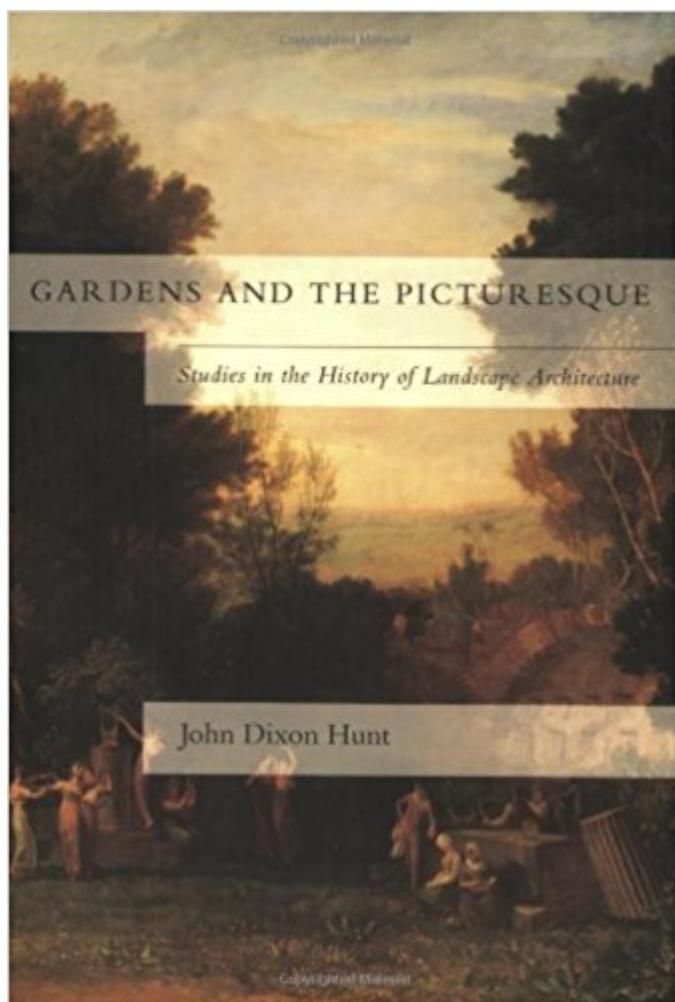


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Gardens And The Picturesque: Studies In The History Of Landscape Architecture



Synopsis

John Dixon Hunt is widely considered one of the foremost of today's writers on the history and theory of gardens and landscape architecture. *Gardens and the Picturesque* collects 11 of Hunt's essays - several of them never before published - that deal with the ways in which men and women have given meaning to gardens and landscapes, especially with the ways in which gardens have represented the world of nature "picturesquely." Ranging over subjects from the cult of the picturesque to verbal-visual parallels within gardens, from allegorical imagery to landscape painting, these essays brilliantly invoke Hunt's fascination with the idea of the garden both as a milieu - by which gardens become the most eloquent expressions of complex cultural ideas - and as a site of cultural translation, whereby one period shapes for its own purposes the ideas and forms inherited from its predecessors. From Castle Howard in Yorkshire to French impressionist gardens the essays deal with several crucial aspects of the picturesque controversy, how practical applications of the Picturesque taste affected people's treaty with and experience of landscape gardens and even the larger landscape - this last is tracked through the work of the great painter J. M. W. Turner and his talented commentator, John Ruskin, as well as through the garden designs of Humphry Repton and the lingering debts to the picturesque movement that haunt modernist theory. The book concludes with a consideration of the utopian aspirations and views of the garden in different societies. John Dixon Hunt is currently academic advisor to the Oak Spring Garden Library, Upperville, Virginia. The founding editor of both *The Journal of Garden History* and *Word & Image*, he has been a Senior Fellow and from 1988 to 1991 Director of Studies in Landscape Architecture at Harvard University's Dumbarton Oaks.

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Customer Reviews

This is a collection of essays, some appearing for the first time, by a prominent historian of landscape architecture. Hunt explores the manipulation of the natural world for comfort and pleasure and as a means of appearing to control its forces. He examines as well the cultural impact of using the picturesque as a translation of that world into our own experience. Also studied are the complexities of a culture and the transmission of its ideas and aspirations from one period to another, from the English gardens of Castle Howard and Humphrey Repton to French Impressionists and the image of utopias. The effective use of language as well as image is evident in Hunt's discussion of Ruskin and Turner and what he terms the "reading" of Turner's paintings. This is not an easy book filled with flowery phrases and pretty pictures. It presents thoughtful philosophical theories that must be read and reread before they become accessible, but as any gardener knows, the deeper you dig the stronger the roots can take hold. Neither popular nor pretentious, this work is both scholarly and sound.- Paula Frosch, Metropolitan Museum of Art Lib., New YorkCopyright 1992 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

John Dixon Hunt is widely considered one of the foremost of today's writers on the history and theory of gardens and landscape architecture. 'Gardens And The Picturesque' collects eleven of Hunt's essays--several of them never before published--that deal with the ways in which men and women have given meaning to gardens and landscapes, especially with the ways in which gardens have represented the world of nature 'picturesquely.'

the title of this book, "gardens and the picturesque" is a bit misleading for those seeking to gain insight on what the term picturesue originally meant.hunt focuses on a proleptic look at the picturesque. that is he discusses who in the future was influenced by this view of landscape reality.i found john barrell's book "the idea of landscape and the sense of place" more insightful in undersatnding what the term picturesue meant for those that coined the term in the 18th century.

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