Landscape Representation and the Education of Landscape Architects:
Selections from the collections of Prof. Mirka Benes and from the Architecture & Planning Library's Special Collections, an exhibit curated by Mirka Benes and Janine Henri (October 2006-February 2007)

Exhibition Checklist

BOOKS

Sadeler, Giles, 1570-1629
Vestigi delle antichita di Roma, Tivoli, Pozzuolo et altri luochi, come si ritrovavano nel secolo XV ...
Roma, Si stampano da G. J. de Rossi (1660?).
1 p. l., 50 plates. 29 x 42 cm.
Dedication signed: Aegidio Sadeler; plates: Marco Sadeler excudit.
Engraved title page, illustrated. Dedication included in plates.
Half vellum.
Armorial bookplate: Leeds.
Ex libris: Dr. Leon Kolb.
- F - DG 62.5 S2 1660 Architecture Lib Special Collections

Panvinio, Onofrio, 1529-1568.
[De ludis circensibus. 1642]
Onvphrii Panvinii Veronensis, De lvdis circensibvs, libri II. : De trivmphis, liber vnvs. Quibus vniuersa fere Romanorvm vetervm sacra ritvsq. declarantvr, ac figuris Aeneis illustrantur, cum notis Ioannis Argoli I.V.D. et additamento Nicolai Pinelli I.C.
Patavii : Typis Petri Marie Frambotti Bibliop., 1681.
(20), 148, (18), 147 p., (34) leaves of plates (some folded) : ill., map, plans, ports. ; 39 cm.
Engraved title page, with architectural border.
Illustrated title page (engraved), engraved portraits of Panvinio and Argoli, pictorial head-piece, and thirty-four engravings, chiefly based on Roman coins and sculpture, depicting Roman games and triumphs, and the circuses at Rome, Pompeii and Constantinople.
The plates are lettered A-Z (irregular) and are listed in the contents (prelim. p. (20) under the title "Ordo, & series figurarum ..."
Cette ed. contient des notes de Joach. Maderus qui ne sont pas dans celle de Padoua, 1642. -- Brunet.
- Q - DG 95 P36 O69 1681 Architecture Lib Special Collections

Dickson, R. W.
A complete dictionary of practical gardening: comprehending all the modern improvements in the art; whether in the raising of the various esculent vegetables, or in the forcing and managing of different sorts of fruits and plants, and that of laying out, ornamenting, and planting, gardens and pleasure grounds: with correct engravings ... from original drawings by Sydenham Edwards. By Alexander McDonald (pseud.)
London, Printed for G. Kearsley, 1807.
2 v. plates (some col.) 27.5 cm.

SB 45 D6 V.1 Architecture Lib Special Collections

Goury, Jules, 1803-1834
Plans, elevations, sections, and details of the Alhambra, from drawings taken on the spot in 1834 by Jules Goury, and in 1834 and 1837 by Owen Jones. With a complete translation of the Arabic inscriptions, and an historical notice of the kings of Granada from the conquest of that city by the Arabs to the expulsion of the Moors, by Pasqual de Gayangos.
London, O. Jones, 1842-45.
2 v. illus. (part col.) 60 cm.
Vol. 1 has added title page: La Alhambra palais ... 1841.
- F - NA 387 G64 V.1-2 Architecture Lib Special Collections

Wells, Nathaniel Armstrong
The picturesque antiquities of Spain : described in a series of letters, with illustrations, representing Moorish palaces, cathedrals, and other monuments of art, contained in the cities of Burgos, Valladolid, Toledo and Seville / by Nathaniel Armstrong Wells.
London : R. Bentley, 1846.
ix, 437 p. : ill. ; 25 cm.
DP 41 W45 1846 Architecture Lib Special Collections

Loudon, J. C. (John Claudius), 1783-1843.
The villa gardener; comprising the choice of a suburban villa residence; the laying out, planting, and culture of the garden and grounds; and the management of the villa farm, including the dairy and poultry-yard ... By J. C. Loudon.
2d ed., edited by Mrs. Loudon.
London, W. S. Orr & co., 1850.
xii, 516 p. illus., plans 22 cm.
First pub. under title: *The suburban gardener.*
SB 453 L89 Architecture Lib Special Collections

Weidenmann, J.
Beautifying country homes.
New York, N.Y. : Judd, (c1870).
1 v.
- L - 712 W426 Architecture Lib Special Collections

Menard, René Joseph, 1827-1887.
***La vie privée des anciens*. Texte par René Menard. Dessins d'après les monuments antiques, par Cl. Sauvageot.**
Paris, Vve. A. Morel et cie., 1880-83.
4 v. illus. 25 cm.
v. 1: *Les peuples dans l'antiquité.*
v. 2: *La famille dans l'antiquité.*
v. 3: *Le travail dans l'antiquité.*
v. 4: *Les institutions de l'antiquité.*
Provenance: From the library of architect Paul Philippe Cret.

D 80 M53 1880 V.1-4 Architecture Lib Special Collections

Leyland, John, 1857?-1924
Gardens, old and new; the country house & its garden environment.
London, The Offices of "Country life illustrated" (etc., 1900-08)
3 v. illus. 37 cm.
Series: *Country life library*
Vols. 2-3 have imprint: London, The Offices of Country life (etc.): New York, C. Scribner's sons.
Vol. 2 edited by J. Leyland: v. 3, edited by H. A. Tipping. Vols. 2-3 illustrated from photographs by C. Latham.
- Q - SB 465 G22 1900 V.1, 3 Architecture Lib Special Collections

Eliot, Charles William, 1834-1926
Charles Eliot, landscape architect, a lover of nature and of his kind, who trained himself for a new profession, practised it happily and through it wrought much good.
Boston, New York, Houghton, Mifflin, 1902.
xxiv, 770 p. illus., plates, ports., maps (part fold.) plans, facsims. 23 cm.
Folded maps in pockets.
710 EL44BE Architecture Lib Special Collections

Lowell, Guy, 1870-1927
American gardens; ed. by Guy Lowell. Eng.
Boston, Bates and Guild Company, 1902.
(26), (14) p. illus., CXII pl. 32 cm.
- L - 710 L951A Architecture Lib Special Collections

House & garden, 1903.
(New York, etc., Conde Nast Publications, etc.)
ill. 31-33 cm.
v. 1- June 1901-
NA 7100 H6 V.3 1903 Architecture Lib Special Collections

Scott, M. H. Baillie (Mackay Hugh Baillie), 1865-1945
Houses and gardens, by M. H. Baillie Scott.
London, G. Newnes, limited, 1906.
xvi, 247 p. incl. illus., plates, plans. col. front., plates (part col.) 31 cm.
Note: Some of the plates printed on both sides.
- Q - NA 7120 S45 Architecture Lib Special Collections

Triggs, H. Inigo (Harry Inigo), 1876-1923
The art of garden design in Italy, by H. Inigo Triggs.
London, New York, Longmans, Green, 1906.
xii, 135 p. illus., plans,128 plates, 45 cm.
- F - SB 466 I8 T8 1906 Architecture Lib Special Collections

Elgood, George Samuel, 1851-1943
Italian gardens, after drawings by George S. Elgood, R. I., with notes by the artist.
London, New York, Bombay, Longmans, Green, 1907.
x, 156 p. 52 col. pl. (incl. front.) 35 cm.
SB 466 I8 E6 Architecture Lib Special Collections

Lux, Joseph Aug. (Joseph August), 1871-1947
Schöne Gartenkunst / von Joseph Aug. Lux.
Esslingen : P. Neff Verlag (Max Schreiber), 1907.
64 p. : ill. ; 21 cm.
Series: *Führer zur Kunst* ; 8
SB 470.5 L8 1907 Architecture Lib Special Collections

Repton, Humphry, 1752-1818.
The art of landscape gardening, by Humphry Repton, esq., including his Sketches and hints on landscape gardening and Theory and practice of landscape gardening; ed. by John Nolen ...
Boston, New York, Houghton, Mifflin and Company, 1907.
xxiii, 252 p., 1 l. col. front., illus., XXII pl. (incl. maps, plans) 24 cm.
"This is the first volume of a series of classics in landscape architecture which have been undertaken at the suggestion and with the cooperation of the American Society of Landscape Architects."
710 R299A Architecture Lib Special Collections

Karl Baedeker (Firm)
Spain and Portugal; handbook for travellers, by Karl Baedeker. With 9 maps and 57 plans.
3d ed.
Leipsic, K. Baedeker; New York, Scribner; 1908.
xcvi, 588 p. front., illus., maps (partly fold.) 17 cm.
Map on end-paper.
DP 14 B15 Architecture Lib Special Collections

Wharton, Edith, 1862-1937
Italian villas and their gardens / by Edith Wharton ; illustrated with pictures by Maxfield Parrish ; and by photographs.
New York : The Century Co., 1920.
xii, 270 p. : ill. ; 27 cm.
Reprint.
914.5 W555IT Architecture Lib Special Collections

Weaver, Lawrence, Sir, 1876-
Lutyens houses and gardens, by Sir Lawrence Weaver.
London, Offices of "Country life", ltd. (etc.); New York, C. Scribner's Sons, 1921.
1 p. l., 203 p. front. (port.) illus. 23 cm.
First published 1913, with title: *Houses and gardens by E.L. Lutyens.*
NA 997 L8 W4 1921 Architecture Lib Special Collections

Gromort, Georges
Jardins d'Italie : 148 planches donnant plus de 170 vues des villas de la compagne romaine de la toscane et de la haute-italie, accompagnées de 25 plans d'une préface et d'un texte explicatif / par Georges Gromort.
Paris : A. Vincent, 1922.
4 pts. in 1 (36 p., 148 leaves of plates) : ill., plans ; 46 cm.
Illustrated half-title.
In portfolio.
710 G896I Architecture Lib Special Collections

Byne, Mildred Stapley, 1875-1941.
***Andalusian gardens and patios* / by Mildred Stapley and Arthur Byne.**
(s.l. : s.n., 1924?)
172 p. in various pagings, (1) leaf of plates : ill. (1 col.) ; 25 cm.
Author and title information from first page.
"Photographs and drawings made expressly by the authors."
10 parts bound together collected from various issues of the *Architectural Record*, New York.
Spine title: Spanish gardens & patios.
Provenance: From the library of architects Ayres & Ayres.
SB 466 S72 A64 1924 Architecture Lib Special Collections

Byne, Mildred Stapley, 1875-1941.
Spanish gardens and patios, illustrated with 175 examples, 4 plates in colour, by Mildred Stapley Byne and Arthur Byne.
Philadelphia & London, J.B. Lippincott company; New York, The Architectural Record, 1924.
305 p. incl. illus., plates, plans. col. front., 3 col. pl. 29 cm.
Provenance: From the library of architects Ayers & Ayers.
723.46 B995S Architecture Lib Special Collections

Brinckmann, A. E. (Albert Erich), 1881-
Schöne Gärten, Villen und Schlosser aus fünf Jahrhunderten (von) A. E. Brinckmann.
München Allgemeine Verlagsanstalt (1925)
215p. illus. 29cm.
712 B77S Architecture Lib Special Collections

Pean, P. (Prosper)
Jardins de France. 132 planches donnant de nombreux aspects des plus beaux jardins de notre pays, accompagnés de plans et de notices explicatives, par P. Pean ... Préface de M. le docteur Carvallo ...
Paris, A. Vincent, 1925.
2 v. illus., plates, plans, facsims. 46 x 34 cm.
In portfolios.
Provenance: From the library of architect Paul Philippe Cret.
SB 466 F8 P4 1925 V.1-2 Architecture Lib Special Collections

De Garis, Frederic
Japanese landscape gardens : 45 illustrations (4 colored), 4 maps specially drawn / issued by the Japanese Government Railways, under the direction of Frederic de Garis.
Tokyo : Japanese Government Railways, 1926.
viii, 68 p., (1) fold. leaf, (11) leaves of plates : ill., maps (1 fold.) ; 19 cm.
SB 466 J3 D43 Architecture Lib Special Collections

Gromort, Georges
Jardins d'Espagne; 124 planches en 2 volumes donnant plus de 160 vues des jardins anciens et modernes de l'Andalousie et des deux Castilles, accompagnées de 20 plans, d'une préface et d'un texte explicatif, par Georges Gromort ...
Paris, A. Vincent & cie, 1926.
2 v. front., illus., plates, plans (part double) 46 cm.
In portfolios.
Prof. Mirka Benes Collection
[another copy: - L - 710 G896E V.1-2 Architecture Lib Special Collections]

Cridland, Robert B.
Practical landscape gardening; the importance of careful planning, locating the house, arrangement of walks and drives, construction of walks and drives, lawns and terraces, how to plant a property, laying out a flower garden, architectural features of the garden, rose gardens and hardy borders, wild gardens and rock gardens, planting plans and planting lists, by Robert B. Cridland.
3d ed.
New York, A. T. De La Mare company, inc., 1927.
280 p. illus. 22 cm.
"This book is the outcome of a series of articles ... which appeared periodically in the Florists' exchange--Foreword.
SB 472 C7 1927 Architecture Lib Special Collections

Jekyll, Gertrude, 1843-1932
Garden ornament, by Gertrude Jekyll and Christopher Husey.
London, Country life; New York, C. Scribner's sons, (1927)
x, 438 p. incl. front., illus., plates. 40 1/2 cm.
"First published in 1918. Second edition (revised) 1927."
- Q - 710 J389G 1927 Architecture Lib Special Collections

Nichols, Rose Standish
Italian pleasure gardens, by Rose Standish Nichols ... with nearly two hundred reproductions of photographs, drawings and plans.
New York, Dodd, Mead & Company, 1928.
xxii p., 1 l., 309 p. front., illus., plates., facsims. 25 cm.
Maps on lining-papers.
712 N518I Architecture Lib Special Collections

American Society of Landscape Architects.

Colonial gardens; the landscape architecture of George Washington's time, prepared by the American Society of Landscape Architects.
Washington, D.C., United States George Washington Bicentennial Commission (1932)
vii, (1), 72 p. illus. (incl. plans) 28 cm.
SB 466 U6 A43 1932 Architecture Lib Special Collections

San Francisco Museum of Art
Landscape design.
(San Francisco) 1948.
43 p. illus., map, plans. 29 cm.
A catalog of an exhibition prepared jointly by the San Francisco Museum of Art and the Association of Landscape Architects, San Francisco Region.
- Q - 712 SA57L Architecture Lib Special Collections

Bournville Village Trust, Bournville
Landscape and housing development; a handbook.
London, New York, B.T. Batsford (1949)
55 p. illus. (part col.)
NA 9188 B65 B58 Architecture Lib Special Collections

Siren, Osvald, 1879-
Gardens of China.
New York, Ronald Press Co. (1949)
xiv, 141 p. illus., (219) plates (part col.) 32 cm.
- Q - 712 SI77G Architecture Lib Special Collections

Tatsui, Matsunosuke, 1884-1961.
Japanese gardens / by Matsunosuke Tatsui.
(Tokyo) : Japan Travel Bureau, c1949.
70 p., (34) p. of plates : ill. (some col.) ; 19 cm.
Series: *Tourist library*. (New series) ; 5
SB 466 J3 T28 1949 Architecture Lib Special Collections

Eckbo, Garrett
Landscape for living.
New York) Architectural Record with Duell, Sloan, & Pearce (1950)
262 p. illus., plans. 28 cm.
Provenance: From the library of architect Karl Kamrath.
710 EC53L Architecture Lib Special Collections

Eckbo, Garrett
The art of home landscaping.
New York, F. W. Dodge Corp. (1956)
278 p. illus. 26 cm.
Includes bibliography.
SB 473 E25 Architecture Lib Special Collections

Lefevre, Renato.
Villa Madama / Renato Lefevre.
Roma : Istituto poligrafico dello Stato, Libreria dello Stato, (1964?)
77 p. : ill. (some col.) ; 28 cm.
728.84 L521V Architecture Library

Engel, David H. (David Harris)
Japanese gardens for today. With a foreword by Richard Neutra.
(1st ed.)
Tokyo, Rutland, Vt., C.E. Tuttle Co. (1959)
xvi, 270 p. illus. (part col.) 28 cm.
712 EN32J Architecture Lib Special Collections

Iwamiya, Takeji, 1920-
Imperial gardens of Japan : Sento Gosho, Katsura, Shugaku-in / by Takeji Iwamiya (photos.) and Teiji Itoh (text). With essays by Yukio Mishima, Yasushi Inoue, and Jiro Osaragi, and a foreword by Loraine Kuck.
(1st ed.).
New York : Walker/Weatherhill (i.e. J. Weatherhill; distributed by Walker, 1970)
290 p. : ill. ; 37 cm.
Translation of: *Kyutei no niwa.*
- Q - SB 466 J32 K913 Architecture Lib Special Collections

PLATES FROM BOOKS

Alphand, A. (Adolphe), 1817-1891.
Atlas des anciens plans de Paris; reproduction en fac-simile des originaux les plus rares et les plus interessants pour l'histoire de la topographie parisienne, avec une table analytique presentant la legende explicative de chaque plan et un appendice consacre aux documents annexes.
Paris, Imprimerie nationale, 1880.
72 p. 31 (i.e. 33) maps (part double) on 115 leaves. 75 cm.
Series: *Histoire generale de Paris.*
"Cet atlas a ete publie sous la direction de m. Alphand ... avec le concours de mm. L. Michaux ... L.-M. Tisserand ... (e. a.)"
- F - DC 702 H67 Architecture Lib Special Collections
(frontispiece)

Milner, Henry Ernest.
The art and practice of landscape gardening / by Henry Ernest Milner.
London : Milner, 1890.
116 p., (22) leaves of plates : ill., col. plans ; 32 cm.
- Q - SB 472 M5 1890 Architecture Lib Special Collections

Forbes, Arthur Holland, 1863-1927.

Architectural gardens of Italy. A series of photogravure plates from photographs made for and selected by A. Holland Forbes.
New York, Forbes & company, limited, 1902.
3 pts. (196 pl) in portfolios. 44 x 34 cm.
Edition limited to 750 numbered sets. This set not numbered.
- F - 712 F741A V.1-3 Architecture Lib Special Collections

Binet, René
Versailles and the Trianons; 56 reproductions from original watercolors, by Renei (sic.) Binet.
Cleveland, Sold by J. H. Jansen (1908?)
56 col. plates in folder. 26 cm.
Series: *Five Portfolios of Colour Plates.*
"These make good studies and are full of suggestions for everyone doing water color work."
Portion of review from *American Architect*, page 16, issue of July 8, 1908: "Probably the most interesting moments of the trip abroad by the architectural students are those spent in sketching bits of interest in water color. And it is equally true, we believe, that nothing is so helpful, so reminiscent as these same notes of color when viewed in after years. We have been prompted to these remarks by the receipt of five portfolios of color plates, being copies of original water color drawings by English and French water colorists."
914.4 B512V Architecture Lib Special Collections

Gromort, Georges
Jardins d'Italie : 148 planches donnant plus de 170 vues des villas de la compagne romaine de la toscane et de la haute-italie, accompagnees de 25 plans d'une preface et d'un texte explicatif / par Georges Gromort.
Paris : A. Vincent, 1922.
4 pts. in 1 (36 p., 148 leaves of plates) : ill., plans ; 46 cm.
In portfolio.
710 G896I Architecture Lib Special Collections

Gromort, Georges
Jardins d'Espagne; 124 planches en 2 volumes donnant plus de 160 vues des jardins anciens et modernes de l'Andalousie et des deux Castilles, accompagnees de 20 plans, d'une preface et d'un texte explicatif, par Georges Gromort ...
Paris, A. Vincent & cie, 1926.
2 v. front., illus., plates, plans (part double) 46 cm.
In portfolios.
Prof. Mirka Benes Collection
[another copy: - L - 710 G896E V.1-2 Architecture Lib Special Collections]

San Francisco Museum of Art
Landscape design.
(San Francisco) 1948.
43 p. illus., map, plans. 29 cm.
A catalog of an exhibition prepared jointly by the San Francisco Museum of Art and the Association of Landscape Architects, San Francisco Region.

- Q - 712 SA57L Architecture Lib Special Collections

PRINTS

Matthäus Merian
View of the City of Tunis with Suburban Gardens, ca. 1645
Prof. Mirka Benes Collection

The invention of printing was exploited early on to spread information about cities and countries. During the 16th and 17th centuries commercial, military, and political pressures led to an explosion in the production of maps, especially in northern Europe, and these were frequently linked with topographical images. The spread of interest in foreign countries and nations is reflected in the large output of engravers such as Matthäus Merian, who founded the series of German town-books titled *Topographia Germania* (a topographical encyclopedia containing c. 1800 views and sketches) and illustrated *Archontologia Cosmica*, a combination of world geography and history.

Merian, who had learned etching in Zurich entered, as an engraver, the publishing house of Johann Theodor de Bry in Oppenheim. Merian later ran the publishing business and built up the house to become one of the most important in Europe. His son, Matthäus Merian the younger, promoted the publication of *Theatrum Europaeum*, to which he added many engravings.
The Merian house produced altogether over 8000 copperplates, the majority being town views, often bird's-eye, of considerable topographical accuracy and documentary value.

(Adapted from: "Merian, (1) Matthäus Merian (i)" and "Merian, (2) Matthäus Merian (ii)." *Grove Art Online*. Oxford University Press, [accessed 10-20-06], http://www.groveart.com/ and from: Osborne, Harold and Anthony Langdon: "Topographical art" *The Oxford Companion to Western Art.* Ed. Hugh Brigstocke. Oxford University Press, 2001. *Grove Art Online.* Oxford University Press, 2005. [Accessed 10-20-06], http://www.groveart.com/)

Plan and View of the Villa Aldobrandini, Frascati (outside of Rome), 1647-1652, Dominique Barrière, etcher.
From: *Villa Aldobrandina* (Rome, 1652)
Prof. Mirka Benes Collection

Dominique Barrière is a French etcher and architectural designer who settled in Rome around 1640. In 1647 Barrière began to work on precise perspective renderings of architecture and topography. He was encouraged in this direction by the patronage of the Francophile amateur architect Prince Camillo Pamphili, who commissioned Barrière's best works, the plate-books *Villa Aldobrandina* (1647–52) and *Villa Pamphilia* (Rome, c. 1673; pls 1648–60). The latter complemented the construction of the Prince's new villa in Rome (1644–8), in the design of which Barrière was probably involved.

For the decade before the arrival of Giovanni Battista Falda in 1657, Barrière was the pre-eminent draughtsman villas and gardens in Rome. Borromini chose him as printmaker for his

Opus Architectonicum; together they produced between five and eight plates from 1658 to about 1662.

(Adapted from: "Barrière, Dominique." *Grove Art Online*. Oxford University Press, [accessed 10-20-06], http://www.groveart.com/)

View of Frascati (outside of Rome), 1647-1652, Dominique Barrière, etcher.
From: *Villa Aldobrandina* (Rome, 1652)
Prof. Mirka Benes Collection

Frascati is an Italian hill town south-east of Rome, noted for its many fine 16th- and 17th-century villas. Following his election in 1592, Clement VIII gave the Villa Contugi to Cardinal Pietro Aldobrandini, his nephew and secretary of state. Giacomo della Porta was commissioned to expand and redecorate the small 16th-century villa. The new Villa Aldobrandini, topped by a mammoth broken pediment and roof-top belvedere, looms over the rear of the town of Frascati. The principal element of the new work, was the great water-theatre. Behind the villa a large arcaded exedra at the foot of the hill frames waterworks, and a cascade plunges down the hillside, rushing through the central arch of the exedra into a large basin. Two large, spiral columns that stand above the cascade represent the Columns of Hercules at the limits of the Classical world. On the mount were wooden automata of Apollo and the nine Muses playing their musical instruments accompanied by a water-organ beneath, all operated by hydraulic power.

(Adapted from: "Frascati." *Grove Art Online*. Oxford University Press, [accessed 10-20-06], http://www.groveart.com/)

Hadrian's Villa, 2nd century
From: Kircher, Athanasius
Latium, id est, Nova & parallela latii tum veteris tum novi descriptio: ...
Amstelodami : Apud Joannem Janssonium à Waesberge & Hæredes Elizei Weyerstraet, 1671
Prof. Mirka Benes Collection

Hadrian's villa was the summer palace of the emperor Hadrian, built between ad 118 and 134 and situated on an elevated plateau southwest of Tivoli. By the mid-16th century references to Hadrian's Villa began to appear in guidebooks and architectural treatises, such as those of Andrea Palladio and Philibert de L'Orme, and Pirro Ligorio began to excavate at the site, initiating what has been termed the first large-scale modern archaeological dig. While the primary object of his excavations was ancient statuary for his patron, Cardinal Ippolito I d'Este, Ligorio recorded his finds in the first systematic description of the site. He assigned the grandiose names mentioned in the Augustan History to specific parts of the villa and added new names of his own, thereby determining the way later artists and scholars would refer to them. The villa may have influenced his own designs for the Villa d'Este at Tivoli and the Casino of Pius IV in the Vatican. Ligorio's drawings, however, were never published, so that credit for the first comprehensive survey of the site belongs to Francesco Contini. This was completed by 1637

and available for study by Baroque architects such as Francesco Borromini and Carlo Rainaldi long before its publication in 1668.

In 1550 Cardinal Ippolito II d'Este bought some land at Tivoli on the hillside below the governor's palace, which was housed in the monastery of S Maria Maggiore, as the setting for a magnificent villa and gardens. In the following years, in his capacity as court archaeologist, Ligorio explored the antiquities of Hadrian's nearby villa and helped lay out the gardens of the Villa d'Este, devising an elaborate iconographic program in honor of the Cardinal. These prints are derivative from the plan drawn by Contini in 1637 and published first in 1668, then again in 1751.

(Adapted from: "Tivoli, §2: Hadrian's Villa," *Grove Art Online*. Oxford University Press, [accessed 10-21-06], http://www.groveart.com/ and from: "Ligorio, Pirro; 2. Papal service." *Grove Art Online.* Oxford University Press. [Accessed 10-21-06], http://www.groveart.com/)

Royal Square Isfahan, Iran, 17th century.
Prof. Mirka Benes Collection

An enormous open space fringed by architectural monuments, this royal square was laid out by 'Abbas I between 1590 and 1602. The creation of the maidan was part of the transformation of the city into the new capital of the Safavid empire and was designed to encourage urban development south towards the Zaindeh River. The square represents an early example of a multi-functional space. A stone channel ran around its perimeter at a short distance from the arcade and separated the space for walking from the central area, which was originally unpaved and covered with gravel. The covered walkway and the outer arcades acted as a bazaar. The great central space generally housed the temporary stalls of merchants, craftsmen, barbers and entertainers but was often cleared for military parades, drill by the shah's personal militia, archery contests and polo matches. In addition to its exceptional dimensions and architectonic significance, the square, which was called *naqsh-i jah ā n* ('Image of the world'), also invoked the political and social philosophy of 'Abbas I, who dreamed of raising his kingdom to the level of the other great monarchies of his day.

(Adapted from: "Isfahan, §3: Buildings; (ii) Royal Maidan [*Mayd ā n-i sh ā h*]." *Grove Art Online*. Oxford University Press, [accessed 10-20-06], http://www.groveart.com/)

Mortier, David
Bird's Eye View of the Villa d'Este, Tivoli, ca. 1700 (after the original of 1573 by Dupérac)
In: Johannes Blaeu, *Civitates Status Ecclesiastici,* The Hague, 1725.
Prof. Mirka Benes Collection

Etienne Dupérac, French painter, engraver and garden designer, went to Rome in 1550 and stayed there for over 20 years, soon becoming acknowledged as a first-rate engraver and designer. His work provides an invaluable record of later 16th-century Rome, telling much about the state of the ancient ruins, contemporary architecture and urban planning. Many of Dupérac's engravings were published by Antoine Lafréry. On his return to France in 1570 after the publication of his *Vues Perspectives des Jardins de Tivoli* Henry IV engaged Dupérac as court

artist. He was also appointed architect to the King and worked at Fontainebleau, where he executed painted decoration. Dupérac may also have contributed to the garden designs, using his knowledge of Roman examples. Dupérac remains best known for his invaluable contribution to the topographical study of Rome and its ruins in the latter half of the 16th century.

(Adapted from: "Dupérac, Etienne [Du Perac, Stefano]." *Grove Art Online*. Oxford University Press, [accessed 10-20-06], http://www.groveart.com/)

Map of Paris in 1831 (backed by linen).
Shows Bois de Vincennes and Bois de Boulogne, before Alphand's park designs of the 1850s-1870s.
Prof. Mirka Benes Collection

Between 1815 and 1848 the population of Paris grew from 700,000 to nearly one million, posing major problems for the prefects of the period: Christophe-André-Jean Chabrol (from 1812 to 1830), and the Comte de Rambuteau (from 1833 to 1848). Chabrol adopted a policy of implementing plans to regulate and enforce building lines, and, lacking the means to intervene effectively in the city centre, he concentrated on the development of new outlying districts. Here individual plots (*lotissements*), formulated somewhat arbitrarily by commercial enterprises consisting of architects, bankers and major entrepreneurial speculators, created the new districts of Paris.

The Comte de Rambuteau was very conscious of the need for an overall plan, and he advocated a vast program of major works. Over 100 new streets were made. He also undertook the embankment of the Seine and he leveled and widened the line of boulevards from the Bastille to the Place de la Concorde. The pavements and paving, gas lighting, trees (20,000 were planted in 15 years), benches and public conveniences widely distributed throughout Paris during Rambuteau's prefecture stimulated a taste for urban amenities. The *Jardin de l'Archevêché* behind Notre-Dame served as a prototype for all the squares later built by Baron Haussmann, and the number of fountains in the city increased from 146 in 1830 to more than 2000 in 1848. At the same time nearly 50 km of new main drainage dealt with the resultant wastewater.

(Adapted from: "Paris, §II, 5: Urban development, 1789–1869; (ii) Restoration and the July Monarchy, 1815–48." *Grove Art Online*. Oxford University Press, [accessed 10-19-06], http://www.groveart.com/)

MODELS

House of Loreius Tiburtinus, Pompeii, Italy, 1st century A.D.
Prof. Mirka Benes Collection

The houses at Pompeii took various forms. There were atrium-peristyle houses, with one or more peristyles, which might have a garden enclosed by a portico on from one to all four sides; sometimes there was an additional garden plot at the rear. There were also houses that had courtyard gardens, but no portico. In early Pompeian houses the only water source for all domestic purposes was a rainwater cistern. Consequently, their peristyles were generally planted

with trees, which required little watering. When the Augustan aqueduct that supplied this area was built, the sudden abundance of water altered the appearance of gardens. Low ornamental plantings requiring regular watering became popular, and pools, fountains and nymphaea, such as in the so-called House of Loreius Tiburtinus, became an important part of the garden. The pool became a natural focal-point for garden design. Small garden sculptures, mostly of marble but sometimes of bronze, also became prominent garden ornaments. Richly decorated garden furniture was also found in many gardens.

The plants most often cited in connection with formal gardens, usually belonging to villas, are ivy, clipped box, laurel, myrtle, acanthus and rosemary. The emphasis was on greenery, and the main plants were evergreen, though their blooms were also valued. The plants depicted in the paintings of gardens that decorated many a garden wall to make a small garden appear larger are a unique source of information about ancient plants and birds. Oleander is the most frequently depicted plant.

(Adapted from: "Garden, §II: Ancient world; 4. Rome." *Grove Art Online*. Oxford University Press, [accessed 10-19-06], http://www.groveart.com/)

The Alhambra Palace Complex (detail of two courts), Granada, Spain, ca. 1360s-1370s.
Prof. Mirka Benes Collection

During the medieval period Granada was an agriculturally rich region with two rivers providing abundant water for its famous farm estates, gardens and orchards. In the gardens of the Alhambra there is a constant play between openness and closure. While enclosed spaces are defined and contained by architecture, they are also juxtaposed with miradors offering multi-leveled views on to the palace gardens situated on the lower slopes of the Alhambra, looking beyond to the Albaycín Hill and surrounding countryside, and views from the Generalife across the ravine to the Alhambra with the Sierra Nevada in the distance. The all-encompassing, sweeping vistas of garden and landscape at the Alhambra and Generalife belie the traditional concept of the Islamic garden as a self-contained, private space organized according to a simple, rigid geometry; instead, they show that different kinds of landscape experience were incorporated into garden design by manipulating the direction and distance of the gaze.

When the Patio de la Acequia was excavated and restored in 1959 following a fire, a 13th-century quadripartite, Islamic garden was discovered. The original soil level was half a metre below the surrounding pavements, and the original irrigation system was intact, although neither was retained in the restoration. Two tall pavilions mark the ends of the garden, which is organized along a central axial watercourse, the water for which is supplied from the mountains via the same aqueduct that supplies the Alhambra. The water-channel is bordered by planted beds and intersected by a short, narrow walkway. Although the garden is enclosed on four sides, the west wall is pierced by arches and a projecting mirador, which looks over the lower gardens and across to the Alhambra.

(Adapted from: "Granada, §III: Alhambra, 2. Gardens." *Grove Art Online*. Oxford University Press, [accessed 10-19-06], http://www.groveart.com/)

The Villa Madama, Rome, Italy, ca. 1520.
Prof. Mirka Benes Collection

Sixteenth century Italian gardens were composed of regular units or compartments, which represent the ordered cosmos in microcosm. Circles and squares, being considered the most perfect geometric figures, dominated the design of gardens, as in Raphael's design for the garden of the Villa Madama in Rome (c. 1518). At the Villa Madama, Raphael made an ambitious attempt to re-create a villa of the type described by Pliny the younger, with a large circular courtyard, a formal garden containing an outdoor theatre, nymphaeum and grotto, and a small grove to the rear.

Since much of the topography of Italy is hilly, gardens were frequently laid out on hillside sites. They were regularized by terracing, with supporting walls and connecting staircases, inspired by descriptions of ancient villas and visible archaeological remains. These architectural gardens were furnished with a variety of inventions suggested by Classical gardens. The sculpture and sculpted fountains prominent in 16th-century Italian gardens were also derived from Classical precedents and provided the repertory of garden ornament for the next two centuries. Much of the imagery refers to the natural world through mythological figures, such as Neptune, Venus, Ceres and satyrs, or through personified rivers and mountains.

(Adapted from: "Garden, §VIII, 4(i)(b): Italy, c 1550–c 1800: Historical development; 16th century." *Grove Art Online*. Oxford University Press, [accessed 10-19-06], http://www.groveart.com/)

Bagh-i-Fin, the garden at Fin village, near Kashan, Iran/Persia, ca. 1550s.
Prof. Mirka Benes Collection

The idea of a garden (Pers. *bāgh*, *būstān*, *gulistān*) and its association with paradise have deep antecedents in pre-Islamic Iran. The four-fold garden (*chahārbāgh*), an enclosed space with intersecting watercourses forming four plots, was used throughout the Islamic period.

The presence of a natural spring was occasion for the creation of gardens. Spring-water was collected in a small lake, which was the most striking feature of these gardens. Sometimes a subterranean aqueduct (*qanāt*) was dug expressly to water a particular garden. For example, the Safavid ruler Ismaʿil I ordered one in 1504 to supply the Bagh-i Fin near Kashan—the finest surviving example of a formal Iranian garden)—Garden design was deeply dependent on water: irrigation canals run along the slope and define the layout, often articulating the main axis with stone channels, small cascades and geometric basins. Dozens of different flowers, including narcissi, tulips, lilies, saffron crocuses, irises, violets, primroses, hollyhocks, poppies, pinks and evening primroses, were planted along with such trees and shrubs as lilacs, oranges and jasmines in a seemingly natural arrangement, for the artifice in the Iranian garden lies in creating an environment where plants will grow in the midst of arid nature.

(Adapted from: "Garden, §V: Islamic lands, 4. Iran and western Central Asia." *Grove Art Online*. Oxford University Press, [accessed 10-19-06], http://www.groveart.com/)

The Villa d'Este, Tivoli, Italy, ca. 1550s-1570s.
Prof. Mirka Benes Collection

The Villa d'Este on the edge of Tivoli is famous for its fine gardens with spectacular fountains and waterworks. Like palaces and villas, grand gardens expressed their owners' magnificence, conveying status, power, and wealth, and they formed a significant aspect of the building campaigns of rulers such as the Este. This was achieved through terracing, architecture, sculpture, fountains, as well as exotic planting and labor-intensive garden ornaments. Water was a most important expression of magnificence, since it was often acquired at great expense. The Villa d'Este's spectacular setting combined with the extravagance of its waterworks assured the garden a pervasive influence on formal garden design throughout Europe since the 16th century.

In 1550 Ippolito II d'Este, Cardinal of Ferrara, was appointed governor of Tivoli. He transformed the governor's residence into a lavish villa with splendid gardens designed by Pirro Ligorio. In the gardens, the steeply sloping site and architectural elements were subordinated to the regular units. Each terrace forms a large garden, balanced but not dominated by the succession of architectural features that mark the central axis. An aqueduct was built to tap nearby springs and a great conduit was tunneled under the town to divert water into the garden to lay on sufficient water for the fountains. The terrain of the valley was remodeled to create steep and lesser slopes. A plentiful water supply and a natural gravity flow induced by the different levels provided a play of water for the numerous fountains. By using ancient statues and contemporary fountain sculpture, Ligorio devised an elaborate iconographical garden layout celebrating the Cardinal.

Views and detailed descriptions of grand gardens served to make their magnificence known far and wide. A description, written c. 1571, of the garden created by Cardinal Ippolito d'Este II, was sent to Emperor Maximilian II. Most of the grand gardens were also recorded in prints; in the 16th century these were single engravings, such as that by Etienne Dupérac of the Villa d'Este at Tivoli (1573).

Adapted from: "Tivoli, 3. Villa d'Este," "Garden, §VIII, 4(i)(b): Italy, c 1550–c 1800: Historical development: 16th century" and "Garden, §VIII, 4(i)(a): Italy, c 1550–c 1800: General characteristics; Use for display." *Grove Art Online*. Oxford University Press, [accessed 10-19-06], http://www.groveart.com/)

The Villa Borghese, Rome, Italy, 1610s-1630s.
Prof. Mirka Benes Collection

Seventeenth century Italian estates covered much greater expanse than their predecessors. A desire to return to historical Roman estates resulted in large villa complexes that contained formal gardens leading into wooded parklands, such as at the Villa Borghese in Rome. Laid out in 1605 for Cardinal Scipione Borghese, nephew of Pope Paul V and designed by the architect Flaminio Ponzio, the gardener Domenico Savino da Montepulciano, and later the architect Girolamo Rainaldi, the estate was composed of three principal parts, divided by high walls, within which were enclosures for the popular sports of hunting animals and birds. The park, c. 5 km in circumference, was principally planted with trees—more than 1000 fir trees, pine, ilex,

oak, plane and many others—some in compartments, but most in rows. The large groves of trees were intersected with walks, statues, fountains and grottoes. Seventeenth century collectors also used their gardens as outdoor museums for the display of antiquities. Both antiquities and modern statues, notably herms and free-standing figures by Pietro and Gianlorenzo Bernini, were placed in the gardens, on the corners of planting beds. The park was open to approved members of the public, although it was privately owned.

The appearance of the Villa Borghese is documented in views published in 1683 by Falda in *I giardini di Roma*. Falda's plan emphasizes the regularity and geometry of the design of much of the estate.

Adapted from: "Garden, §VIII, 4(i)(b): Italy, c 1550–c 1800: Historical development; 17th and 18th centuries," "Rome, §VII, 2: Sculpture gardens, (iii) 17th century and after" and "Park; 2. Private parks." *Grove Art Online*. Oxford University Press, [accessed 10-19-06], http://www.groveart.com/)

Nishat Bagh, Lake Dal, India, ca. 1620s.
Prof. Mirka Benes Collection

The Mughal garden followed the *chār-bāgh* (from Pers. *chahārbāgh*: 'four [plot] garden'). In Mughal gardens two intersecting water-channels or walkways divided the garden into quarters, the four water-channels serving as reminders of the four rivers of paradise. The layout was symmetrical with a tomb, pavilion or water tank placed in the centre. Water was the most important feature of the garden. Its channels divided up the garden space and provided the framework for its design. Symmetrical flowerbeds and trees were arranged within the divisions. More complex variations of the *chār-bāgh* design were also developed. Flowing water was used for its visual effect. Ripple patterns were created by carved water-chutes, which directed the water downwards between levels. In the garden of the Nishat Bagh in Kashmir huge cascades of water were used for their visual beauty and sound.

Though basic elements of design remained the same, some variations occurred in Mughal gardens due to differing climate and terrain. Kashmir, with its temperate climate and mountainous terrain, allowed for a greater variety of flowers and a more intricate use of water based on the terracing of the land. Nishat Bagh (Pers. *Bāgh-i Nishāt*: 'Garden of joy'), a non-imperial garden whose ownership is debated, was laid out next to Shalimar Bagh c. 1625. (It has been attributed to Asaf Khan, the Mughal emperor Jahangir's brother-in-law.) The garden is enormous with 12 terraces representing the Signs of the Zodiac and is designed around a central water-channel leading down to the lake.

(Adapted from: "Garden, §IV: Indian subcontinent, 2. Islamic, c 1200–c 1800." *Grove Art Online*. Oxford University Press, [accessed 10-19-06], http://www.groveart.com/)