702243 Formative Histories of Architecture

the picturesque
COMMONWEALTH OF AUSTRALIA

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the picturesque

underlies our approach especially to domestic architecture

is an approach rather than a style

develops from the informal landscape movement

gives rise to the invention of asymmetry in design

fosters stylistic diversity
William Kent

Lancelot ‘Capability’ Brown

Stowe, Buckinghamshire
Stowe, Buckinghamshire: plan of the grounds as developed to 1739

*Country Life*, 18 May 1972, p 1254
Stowe, Buckinghamshire: plan of the grounds in 1797

Stowe: modern view of the Octagon
Shiremark ST 144
Stowe: view towards the Temple of Venus, from Chatham House
Miles Lewis 1974
Stowe: view from the portico towards Lord Camelford's arch, 1765-6

Miles Lewis 1974
Capability Brown

Nuneham, Oxfordshire

Milton Abbas, Dorset

Claremont House, Surrey

Longleat, Wiltshire
Nuneham, Oxfordshire: view south-west from the house, showing Capability Brown's landscaping

Miles Lewis 1974
The Rotunda, Beachborough House, Kent, with the Drake-Brockman family, attributed to Joseph Highmore

National Gallery of Victoria
Longleat, Wiltshire, gardens by Brown from 1757 modern view

Hyams, *Brown and Repton*, pl 16

Longleat: gardens as illustrated by Humphry Repton, 1818

MUAS 14,762_
developing principles of landscape design

Capability Brown

the serpentine line

William Hogarth
The Analysis of Beauty
1753

the influence of the landscape painting
the ideal landscape according to Brown
from R P Knight, *The Landscape*, 1794, engraved by Thomas Hearn.
the influence of
the landscape painting

L’Orizonte

Claude Lorrain (Gellée)

Nicolas Poussin

Salvator Rosa

Nicholas Poussin, ‘Stormy Landscape with Pyramus and Thisbé’, 1631, Städelisches Kunstinstitut, Frankfurt am Main
Rolf Toman [ed], Baroque Architecture Sculpture Painting (Cologne 2007 [2004]), p 387
Arcadian landscape by Claude Lorrain (or Gellée) (1600-1682), 1675; Arcadian landscape by l'Orizonte [J F van Bloeman]; Aeneas at Delos, by Claude; The Pantheon and Gothic Cottage, by Nicholson

Stourhead, Wiltshire

- the Pantheon
- the Gothic Cottage
- the Temple of Apollo
- the Bristol Cross
- King Alfred’s Tower
Stourhead: Temple of Apollo, by Henry Flitcroft, 1765
Inspired by the Temple of Venus at Baalbek, published in Robert Wood *The Ruins of Balbec*, of 1757

the Bristol Cross, 1373, moved 1768
Peter Coats, *Great Gardens of the Western World* (New York 1963), pl 16
the sublime

Sir John Clerk, 1731

Joseph Wharton, ‘The Enthusiast’, 1744

Edmund Burke, *Philosophical Enquiry into the Origin of our Ideas on the Sublime and the Beautiful*, 1756

Horace Walpole, *The Castle of Otranto*, 1764

King Alfred’s Tower, Stourhead, c 1766-72

Fonthill Abbey, by James Wyatt, 1790-1807
Joseph Wharton, ‘The Enthusiast’, 1744

Rich in her weeping Country's Spoils Versailles
May boast a thousand Fountains that can cast
The tortured Waters to the distant Heav'ns;
Yet let me choose some Pine-topt Precipice
Abrupt and shaggy, whence a foamy Stream
like Anio, tumbling roars; or some bleak Heath
....
Salvator Rosa landscape held at 'Woolmers', Tasmania
King Alfred's Tower, Stourhead, by Henry Flitcroft, c 1766-72

*Country Life*, LXXIII, 3190, 6 March 1958, p 462
the Sun set … in a Deep Crimson & in the Saloon we saw the Tower rise in it with the Majesty of aweful Darkness & it looked twice as high again as it really is. I never saw it to such advantage.

Woodbridge, *Landscape and Antiquity*, p 68
Sir William Chambers, in the *Dissertation on Oriental Gardening*, 1772, claims that the Chinese gardeners have three classes of gardens, 'the pleasing, the terrible and the surprizing'

Their scenes of terror are composed of gloomy woods, deep vallies inaccessible to the sun, impending barren rocks, dark caverns, and impetuous cataracts rushing down the mountains from all parts. The trees are ill-formed, forced out of their natural directions by the violence of tempests ... Bats, owls, vultures, and every bird of prey flutter in the groves ...

Fonthill Abbey, by James Wyatt, 1790-1807

view from Havell. MUAS 12,302
'Le Rendezvous de Bellevue est à la pointe du rocher,' by J J Lequeu
Duboy, Lequeu, p 83
Humphry Repton (1752-1818)

books include

Theory and Practice of Landscape Gardening (London 1803)

[assisted by J A Repton], Fragments on the Theory and Practice of Landscape Gardening (London 1816)

‘red books’ include

Michel Grove, Sussex
Luscombe, Devon
Barningham Hall, Norfolk
Waresley Park
Bayham Abbey, Sussex
Lord Sidmouth’s, Richmond Park
Blaise Castle Estate, near Bristol
Garnons, Herefordshire, before and after improvement by Repton, from the red book of 1791

Fleming & Gore, *The English Garden*, pl 93
Michel Grove, Sussex, as existing, and as proposed by Repton, 1801

Hyams, *Brown and Repton*, pls 46, 47
Luscombe, Devon, plan of the park by Repton, ?c 1798
Barningham Hall, Norfolk, before and after improvements as proposed by Repton in 1805.

Hyams, *Brown and Repton*, plates 36, 35
from Repton, *Fragments* (1816).
Waresley Park:

existing house, Gothic remodelling & classical remodelling, as proposed by Repton, 1795

Hyams, *Brown and Repton*, plates 41-3
Bayham Abbey, Sussex: approach after Repton's Proposed improvement, 1800

John Steegmann, 'Bayham Abbey: Designs for a House and View by Humphry Repton', *Architectural Review, LXXX* (November 1936) [illustrations from Repton' red book, 1800, in the library at Bayham, owned by the Marquess of Camden], pl iiiA, iiiB
Bayham Abbey, view north from a possible house site, before and after Repton’s proposed improvement, 1800

Steegmann, 'Bayham Abbey', p 197, figs 1, 2
Bayham Abbey, view east from selected house site, before and after improvement.

Steegmann, 'Bayham Abbey', p 197, figs 3, 4
Bayham Abbey, selected house site before and after

Steegmann, 'Bayham Abbey', pls I, ii._
view from Repton's cottage, Harestreet village, Essex, before and after improvement

Hyams, *Brown and Repton*, pls 48, 49.
Lord Sidmouth's in Richmond Park, before and after improvement, 1816

Repton’s understanding of a garden

a piece of ground for the use and pleasure of man

cultivated and enriched by art, using exotic plants

artificial in its treatment, and may be so in its appearance

the exterior should be made to assimilate with the surrounding park scenery or with nature

the interior may be laid out with variety, contrast and even whim

Humphry Repton, Observations on the Theory and Practice of Landscape Gardening (London 1803)
Repton’s evolving principles

distinct treatment of the garden and the park

the garden should be fenced and planted with exotics
(ie formal gardening has been reintroduced adjoining the house)

the garden boundary should merge into the park

cattle can be used in the park to give scale

picturesque design

treillage [trelliswork] and the foundations of the gardenesque
Blaise Castle Estate, near Bristol, view c 1712 showing the Great House and Henbury Awdelett engraved by I Kip

Blaise Castle Estate, plan

Max Hebditch, *Blaise Castle House Museum: the House and its Collections* (Bristol 1971), pp 9, 6
A stranger to the shapes of the ground in this romantic Place would be at a loss to account for the crooked and distorted lines represented on the map, which can only be explained by stating, that a deep ravine crosses the wood and seemed at first to render hopeless all attempt to make any approach except that thro' the village of Henbury. I trust however that the line of road will be found perfectly easy and accessible on the ground, however violent it may appear on paper, and that when time has thrown its ivy and creeping plants over the rawness of new walls and fresh hewn rocks, the approach will be in strict character with the wildness of the scenery, and excite admiration and surprize without any admixture of that terror which tho' it partakes of the sublime, is very apt to destroy the delights of romantic scenery. ...
Blaise Castle Estate, timber lodge by Repton, 1791, view & detail
Blaise Castle Estate, Henbury Hill Gate Lodge, recommended by Repton 1796, completed 1799.
Miles Lewis 1974
Strawberry Hill, Twickenham, by Horace Walpole and others, 1748-1792: view from the west, 1784

_Country Life_, 6 June 1973
Downton Castle, Herefordshire, by Richard Payne Knight, 1774-8: contemporary engraving and modern photograph

Country Life, 6 June 1973
MUAS 2,244_
Richard Payne Knight (1750-1824)

Downton Castle, Herefordshire, 1774-8

*The Landscape – a Didactic Poem, 1794*
Wooded green at Downton, by Thomas Hearne, c 1790

Hunt & Willis, *The Genius of the Place*, p 353 _
Repton on the Downton Castle estate

A narrow, wild, and natural path sometimes creeps under the beetling rock, close by the margin of a mountain stream. It sometimes ascends to an awful precipice, from whence the foaming waters are heard roaring in the dark abyss below, or seen wildly dashing against its opposite banks; while, in other places, the course of the river being impeded by natural ledges of rock, the vale presents a calm, glassy mirror, that reflects the surrounding foliage. The path, in various places, crosses the river by bridges of the most romantic and contrasted forms; and, branching in various directions, including some miles in length, is occasionally enriched by caves and cells, hovels and covered seats, or other buildings, in perfect harmony with the wild but pleasing horrors of the scene.

The cover'd seat, that shelters from the storm,  
May oft a feature in the Landscape form;  
But still of dress and ornament beware;  
And hide each formal trace of art with care:  
Let clustering ivy o'er its sides be spread,  
And moss and weeds grow scatter'd o'er its head.  
The stately arch, high-raised with massive stone;  
The ponderous flag that forms a bridge alone;  
The prostrate tree, or rudely propt-up beam,  
That leads the path across the foaming stream;  
May each the scene with different beauty grace,  
If shewn with judgement in its proper place.
Ideal landscape according to Knight, from *The Landscape: a Didactic poem*, engraved by Hearne
Knight on the Brownian landscape

Oft when I've seen some lonely mansion stand,
   Fresh from th'improver's decorating hand,
   'Midst shaven lawns, that far around it creep
   In one eternal undulating sweep;
And scattered clumps, that nod at one another,
   Each stiffly bowing to its formal brother;

   ....

Knight, The Landscape, II, p 31, lines 1-6
Ideal landscapes according to Knight and Brown, from *The Landscape: a Didactic poem,* engraved by Hearne

Pevsner, *Studies in Art, Architecture and Design,* I, p 119
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<td>Richard Payne Knight <em>The Landscape - a Didactic Poem</em></td>
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<td>Uvedale Price, <em>Essay on the Picturesque</em></td>
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<td>Humphry Repton, <em>Sketches and Hints on Landscape Gardening</em></td>
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Sir Uvedale Price on Capability Brown

This fellow crawls like a snail all over the grounds and leaves his curs't slime behind him wherever he goes