The Eighteenth-Century Landscape
Friday 17 May 2013
Floor 13, Arts Tower

A workshop organized by the
Eighteenth Century Study Group
of the University of Sheffield

Karen Harvey and Jan Woudstra

Contributers: Mark Bennett, Sally O’Halloran, Hae-Joon Jung, Nicola Walker, Jan Woudstra, Angela Wright

ALL ARE WELCOME
The Eighteenth-Century Landscape Workshop
Friday 17 May 2013
Floor 13, Arts Tower, Western Bank

PROGRAMME

9.30 David McCallam ‘From Analogies to Patterns: Images in Geological Texts of the Mid-to-Late Eighteenth Century’

10.15 COFFEE PROVIDED

10.45 Mark Bennett, “I see great capabilities about the venerable mansion!”: Locating the Gothic within Eighteenth-Century Landscape Ideology’

11.15 Hae-Joon Jung, ‘Experience and Commemoration in Landscape Arts in the Late Joseon Dynasty’

11.45 Angela Wright, ‘Visiting the Swiss Alps, 1790-1820: the power and politics of landscape;

12.30 LUNCH PROVIDED

13.30 Nicola Walker, ‘The Park and Gardens of Cannon Hall’

14.00 Jan Woudstra, ‘The influence of Robert Marnock on Bretton Hall, 1825-1834’

14.30 Sally O’Halloran ‘The role of the gardeners at an English country estate- ‘The Garden Books at Arbury Hall, Nuneaton, Warwickshire from 1689 to 1703’

15.00 Short contributions followed by discussion
16.00 Finish
'From Analogies to Patterns: Images in Geological Texts of the Mid-to-Late Eighteenth Century'

David McCallam

The fieldwork of pioneering earth scientists, specifically those studying volcanic rock formations, effected an important shift in scientific visual culture in mid-to-late eighteenth-century Europe. Crudely put, this is a shift away from perceiving the works of nature in terms of rhetorical analogies towards conceptualizing nature on the basis of recurrent visual patterns. To make this point, this paper will consider three important volcanological texts of the second half of the eighteenth century, each illustrated with compelling images of regular and prismatic rock formations. These texts are: Nicolas Desmarest’s geological contributions to the Encyclopédie of Diderot and d’Alembert; Thomas Pennant’s A Tour of Scotland, and Voyage to the Hebrides (1772); and Barthélemy Faujas de Saint-Fond’s Recherches sur les volcans éteints du Vivarais et du Velay (1778). First and foremost, in earth science terms, these works constitute a necessary step away from discursive attempts to comprehend the geophysics of volcanism, largely via analogies, towards the visually dominant paradigm of mineralogical maps (such as Guettard, Lavoisier and Monnet’s Atlas minéralogique of 1780) and geological charts (culminating famously in William Smith’s comprehensive A Delineation of the Strata of England and Wales with part of Scotland of 1815). Yet, this paper will contend, the pictorial stylizations of these geological features also create unintentional but significant effects of meaning. They idealize the columns, caves and outcrops to the point of making them architectural, rather than natural. This in turn informs the language used in
the texts and supports a growing tendency among mountain explorers in the late eighteenth century to import architectural terms to define and classify the rock formations they are examining. It points also to a more general ‘romanticization’ of nature, so that naturally occurring geological features are described as ‘ruins’, with the implication that they once composed more perfect, divinely designed mountainscapes.

“I see great capabilities about the venerable mansion!”: Locating the Gothic within Eighteenth-Century Landscape Ideology
Mark Bennett

Deriving from my PhD research on the relationship between Gothic and Travel Writing, this paper will explore the role competing theories of landscape and estate-management had in culturally locating the Eighteenth Century Gothic Imagination. It will identify the way in which an association between Gothic tyranny and supposedly despotic levelling practices is established in the work of Picturesque theorists and sympathetic poets before being taken up by early Gothic novelists such as Charlotte Smith.

Critics have identified the way Uvedale Price and Richard Knight’s theory of Picturesque estate-management encodes a political challenge to Brownian landscaping. It sees levelling as a dangerously insensitive elision of the traditional relationship between landowner and tenants, whose presence is removed from the levelled view just as their claim to common land is removed by the enclosure that might fund it. These economics further undermine the landowner’s responsibility for his tenants as, in Cowper’s words, “estates are landscapes, gazed upon a while, / Then advertised and auctioneered away.” In contrast, the Picturesque landowner evinces traditional paternalistic localism and encodes this in aesthetics that emphasise natural idiosyncrasies and the integration of tenant livelihoods. This benevolent authority is in sharp contrast to the Gothically inflected “tyrant hand” Goldsmith sees turning estates into “mouldering” ruins.
Meanwhile, Picturesque travellers such as William Gilpin routinely describe both modern estates and “Gothic” ruins. The former must be differentiated from the latter so that the enlightened Picturesque gaze affirms the transience of the feudal past whilst praising the benevolence of the sensitive landowner.

Smith's first fiction embodies this model in the 1780s. Her villains' Picturesque insensitivity enables her Gothic plots, whilst politically and aesthetically sensitive heroes eventually curtail them. In this way the Picturesque provides a way to recognise and safely incorporate the Gothic (for the time being) within an existing ideological vision of the Eighteenth Century landscape.

Experience and Commemoration in Landscape Arts in the Late Joseon Dynasty
Hae-Joon Jung (Department of Landscape)

During the Joseon Dynasty (1392~1897) the popularity of Shan-sui (or landscape, 山水) paintings and poems became the cultural prototype for the ideal place for the intellectuals, encouraging appreciation of landscapes and gardens. The late Joseon Dynasty (1700~1850) was a period in which Korea went through a cultural renaissance, promoted by enlightened Kings Yeongjo(1694~1776) and Jeongjo(1752~1800). The era of peace and prosperity changed the perspective of nature, from unconditionally following the philosophical principles to emphasizing direct experiences and chasing aesthetic values. This ideology was reflected in the fashionable activities among the intellectuals and aristocracy, for example, collecting and cultivating exotic plants, excursions to famous mountains, and building houses with gardens in scenic areas. These cultural phenomena can be identified in literature and painting that depict the intellectuals' enjoyment and their ideal landscape.

In this period, the Jingyeong style of landscape painting (or real landscape painting, 真景山水畫) was established with the paintings and calligraphic works of Palgyeong(or eight scenes, 八景), which depicts the most beautiful or otherwise significant scenes of a certain area. Under the influence of Jingyeong
landscape painting, Ahoi-do (or the painting of the elegant assembly, 雅會圖), that was a record painting depicting people enjoying a landscape garden, and Poongsu Myungdang-do genre (or the painting of the propitious site according to Feng-shui theory, 風水明堂圖), that reflected people’s wellbeing in harmony with nature, became pervasive. These types of landscape arts could be broadly categorised into the ‘strolling’ shan-sui and ‘staying’ shan-sui, which display experience and commemoration of outstanding landscapes on the way of outdoor excursion and of places where the intellectuals stayed respectively. Later on, these even created a more distinct landscape culture, named Wayu culture (or imaginary stroll around nature at home, 臥游) that represented ideology.

This paper reveals how landscape arts in the late Joseon Dynasty reflected the landscape culture, and interacted with real scenes. For this purpose, a case study of Yun Seondo Garden, (Scenic Sites No. 34), which is referred to as a ‘propitious site type garden’ affected by Poongsu Myungdang painting, will be analysed and contextualized.

Jeongwhang, Yianwhasuseoksiwhae-do (the painting of the poetry party celebrating 60th birthday in a small cottage, 易安窩壽席時會圖), 1789
‘The influence of Robert Marnock on Bretton Hall, 1825-1834’
Jan Woudstra (Department of Landscape)

Despite being one of the most productive landscape gardeners of the nineteenth century little is known about Robert Marnock (1800-89). He first emerged as a fully-fledged practitioner when he won the design for, and subsequently became curator of, the Sheffield Botanic Garden in 1834. This paper investigates the period immediately before, which he spend at Bretton Hall, Yorkshire. Here under Diana Beaumont, its notorious owner, Marnock was able to broaden his perspective outside the kitchen garden, becoming head gardener in 1829, which position enabled him to acquire further skills. He brought these to practice for Beaumont’s son who inherited the estate after her death in 1831. Evidence emerges of Marnock’s milieu, as well as his practical skills and demeanour, that enabled him to occupy key positions in nineteenth-century horticulture.

The Park and Gardens of Cannon Hall
Nicola Walker (Department of History)

In 1760 John Spencer of Cannon Hall employed Richard Woods to redesign the park and gardens on his estate. John was keenly aware of recent improvements made by his contemporaries even before he inherited the family estate. His diaries reveal frequent visits to the estates of his peers and betters, whilst the rich descriptions reveal his impressions of what he saw, his taste for new design and a desire to emulate others in his social sphere. The ongoing project to reinterpret the park and gardens of Cannon Hall has utilised current historiographical debate on garden design alongside the rich archive of the Spencer-Stanhope family to reinvigorate the narrative of the landscape of this country house.
It appears that Cannon Hall represents a typical example of garden design for the period, reflecting the taste and style of the county elite for the landscaped park and richly planted pleasure gardens. Through the use of original plans, lists of trees and plants and diary extracts, I propose to give a brief tour of the landscape and reveal some of the contemporary significance of the space. Specific consideration will be given to the contemporary and historical importance of the grade II listed ha-ha, walled garden, pinery and the lakes, all of which were constructed as part of the program of redesign. Some of the 'hidden' histories of the park will also be discussed including a rare original example of an eighteenth century icehouse. Discussion of the garden design will be positioned within current debate on formal garden design and their architects, but will also consider the heavy influence of the eighteenth century fascination with the unusual and exotic and the leisure pursuits of the county gentleman, all of which help to give meaning to a highly constructed yet incredibly personal landscape.

The role of the gardeners at an English country estate- ‘The Garden Books at Arbury Hall, Nuneaton, Warwickshire from 1689 to 1703’

Sally O’Halloran (Department of Landscape)

The professionalization of gardeners and gardening in England from 1650 to 1730 occurred in a period of significant horticultural progress, however this stage has been largely overlooked by the later development of the landscape garden. The earlier period saw the intensification of the formal garden, which has often been attributed to designers and estate owners, with the input of gardeners themselves largely un-recognised. Three surviving ‘garden books’ written by the gardeners at Arbury Hall in Warwickshire allows us to recover a significant amount of information about the day-to-day grounds management of an early modern English stately home.¹ These manuscripts, which date from 1689 to 1703, offer a first-hand account of the duties that were undertaken from ‘Munday to Saturday’ in the management of gardens and parks. In addition, they allow us to recover the lost role

of the early modern gardener. Generally assumed to have been involved solely in the maintenance of gardens, these manuscripts demonstrate without doubt that the gardeners were largely responsible for the ongoing management of the gardens at Arbury. They are a typical example of the many professional gardeners who were ‘in service’ but whose role was never highlighted and has remained invisible to date.

ORIGINAL CALL FOR PAPERS FOR THE WORKSHOP
2016 will be the Tricentenary Year of the Birth of Capability Brown, England’s most famous landscape gardener. During that year there will be much focus on the eighteenth-century landscape garden. We propose to explore what researchers at the University of Sheffield might contribute to this discussion of landscape gardens and landscape more broadly, and particularly from a more multidisciplinary perspective. In the first of what we hope will be a series of events, this Workshop will scope the research undertaken at the University that might be considered to have general relevance to landscape, or provide it with a broader context. For the purposes of the day we are considering the wider eighteenth century, from 1650-1830. We invite contributions from academics and research students from any department.

2 None of the gardeners that were employed at Arbury from 1689 until 1703 are recorded in Ray Desmond’s Dictionary of British and Irish Botanists and Horticulturalists: Including Plant Collectors, Flower Painters and Garden Designers, (London: Taylor & Francis and The Natural History Museum, 1994).