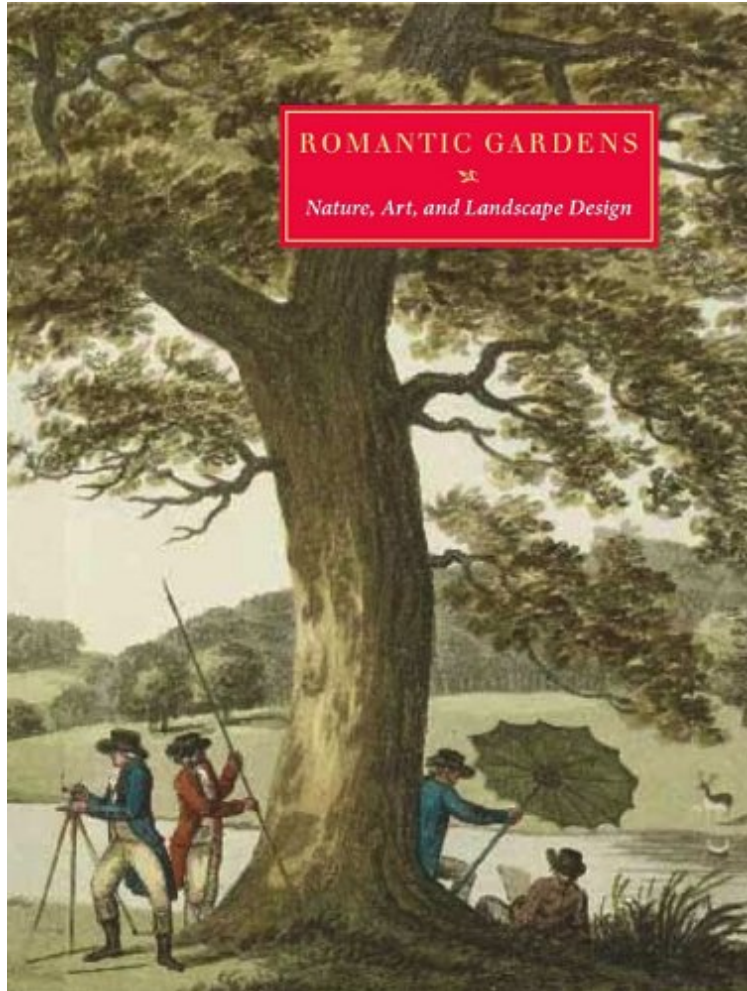


(Download pdf ebook) Romantic Gardens: Nature, Art and Landscape Design

## Romantic Gardens: Nature, Art and Landscape Design

*Elizabeth Barlow Rogers, Elizabeth Eustis, John Bidwell*  
ePub | \*DOC | audiobook | ebooks | Download PDF



DOWNLOAD



READ ONLINE

#1238301 in Books David R Godine 2010-06-01 Original language: English PDF # 1 1.14 x 9.34 x 12.281, 3.25 #File Name: 1567924042200 pages | File size: 77.Mb

**Elizabeth Barlow Rogers, Elizabeth Eustis, John Bidwell : Romantic Gardens: Nature, Art and Landscape Design** before purchasing it in order to gage whether or not it would be worth my time, and all praised Romantic Gardens: Nature, Art and Landscape Design:

1 of 1 people found the following review helpful. The ultimate landscape history primer By I. Innes This book is magnificently produced, cloth bound, printed on ivory matt paper. Considering the enormous span of the source material covered, the design and layout is well done and the quality of reproduction of historical images exemplary. These give it an immediate aesthetic appeal that allows you to 'dip in' at any location, but the book is underpinned by serious scholarship that has informed the overall content and the sequence in which this is presented. It is wonderful to have captured in the one volume such an extraordinary range of design sources including English, French, German and American examples. 0 of 0 people found the following review helpful. Five Stars By Luzia G. Rodrigues Excelent, beautiful: A second hand book which looks like a new one. 3 of 3 people found the following review helpful. Garden

History that Holds your Interest throughout By Thomas Mickey Nineteenth century Romanticism inspired philosophers, poets, musicians, and, of course, gardeners. This book is based on an exhibition held in 2010 at the Morgan Library and Museum in New York. The exhibit showcased images of the landscape and the garden during the Romantic Period from 1798 to 1846 in Europe and America. What I liked about the book is the focus on important people in the period. By reading about them you felt you understood Romanticism, and the illustrations, which came in the second part of the book, only helped to make the story clearer. I visited England last year and saw some of the English gardens mentioned in the book like Stowe, designed in the eighteenth century, which became a must-see for every tourist with an interest in landscape, including Thomas Jefferson. He later designed his landscape at Monticello in the prevailing English picturesque style. The picturesque garden style as at Stowe prefigured the Romantic Movement and contributed to its development. The Romantic Movement represented a response to the downside of industrialization, considered a blight on the land and the soul. Mass production turned the human being into a machine, where tangible results equated a worker's value. The European park and rural cemetery movement became integral to the Romantic landscape movement. They both provided the public with a connection to nature through lawn, trees, and shrubs, often lost in the crowded streets of the city. America too took up that theme in parks and cemeteries, like Portsmouth's Middle Street Proprietor's Cemetery, at the corner of South and Sagamore Streets, which opened in 1831. Frederick Law Olmsted chose the picturesque landscape style for Central Park, giving the setting a Romantic feel in the pathways, lawn, water, and use of trees and shrubs. His ideas came from visiting English landscapes like Birkenhead Park. Olmsted preferred more naturalistic scenery rather than a landscape that showcased exotic plants, which was a feature of the popular Victorian style of landscape, with its high maintenance carpet beds of bright flowers and coleus on the lawn. Like all movements in history, Romanticism was an expression of human values. This book presents those values elegantly through the images, paintings, sketches, and statuary that made up the exhibit. Landscape historian Elizabeth Barlow Rogers, who wrote the opening essay, pulls together philosophy, literature, and art to provide an understanding of the Romantic landscape. The second half of the book brings together the exhibit's works of art, illustrated in private estates and public parks in Europe and America. Her coauthors, teacher and art historian Elizabeth Eustis and curator at Morgan Library John Bidwell, provide clear and compelling commentary on the illustrations. Rogers' discussion of Olmsted's reliance on the picturesque landscape theory is worth the price of the book. The book ends with images of his Romantic landscape at Central Park. When you finish the book, you have come full circle. You have seen how the Romantic Movement began and how its expression in the garden provided, and still provides, a sense of oneness with nature. You feel how good it is to enjoy a garden.

The Romantic Movement, its seeds planted in the seventeenth century, became the ascendant philosophical and aesthetic ethos of the nineteenth century. The opposite of Classicism, with its regard for order, rationality, rules, and balance, Romanticism gave primacy to the imagination, to the senses, to intuition and inspiration, putting a premium on the spectacular, the mysterious, the dramatic. Above all, its emphasis was faith in the self, in the individual. As a movement, Romanticism has been minutely examined in the genres of music, literature, and art. But in this comprehensive survey, we see its development in that most transient manifestation of human effort: the garden. Romantic gardens were a source of sensory delight, moral instruction, spiritual insight, and artistic inspiration. Here nature stimulated reverie and sentiment. Rustic structures, inscribed monuments, sweeping vistas, and naturalistic lakes and cascades were elements in an ever-changing panorama. Nature, and by extension, gardens were expected to stir the imagination, to clear the mind, to relieve the soul of its burdens, to provide both solace and salvation. In this book, containing a lengthy introductory essay on the nature of Romanticism, the authors demonstrate, through drawings and designs, watercolors, and engravings, a narrative of the course of Romanticism in Europe and America, where the landscape ideals of the creators of private gardens were translated into the designs for public parks. Here, illustrated in full color and described in detail, are the books, the essays, the prints, and the manuscripts that served as core documents of the Romantic Movement. In this impressive survey, Godine has joined with the Morgan Library and Museum and the Foundation for Landscape Studies to assemble a splendid array of seminal texts alongside outstanding works of art. The result is a scholarly and accessible book that reveals and illuminates the origins and impact of the movement that dominated both Europe and America between 1700 and 1900 in the realm of the garden.

When you finish the book, you have come full circle. You have seen how the Romantic Movement began and how its expression in the garden provided, and still provides, a sense of oneness with nature. You feel how good it is to enjoy a garden. --Home Garden This large-format, deluxe volume accompanies a recent exhibition at the Morgan Library Museum in New York City. Cocurator Rogers contributes a feature essay introducing Romanticism as it developed in Europe and America during the 18th and 19th centuries and further discusses the movement's influence on landscape design. Garden planners attempted to capture the power and beauty of nature, while imparting moral lessons or producing sensual pleasure. This ethos has informed many public parks, gardens, and cemeteries. The Morgan exhibit includes diverse documents and visual art, reproduced here in color, with descriptions by Elizabeth Eustis (Boston

Architectural Coll.) and John Bidwell (Astor Curator of Printed Books and Bindings, Morgan Library). An example is a lithograph of Balcony Bridge in Central Park, designed by architect Calvert Vaux around 1860. This valuable work on the history of landscape design in Western culture will be of most interest to landscape architects, art historians, and students. --Library Journal  
This is possibly one of the most beautiful books ever published on garden history. --  
Judith B. Tankard, Massachusetts Horticultural Society