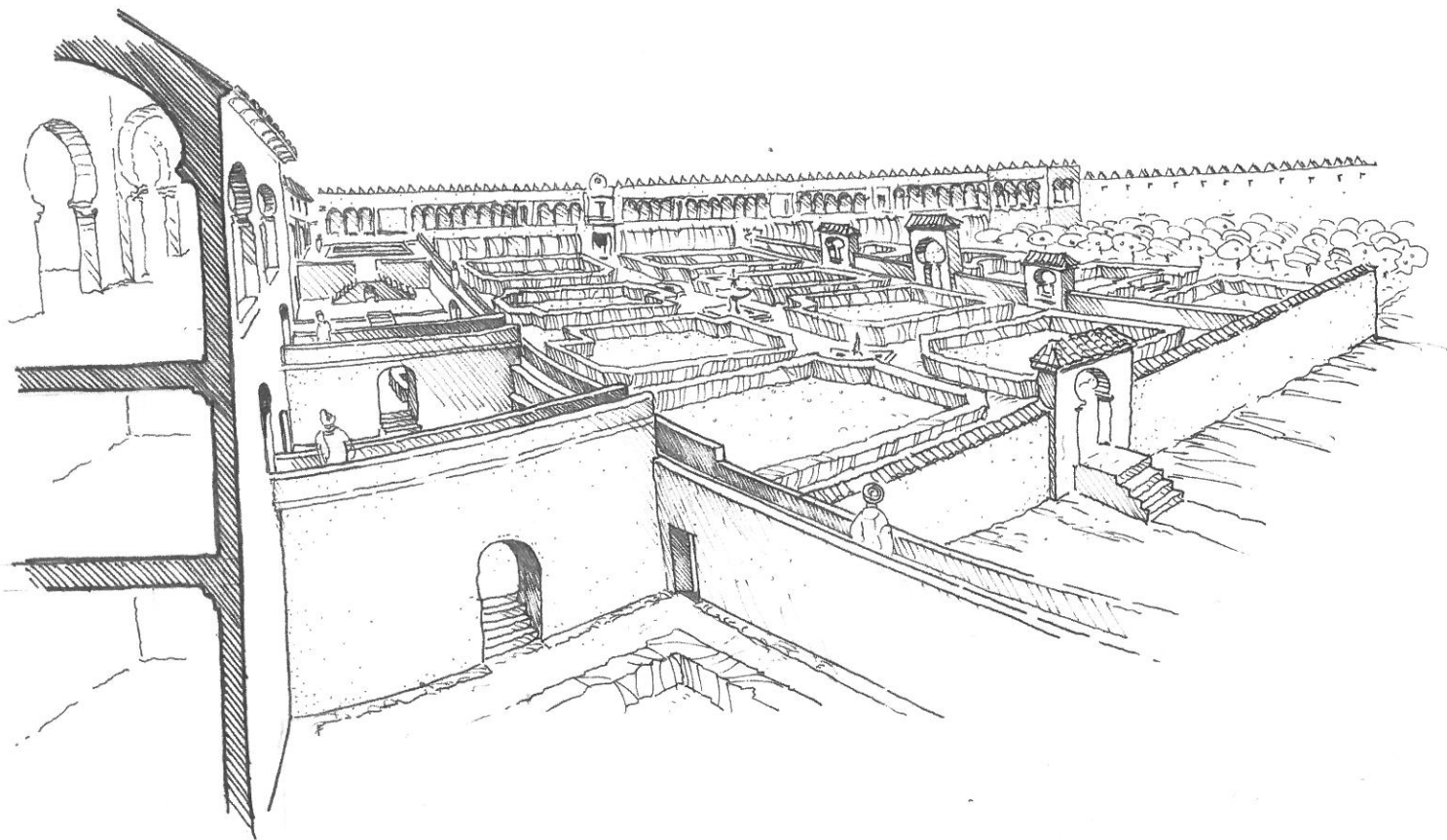


OVERLAPPING CULTURES AT SEVILLE

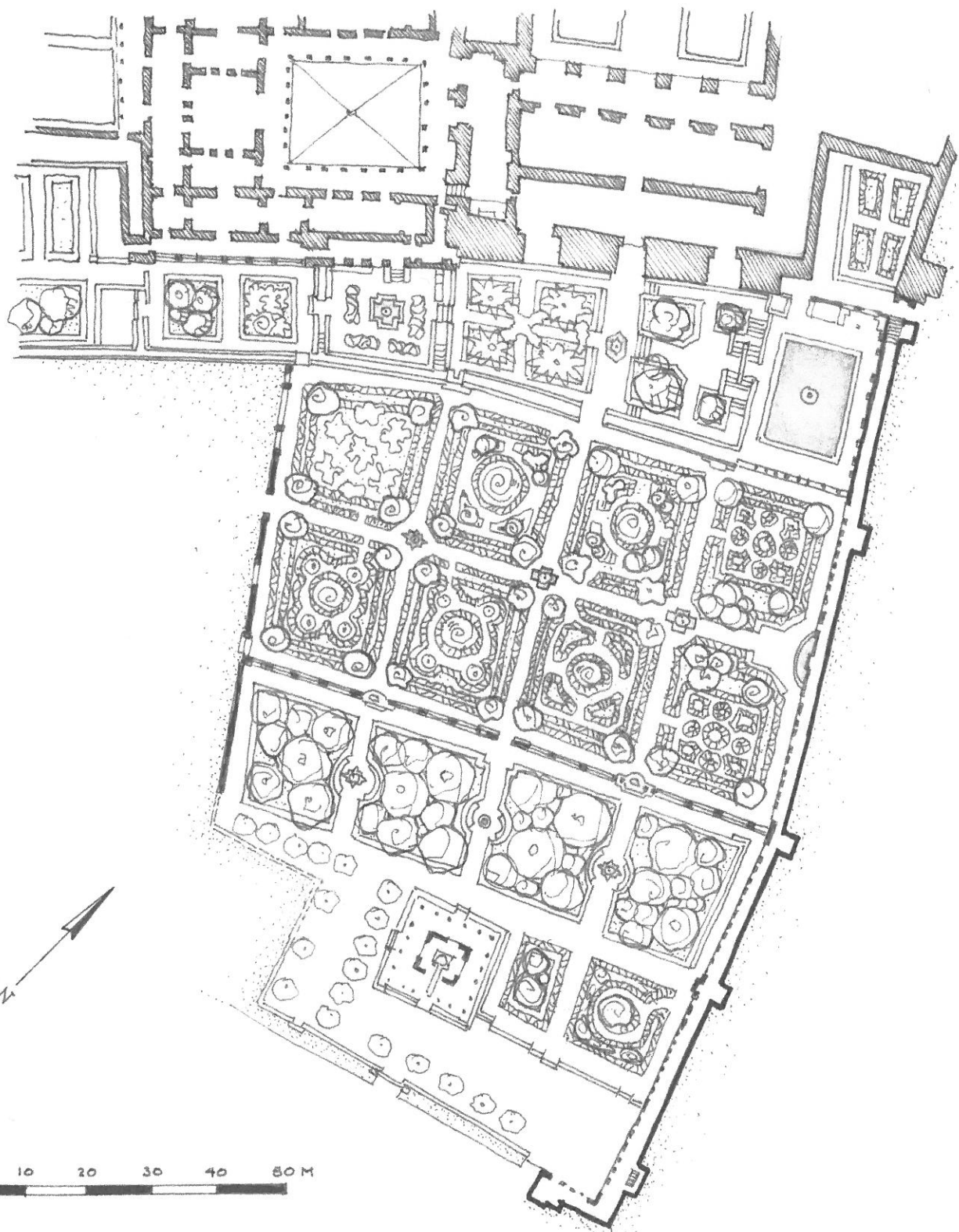
The application of Islamic design elements and principles to structures and gardens by Moorish craftsmen under Christian authority is referred to as being in the *mudejar* style. Seville was conquered by the Arabs in 712, and reconquered by the Christians in 1248. The Alcazar (the royal palace and garden complex) at Seville exemplifies the *mudejar* style.

The original 12th-century palace was rebuilt in the 14th century by Pedro the Cruel, King of Castile. In addition to the traditional Moorish patios adjacent to the palace, 16 acres of gardens remain. The walled gardens are divided into three sections, bordered on the north side by the elevated walkway of Don Pedro. The first terrace consists of small enclosed courtyards, with central fountains

and glazed tile work. The second level is subdivided into eight rectangular planting areas defined by clipped hedges and raised walkways. The third section is designed as a large patio with orange trees and glazed tile benches surrounding the 16th-century pavilion of Charles V. The Alcazar in Seville has been greatly amended since its establishment, but its Moorish spirit remains.



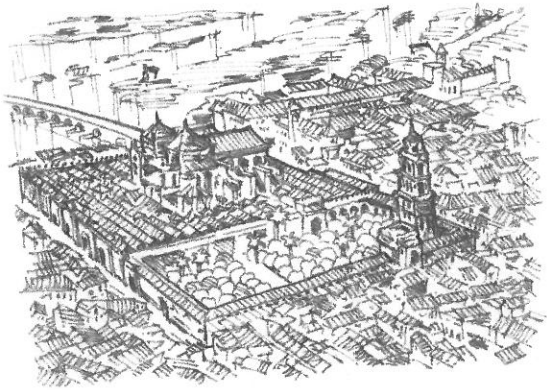
THE ALCAZAR: A diagrammatic reconstruction of the gardens showing the relationship between the interior spaces, early courtyards, and openness of the later parterres. Elevated walkways connect the garden to the architecture.



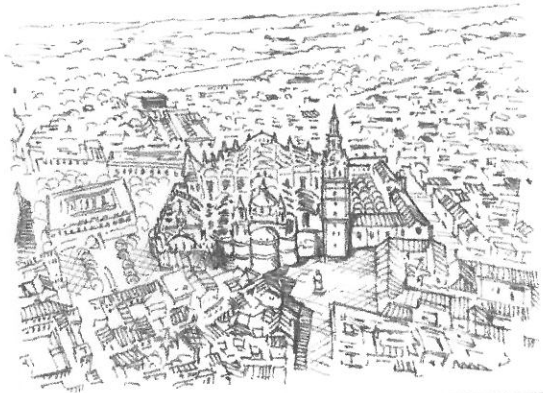
ALCAZAR PLAN: The palace gardens maintain their Moorish character through the geometric division of space into small-scale garden rooms defined by raised walkways.

MIDDLE AGES / MOORISH SPAIN / THE COURTS OF THE ORANGES

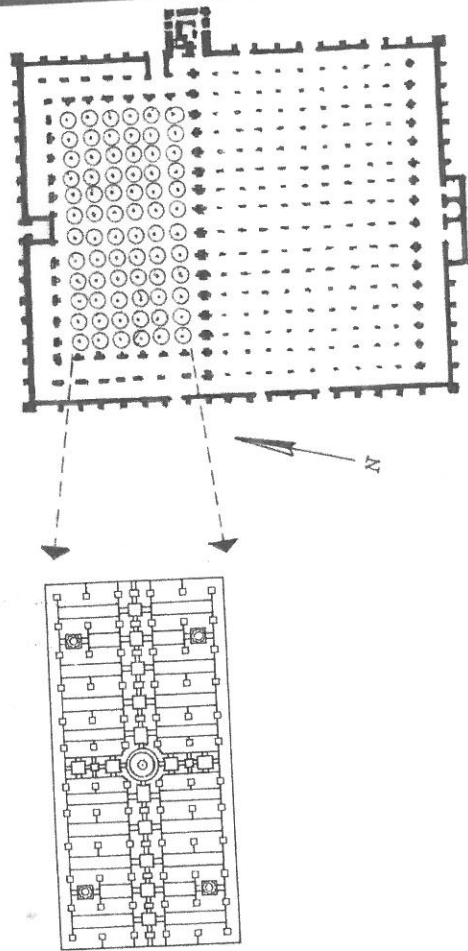
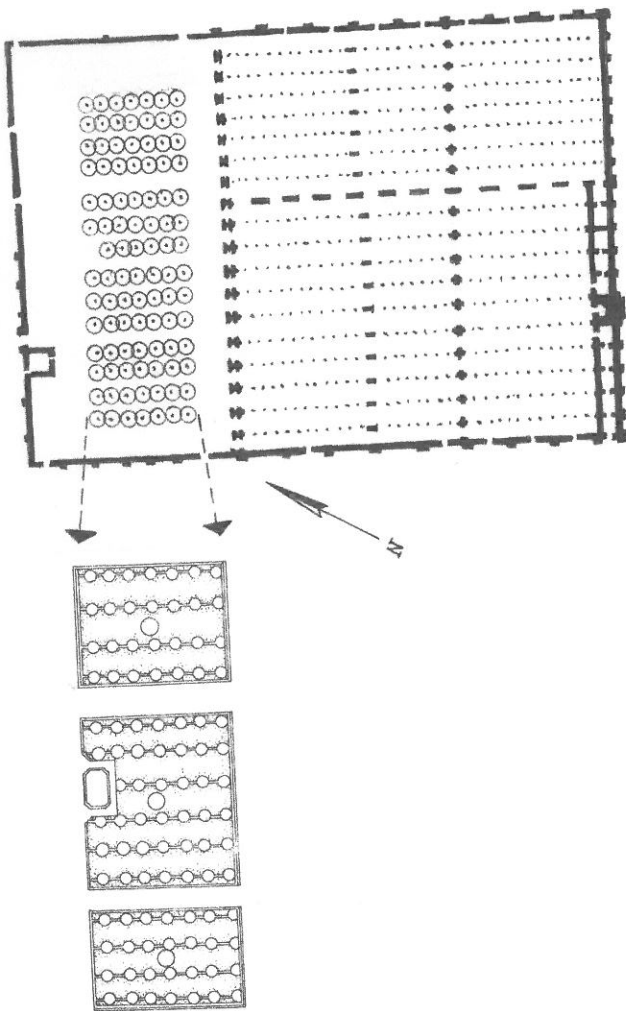
The Court of Oranges at the mosque in Seville dates from 1171. A large central fountain used for ritual washing was also used for irrigating the trees. Runnels in the brick pavement link the grid of orange trees, similar to the system at Cordoba. The drawings below compare the urban contexts and site plans of the two courtyards at the same scale.



SEVILLE: The Great Mosque at Seville was consecrated as a Christian church in 1248, and remodeled as a Gothic cathedral in the 15th century.

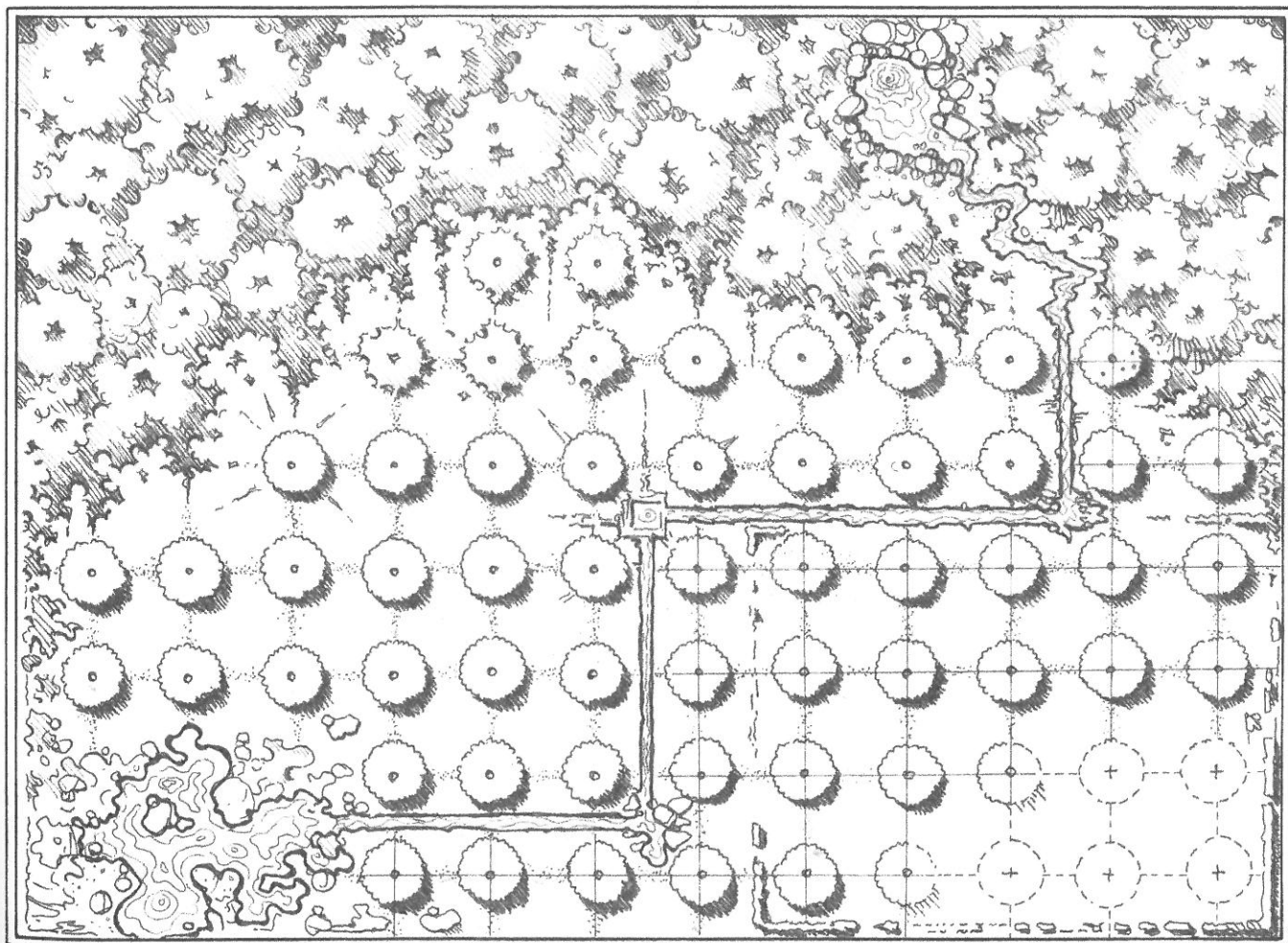


CORDOBA: Still referred to as La Mezquita, the mosque at Cordoba was converted to a church by the Christians in 1238.



6th to 15th CENTURIES

The term "Middle Ages" loosely applies to a period from the 6th to the 15th centuries, when cultural advancement in western Europe was disrupted by the decline of Roman imperialism to when the power structures of antiquity were replaced by the humanist ideologies of the Renaissance. But while progress in western Europe paused, other cultures continued to thrive. We use a similar time frame of roughly 900 years to examine not only the landscape traditions of medieval Europe, but also the great gardens of China, Japan, and Islamic Spain. During these nine centuries, enclosed gardens shut out the uncertain dangers of the surrounding landscape. Medieval gardens can be understood as metaphorical constructions, representative of a culture's changing perceptions of nature.



Notes

PREHISTORY–6TH CENTURY CE

1. Archeologist Alfred Kroeber and Peruvian scholar Toribio Mejia first documented the lines in their travel diaries in 1926. German mathematician Maria Reiche began studying the geoglyphs at Nazca in 1946. She dedicated her life to the documentation and preservation of the enigmatic lines and figures. Reiche published her photographs and influential theories on the astronomical orientation of the Nazca lines in her pamphlet *Mystery on the Desert* (1949). Reiche acknowledged the work of historian Paul Kosok, who first noted the alignment of one of the traces with sunset on the summer solstice, and who referred to the markings as a "gigantic calendar."
2. The tale of adventure known as the *Epic of Gilgamesh* dates from the 7th century BCE and was written in cuneiform on a series of clay tablets. In the story, the walled city of Uruk enclosed "one league city, one league palm gardens, one league lowlands." See *The Epic of Gilgamesh*, translated by Maureen Gallery Kovacs (Stanford, CA: Stanford University Press, 1989), p. 3.
3. This drawing is based on the plan reconstructed by Elisabeth B. Moynihan in *Paradise as a Garden in Persia and Mughal India* (New York: George Braziller, 1979), p. 17. See also Ralph Pinder-Wilson, "The Persian Garden: *Bagh* and *Chahar Bagh*," in *The Islamic Garden*, *Dumbarton Oaks Colloquium on the History of Landscape Architecture IV*, Elisabeth B. MacDougall and Richard Ettinghausen, eds. (Washington, DC: Dumbarton Oaks, Trustees for Harvard University, 1976), pp. 71–72.
4. The total area of Hadrian's villa is estimated at 300 acres. See William L. MacDonald and John A. Pinto, *Hadrian's Villa and Its Legacy* (New Haven: Yale University Press, 1995), p. 29.
5. Hobhouse, Penelope. *The Story of Gardening* (London: Dorling Kindersley Ltd., 2002), p. 27.
6. The classical "orders" refer to specific compositions of column, capital, and base, and include the Doric, Ionic, and Corinthian orders. The Doric order is the simplest in design, and the oldest. The Ionic order is taller and more slender, its capital distinguished by scrolling volutes. The Corinthian capital is more ornate, with carved acanthus leaves. Vitruvius cataloged the orders in the 1st century. Serlio elaborated on the proportioning system during the Renaissance.
7. In his book *Design of Cities* (1974), Edmund Bacon described the development of the agora over time, particularly noting the relationship between architecture and open space, and its effect on movement systems (see pp. 64–71). The open space of the agora was most clearly articulated during the Hellenistic era. In the Roman period, the addition of fountains, sculptures, and temples affected the clarity of the space. The agora was destroyed in 267 CE.
8. Emperor Qin Shi Huangdi unified all of China. Great advancements took place during his reign; weights, measures, currency, and writing were standardized. He initiated a canal-building project to con-

nect northern and southern river systems, and expanded existing border fortifications to form the Great Wall. The imperial system stayed in place until the 20th century.

Qin Shi Huangdi commissioned a new royal palace and great hunting park, Shanglin, built along the Wei River near the capital of Chang'an, on the slopes of Li Shan mountain. Written accounts describe a miniature universe of rare plants and animals and a network of secret passageways and corridors that connected the opulent palace complex. He also ordered the construction of an enormous mausoleum that included an army of life-size terracotta soldiers. His lavish extravagances led to the downfall of his dynasty, but established a prototype for imperial gardens.

9. The Neolithic Revolution refers to the important societal shift from hunting and gathering to settled agriculture. Glaciers began to recede at the end of the Paleolithic Era, or Old Stone Age (500,000 BCE–8,000 BCE). The cave paintings in southern France date from this period. During the Neolithic Era, or New Stone Age (8,000 BCE–4,000 BCE), belief in celestial gods replaced notions of an earth goddess. The first urban civilizations developed in the fertile crescent during the Bronze Age (4,000 BCE–2,000 BCE), when writing and metallurgy advanced.

Jane Jacobs disputed the theory that settled agriculture was a prerequisite for the development of cities in her book *The Economy of Cities* (1969), stating that agriculture and the domestication of animals emerged from urban centers.

6TH–15TH CENTURIES CE

1. "A garden enclosed is my sister, my spouse; a spring shut up, a fountain sealed." Song of Solomon 4:12.
2. See Ferguson, George. *Signs and Symbols in Christian Art* (London: Oxford University Press, 1961).
3. From *The Romance of the Rose*, Guillaume de Lorris and Jean de Meun; translated and edited by Frances Horgan (New York: Oxford University Press, 1999).
4. King, Roland. *The Quest for Paradise* (New York: Mayflower Books, 1979), p. 70.
5. Illustration after M. Gomez-Moreno, in Marianne Barrucand and Achim Bednorz, *Moorish Architecture in Andalusia* (Cologne: Taschen, 2007), p. 69. See also Hobhouse, Penelope. *The Story of Gardening* (London, Dorling Kindersley Limited, 2002), pp. 66–67.
6. Wright, Richardson. *The Story of Gardening: From the Hanging Gardens of Babylon to the Hanging Gardens of New York* (New York: Garden City Publishing Co. Inc., 1938), p. 30.
7. James Dickie, "The Islamic Garden in Spain," in *The Islamic Garden*, *Dumbarton Oaks Colloquium on the History of Landscape Architecture IV*, Elisabeth B. MacDougall and Richard Ettinghausen, eds. (Washington, DC: Dumbarton Oaks, Trustees for Harvard University, 1976), p. 99.

8. Casa Valdes, Marquesa de. *Spanish Gardens*. Translated by Edward Tanner (Woodbridge, Suffolk, UK: Antique Collectors' Club Ltd., [1973] 1987), p. 41.
 9. Keswick, Maggie. *The Chinese Garden: History, Art & Architecture* (New York: Rizzoli, 1978), pp. 48–49.
 10. Kostoff, Spiro. *The City Shaped: Urban Patterns and Meanings Through History* (Boston: Bulfinch Press/Little Brown and Co., 1991), p. 33.
 11. See Tuan, Yi-Fu. *Topophilia: A Study of Environmental Perception, Attitudes, and Values* (New York: Columbia University Press, 1990), pp. 164–166. Also, Tuan, Yi-Fu. *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 2001), p. 134.
 12. Wang Wei (701–761), poems from the Wang River sequence, in *The Anchor Book of Chinese Poetry*, Tony Barnstone and Chou Ping, eds. (New York: Anchor Books/Random House, 2005), pp. 106–107.
 13. Jellicoe, Sir Geoffrey, Susan Jellicoe, Patrick Goode, and Michael Lancaster, eds. *The Oxford Companion to Gardens* (Oxford, UK: Oxford University Press, 1986), p. 541.
 14. Keswick, *The Chinese Garden*, p. 56.
 15. See Cahill, James. *Chinese Painting* (New York: Rizzoli, 1977).
 16. Thacker, Christopher. *The History of Gardens* (Berkeley, CA: University of California Press, 1979), p. 55.
 17. Image and poem adapted from the work of Chen Congzhou (1956) as presented by Stanislaus Fung in “Longing and Belonging in Chinese Garden History,” in *Perspectives on Garden Histories*, Dumbarton Oaks Colloquium on the History of Landscape Architecture, vol. 21, Michel Conan, ed. (Washington, DC: Dumbarton Oaks, Trustees for Harvard University, 1999), pp. 209–210.
 18. *The Travels of Marco Polo*, Art Type edition, The World's Popular Classics (New York Books, Inc., undated).
 19. Flower-viewing festivals remain popular in Japan. Springtime celebrations include the plum blossom festival in February, the peach blossom festival in March, and the cherry blossom festival in April. See also Thacker, *The History of Gardens*, pp. 63–66.
 20. Yuniwa refers to the purified space of Shinto shrines. A discussion of the evolution of the term can be found in Camelia Nakagawara, “The Japanese Garden for the Mind: The ‘Bliss’ of Paradise Transcended,” in *Stanford Journal of East Asian Affairs*, vol. 4, no. 2, Summer 2004, pp. 84–85, 88–89. Retr. 3.1.09 from <http://www.stanford.edu/group/sjeaa/journal42/japan2.pdf>.
Irmtraud Schaarschmidt-Richter discusses the function of the “sandy parterre” in *Japanese Gardens* (New York: William Morrow & Co. Inc., 1979), pp. 95–98. The changing use of the yuniwa at Kyoto Imperial Palace is described by Marc Treib and Ron Herman in *A Guide to the Gardens of Kyoto* (New York: Kodansha America Inc., 2003 revised edition), pp. 6, 72.
 21. Schaarschmidt-Richter, *Japanese Gardens*, p. 50.
 22. See Morris, A. E. J. *History of Urban Form: Before the Industrial Revolution* (New York: John Wiley & Sons, Inc., 1982), pp. 292–295.
 23. See Nitschke, Gunter. *Japanese Gardens: Right Angle and Natural Form* (Cologne: Taschen, 1999), pp. 34–35.
 24. Shikibu, Murasaki. *The Tale of Genji*. Translated by Edward G. Seidensticker (New York: Alfred A. Knopf, 1987), p. 386.
 25. See Keane, Marc. *Japanese Garden Design* (Rutland, VT: Charles E. Tuttle Inc., 1996), p. 50.
 26. Nitschke, *Japanese Gardens*, pp. 76–77.
- ### 15th CENTURY
1. For a discussion of how changing architectural styles affected the perception and use of gardens, see Camelia Nakagawara, “The Japanese Garden for the Mind: The ‘Bliss’ of Paradise Transcended,” in *Stanford Journal of East Asian Affairs*, vol. 4, no. 2, Summer 2004, p. 93. Retr. 3.1.09 from <http://www.stanford.edu/group/sjeaa/journal42/japan2.pdf>.
 2. See the section on “The Rise of the Working Garden Master” by Irmtraud Schaarschmidt-Richter in *Japanese Gardens* (New York: William Morrow & Co. Inc., 1979), p. 257.
 3. Kuck, Loraine. *The World of the Japanese Garden: From Chinese Origins to Modern Landscape Art* (New York: Weatherhill, 1968), p. 142.
 4. *Ibid.*, p. 139.
 5. Gunter Nitschke discusses the symbolism of the garden in *Japanese Gardens: Right Angle and Natural Form* (Cologne: Taschen, 1999), p. 93.
 6. Schaarschmidt-Richter, *Japanese Gardens*, p. 75.
 7. Keswick, Maggie. *The Chinese Garden: History, Art & Architecture* (New York: Rizzoli, 1978), p. 59.
 8. Yi-Fu Tuan explains how the form of the city is based on traditional symbolism in *Topophilia: A Study of Environmental Perception, Attitudes, and Values* (New York: Columbia University Press, 1990), pp. 164–166. Also, Tuan, Yi-Fu, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 2001), p. 165.
 9. See Ruy Gonzalez de Clavijo, *Embassy to Tamerlane 1403–1406*, translated by Guy LeStrange (London: George Routledge & Sons, 1928).
 10. Wilber, Donald Newton. *Persian Gardens and Garden Pavilions* (Washington, DC: Dumbarton Oaks, Trustees for Harvard University, 1979), p. 32.
 11. Ralph Pinder-Wilson, “The Persian Garden: Bagh and Chahar Bagh,” in *The Islamic Garden*, Dumbarton Oaks Colloquium on the History of Landscape Architecture IV, Elizabeth B. MacDougall and Richard Ettinghausen, eds. (Washington, DC: Dumbarton Oaks, Trustees for Harvard University, 1976), p. 80.
 12. de Clavijo, *Embassy to Tamerlane 1403–1406*, p. 206.
 13. *Ibid.*, p. 227.
 14. Masson, Georgina. *Italian Gardens* (Woodbridge, England: Antique Collectors' Club, 1987), p. 57.
 15. Van der Ree, Paul, Gerrit Smienk, and Clemens Steenberg. *Italian Villas and Gardens*. (Munich: Presel-Verlag, 1993), p. 24.
 16. Cicero, in the 1st century BCE, coined the phrase “second nature” to denote a landscape shaped by use; the conceptual framework was expanded upon during the Renaissance to include a third state of nature shaped by art. See John Dixon Hunt, *Gardens and the Picturesque* (Cambridge: MIT Press, 1992), pp. 3–4. Claudia Lazzaro discusses the categorization of plantings in chapters two and five of *The Italian Renaissance Garden* (New Haven, CT: Yale University Press, 1990); her explanation of the origin of the concept of second and third nature occurs on page 9.
 17. Ackerman, James S. *The Villa: Form and Ideology of Country Houses* (Princeton, NJ: Princeton University Press, 1990), p. 73.
 18. Sica, Grazia Gobbi. *The Florentine Villa* (Oxford: Routledge, 2007), p. 47.

RENAISSANCE GARDENS IN FRANCE AND ENGLAND

As foreign powers made claim to Italian territories, and Italian artists fled Rome after the sack, classical organizing principles spread throughout Europe in the latter part of the 16th century. The new vocabulary of design expressed the regional and cultural characteristics unique to each country.

CHATEAUX OF THE LOIRE VALLEY

France in the 16th century was not as politically fragmented as Italy. After the collapse of the feudal system, power was centralized in an absolute

monarchy. Gardens became outsized expressions of royal authority.

The Loire Valley is flatter, more densely wooded, and more spacious than the landscape around Rome and Tuscany. French gardens were sprawling, complex arrangements of ground-plane features. Defensive moats typically surrounded the chateaux of the Loire Valley. When the introduction of gunpowder made fortified medieval castles obsolete and indefensible, the moats, still essential for good drainage, were incorporated into gardens as ornamental canals.

Renaissance gardens in France were mostly additions to existing medieval chateaux, which were year-round dwellings, not summertime retreats. Space

was limited, constrained by the moat and the configuration of the fortified castle. The axial arrangements of Italian gardens were ill suited to these irregular spaces. Landowners developed gardens as separate entities, built on adjacent properties not directly related to the house.

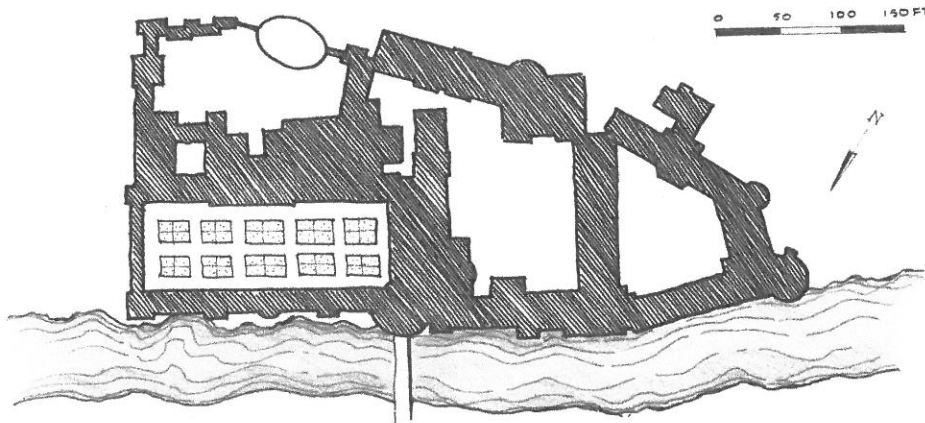
The designs of 16th-century French gardens are known today through the engravings of Jacques Androuet du Cerceau. His book, *Les plus excellents bastiments de la France* (1576 and 1579), contained illustrations of important chateaux and their gardens.

LOIRE VALLEY: Royal estates were situated in the Loire valley.

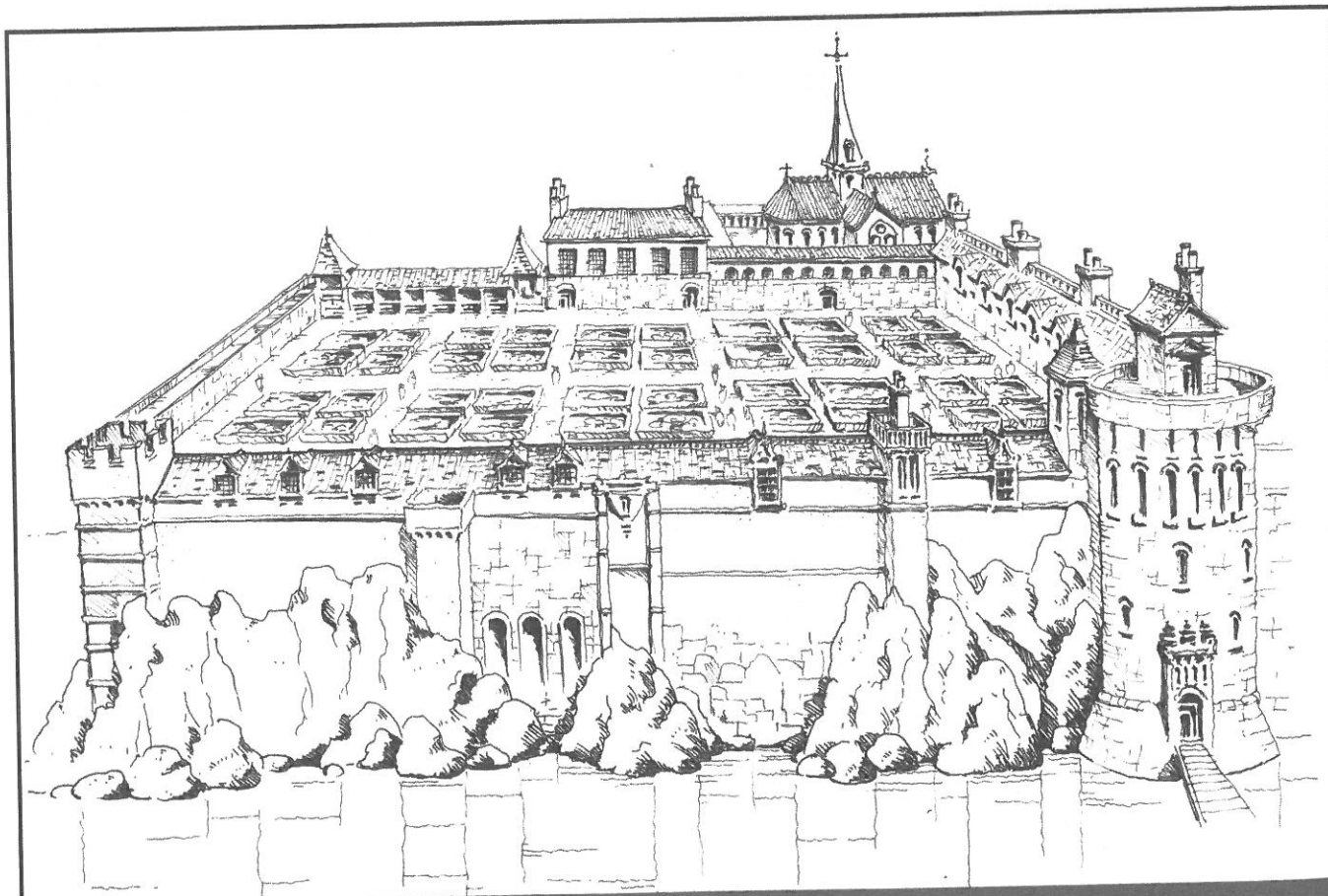


AMBOISE

King Charles VIII of France invaded southern Italy in 1494, asserting his ancestral right to the Kingdom of Naples. His victory was of minor political consequence, but it was enormously influential in bringing Italian Renaissance design ideas to France. He returned to his country with Italian artifacts, artists, and craftsmen. Charles VIII enlarged his garden at Amboise according to the new style, adding 10 compartments and a central water feature along a high terrace within the chateau walls. A gallery along the long side of the rectangular plan defined the edge of the garden and afforded views of the Loire.



FRENCH RENAISSANCE: The chateau at Amboise was redesigned by Italian artists and craftsmen.



AMBOISE: A garden terrace with 10 symmetrical compartments, called *parterres*, enhanced the medieval castle.

BLOIS

Charles VIII was succeeded by his cousin Louis XII, who not only carried on with Charles's gardening ambitions, but also married his wife. Louis completed work at Amboise, and moved the court to Blois.

The garden consisted of three terraces. The main rectangular terrace comprised 10 garden compartments arranged in two long rows. A central pathway led to a bridge across a moat that connected to the chateau. A fountain within a wooden pavilion marked the intersection of two crossing pathways. The lower terrace is believed to contain one of the first orangeries in France.⁹ (The gardens were known for their wide variety of fruits and vegetables.) In 1505, Louis added an upper terrace, probably as an expanded kitchen garden.

FONTAINEBLEAU

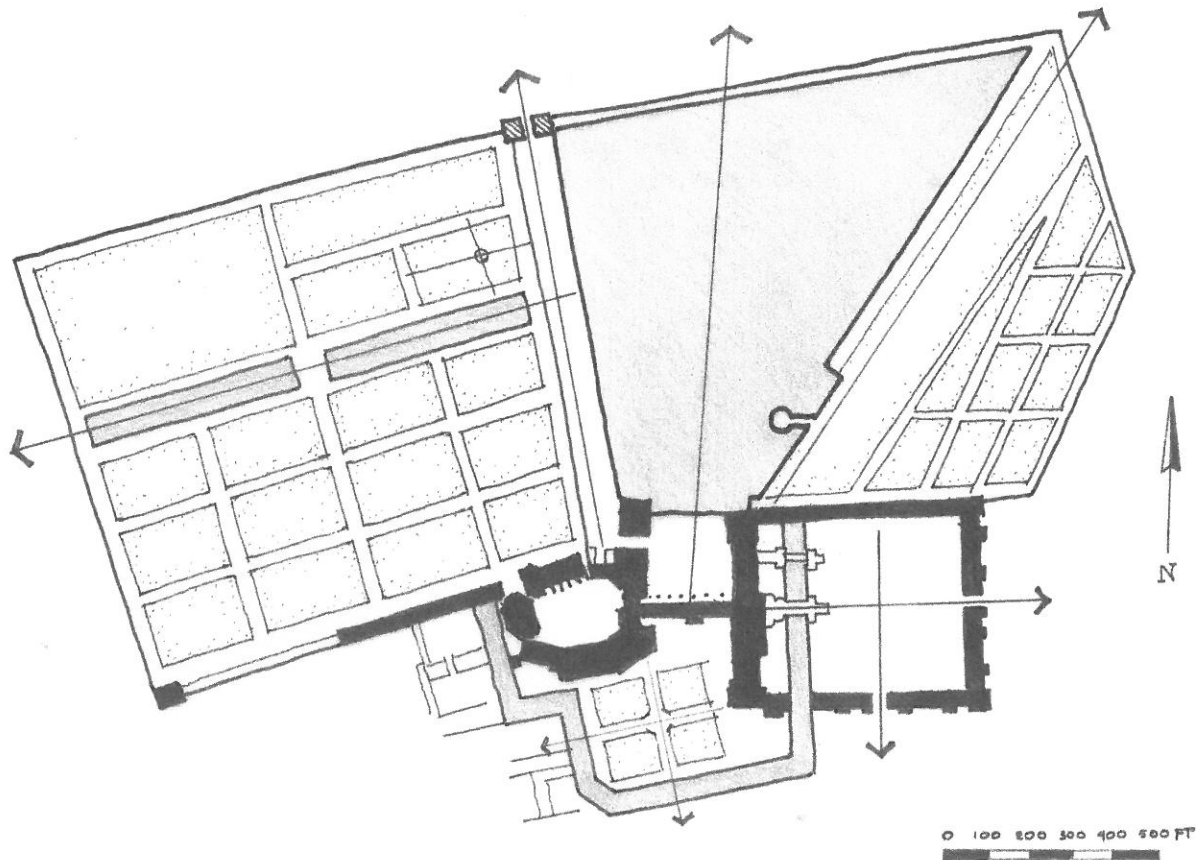
When Francis I assumed the throne in 1515 upon the death of his uncle Louis XII, he moved the court to Fontainebleau, near Paris, disdaining the country estates of the Loire Valley. His rebuilding of the chateau has been much altered over time, but the basic structure of the grounds was established in this era. The difference in the scale and variety of landscape spaces, particularly those defined by water, initiated a new phase in French garden design.

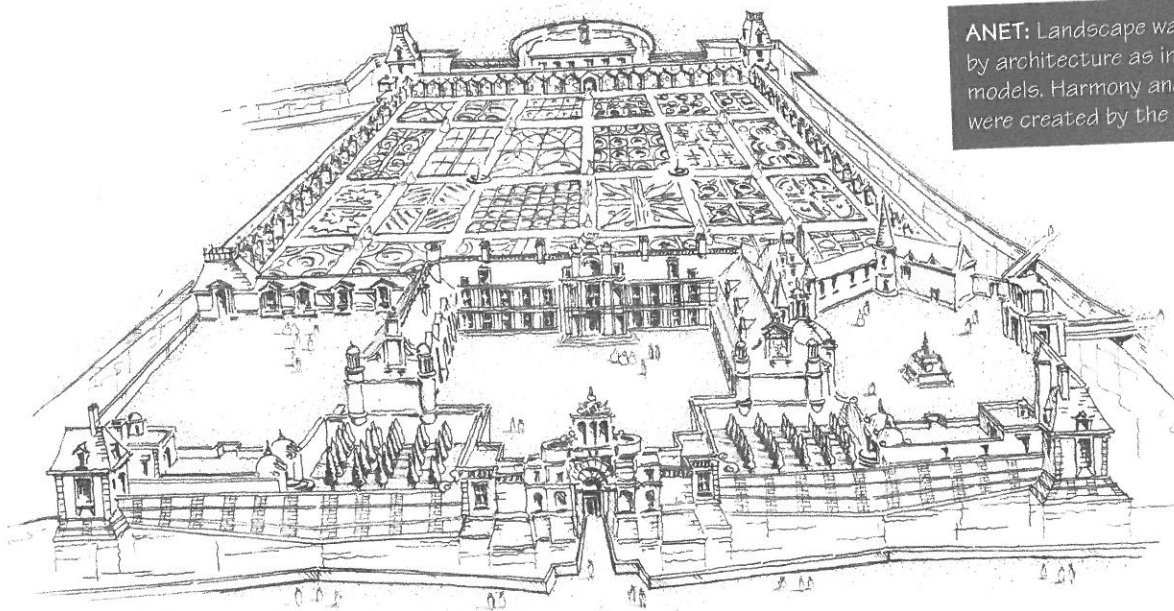
The Fountain Court, framed by the old castle, stretched out in front of a new transverse wing. Directly across from the Fountain Court was a large trapezoidal lake. An *allée* of elms on one side of the lake bordered an orchard and recreational fields. On the other side of the lake was a

compartment garden of ornamental and utilitarian plants.

The reign of Francis I coincided with the second wave of Italian influence in France. The French court developed into a cultural center, attracting many of the great Italian Renaissance artists, including Serlio, Vignola, Primaticcio, and Leonardo da Vinci, who died in France in 1519. Modifications made to Fontainebleau, most notably during the 17th century, reflected the changing styles and tastes of its royal owners.

FONTAINEBLEAU: Although no comprehensive site plan unifies the various additions to Fontainebleau, sight lines and flat planes of water extended the garden out into the landscape.





ANET: Landscape was framed by architecture as in the Italian models. Harmony and symmetry were created by the axial scheme.

ANET

Francis I was succeeded in 1547 by Henry II. Henry hired Philibert de l'Orme to redesign the chateau at Anet for his mistress Diane de Poitiers. De l'Orme had studied in Rome and developed a symmetrical scheme for the chateau and garden.

A large entry court, called the Court of Honor, was defined by the three wings of the chateau, and bordered on two sides by small plantations, courtyards, and pavilions. Behind the house a semicircular staircase descended to a large garden of compartments, framed on three sides by a gallery and surrounded by a moat. Twin towers marked the far corners of the garden. A pavilion within a semicircular pool terminated the central axis and echoed the form of terrace stairs. De l'Orme developed an iconographic program around the theme of Diana the huntress.

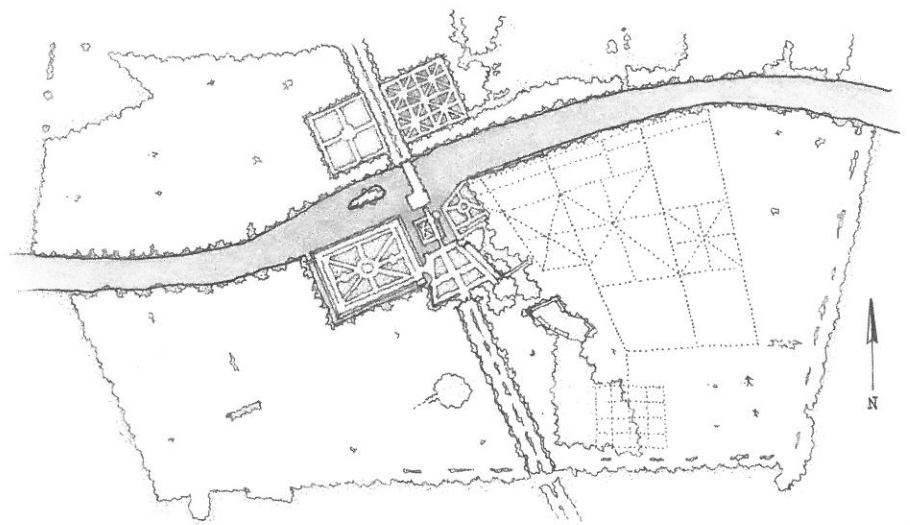
Diane had created a large garden terrace on the north bank of the river, to the east of the forecourt, with compartments of flowers, vegetables, and fruit trees. When Henry died in 1559, his wife Catherine de' Medici took over the chateau from Diane de Poitiers. Catherine continued making improvements at Chenonceaux. A second-story gallery was added to the bridge, resulting in the scenic composition recognizable today.

She also planted a garden terrace on the west side of the forecourt.

Catherine's legacy included the reestablishment of the garden as a venue for spectacles and theatrical entertainments. Her lavish parties, which often served political ends, were well recorded.¹⁰ The idea of the garden as theater was expanded upon by the court aristocracy in the 17th century.

CHENONCEAUX

Diane de Poitiers was also in residence at Chenonceaux. The castle at Chenonceaux is located directly on the river Cher. During the reign of Henry II, Philibert de l'Orme built a bridge to link the chateau to the south bank of the river. A long *allée* of elms leading to the castle was planned at this time, as was a garden on the opposite bank.

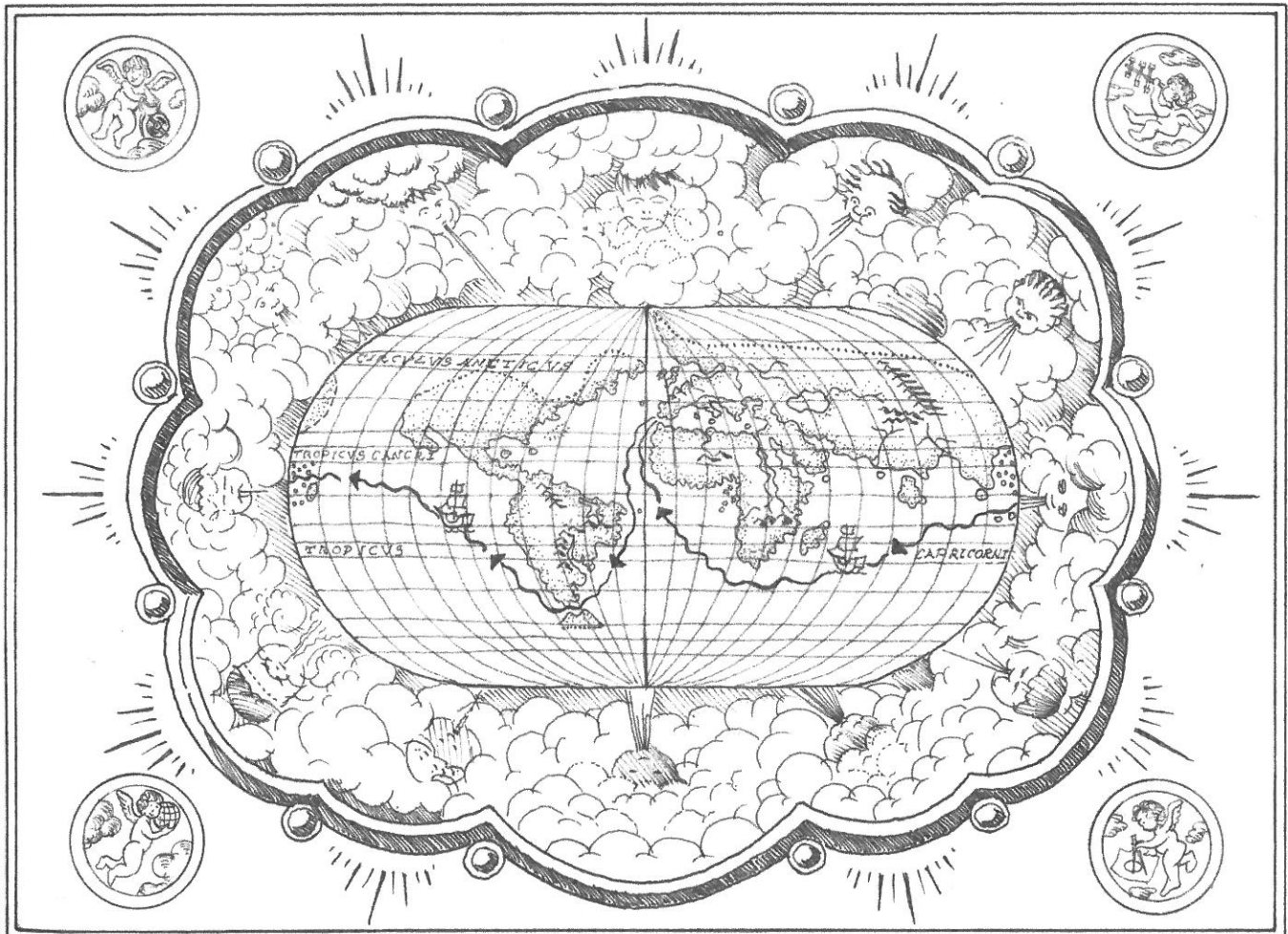


CHENONCEAUX: Site plan showing formal garden terraces and traces of woodland allees.

16th CENTURY

Cumulative changes in the 16th century marked the gradual transition to the modern era. Political power was consolidated across many parts of the globe as individual countries formed distinct national identities. Definitive monarchies emerged in Europe and England; Japan was unified during the reigns of three successive generals; and the Mughal empire spread across parts of Central Asia and India. The Reformation and Counter-Reformation marked a period of commitment to ideals in western Europe. Individual creative pursuits were valued by society; artists gained prestige. All these factors influenced the design of the built landscapes examined in this chapter.

For Europeans, the 15th century was a time to celebrate the rediscovery of nature. In the 16th century, nature became constructed. The idea of the garden as a "third nature" was implicit in more defined styles. Rome was the new authority for Renaissance gardening, art, and architecture. Italian styles spread across the continent and beyond.



16th CENTURY

1. Painters, sculptors, and architects working in the Mannerist style exploited classical prototypes, applying classical motifs and conventions in a manner removed from and often contradictory to historical contexts.
2. Masson, Georgina. *Italian Gardens* (Woodbridge, England: Antique Collectors' Club, 1987), p. 122.
3. Lazzaro, Claudia. *The Italian Renaissance Garden*, (New Haven, CT: Yale University Press, 1990), p. 236.
4. *Ibid.*, pp. 246–247.
5. Pliny described a table in the garden at his Tuscan villa that contained a basin of water where dishes could be floated during a meal. See Masson, *Italian Gardens*, p. 25.
6. See the section on "The Concept of Stage Management," in *Italian Villas and Gardens* by Paul Van der Ree, Gerrit Smienk, and Clemens Steenberg (Munich: Prestel-Verlag, 1993), pp. 25–27. Also Lazzaro, *The Italian Renaissance Garden*, pp. 110–111.
7. Van der Ree, *Italian Villas and Gardens*, pp. 191–195.
8. Ackerman, James S. *Palladio* (New York: Penguin Books, 1991), p. 25.
9. Woodbridge, Kenneth. *Princely Gardens: The Origins and Development of the French Formal Style* (London: Thames and Hudson, 1986), p. 44.
10. *Ibid.*, pp. 81–82.
11. Newton, Norman T. *Design on the Land: The Development of Landscape Architecture* (Cambridge, MA: Belknap Press/Harvard University, 1974), p. 183.
12. The forthright is described by G. B. Tobey in *A History of Landscape Architecture: The Relationship of People to Environment* (New York: American Elsevier Publishing Company, Inc., 1973), p. 123.
13. The design of the pond and privy gardens, including the summer-house, is described by Julia S. Berrall in *The Garden: An Illustrated History* (New York: Penguin Books, 1978), p. 237.
14. Lazzaro, *The Italian Renaissance Garden*, p. 11.
15. See Prest, John. *The Garden of Eden: The Botanic Garden and the Recreation of Paradise* (New Haven, CT: Yale University Press), 1988.
16. Babur's gardens served social and political ends, and were symbolic of the subjugation of conquered lands. For a discussion of the political expediency of royal encampments, see Thomas W. Lentz, "Memory and Ideology in the Timurid Garden," in *Mughal Gardens: Sources, Places, Representations and Prospects*, James L. Wescoat, Jr. and Joachim Wolschke-Bulmahn, eds. (Washington, DC: Dumbarton Oaks Research Library and Collection, 1996), p. 56.
17. Moynihan, Elizabeth. *Paradise as a Garden in Persia and Mughal India* (New York: George Braziller, 1979), p. 83.
18. Wybe Kuitert explains the relationship between "Tea and Politics," particularly the role of Nobunaga's advisors, in *Themes in the History of Japanese Garden Art* (Honolulu: University of Hawaii Press, 2002), p. 152.
19. *Ibid.*, p. 142.
20. *Ibid.*, pp. 143–146.
21. *Ibid.*, p. 147. The author discusses how nature was romanticized by urban dwellers, and relates the story of an aristocrat's visit to Soshu's tea hut.

17th CENTURY

1. See Penelope Hobhouse's description of the Hortus Palatinus in *The Story of Gardening* (London: Dorling Kindersley Ltd., 2004), pp. 144–145.
2. Wright, Richardson. *The Story of Gardening: From the Hanging Gardens of Babylon to the Hanging Gardens of New York* (Garden City, NY: Garden City Publishing Co. Inc., 1938), p. 301.
3. Keswick, Maggie. *The Chinese Garden* (New York: Rizzoli, 1980), p. 123.
4. *Ibid.*, p. 158.
5. Gunter Nitschke explains aspects of neo-Confucianism in *Japanese Gardens: Right Angle and Natural Form* (Cologne: Taschen, 1999), p. 172.
6. Keane, Marc. *Japanese Garden Design* (Rutland, VT: Charles E. Tuttle, 1996), p. 103.
7. Kuitert, Wybe. *Themes in the History of Japanese Garden Art* (Honolulu: University of Hawaii Press, 2002), p. 172–173.
8. See *ibid.*, the section on the discovery of the romantic countryside by the imperial court and their enjoyment of the "idle landscape," pp. 173–176.
9. Keane, *Japanese Garden Design*, p. 104.
10. Kobori Enshu was a tea master and flower arranger and a disciple of Furuta Oribe, who in turn was student of Sen no Rikyu. Enshu was appointed Commissioner of Public Works in Hideyoshi's bureaucracy, where he managed construction projects for the shogun. His design aesthetic included the introduction of right-angle geometries to garden form. The use of clipped shrubs to function as rocks in a garden also originates with Enshu.
11. Keane, *Japanese Garden Design*, p. 86.
12. Nitschke, *Japanese Gardens*, p. 158.
13. Crowe, Sylvia, Sheila Haywood, Susan Jellicoe, and Gordon Patterson, *The Gardens of Mughal India: A History and a Guide* (London: Thames and Hudson, 1972), p. 132.
14. Moore, Charles, William J. Mitchell, and William Turnbull Jr., *The Poetics of Gardens* (Cambridge, MA: MIT Press, 1988), p. 171.
15. Brookes, John. *Gardens of Paradise: The History and Design of Great Islamic Gardens* (New York: New Amsterdam, 1987), p. 154.
16. Crowe, et al., *The Gardens of Mughal India: A History and a Guide*, p. 168, contains an image of the layout plan prepared in 1828 by the surveyor-general of India, Colonel Hodgson. Each quadrant is subdivided three times, for a total of 256 beds.
17. Wilber, Donald Newton. *Persian Gardens and Garden Pavilions* (Washington, DC: Dumbarton Oaks, Trustees for Harvard University, 1979), p. 39.
18. Ferrier, Ronald W. *A Journey to Persia: Jean Chardin's Portrait of a Seventeenth-Century Empire* (London: I.B. Tauris, 1996), p. 149.
19. Wilber. *Persian Gardens*, pp. 89–90.
20. Brookes describes the collection and distribution of water in detail in *Gardens of Paradise*, pp. 112–113.
21. Franck, C. L. *The Villas of Frascati* (London: Alec Tiranti, 1966), p. 26.
22. *Ibid.*, pp. 20–33.
23. Kluckert, Ehrenfried. *European Garden Design* (Cologne: Konemann, 2000), p. 155.
24. Lazzaro, Claudia. *The Italian Renaissance Garden* (New Haven, CT: Yale University Press, 1990), p. 191.

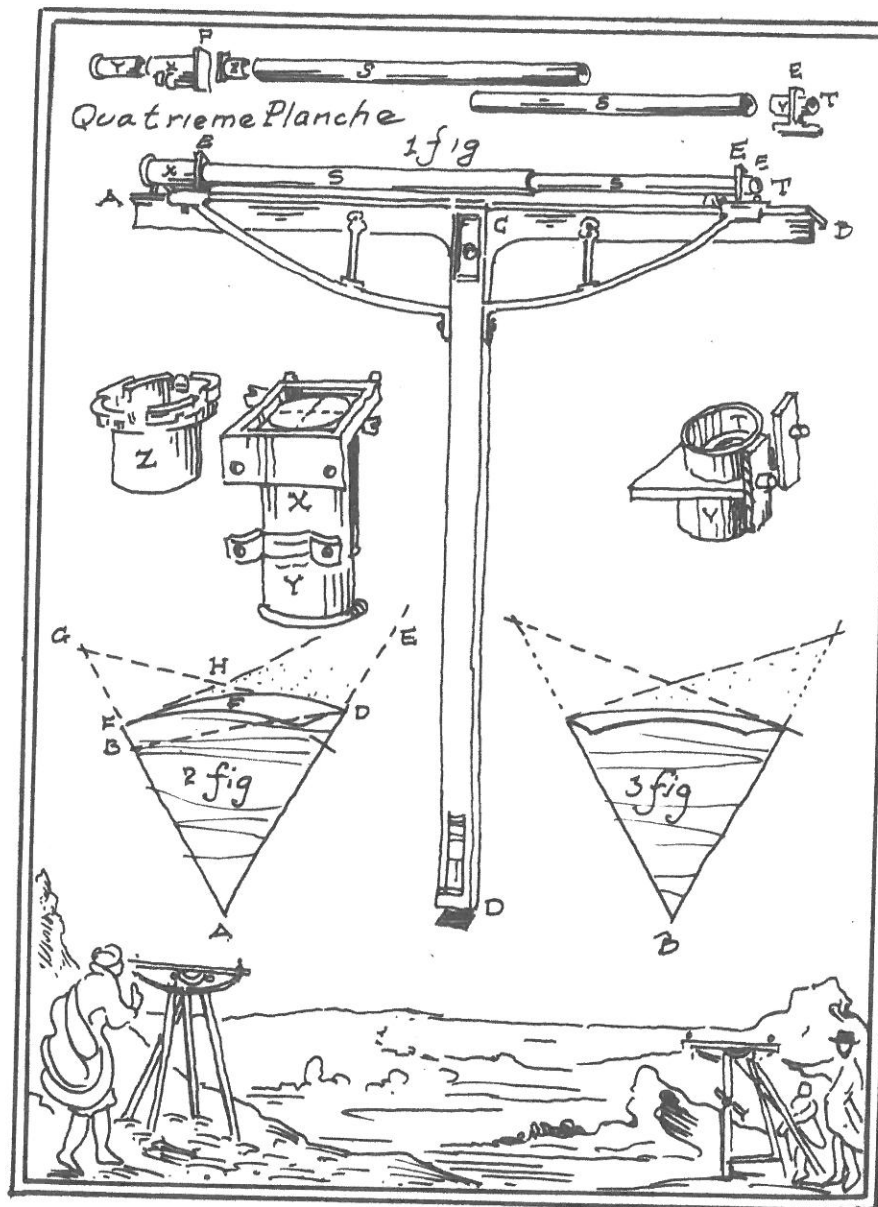
THE CONTROL OF NATURE

In 17th-century France, people's attitudes toward nature changed. Nature was not considered beautiful until human order was imposed upon it: Shrubs were clipped into hedges, trees trimmed to form *palissades*, contours graded with precision, rivers diverted, lands inscribed with straight paths and *allées*, and the ground decorated with *parterres de broderie*. Parterres were best appreciated from a high vantage point, hence the house gained new authority as the symbol of visual control in a garden.

ENDLESS HORIZONS

Axial extensions out into the landscape created a new relationship between building, garden, and landscape. A spatial dynamic developed based on breakthroughs in physics and mathematics. The mathematics of infinity as developed by Rene Descartes implied "limitless" space.³⁰ A horizon was recognized as being dependent upon one's point of view. Landscape designers applied the science of optics (involving reflection, refraction, and geometry) to the creation of perspectival space, expressing the ultimate control and power that humans had over nature.

The large-scale manipulation of the landscape that characterizes French classical gardens had much in common with the theory and practice of 17th-century military engineering. French military engineers were the first to deal with massive earthworks. A fortress, like a garden, is geometrically controlled space. To ensure security, all parts must harmonize; there can be no weak spot in a defensive fortification.³¹ In addition, when distances become so great, measurement becomes crucial. The incredible precision with which landscape designers created flat terraces and canals was made possible by the advanced



INSTRUMENTS FOR CALCULATING LEVELS, c. 1694: Large-scale earthworks were made possible by advances in military engineering.

instrumentation and mathematics of military engineers.

The popularity of the Italian Baroque style remained centered around Rome during the Counter-Reformation. Other European capitals also adopted Baroque design vocabularies to express the

dynamism of a world in motion. The 17th-century French garden, on the other hand, was inspired by ideals of grandeur and monumentality represented by classical civilization. Louis XIV compared himself to Augustus; he wanted to create the new Rome.

THE COURT OF LOUIS XIV

France was launched as a leading European power in 1648, when the Peace of Westphalia ended the Thirty Years' War. But a period of social and political unrest followed, called the *Fronde*, in which the French nobility rebelled against the king. Louis XIV (1638–1715) was able to subordinate the dissidents and establish an absolute monarchy; in 1655, he proclaimed "L'Etat, c'est moi" (I am the State). His great garden at Versailles is symbolic of absolute power and control.

To keep an eye on the nobility and quash any potential insurgency, attendance at court was expected of the noble families by Louis XIV. Any kind of advancement or favor required attracting the king's attention. The court was always under scrutiny by the king, and proper etiquette, which dictated everything from dress to facial expressions, had to be observed.³² The landscape itself conformed to this idea; formal gardens compelled formal behavior. The garden was the stage for the political and social theater of 17th-century France.

To accommodate the entire nobility and the huge retinues that followed the monarch, royal gardens and palaces had to be enormous. Vast volumes of void space were carved out of dense forests. The palace at Versailles stands on a huge terrace, surrounded by *parterres*; sculptural urns and fountains are the only vertical elements, and they are dwarfed by the expanse of their surroundings. Only crowds in the thousands would make the scale of the place comprehensible. The vista is what made the landscape dynamic.



ANDRE LE NOTRE: The landscape designer's success was due in part to his mastery of court etiquette.

THE WORK OF ANDRE LE NOTRE

Andre Le Notre (1613–1700) grew up in Paris, where his father was superintendent of the royal palace gardens at the Tuileries. (The Louvre was still the seat of government.) Le Notre studied the curriculum for landscape designers suggested by the recognized authority on gardening, Jacques Boyceau: geometry, perspective, drafting, architecture, and horticulture. He studied painting at the studio of Simon Vouet, an early advocate of the French Classical style, where he met fellow student Charles Le Brun.

As a young man Le Notre worked at the Tuileries and Fontainebleau, continuing

the grand traditions first established by Claude Mollet (1563–1650) and Boyceau. He eventually assumed his father's role as superintendent of royal gardens. Le Notre understood space as an abstraction, and was able to impart more clarity and unity on the style of his predecessors. His was an ordered geometry based on Cartesian logic. When designing a landscape, he said "man sets himself up as a little god."³³ He shaped nature with purpose.

Le Notre collected the paintings of Claude Lorraine. Like Lorraine, Le Notre used devices to create spatial illusions. Lorraine's compositions and color palettes created a golden atmosphere that dissolved into infinite perspective. His paintings show mythological figures and classical architecture set in a utopian landscape; an ordered world not unlike the one Louis XIV created at Versailles. (The aesthetics of the pastoral ideal as represented by the 17th-century landscape painters would have particularly powerful implications in the formation of an English garden style in the 18th century.)

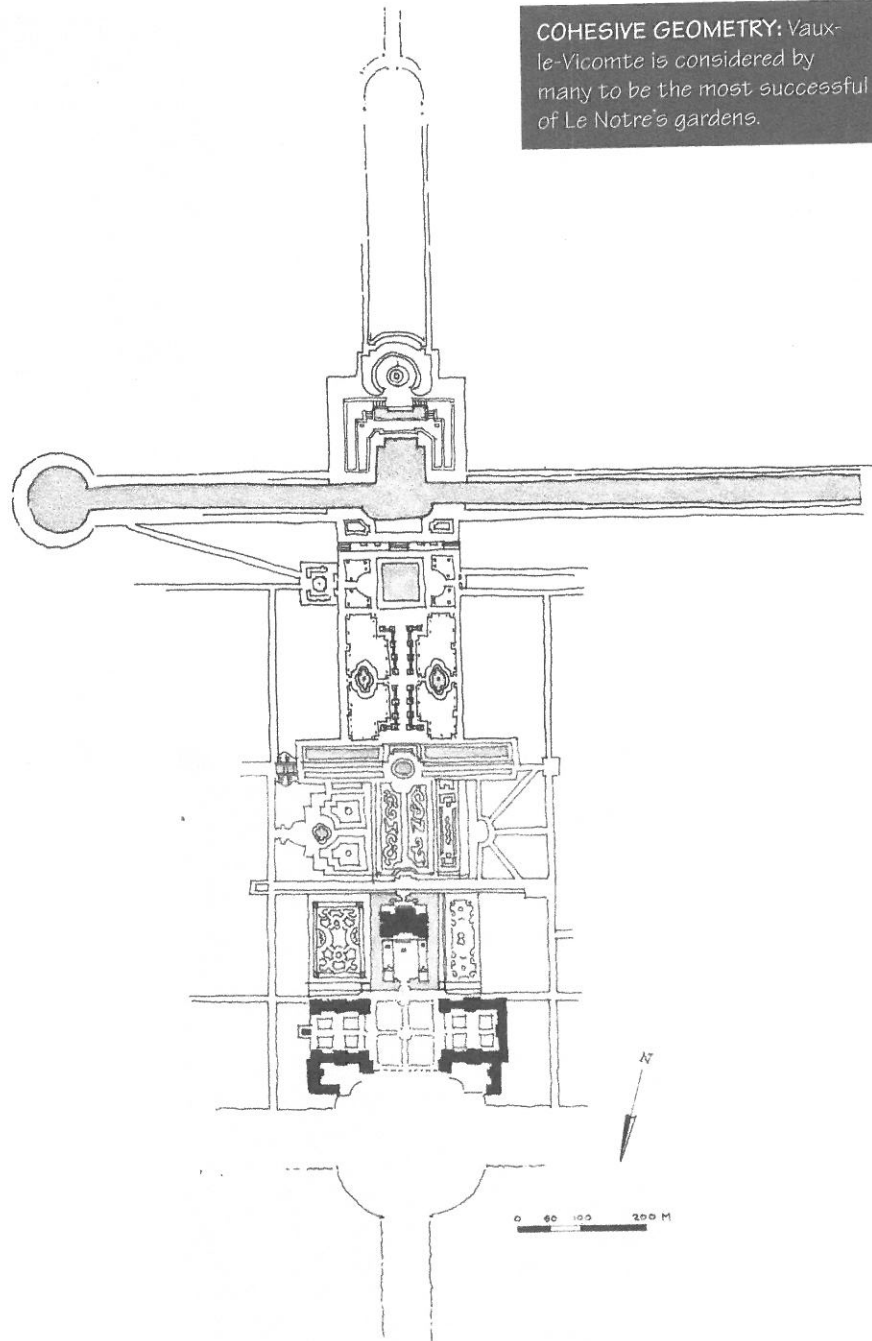
At the age of 37, Le Notre teamed up with his artist friend Charles Le Brun and the architect Louis Le Vau to undertake work for Louis XIV's finance minister. Vaux-le-Vicomte was the first in a series of notable collaborations, and epitomizes the spirit of the 17th-century French formal garden. Andre Le Notre died in 1700 at the age of 88. The clarity of the French formal style expressed in his work was imitated across the continent. *La Theorie et le pratique du jardinage* by Antoine-Joseph Dezallier d'Argenville, written in 1709, summarized the elements of the French Classical garden based on Le Notre's work. The book became enormously popular, diffusing the grand style throughout Europe.

VAUX-LE-VICOMTE

Nicolas Fouquet, superintendent of finances for the king, hired the team of Le Notre, Le Brun, and Le Vau to design his new chateau at Maincy (about 34 miles from Paris). Initial site work involved the demolition of three villages. More than 18,000 laborers constructed the project from 1656 to 1661.

Vaux-le-Vicomte is approached through the woods. A semicircular clearing in front of decorative wrought iron gates leads to the moated chateau. The visitor passes into the Court of Honor. Two lower parterres flank the chateau to the east and west. From the terrace behind the chateau, the garden propels itself into the landscape. Space is carved out of the forest, the green backdrop acting like stage wings, or a *coulisse*, that keeps the view focused toward the horizon and provides a dark contrast for sculptural elements. Small clearings and paths hidden within the ornamental groves, called *bosquets*, provide intimate subspaces.

The entire garden appears to be comprehensible from a single perspective point behind the chateau. But as one moves through the garden, its true extents and complexities are revealed. Elements are not what they seemed. The ground is not one flat plane, but a series of subtle level changes and inclines connected by steps. The oval pool is, in fact, circular. A canal cuts across the main axis. The second pool is square, not rectangular. The arcaded grotto, visible from the house, is at a lower level on the far side of another, longer, transverse canal. The grotto forms the base of an upper-level terrace. Opposite the grotto, and hidden from view, one is surprised to find an additional water feature known as the *Grandes Cascades*. At the terminus of the axis, on the sloping lawn, or *tapis vert* ("green carpet"), the visitor can make an about-face and see the chateau as a central object on the horizon. In this reciprocal view, distances are foreshortened; the gardens appear flat again. Viewpoint becomes focal point; the gardens form a closed system.



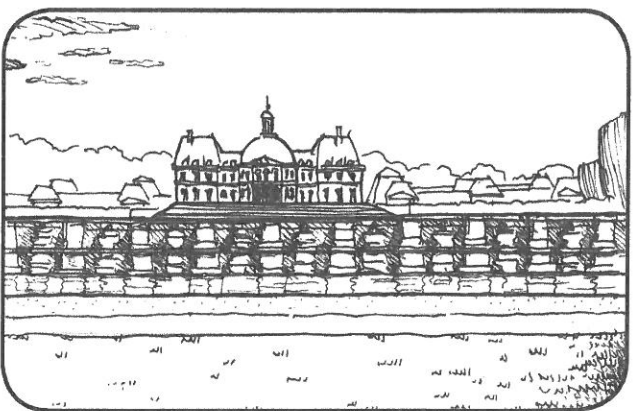
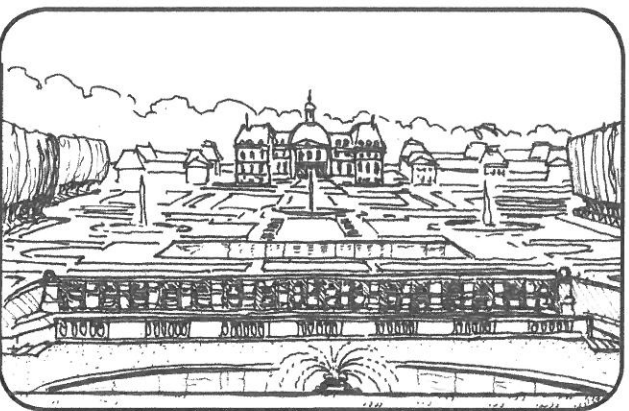
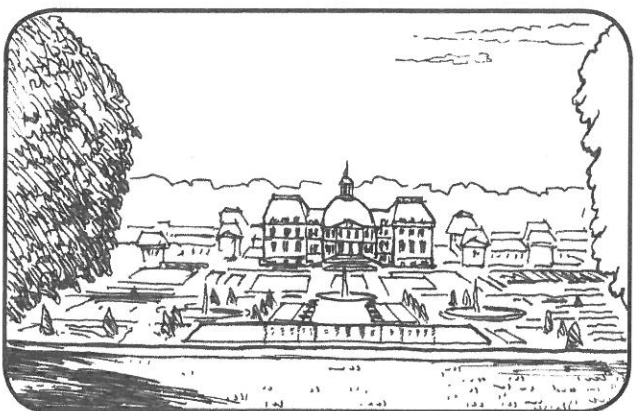
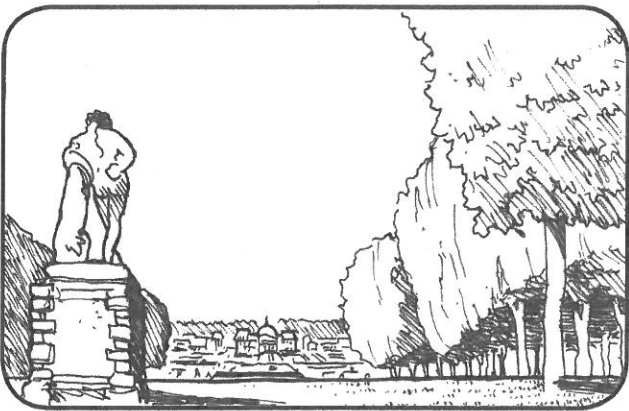
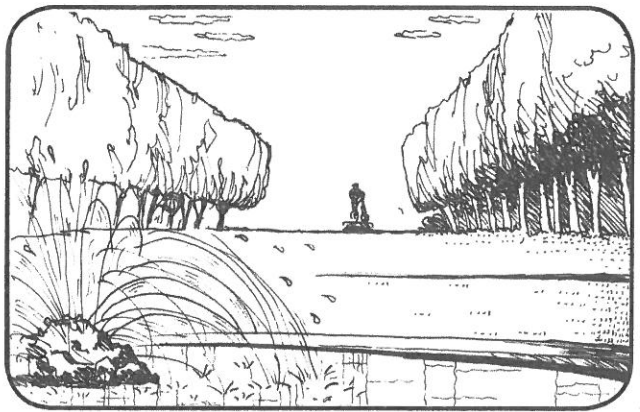
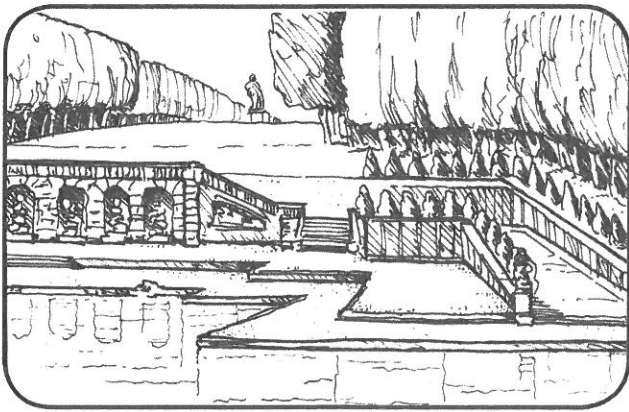
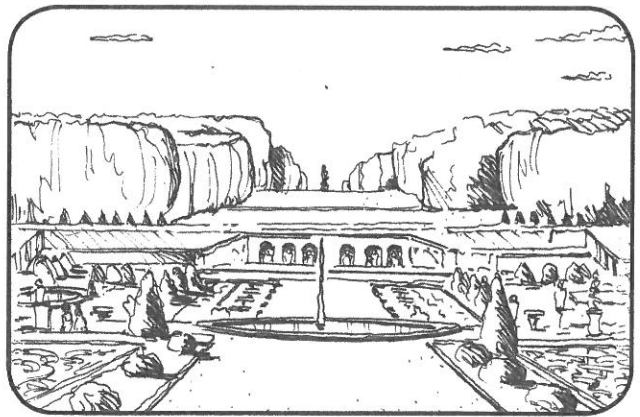
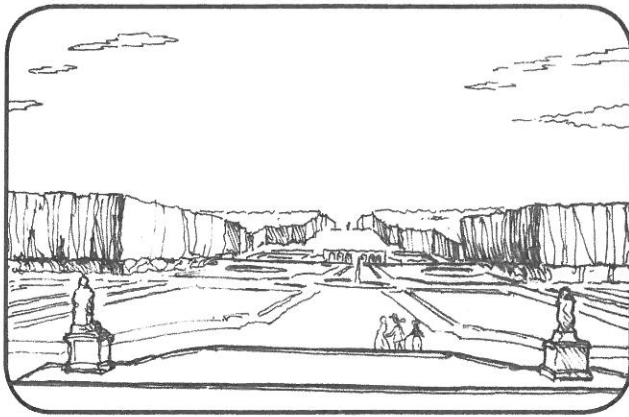
COHESIVE GEOMETRY: Vaux-le-Vicomte is considered by many to be the most successful of Le Notre's gardens.

Vaux-le-Vicomte illustrates Le Notre's understanding of the laws of optics and perspective put forth by Euclid and Descartes. As part of the experience of the garden, Le Notre reveals that reality is an illusion; there are logical explanations for the optical effects.

Fouquet hosted an elaborate *fete* upon the completion of his gardens, which

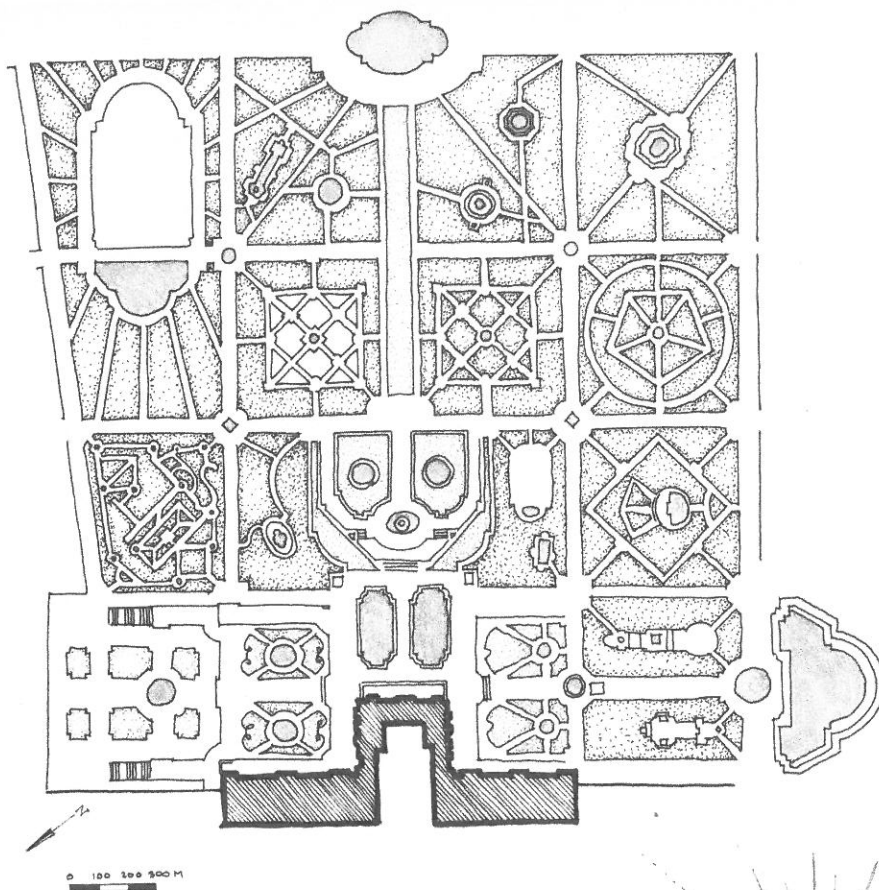
the king did not attend. Word spread of the garden's magnificence, and Fouquet was obliged to host another party for the king and his court of thousands. Fouquet's lavish display of wealth was his undoing; he was imprisoned for embezzlement soon after the event. The property was looted by Louis XIV, who carted off its sculptural and arboreal treasures to Versailles.

CASE STUDY: Vaux-le-Vicomte

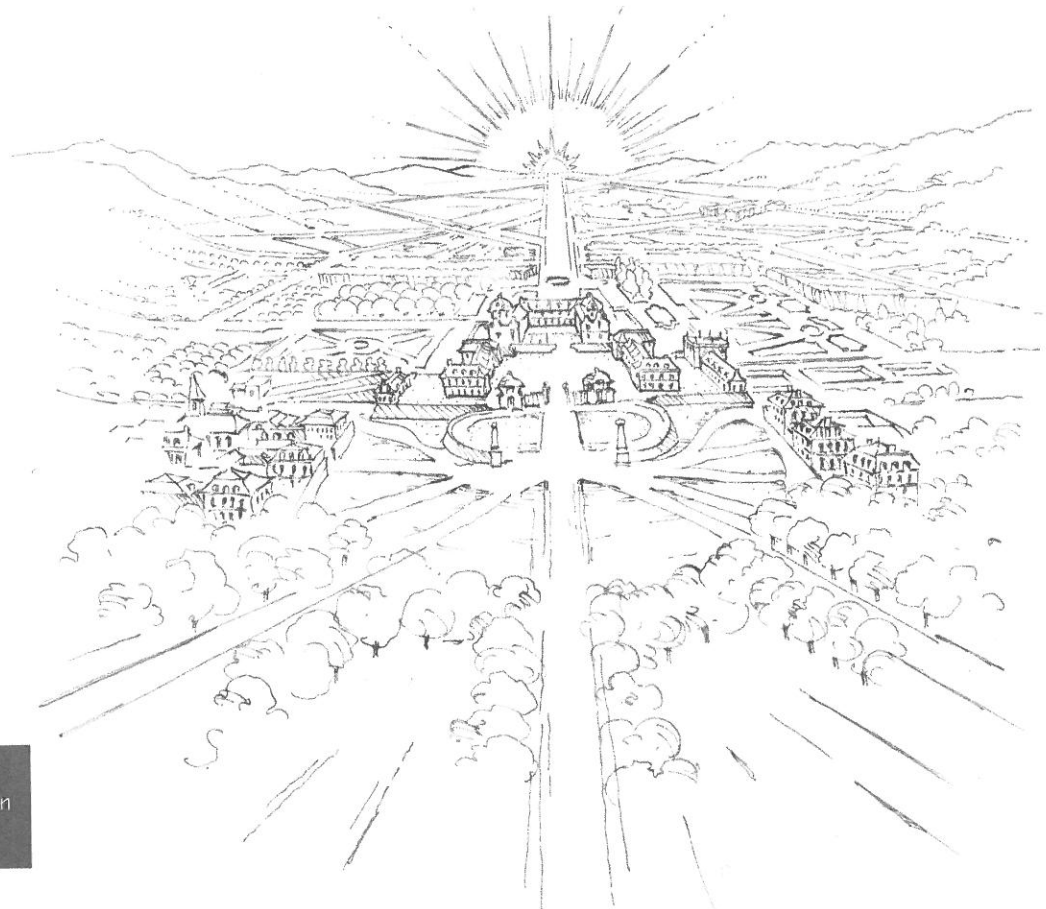


VERSAILLES

Louis XIV hired the same trio of Le Notre, Le Brun, and Le Vau to convert his father's hunting lodge into an entertainment villa and, later, a royal palace. Le Notre reworked Jacques Boyceau's original parterre directly behind the chateau and established the axial structure and geometry of the Petit Parc. Versailles, which is located about 15 miles from Paris, became the seat of government in 1682. Additional work was completed to expand the palace to accommodate the nearly 5,000 people who resided at court. The axis grew to monumental proportions with the later



PETIT PARC: The bosquets between the Fountain of Latona and the Fountain of Apollo form the core of the Petit Parc. Today the Petit Parc at Versailles covers almost 1,900 acres.



THE MATHEMATICS OF INFINITY: Cartesian space is endless.

17TH CENTURY / FRENCH CLASSICAL GARDENS

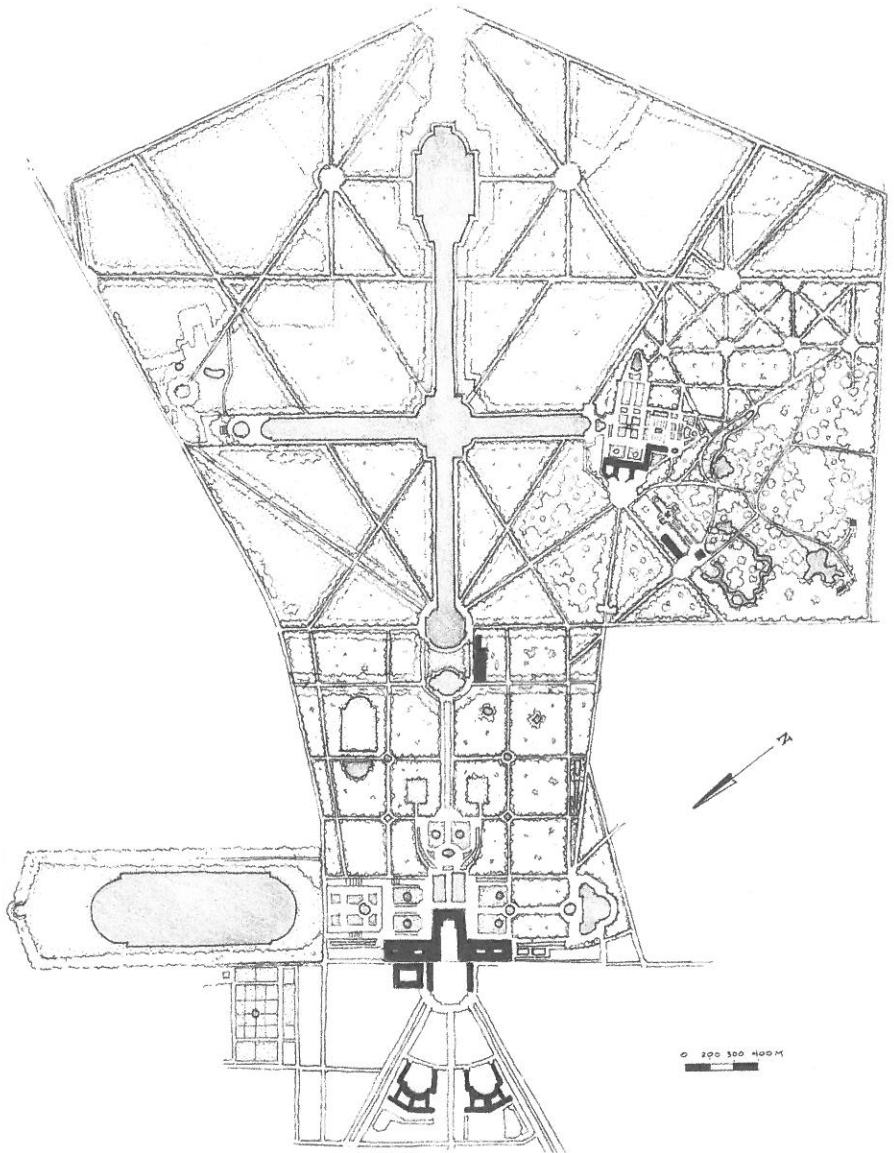
addition of the mile-long grand canal. The vanishing point at Versailles extended to Infinity, beyond one's reach.

Louis established his persona as the Sun King at a grand, themed festival held at the Tuileries in 1662, called the Carrousel. Heliocentric iconography, including imagery of Apollo, the god of the Sun, is pervasive at Versailles. The layout of the gardens on an east-west axis records the trajectory of the sun, literally and symbolically. Within the palace, the king's chambers occupy the dominant position on the axis. Fountains and sculptures continue the theme in the garden.³⁴

Versailles, located in a lowland marsh, contained thousands of water features and fountains. The magnificent canals were not only an important element of the decorative program, they also



LE ROI DE SOLEIL: Louis performed in ballets dressed as Apollo.

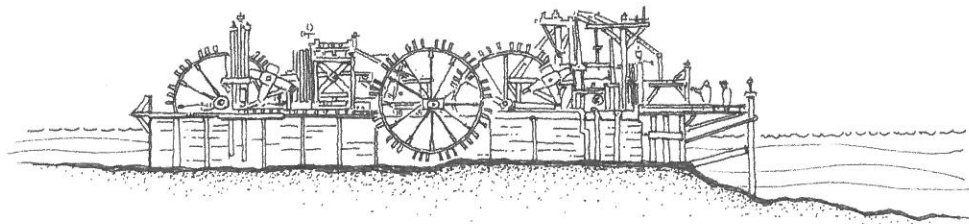


SITE PLAN OF VERSAILLES: The Grand Parc, a woodland crossed with diagonal avenues and *rond points*, surrounded the Petit Parc. By 1689, the Grand Parc, which included the hunting grounds and the forest at Marly, covered 37,000 acres.

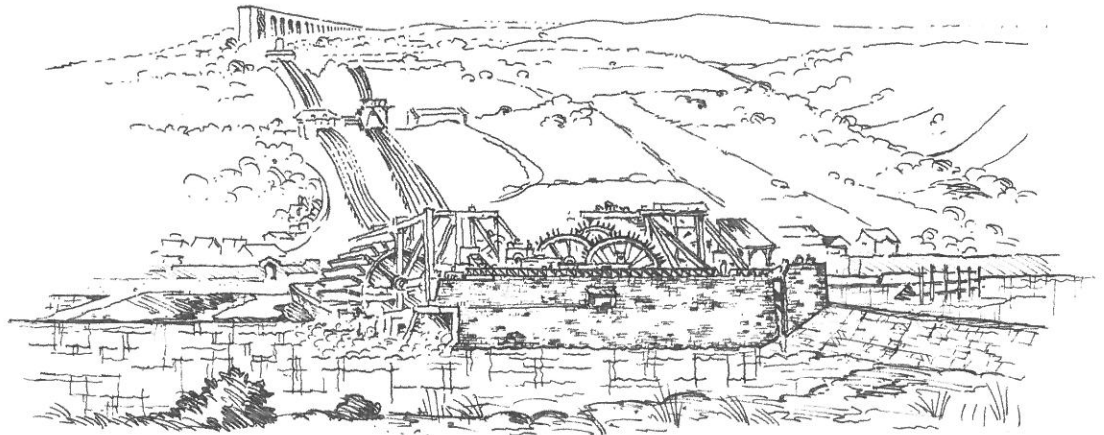
helped drain the swamps. The supply and pressure of water, however, was never sufficient to operate all the water works at once. Gardeners and *fontainiers* were stationed along the king's route to turn the fountains on and off as he passed. The magnificent Machine de Marly was constructed in 1688 to raise water from the Seine, nearly 4 miles away, and

feed the fountains by gravity. Still, the Machine de Marly was not adequate; it mostly supplied Louis XIV's private retreat at Marly.

Parties, banquets, ballets—all kinds of events and spectacles were staged in the *bosquets*, the garden rooms carved out of the ornamental groves



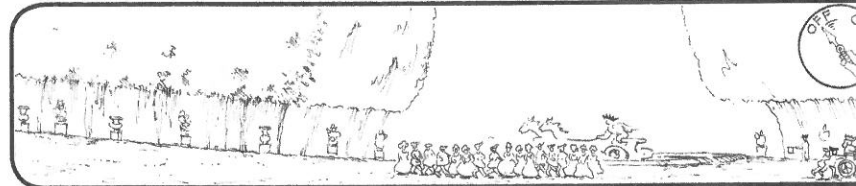
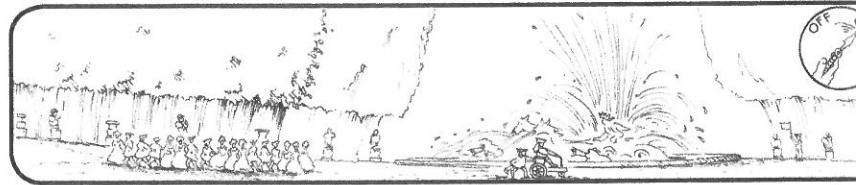
MACHINE DE MARLY: Fourteen wheels lifted water 528 feet into reservoirs and aqueducts to supply Versailles's waterworks.



in different geometric patterns. In one bosquet, a spectacular water theater, built in 1671 and destroyed in the late 18th century, contained hundreds of single jets capable of creating many different combinations of effects.

The transverse arm of the Grand Canal was terminated by the Trianon at its north end and the menagerie to the south. The Trianon was built to accommodate Louis's need to escape the public atmosphere at the palace. In 1671, the *Trianon de Porcelaine* was built for Louis's consort, Madame de Montespan. The structure was replaced in 1687 with the Grand Trianon, in honor of his new mistress, Madame de Maintenon. The grounds were used for cultivating flowers. Hothouses ensured that Louis would have flowers blooming year-round in the garden.

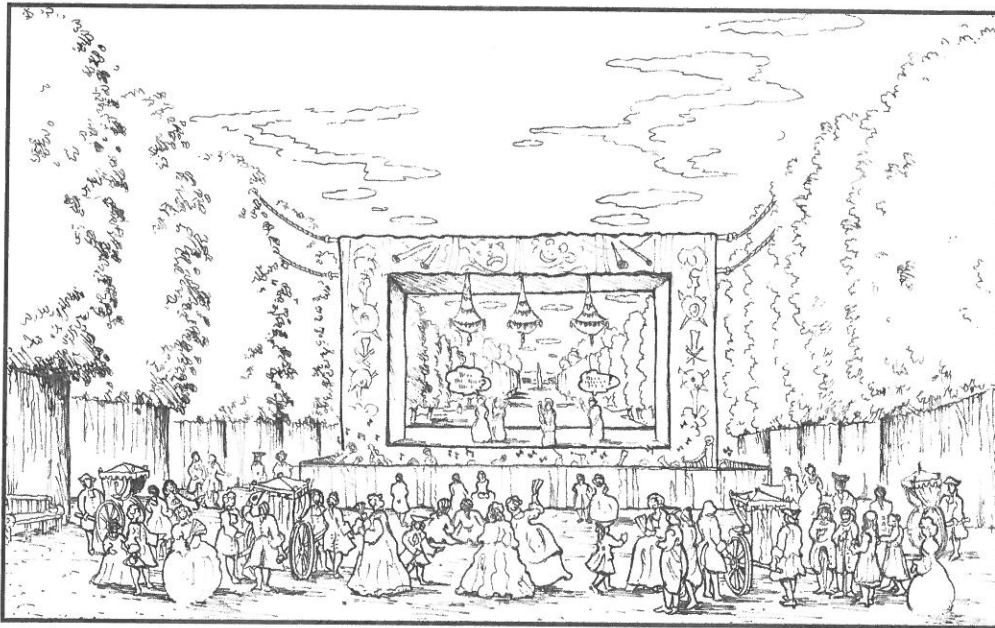
The retreat at Marly, designed in 1677, was even more secluded than the Trianon. The hillside location enabled the construction of a cascade, *La Riviere*, composed of 53 steps of colored marble. As at the Trianon, the house



FLAGS AND WHISTLES: A crew of behind-the-scenes workers operated the fountains at Versailles.

was at the center of geometrical parterres. *Allées*, hedges, and statues decorated the gardens. At the bottom of the cascade at Marly was the *petit*

parterre. In front of the main structure was the *grand parterre*, where pavilions, 6 for men and 6 for women lined both sides of a central pool.



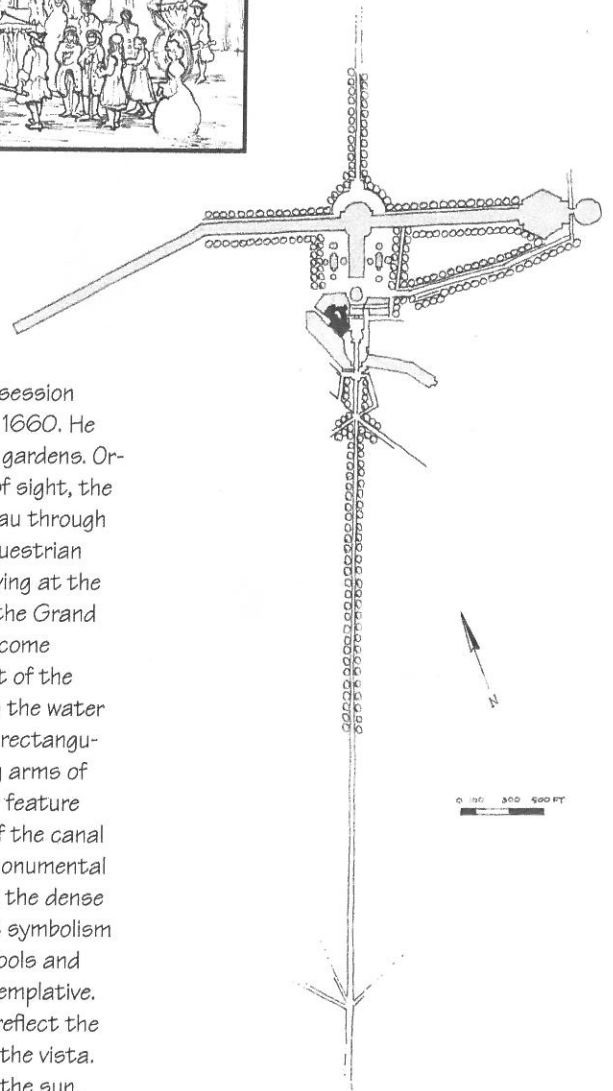
BOSQUETS: The *bosquets* were decked out with proscenium arches, chandeliers, and tapestries as set decorations for performances.

Above the cascade was a primitive roller coaster, large swings, and other play areas. Louis's intimate retreat at Marly eventually contained a 300-acre garden and an 1850-acre hunting park. Le Notre is not believed to have been involved in the planning and design of Marly.³⁵

Although organized around a central axis like Vaux-le-Vicomte, the gardens at Versailles were so large and the attractions so numerous that no clear logic existed to visually lead one through the space. When Louis reached middle age, political and familial circumstances discouraged his sponsorship of the huge spectacles of his earlier years. He enjoyed strolling around the gardens and wrote an itinerary for viewing his gardens in a particular order. The king commands: "Enter the labyrinth and after having walked down as far as the ducks and the dog, go up again and leave by the side of Bacchus."³⁶ The book, rewritten six times, is an excellent record of the alterations made to the gardens throughout his reign.

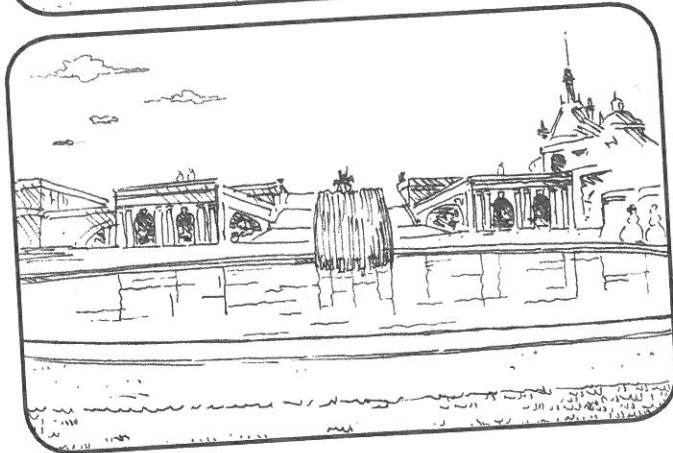
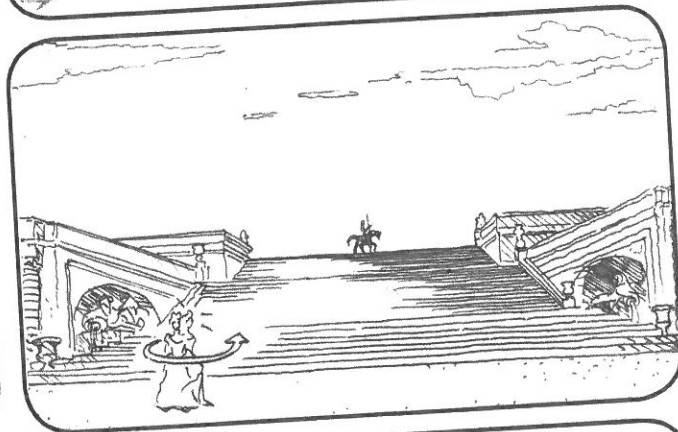
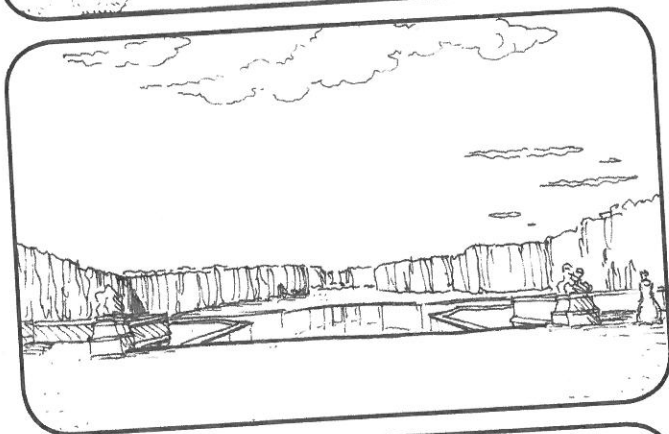
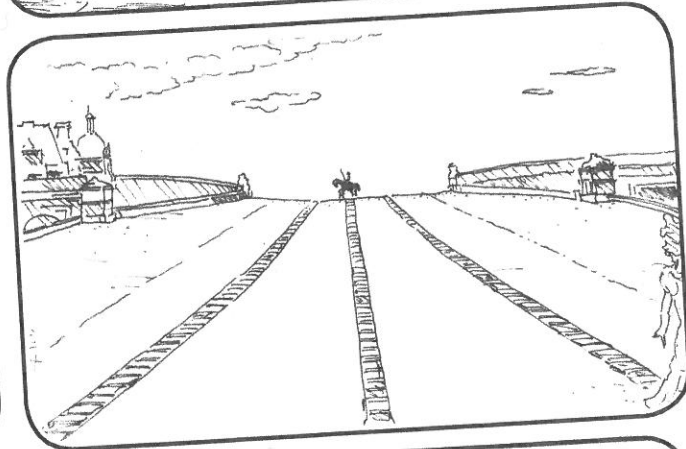
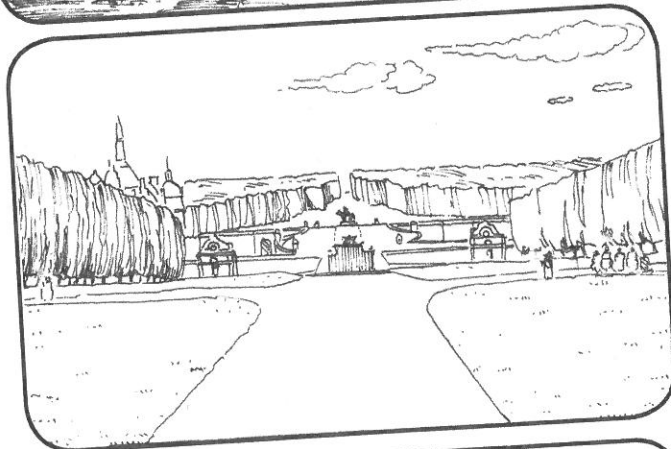
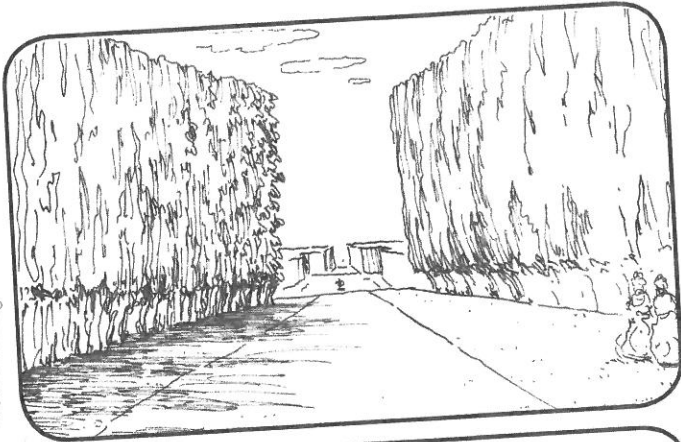
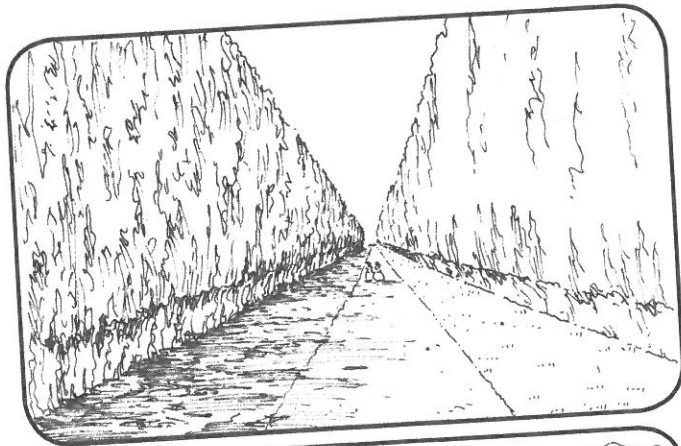
CHANTILLY

Prince de Conde regained possession of his chateau at Chantilly in 1660. He hired Le Notre to restore the gardens. Organized along a central axis of sight, the visitor approaches the chateau through the woods, focused on the equestrian statue of Montmorency. Arriving at the statue, which is situated on the Grand Terrace, the gardens below become visible. The house is to the left of the axis. Descending the steps to the water parterres, one sees a central rectangular pool connected to the long arms of a transverse canal. The water feature continues on the other side of the canal in a semicircular shape. The monumental axis extends into a clearing in the dense woodland. There is no inherent symbolism in the garden. The reflecting pools and the infinite axial view are contemplative. The pools at Vaux-le-Vicomte reflect the chateau, the station point of the vista. The pools at Versailles reflect the sun, a representation of the former king. The pools at Chantilly reflect nature—the woodlands, the sky, and the limitless imagination of the viewer.



CHANTILLY: The chateau is subordinate to the monumental axis that organizes the landscape.

VISUAL NARRATIVE: Chantilly



17th CENTURY

From a European perspective, the 17th century is often described as the beginning of the Age of Reason, a period when advances in scientific knowledge challenged beliefs in religious doctrine and Renaissance order. Nature was shaped according to human will, and typically by royal privilege.

Massive colonization of the Americas took place in the 1600s. Jamestown, Virginia, was founded by the English in 1607; Quebec was settled by the French in 1608; Sante Fe was developed by the Spanish in 1609; and New Amsterdam was claimed by the Dutch in 1624. As settlements expanded, native populations suffered and ancient lifeways all but disappeared.

The idea of extension applied not only to geopolitical influence: gardens merged into the landscape with vistas to endless horizons. Large-scale views were part of the drama and idea of mobility that characterized Baroque styles. The earth was no longer the static center of the universe but part of a system in motion around the sun. Politically and culturally, emphasis shifted to France, where the garden became a venue for spectacle, employed as a symbol of the absolutism of the Sun King.

Some of the world's most illustrious gardens, such as the Taj Mahal, Katsura Imperial Villa, and Versailles, were created in the 17th century, and are discussed in this chapter.



16th CENTURY

1. Painters, sculptors, and architects working in the Mannerist style exploited classical prototypes, applying classical motifs and conventions in a manner removed from and often contradictory to historical contexts.
2. Masson, Georgina. *Italian Gardens* (Woodbridge, England: Antique Collectors' Club, 1987), p. 122.
3. Lazzaro, Claudia. *The Italian Renaissance Garden*. (New Haven, CT: Yale University Press, 1990), p. 236.
4. *Ibid.*, pp. 246–247.
5. Pliny described a table in the garden at his Tuscan villa that contained a basin of water where dishes could be floated during a meal. See Masson, *Italian Gardens*, p. 25.
6. See the section on "The Concept of Stage Management," in *Italian Villas and Gardens* by Paul Van der Ree, Gerrit Smienk, and Clemens Steenberg (Munich: Prestel-Verlag, 1993), pp. 25–27. Also Lazzaro, *The Italian Renaissance Garden*, pp. 110–111.
7. Van der Ree, *Italian Villas and Gardens*, pp. 191–195.
8. Ackerman, James S. *Palladio* (New York: Penguin Books, 1991), p. 25.
9. Woodbridge, Kenneth. *Princely Gardens: The Origins and Development of the French Formal Style* (London: Thames and Hudson, 1986), p. 44.
10. *Ibid.*, pp. 81–82.
11. Newton, Norman T. *Design on the Land: The Development of Landscape Architecture* (Cambridge, MA: Belknap Press/Harvard University, 1974), p. 183.
12. The forthright is described by G. B. Tobey in *A History of Landscape Architecture: The Relationship of People to Environment* (New York: American Elsevier Publishing Company, Inc., 1973), p. 123.
13. The design of the pond and privy gardens, including the summerhouse, is described by Julia S. Berrall in *The Garden: An Illustrated History* (New York: Penguin Books, 1978), p. 237.
14. Lazzaro, *The Italian Renaissance Garden*, p. 11.
15. See Prest, John. *The Garden of Eden: The Botanic Garden and the Recreation of Paradise* (New Haven, CT: Yale University Press), 1988.
16. Babur's gardens served social and political ends, and were symbolic of the subjugation of conquered lands. For a discussion of the political expediency of royal encampments, see Thomas W. Lentz, "Memory and Ideology in the Timurid Garden," in *Mughal Gardens: Sources, Places, Representations and Prospects*, James L. Wescoat, Jr. and Joachim Wolschke-Bulmahn, eds. (Washington, DC: Dumbarton Oaks Research Library and Collection, 1996), p. 56.
17. Moynihan, Elizabeth. *Paradise as a Garden in Persia and Mughal India* (New York: George Braziller, 1979), p. 83.
18. Wybe Kuitert explains the relationship between "Tea and Politics," particularly the role of Nobunaga's advisors, in *Themes in the History of Japanese Garden Art* (Honolulu: University of Hawaii Press, 2002), p. 152.
19. *Ibid.*, p. 142.
20. *Ibid.*, pp. 143–146.
21. *Ibid.*, p. 147. The author discusses how nature was romanticized by urban dwellers, and relates the story of an aristocrat's visit to Soshu's tea hut.

17th CENTURY

1. See Penelope Hobhouse's description of the Hortus Palatinus in *The Story of Gardening* (London: Dorling Kindersley Ltd., 2004), pp. 144–145.
2. Wright, Richardson. *The Story of Gardening: From the Hanging Gardens of Babylon to the Hanging Gardens of New York* (Garden City, NY: Garden City Publishing Co. Inc., 1938), p. 301.
3. Keswick, Maggie. *The Chinese Garden* (New York: Rizzoli, 1980), p. 123.
4. *Ibid.*, p. 158.
5. Gunter Nitschke explains aspects of neo-Confucianism in *Japanese Gardens: Right Angle and Natural Form* (Cologne: Taschen, 1999), p. 172.
6. Keane, Marc. P. *Japanese Garden Design* (Rutland, VT: Charles E. Tuttle, 1996), p. 103.
7. Kuitert, Wybe. *Themes in the History of Japanese Garden Art* (Honolulu: University of Hawaii Press, 2002), p. 172–173.
8. See *ibid.*, the section on the discovery of the romantic countryside by the imperial court and their enjoyment of the "idle landscape," pp. 173–176.
9. Keane, *Japanese Garden Design*, p. 104.
10. Kobori Enshu was a tea master and flower arranger and a disciple of Furuta Oribe, who in turn was student of Sen no Rikyu. Enshu was appointed Commissioner of Public Works in Hideyoshi's bureaucracy, where he managed construction projects for the shogun. His design aesthetic included the introduction of right-angle geometries to garden form. The use of clipped shrubs to function as rocks in a garden also originates with Enshu.
11. Keane, *Japanese Garden Design*, p. 86.
12. Nitschke, *Japanese Gardens*, p. 158.
13. Crowe, Sylvia, Sheila Haywood, Susan Jellicoe, and Gordon Patterson, *The Gardens of Mughal India: A History and a Guide* (London: Thames and Hudson, 1972), p. 132.
14. Moore, Charles, William J. Mitchell, and William Turnbull Jr., *The Poetics of Gardens* (Cambridge, MA: MIT Press, 1988), p. 171.
15. Brookes, John. *Gardens of Paradise: The History and Design of Great Islamic Gardens* (New York: New Amsterdam, 1987), p. 154.
16. Crowe, et al., *The Gardens of Mughal India: A History and a Guide*, p. 168, contains an image of the layout plan prepared in 1828 by the surveyor-general of India, Colonel Hodgson. Each quadrant is subdivided three times, for a total of 256 beds.
17. Wilber, Donald Newton. *Persian Gardens and Garden Pavilions* (Washington, DC: Dumbarton Oaks, Trustees for Harvard University, 1979), p. 39.
18. Ferrier, Ronald W. *A Journey to Persia: Jean Chardin's Portrait of a Seventeenth-Century Empire* (London: I.B. Tauris, 1996), p. 149.
19. Wilber. *Persian Gardens*, pp. 89–90.
20. Brookes describes the collection and distribution of water in detail in *Gardens of Paradise*, pp. 112–113.
21. Franck, C. L. *The Villas of Frascati* (London: Alec Tiranti, 1966), p. 26.
22. *Ibid.*, pp. 20–33.
23. Kluckert, Ehrenfried. *European Garden Design* (Cologne: Konemann, 2000), p. 155.
24. Lazzaro, Claudia. *The Italian Renaissance Garden* (New Haven, CT: Yale University Press, 1990), p. 191.