

viewpoints

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Garden History
and Landscape Studies
at the Bard Graduate Center

Letter from the Editors

There are many ways to read a landscape and several viewpoints from which to do so. Within the Garden History and Landscape Studies program of the Bard Graduate Center we teach students to look at landscapes from a variety of angles. We offer two separate courses on how to read the landscape. In “Reading the Landscape I” students learn the vocabularies of garden and park designers, the influences and constraints that guide and govern them, and the processes whereby they achieve their ends. A separate course on “The Vernacular Landscape” takes into account the place-making activities of ordinary people that occur without benefit of commissioned designs or formal plans.

“Reading the Landscape II” introduces the student to landscape texts and prints – manuscripts, treatises, manuals, books, magazines, engravings, aquatints, and photographs – that have been instrumental in educating gardeners, instructing patrons, and transmitting advice and designs from one period and place to another over several centuries. In addition, our survey course helps students better understand landscapes as cultural texts inscribed with various human beliefs and values.

We hope that *Viewpoints* will share this approach to garden history and landscape studies with a broader audience outside the walls of the Bard Graduate Center. Neither a typical organizational or institutional newsletter nor a full-fledged journal or magazine, it offers perspectives on new developments in the field. It is intended to

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Central Park 150th Anniversary Special

Central Park at the Bard Graduate Center

Because of its importance as a designed landscape and its proximity to the Bard Graduate Center, Central Park serves as an ideal learning laboratory for Garden History and Landscape Studies students. Ethan Carr’s course, “Central Park: Landscape Management and Restoration,” uses the park to study the cultural history of the American landscape in conjunction with current preservation issues and management practices. “Central Park today is the most significant landscape restoration case study in the United States, and it is not unlike the museums that BGC students also frequent,” explains Professor Carr. He provides the unique perspective of a landscape historian who is also a landscape architect. His work for the National Park Service and the New York City Parks Department have furnished him with valuable insights into how public agencies with land management responsibilities function. Carr, who divides his time between the Bard Graduate Center and the University of Massachusetts at Amherst, has also taught at the Harvard School of Design and the University of Virginia. His book, *Wilderness by Design: Landscape Architecture and the National Park Service*, received an American Society of Landscape Architects honor award in 1998.

Professor Carr teaches the Central Park course in close collaboration with Central Park Conservancy staff and former park administrator Elizabeth Barlow Rogers, using extensive field trips and contact with park managers to gain information about the design and management history of the park from 1853 to

the present day. This course, by extension, equips the BGC graduate in Garden History and Landscape Studies with an understanding of the problems and best practices involved in managing, restoring, and interpreting other historic parks, the grounds of historic houses, and aging college campuses. A related course, “Keeping Time?: Preservation, Restoration, Reconstruction, and Renovation of Historic Gardens and Landscape Architecture,” taught by Erik de Jong, asks students to consider the effects of change in the landscape and how they may interpret and perhaps question the official guidelines for historic landscape preservation. In this way the Garden History and Landscape Studies program weds academic scholarship and preservation practice, helping students to become scholars in the field, practicing professionals, or a combination of both.

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Professor Ethan Carr and Bard Graduate Center students at the Ladies Pavilion, Central Park.



foster critical discourse by serving as a forum for reports and reviews of events, projects, books, and exhibitions that relate to the activities in the Garden History and Landscape Studies program at the Bard Graduate Center.

Because this year marks the 150th Anniversary of Central Park and because our landscape program takes advantage of the Bard Graduate Center's proximity to the park to use it as a learning laboratory, we are featuring Central Park in this first issue of *Viewpoints*. As our report on the conference hosted by the Central Park Conservancy, the Department of Parks, and the Project for Public Spaces this past June indicates, the exchange of good ideas and information in the area of park governance and administration is something that we strongly believe in.

Charles Capen McLaughlin and Sara Cedar Miller at the Arsenal, Central Park, headquarters of the New York City Department of Parks, on October 31, the first stop on a tour of Central Park. A victim of polio shortly before the invention of the Salk vaccine, McLaughlin, editor-in-chief of the *The Papers of Frederick Law Olmsted*, last strolled through Central Park in the early 1950's. McLaughlin and Miller were joined by trustees of the Library of

We hope that some of our readers will wish to apply for admission as candidates for the M.A. and Ph.D. degrees that we offer. We hope that others will wish to support our new program by joining the Bard Graduate Center's Garden Circle. (For members of the Garden Circle we offer mini-courses and special seminars.) We hope that all readers will in the future share with us their viewpoints on landscape making, landscape keeping, and the importance of place to people in a rapidly changing world.

Elizabeth Barlow Rogers
Editor

Erik de Jong
Associate Editor

American Landscape History, which recently published McLaughlin's extensively annotated facsimile edition of *Walks and Talks of an American Farmer in England* (see page 5). Miller is the author of *Central Park: An American Masterpiece* (see page 6).



Faculty News

Elizabeth Barlow Rogers, director of Garden History and Landscape Studies at the Bard Graduate Center, delivered the keynote address at the 2003 Annual Meeting of the Garden Club of America on May 5 in Rye, New York. On September 17 she spoke on "Building and Rebuilding Central Park: Is



Olmsted's "English" Vision Still Viable?" at the Fourth Waddesdon Manor Symposium, organized in association with The Paul Mellon Centre for Studies in British Art. On May 18, 2004, Rogers will be a lecturer aboard the Queen Mary II. During the course of the voyage from New York to Southampton she will conduct a five-session mini-course sponsored by Oxford University on landscape design history.

Erik de Jong, professor of Garden History and Landscape Studies and Associate Director at the Bard Graduate Center, has accepted the newly established Clusius Chair, an honorary professorship in Garden History and Landscape Studies, at the University of Leiden, the oldest academic institution in The Netherlands. Created by the Clusius Foundation, with important longtime ties to the Leiden Botanical Garden (founded in 1593), the position will entail teaching and organizing research. Professor de Jong's appointment will therefore strengthen ties between the Bard Graduate Center and professional colleagues in Europe.

Recent publications by Erik de Jong include "Nicodemus Tessin: Travels in Holland in 1687," in *Konsthistorisk Tidskrift* (2003) and "Le Notre dans le Nord, ou le grand enventeur de jardinages," in *Le Nôtre, Un Inconnu Illustré* (2003). He regularly participates in lectures and conferences, most recently in "Taking Fresh Air, 1600-1750: Walking in Holland in the Early Modern Period," in the May 2003 Dumbarton Oaks Colloquium on *Lay Rituals in Gardens and Landscapes*.



New Technology and Landscape History

The BGC Receives a Grant from the National Endowment for the Humanities to Begin Work on a Digital Archive of Historic Gardens and Landscapes

In May 2003 the Bard Graduate Center was awarded a \$200,000 grant by the National Endowment for the Humanities to develop the first component of a comprehensive digital archive of historic gardens and landscapes. This pilot project, "The Villa as Landscape Type," has as its main focus the villas of ancient Rome and the villas of the Italian Renaissance and Baroque periods. This core material will be supplemented by images of other European villas of the 17th and 18th centuries, 19th century English and American villas, and modernist villas of the 20th century.

With this award, BGC is taking the first step toward realizing one of the goals of its Garden History and Landscape Studies Program: to develop a comprehensive online digital archive of historic landscape sites and subjects that advances teaching and learning in the fields of academic landscape design history and professional historic landscape preservation. This ongoing and long-term project will involve an expanding body of scholars, visual resources professionals, and educational technologists. It will assemble images and supplementary educational materials that are otherwise difficult to obtain.

The framework for this undertaking was first outlined at a workshop funded by the NEH in March 2002. The meeting brought together scholars and new media experts to discuss how a digital archive might further the growth of landscape studies by making materials related to the study of place broadly accessible to teachers and students. Participants in this workshop determined that the proposed archive, in order to be educationally useful, should be subject- and site-based, rather than collection-based.

As BGC staff prepared their initial proposal for the project according to preliminary advice received from NEH grant officer Barbara Ashbrook, they realized that a digital archive of landscape images should not simply be a random selection of important sites. After considering both chronological and geographical approaches, they decided upon a typological approach as the overarching organizational scheme. This decision will facilitate



Marc'Antonio Dal Re, *View of the Courtyard of Castellazzo*, engraving from Domenico Felice Leonardo, *Le Delizie della Villa di Castellazzo*, 1743.

the development of the digital archive in logical stages. After the completion of “The Villa,” future types may include “The Ritual Landscape,” “The Princely Garden,” “The

Picturesque Landscape,” “The Public Park,” and “The City in Plan.” Developing the archive with a typological structure also makes it possible to select carefully prioritized sets of images and related materials, which enhances its purpose as an educational resource for teachers.

The outcome of this pilot project will be twofold. By fall 2004, BGC will be able to offer online a searchable database containing approximately 2,000 consistently cataloged images. Professors will be able to avail themselves of these digital images for lectures in much the same way as they would formerly select slides, assembling and presenting the images according to their own teaching methods.

In fall 2005, BGC will launch a cohesively and hierarchically structured, interactive website, where the images will be brought into relationship with texts and plans, allowing those less famil-

iar with the field of landscape studies to learn more about villas through time and in relationship to cultural history.

Professional scholars in the field of landscape history have agreed to contribute their images and expertise to the development of this important resource. Participating scholars are Denis Cosgrove, Tracy Ehrlich, Peter Fergusson, Bernard Frischer, Kathryn Gleason, Dianne Harris, Robin Karson, Patricia Osmond, John Pinto, David Schuyler, and Lucia Tongiorgi Tomasi. In addition, the following libraries have agreed to make selections from their collection available as part of this resource: the LuEsther T. Mertz Library of the New York Botanical Garden, the Avery Library at Columbia University, and the Morgan Library. The advisors to the pro-

ject are James Ackerman, Mirka Beneš, Joseph Connors, Claudia Lazzaro, and David Lowenthal. The Steering Committee, whose main role is to guide the application of technology and image management, includes Jeffrey Cohen, Therese O’Malley, Reuben Rainey, and Ann Whiteside. This summer BGC hosted a meeting of scholars in the field, educational technologists, and database experts to discuss how best to catalog the images. The work now in progress includes the gathering of images from participating scholars and institutions; the cataloging of images will begin in January 2004.

As it continues to develop this pilot project on the villa, BGC looks forward to being able to contribute to an understanding of how technology and new media applications can be used to complement existing forms of written scholarship and visual communication about garden history.

Central Park 150th Anniversary Special (continued)

Central Park Celebrates 150 Years

On July 21, 1853, the New York State legislature voted to set aside land for the creation of a large public park. Inspired by the parks of London, Central Park was nevertheless different. Unlike London’s Royal Parks, which had been opened gradually to people of decorum, Central Park was intended to be a democratic people’s park welcoming all citizens. A response to New York’s growth from a small city with easily accessible open space into a dense metropolis, it sparked the parks movement in America. In the prosperous period following the Civil War, the vision and leadership of the creators of Central Park set an example for other cities as they sought to build similar large metropolitan parks. It has continued to influence the shaping and preservation of public parks throughout the United States and around the world.

Central Park was born of the persuasive arguments of a few eloquent nineteenth-century citizens – chief among them Andrew Jackson Downing, nurseryman and editor of *The Horticulturist*, and William Cullen Bryant, poet and editor of the *New York Post*. With great forethought, they advocated in their respective publications a pleasure ground that would serve as the mark of a culturally mature city as well as a place of reprieve from the noise and stress of the busy surrounding commercial metropolis.

New York was fortunate in that the winners of the 1857 design competition for the park, Fredrick Law Olmsted and Calvert Vaux, understood this charge and were given the opportunity to fulfill it. In laying out Central Park, Olmsted and Vaux created a tranquil, scenic landscape with an invisible infrastructure of the most advanced contemporary technology in drainage and road building. The park’s naturalistic beauty and functional sophistication has made it eminently serviceable to several generations of park users. As Buffalo, Boston, Chicago, Louisville, and other cities sought their professional skills in creating their park systems, Olmsted and Vaux christened their profession “landscape architecture.”

The Central Park Conservancy – modeled on the institutional partnerships that support botanical gardens, zoos, and museums – was created in 1980 as the first public-private partnership *continued on page 4*



Bethesda Fountain, designed by Emma Stebbins, 1868. (Sara Cedar Miller)

in support of a municipal park. On June 23-26 of this year, it hosted in conjunction with the New York City Department of

Parks and the Project for Public Spaces, a conference attended by five hundred people – park managers, directors of public-private park partnerships, public officials, civic leaders, public space advocates, landscape designers, and historic landscape preservationists – from one hundred cities and twelve nations. The conference provided an opportunity for the Conservancy to share the lessons it has learned over the twenty-three years of its existence with other “parkies” and to benefit from their experience as well. These lessons inform BGC’s course, “Central Park: The Landscape and its Restoration and Management.” (see Central Park at the Bard Graduate Center on page 1)

Adrian Benepe, New York Parks Commissioner, proclaimed, “This year’s sesquicentennial of the legislation creating the park has provided an opportunity for the New York Department of Parks to celebrate the creation of the crown

jewel of the city’s 27,119-acre parks system. It has also provided an opportunity for us to celebrate our successful twenty-three-year partnership with the Conservancy.” According to Regina Peruggi, President of the Central Park Conservancy, “This year we have organized numerous events, some fund-raisers and other events simply to show our pride in being caretakers of the greatest park in the world. In hosting the conference this past June, which was sponsored by Weil, Gotschal & Manges, we wanted not only to honor the park’s existence but also to stress the importance of landscape architecture and good city planning everywhere.”

Central Park at the Metropolitan Museum

In conjunction with the 150th Anniversary of Central Park, Morrison H. Heckscher, Lawrence A. Fleischman Chairman of the American Wing of the Metropolitan Museum of Art, mounted an exhibit, “Central Park: A Sesquicentennial Celebration,” that was on view from May 15, 2003 – September 28, 2003. This excellent small show implicitly demonstrated both the amount of valuable documentation that has been lost and the benefit to posterity from lucky finds on the part of those who now understand the importance of preserving sketches and original renderings, including submissions to design competitions. When such works on paper pertain to a great public work and when that public work is arguably the most famous public space in the world, it is astonishing that serendipity should be forced to play such a significant role.

On display was the winning entry in the design competition to create Central Park, the plan that the park’s chief architects, Frederick Law Olmsted and Calvert Vaux, called “Greensward.” Unfortunately, twenty-three of the twenty-nine Central Park competition entries have been lost. Two of the remaining three besides the Greensward Plan surfaced only recently and were exhibited here for the first time. Also on display were several watercolor renderings and plans from the Municipal Archive of New York City that also constitute a partial victory over the

destructive forces of time and neglect. According to Sara Cedar Miller, Central Park Conservancy historian and photographer and the author of *Central Park, An American Masterpiece: A Comprehensive History of the Nation’s First Urban Park*, the watercolor sketches in the Municipal Archive constitute the partial selection by an architectural historian and librarian from a large trove of original park documents discovered by a park worker in the early 1970s. For several decades, they had been lying, forgotten, in a recreational building in Sara Delano Roosevelt Park on the Lower East Side. Unfortunately, the remaining documents were not saved at the time and are now lost.

The 1858 Greensward Plan is a brown ink drawing. It was shown in the exhibition with eight of its eleven accompanying presentation study panels. Ten of these were photographs or pencil sketches illustrating “Present Outlines.” These were paired with visionary same-site renderings of “Effect Proposed.” The Greensward Plan’s naturalistic appearance, like that of the built and rebuilt park of today, conceals the progressive nineteenth-century engineering that made such a landscape idyll possible in the first place. Indeed, the engineering of the park, which the exhibition made explicit, was fundamental. Some of the contestants, among them George E. Waring, Jr., were engineers already employed under the direction of the chief engineer Egbert Viele on the initial work of surveying the park and designing the intricate system of drains necessary to carry off the standing water that made the site, in Viele’s words, “a pestilential spot, where rank vegetation and miasmatic odors taint every breath of air.”

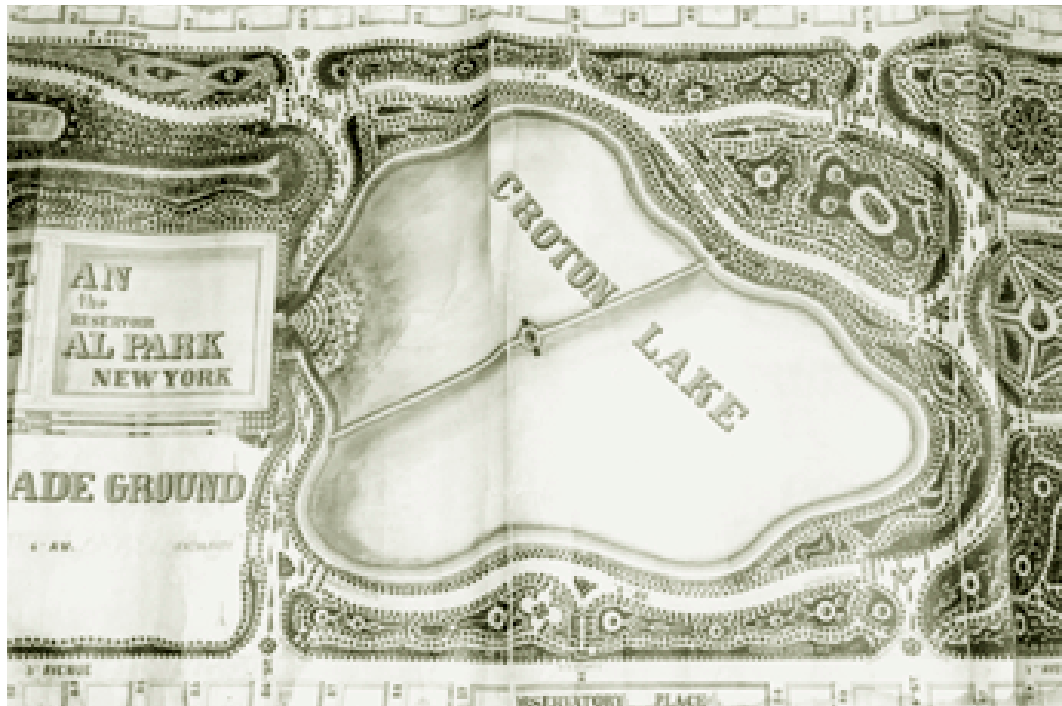
One of the features of the Metropolitan Museum show was the way it highlighted the role of the engineer prior to the park’s creation and during its construction. Particularly instructive is Viele’s 1855 “Plan of Drainage for the Grounds of the Central Park.” It is one of several topographical and engineering studies done under his supervision and shows Waring’s drainage plan as a blue-green branching pattern collecting water into existing stream beds and underground channels with outlets presumably connecting to proposed city sewer lines. Waring’s own competition entry, labeled “Art, the Handmaiden of Nature,” is elegant but amateurish, revealing the immaturity of American landscape design before Olmsted and Vaux staked out its professional scope and urban-planning-scale sphere of operations.

It is fascinating to compare the Greensward Plan with the two other competition entries that came to Miller’s attention only recently and were made available to the exhibition through the offices of the Central Park Conservancy. A lithograph of the

plan by Samuel J. Gustin, the park's superintendent of planting under Viele, now in the Conservancy's archives, was ranked second. Its gracefully sinuous paths are more suggestive of the engineer's drafting instrument known as a French curve than the topographically sensitive approach of Olmsted and Vaux. While this and other plans followed the design program in providing four transverse roads, only Olmsted and Vaux's delivered the park's engineering master stroke, sinking the transverse roads below the grade of the rest of the park so that, as the metropolis grew up around it, a large volume of east-west city traffic was, and still is, accommodated with virtually no inconvenience to the park visitor. Motorists and bus passengers today can admire the transverse roads' rugged schist masonry retaining walls and the tunnels blasted from the parent bedrock; though unnoticed by visitors in the landscape above, they are palpable reminders of the park's engineering greatness.

John Rink's "Plan of the Central Park, New York" (Entry Number 4 in the design competition), which Miller obtained as a loan from a Rink descendant, provides the exhibit's most eye-popping surprise. Another of the engineers employed in the initial years of the park's creation, Rink drew a plan that the label characterizes as a "folk-art fantasy of Versailles." Rink's large vibrantly colored watercolor drawing can be said to be

Detail, Central Park design competition entry by John Rink, 1858.



everything that the Greensward is not: indifferent to topography, filled with ornate

symmetries, and crammed with ornamental features. In addition, all its swirling paths are regimentally lined with trees, and flanking the east and south sides of the Old Reservoir, Rink placed a monumental museum structure almost as large as the present-day Metropolitan.

Herbert Mitchell, longtime rare book librarian at Columbia University's Avery Library and a collector of stereographic views of Central Park, lent twenty of these double images to the exhibit. Along with the superb photographs made by Victor Prevost in 1862, these views of the park, taken when both it and the art of photography were in their infancy, provide an invaluable record of the park's original appearance. Like the rediscovered design documents that are now preserved in the Municipal Archive, they are an important resource for landscape historians and historic landscape preservationists.

The manner in which Olmsted and Vaux saw landscape and architecture, site and structure, nature and technology in complete synthesis provides a lesson that planners would do well to heed today. As New York City focuses upon other design competitions and the creation of several new parks, it is appropriate that the advocates and legislators who in 1853 ensured that Central Park would come into being be honored.

Four years from now, the Metropolitan Museum should plan to celebrate the sesquicentennial of the 1857 design competition that led to the actual creation of the Greensward Plan with another exhibition and an accompanying catalog that amplifies the contents of this fine small show. It is important that museums exhibit archival drawings and other historic material dealing with landscape design as works of art in their own right, and it is important that more be collected and preserved for the purpose of assisting landscape scholarship and historic landscape preservation. Such efforts, we hope, will encourage greater collaboration between landscape historians and contemporary practitioners than is generally the case, in spite of much lip-service to preservationist theory today on the part of many architects and landscape architects.

Book Shelf

Walks and Talks of An American Farmer in England.

By Frederick Law Olmsted, edited by Charles Capen McLaughlin.

530 pages. Amherst: Library of American Landscape History / University of Massachusetts Press, 2003.

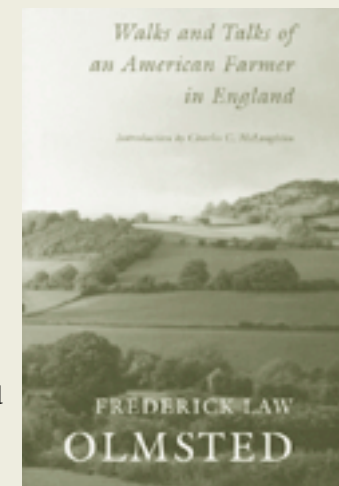
The impressions of youth often act as an unconscious influence directing us into certain career paths. Certainly this was the case with Frederick Law Olmsted. Young Olmsted was imprinted with a love of picturesque landscapes on carriage tours of the New England countryside with his father and step-mother. Later his firm predilection for rural and park scenery was powerfully nourished when, as a young gentleman farmer, he toured England ostensibly to study

methods of scientific agriculture practiced there. The publication of his extended journal of that trip as *Walks and Talks of an American Farmer in England* propelled him into a full-time literary career. Only after this, when at the age of thirty-six he entered the design competition for Central Park with

English architect Calvert Vaux, did the scenic impressions of his youthful tours and travels coalesce as landscape design theory.

The Library of American Landscape History, a literary enterprise dedicated to

new scholarship and the perpetuation in print of valuable historical texts on landscape architecture, has recently published a new edition of *Walks and Talks of an American Farmer in England*, with a valuable introductory essay by the dean of Olmsted scholars, Charles Capen McLaughlin. It provides the contemporary reader with a portrait of a highly intelligent, *continued on page 6*



if barely educated, young man observing and recording youthful impressions of scenery and society that would last a lifetime.

(Olmsted never went to college, though he spent considerable time visiting Yale when his brother John and his friend Charles Loring Brace, were students there.)

In May 1850, in the company of John Olmsted and Charlie Brace, he arrived in a land that he found “green, dripping, glistening, gorgeous!” Later, in a more analytic mode, he expounded: “The great beauty and peculiarity of the English landscape is to be found in the frequent long, graceful lines of deep green hedges and hedge-row timber, crossing hill, valley, and plain, in every direction; and in the occasional large trees, dotting broad fields, either singly or in small groups....” He goes on to say, “There is a great deal of quiet, peaceful, graceful beauty, which the works of man have generally added to.” According to McLaughlin, “It was Olmsted’s grasp of the long-term effects of the works of humankind in the landscape that gave him his specific direction.... He believed that the beauty of the English

landscape could be re-created in the United States, and the scenes he had absorbed on his trip provided him with the aesthetic palette he would use as a park maker....”

Olmsted greatly admired the park designed by “Capability” Brown at Eton Hall, the Marquis of Westminster’s great estate. But as an American social reformer, he was troubled that such privately owned landscapes excluded ordinary citizens. By contrast, Joseph Paxton and Edward Kemp’s Birkenhead Park elicited an entirely enthusiastic reaction. One of the first purpose-built public parks in England, it was newly completed when Olmsted saw it, and, according to McLaughlin, “This suburb of Liverpool, with its new residential quarters, represented to him a fresh start based on the more rational and humane principles that he hoped to see implemented in his own country.”

In the creation of Central Park, Olmsted was indeed able to implement this humane vision of a pastoral and picturesque landscape accessible to all classes of people. He firmly believed that park landscapes, like poetry, stirred souls, acting as a civilizing influence and necessary antidote to urban stress. As the father of the park movement and the profession of landscape architecture in America, he carried

this spiritually charged ideal to many other cities besides New York. *Walks and Talks of an American Farmer in England* gives voice in Olmsted’s own words to the impressionable mind of a young man encountering a country whose scenery served as a subconscious influence leading him toward this destiny.

Central Park, An American Masterpiece: A Comprehensive History of the Nation’s First Urban Park.

By Sara Cedar Miller.
255 pages. New York: Abrams, 2003.

Published in association with the Central Park Conservancy, *Central Park, An American Masterpiece: A Comprehensive History of the Nation’s First Urban Park* by

Sara Cedar Miller, the Conservancy’s photographer and historian, offers much more than what one might expect: a handsome coffee-table book commemorating the park’s 150th anniversary. As she states in her first chapter, “The meaning of



Miller has written an insightful history that shows how the nineteenth-century designers, whom she calls “Kindred Spirits” (in homage to Asher Durand’s painting of Thomas Cole and William Cullen Bryant, first proponents of the park’s creation), worked as a team to realize a single noble and painterly

Central Park – its celebration of democracy, technology, nature, and popular culture – is written in its stones and reflected in its waters.” In a series of portraits of sections and features of the park, Miller describes how nineteenth-century social and cultural forces animated the park’s design.

Because she has photographed the park with professional skill in all weathers and seasons for twenty years, Miller has produced, in addition to documentary evidence of the park’s restoration over this period, an ample portfolio of beautiful photographs. She has also been the custodian of a significant body of

archival images and a helpful resource for researchers on park history. Now, combining her own extensive research and large files of photographs,

Miller has written an insightful history that shows how the nineteenth-century designers, whom she calls “Kindred Spirits” (in homage to Asher Durand’s painting of Thomas Cole and William Cullen Bryant, first proponents of the park’s creation), worked as a team to realize a single noble and painterly

vision. This vision of nature’s relationship to divinity, which was nourished by their reading of John Ruskin, William Wordsworth, and other Romantic poets, placed their art in the service of humanity’s search for God through the experience of beautiful and sublime scenery.

In addition to Olmsted and Vaux, the park’s design and construction team included Jacob Wrey Mould, the architect of Bethesda Terrace; Emma Stebbins, the sculptor who created Bethesda Fountain; George Waring, the engineer who planned the park’s extensive drainage infrastructure; and Ignaz Pilat, the superintendent of planting. As designers, they thought of the park as a moral landscape and, in

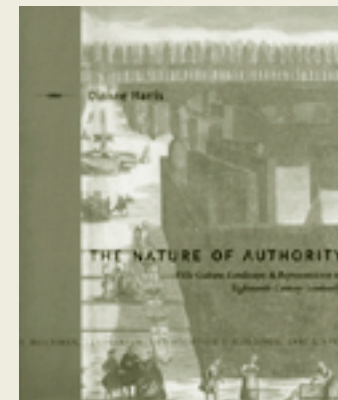
kinetic terms, as an experience of moving through visually orchestrated space, as if one were figuratively unrolling a scroll of painted landscape scenes. What is remarkable, and what

Miller’s photographs illustrate, is that the nineteenth-century park based on this

essentially Romantic vision – though compromised by later encroachments, a changing recreational ethos, and periods of abuse and neglect – has, with sensitive landscape restoration and good management, remained serviceable and much loved. Her book is thus an eminently fitting tribute to the legislators who enabled Central Park’s creation 150 years ago.

The Nature of Authority: Villa Culture, Landscape, and Representation in Eighteenth-Century Lombardy.

By Dianne Harris.
239 pages. University Park, Pennsylvania: The Pennsylvania State University Press, 2003.



How many people realize the degree to which designed landscapes serve as political testaments? Once this is pointed out, it is easy to understand that Versailles, with its seemingly infinite axes and a sculptural program celebrating Apollo as the mythological representative of the Sun King, demonstrates monarchical authority. And, during the past twenty years, scholars of Roman, Tuscan, and

Venetian villa gardens – including James Ackerman, David Coffin, Elizabeth MacDougall, Denis Cosgrove, Mirka Beneš, Claudia Lazzaro, and Tracy Ehrlich – have shown how their sculptural programs are encoded with iconographies celebrating papal and Medicean power. But hitherto few scholars have paid attention to the villa gardens of Lombardy.

Dianne Harris, Associate Professor of Landscape Architecture and Architecture at the University of Illinois, Urbana-Champaign, whose scholarly breadth ranges from the suburban American landscape to the country villas of eighteenth-century Milanese aristocrats, has remedied this lacuna. Acknowledging her debt to the work of previous landscape historians, she distinguishes her approach from theirs. Hers is a panoramic view in which she broadens the study of villa architecture and landscape to encompass the agrarian surroundings. Her panoramic perspective also relates villa construction and the agricultural reforms their owners initiated to the sources of urban wealth that made these things possible. The period she has chosen as the focus of *The Nature of Authority* explores the mean-

ing of the landscape of what is now northern Italy in the period when Hapsburg hegemony had reduced the Duchy of Milan to the status of a colony. The fertile agricultural plain of this region was considered at the time “the Indies of the court of Vienna,” and local power structures had been placed in a tenuous, unstable position.

With meticulous attention to nuances of social, economic, and political meaning as well as to design form, Harris has pored over Marc’Antonio Dal Re’s (1697–1766) *Ville di delizie o siano palagi comparecci nello stato di Milano*, a particularly fine album of engraved villa views published in 1726–27 and 1743. She has also spent time in Milanese archives studying contemporary cadastral maps based on Hapsburg property surveys for the purpose of taxation, paying careful attention to the discrepancies between them and the properties portrayed in the *Ville di delizie*. Other evidence as well, including legal documents, family and estate records, documents pertaining to agricultural and real estate practices, lease and water rights agreements, and travelers’ accounts have led her to the conclusion that the views in Dal Re’s suite of engravings are highly fictionalized. It is clear from her analysis that he portrayed the

villas with subtle alterations in order to display them as their owners wished them to be seen, not in all respects as they really were. The prints distort the spatial boundaries that the cadastral maps confirm in order to aggrandize the apparent domains of the subjugated but locally still powerful members of the Lombard aristocracy who were Dal Re’s patrons.

She further maintains that even “the sweetly incongruous title of the printed series – *Ville di delizie* – likewise belies reality.” While convention maintained that the villas were delightful – *delizie* – the low-lying mosquito-infested Lombard plain was hardly comparable to Tivoli or Frascati, where villas were situated on pleasant hillsides. But the land had been made prosperous through engineering. Swamps had been drained and canals built to transport goods. It was Lombard agricultural prosperity that the villa owners wished to promote in the engravings they commissioned.

Dal Re’s engravings catered to the desire of the artist’s patrons for social self-presentation as well as to their love of spectacle. The figures in them, reminiscent

of those of the French artist Jacques Callot (1642–1722), give them a theatrical character. Harris skillfully interprets the social, economic, and political meanings inherent in the presentation of the landscape and the significance of the costumes, gestures, and disposition of the figures within it. As an artist, Dal Re was clearly influenced by the scema per angolo techniques of the famous Galli di Bibiena family of set designers, who were active in Milan during his lifetime. His exaggerated oblique perspectives assert the Lombard villa owners’ proprietary rights over a much larger area than was the case, and his engravings are filled with visual cues that confirm their authority over waterways – *navigli* – and other economically important amenities.

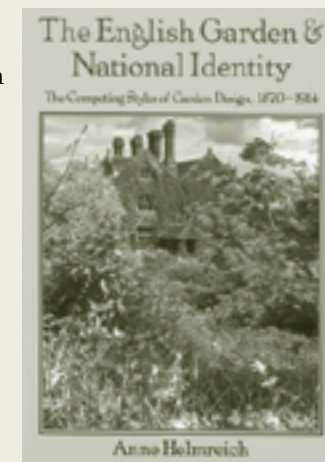
Like actors in a theatrical comedy, the figures depicted in the engravings are engaged in little dramas. Harris points out, for instance, the meaning encoded in an engraving of a villa facing a canal in which there is a fisherman in the foreground: the villa owners clearly wished Dal Re to assert their valuable canal access and fishing rights. Although a hunter in the landscape outside the garden similarly indicates certain territorial rights, the peasants laboring in this agricultural landscape are all but invisible.

And gardens, which depict well-dressed perambulating aristocrats, appear to have materialized without the aid of gardeners. In Harris’s words, “With their detailed depictions of figures engaged in diverse activities, the garden prints offer a landscape

of unshaken, entrenched privilege within an economy based on a system of peasantry, sharecropping, and servitude, and their delineations of status are based on gestural codes derived from the theater and through the literate culture of civility and etiquette.... They also indicate the degree to which the demands and anxieties of social positioning controlled many aspects of villa life.” *The Nature of Authority* brings the Milanese villa, a hitherto neglected area of landscape studies, into focus. In doing so Harris makes use of the methodology of the contemporary cultural geographer to read a period landscape not only as design but also as social, economic, and political text.

The English Garden and National Identity: The Competing Styles of Garden Design, 1870-1914.

By Anne Helmreich.
282 pages. Cambridge: Cambridge University Press, 2002.



Today’s tourist and village-second-home England of the southern counties and the Cotswolds – a landscape of pretty cottage gardens and surviving manor estates with their ancient brick

and half-timbered houses (some with gardens now under the protection of the National Trust) – is to a considerable degree a fiction of the late nineteenth century. In her recent study, Anne Helmreich, an art historian and scholar of landscape design, shows how this early manifestation of historic landscape preservation came into being.

As nationalism gathered momentum everywhere in the nineteenth century, the reputation of the English as a nation of gardeners grew and with it the quintessential “Englishness” of a type of garden associated with the Arts and Crafts movement.

continued on page 8

Helmreich maintains that this conservative, rural “English” garden represents one side of the country’s Janus face, the other being the progressive capitalism exemplified by the smoke-belching factories of the industrialized northern cities. While her book deals with gardens associated with the small country house, the chauvinistically English garden style they embody has its roots in the eighteenth century. At that time Whig aristocrats were busy turning their country estates into idyllic naturalistic landscapes. These landscapes carried political overtones. They represented libertarian opposition to court culture and autocratic rule as manifested in the firmly geometrical princely gardens of the Continent and the estates of some of their Tory compatriots, which perpetuated the seventeenth-century monarchical, Dutch-derived landscape idiom associated with William and Mary.

The gardens depicted in the pages of *Country Life* magazine that we have come to consider as particularly English did not come into existence without heated controversy rooted in passionately held views about which kind of landscape style best portrayed historic England. The late-nineteenth-century debate, in which Reginald Blomfield and other propo-

nents of a revival of seventeenth-century English “formal” style opposed the loose herbaceous borders and naturalistic style ardently advocated by William Robinson, was finally resolved at the turn of the twentieth century in the gardens of Gertrude Jekyll and Edward Lutyens. Lutyens’ architecture provided just enough classical restraint to balance Jekyll’s artfully casual designs harmonizing in inspired color schemes the greatly enlarged planting palette that gardeners had at their command after more than a century of avid botanical exploration and hybridization.

Helmreich gave a slide lecture elucidating her book’s theme of nationalism and the English garden as part of BGC’s Fall 2003 Public Programs series on September 25. Her way of reading the landscape as a portrait of cultural values lies at the heart of the program in Garden History and Landscape Studies at the Bard Graduate Center. In addition to being a fundamental theme throughout the survey course required for all first-year students, it is a principal focus in “Reading the Landscape,” a course taught by Erik de Jong.

Amsterdam City Gardens: From the Singel to the Singel Canal. The Gardens of Artis Zoo, the Hortus Botanicus and the Rijksmuseum / Amsterdamse

Grachtentuinen: Van Singel tot Singelgracht. Het groen van Artis, de Hortus en de tuinen van het Rijksmuseum. Edited by Willemien Dijkshoorn, Erik de Jong and Lodewijk Odé.

304 pages. Waanders: Zwolle, 2003.

Spring 2003 saw the publication in Dutch of the fourth and last richly illustrated volume of the inventory of Amsterdam inner city gardens, initiated by the Foundation for Amsterdam Inner City Gardens. The project started in 1997 and concentrated on making an inventory of all the gardens along each of the major canals in the inner city of Amsterdam (earlier inventories existed for the Herengracht, Keizersgracht, and Prinsengracht).

Each of the four volumes in the series consists of two parts. The first part is an introduction that treats the important themes required for an understanding of the form, character, and significance of the gardens in

the context of the historic and present-day landscape of Amsterdam, such as land use, fencing, use and design, plantings and ecology, the role of architecture and sculpture in the garden, as well as the relation between garden and house. The second part contains the inventory proper. Each garden is illustrated with a plan and photographs, a short history, and an inventory of trees, shrubs, and flowers. The present volume contains essays on the devel-



opment of the Singel Canal, Amsterdam as a cultural landscape and as a hospitable environment for urban wildlife. Three essays deal with gardens on the fringes of the old inner city: the late nineteenth-century gardens of the Rijksmuseum and the Artis Zoo, and the Hortus Botanicus, a botanical garden founded in the late seventeenth century. These large, institutional gardens foretell the importance garden and

landscape were to have in the subsequent nineteenth- and twentieth-century development of the city of Amsterdam.

Together, the four volumes in the series offer a wide range of new insights into the history of the city and contribute substantially toward the definition of Amsterdam as a constructed cultural landscape with a rich ecology. They demonstrate that, since the beginnings of the modern city of Amsterdam at the end of the sixteenth century, gardens have been an integral part of the planning of this major European metropolis. Early regulations stipulating the layout of gardens are still in force. The standard concept of house with garden or yard influenced the early settlement of Nieuw Amsterdam as well. This new view of the role of the garden in seventeenth-century Amsterdam may yield interesting insights into the role of gardens in early New York through comparison and reevaluation of material pertaining to the early Dutch settlement in the New World landscape on the shores of the Hudson.

The inner city gardens of modern Amsterdam constitute large areas behind Amsterdam canal houses and represent important ecological and cultural spaces in the urban landscape. Their invisibility and secret existence account for the fact that they

have not previously been recognized as a vital part of the city’s history. But some of these gardens are now accessible to the foreign visitor and the everyday passerby. Since 1992 the Foundation for Amsterdam Inner City Gardens has been responsible for opening approximately twenty gardens to the public during an extended weekend in June. Since its inception, this event has attracted approximately 9,000 visitors a year, each paying fifteen dollars for a season ticket. Because most of these ‘hidden treasures’ can only be visited through the front door that faces the canal, there is the added experience of getting a look at some of the interior planning of these private houses and how their layout relates to the garden landscape beyond. The Foundation has also staged concerts, set up small exhibitions, and organized lunches in some of the gardens and houses. Visitors are taken by boat along the canals from one site to another.

The project demonstrates the effectiveness of private initiative in fostering landscape scholarship and preservation. The June event earns substantial revenues, which serve to offset the

Foundation's organizational costs. Remaining funds are used to support research; document the gardens in drawings, notes, and photographs; and pay authors' fees. The production and publication of the four volumes discussed here would not have been possible without such funding. The series of books illustrates the growing need to reevaluate our historic and contemporary urban environment from a garden and landscape viewpoint. An abridged English edition of the four volumes is in preparation.

Historische Gartenkunst Heute [Historic Garden Art Now].

Edited by Michael Rohde and Rainer Schoman.

296 pages. Leipzig: Edition Leipzig, 2003. (An English edition is to be published in the Fall of 2003 by Thames and Hudson.)

Historische Gartenkunst Heute was published last June in honor of the eightieth birthday of Professor Dieter Hennebo, the doyen of German garden and landscape history and preservation. This excellent volume contains many color



illustrations and forty-four contributions by scholars from Germany, France, Italy, The Netherlands, and the United States. The book reflects the wide interests of Professor Hennebo and illustrates the interdisciplinary nature of many subjects in the field of garden and landscape architecture when past and present are seen as deeply interconnected. The six sections of the book cover issues in garden history, garden and landscape architecture, art history and the humanities, environmental and natural science, politics and society, and preservation.

Professor Hennebo, who was born in Upper Silesia in 1923 and conducted studies in Medicine and Physics in Berlin and Prague, was no doubt unaware when he first started reading garden history in 1961 at the Technical University of Hannover that it would grow into a rich area of scholarship. Yet from

the time of his early writings he has been mapping this field in detail, generously sharing his knowledge,

educating successive generations of students and experts, and building a national and international network of scholars in other disciplines, many of whom are represented in this *Festschrift*.

The breadth of his perspective is shown in the magisterial three-volume *Geschichte der Deutschen Gartenkunst* (A History of German Garden Art). The first volume, which deals with Medieval Gardens, appeared in 1962. It is this publication, co-written with Alfred Hoffmann, that set the tone for further research and teaching in garden history. By looking at many different historical sources, this work demonstrates that garden and landscape are an important art that can take its place among the other mainstream arts such as architecture, urbanism, and painting – this, at a time when garden and landscape studies, if they existed at all, were seen as marginal. Because of its early date and far-reaching scope, Hennebo and Hoffmann's survey is a book of great importance to the international field of garden history.

Unfortunately, Hennebo's work is not well known in the English-speaking world. This is because German, Middle-European, and Northern European garden art frequently escapes the attention of those focused on England, France, and Italy

as the main bearers of the European tradition. Hennebo also initiated early research on historic plant material (especially historic tree planting in early urban environments) and frequently contributed theoretical and practical ideas on the preservation and conservation of historic parks, gardens, and cultural landscapes. He has created an academic and practical discipline that is now recognized as a substantial and important field of its own.

Historische Gartenkunst Heute presents current garden, landscape, and preservation studies as an integrated discipline that is growing and gaining an acknowledged position internationally. In one of our courses at the BGC this fall, "Theory, History, and Criticism in Landscape Studies," we have therefore made appropriate use of this book to acquaint students with European methodologies and historiography. This course also examines publications from a variety of professional and methodological backgrounds in order to chart the development of our emerging field of historical inquiry. Since gar-

den and landscape design reinterprets the relationship between human beings and their environment in each period, the course also addresses broader theoretical issues of landscape design and its significance as a design profession in relation to the environment and city planning. Both history and theory inform the third topic in this course: the study of the role and meaning of landscape criticism.

All these topics are covered in Hennebo's *Festschrift*, which shows the progress that has been made and introduces many issues for debate to its readers. Moreover, it demonstrates that the situation in Germany, despite growing acknowledgement from institutions outside academia and the preservation field, is far from ideal with respect to furthering studies and research. The book contains several pleas for more research in the field of garden and landscape architecture and for more dialogue between historic and modern landscape design. The book probes matters of ethics and aesthetics with regard to the politics, ecology, guidelines, legal protection, and technology of garden and landscape restoration. It also points to demands by the public for more knowledge. (In the past three years three museums of garden and land-

scape art have opened in Germany.) These are but a few of the issues dealt with in this informative book. Its very variety poses the question: What should be the agenda of garden and landscape studies in the years to come, both in German-speaking countries and elsewhere? If interdisciplinary research is important, both from an academic as well as a practical, conservationist point of view, where and how will a new generation be trained?

One of the contributors, Professor Adrian von Buttlar (Technical University, Berlin), proposes that one of the solutions could be the installation of a specific M.A. program where a variety of disciplines could be brought together for a group of students with varied backgrounds but all motivated to pursue the study of garden and landscape history – with a broad understanding of theory, history, practice, and criticism. Von Buttlar's suggestions accord well with the mission of the Bard Graduate Center's program in garden history and landscape studies. *Historische Gartenkunst Heute* reveals how much needed and how exciting such a venture can be within a national and international context.

Exhibition

Thomas Jeckyll:

Architect and Designer

The Bard Graduate Center's Fall exhibit of the work of British architect Thomas Jeckyll (1827-1881) was of particular interest to landscape historians as well as students of the decorative arts. Curated by Susan Weber Soros, founder and director of BGC, and Catherine Arbuthnott, this show introduced visitors to one of the least understood figures of the Victorian design reform movement. Jeckyll pioneered the Anglo-Japanese style in his beautiful metalwork and furniture. Like the previous BGC exhibits devoted to A. W. N. Pugin and E. W. Godwin, this show demonstrated a Victorian sensibility that is also present in contemporary garden design. Jeckyll employed consummate craftsmen to execute his designs, which include several for the fine gates of entrances to important parks and gardens.



Filial from the Norwich Gates by Thomas Jeckyll, ca. 1859-62. Wrought iron.

Calendar

"Great Books / Great Gardens" Series

The Garden History and Landscape Studies program is pleased to offer again this year a mini-course as part of its "Great Books / Great Gardens" series. The course is open to all members of the BGC Garden Circle. Eleanor Dwight, Ph.D., author of *The Gilded Age: Edith Wharton and her Contemporaries* (1996) and *Diana Vreeland* (2002), will take up the theme of gardening expatriates in "The Lure of Italy: Its Atmospheres and Gardens."

Through readings in fiction, memoirs and garden history, the course will focus upon Italian villa gardens and those who made and enjoyed them. This impressive and evocative garden form originated in the Renaissance and produced such places as the Villa d'Este at Tivoli, the Villa Lante, the Villa Farnese at Caprarola, and the Medici gardens on the hillsides around Florence.

While the course will review the form of the Italian garden by studying early

examples, it will also concentrate on the intimacy that later Americans, English, and Italians established with this form by studying more recently built or restored twentieth century gardens. These include La Foce in the Val d'Orcia, the gardens at the Villa Medici in Fiesole, the Villas I Tatti and Le Balze near Florence, as well as Russell Page's work on the Agnelli gardens west of Turin.

At the same time, participants will read writings of those who made and enjoyed these villas and their gardens or who spent time in Italy in order to understand their near-magical atmosphere. The course will examine how the villas and gardens served as the setting for characters in novels and also as homes for certain wealthy individuals who sought in Italy a more aesthetic mode of living than they could have found in America or England at the turn of the twentieth century. Subjects that will be discussed include: Edith Wharton's Italian short stories and her Italian travels and friendships; the activities and friendships of the I Tatti group, which gathered around Bernard Berenson; John Singer Sargent's paint-

ings of Italy, particularly those of villas and architecture; fiction by such foreigners as EM Forster who captured the influence of Italy on the northerner; and the writings and biography of Iris Origo, who built La Foce in the first part of the last century.

Classes will take place on November 18, December 2 and 16, January 13 and 27, February 10 and 24 from 2:30 p.m. to 4:30 p.m. at the Bard Graduate Center, 38 West 86th Street, 6th floor Conference Room.

"Nature and Art in the Garden" with Erik de Jong

The Garden History and Landscape Studies program offers BGC Garden Circle members the chance to enroll in "Nature and Art in the Garden." This course will consist of two visits to the Metropolitan Museum of Art, where an hour-long visit will concentrate on objects from the museum collections that reflect gardens and landscapes through a diversity of objects: painting, sculpture,

earthenware, embroidery, and weaving. It will illustrate the importance of landscape as a source of inspiration in Western art since the Middle Ages.

Visits will take place on January 15 and February 26 from 4:00 p.m. to 5:00 p.m..

Fall Lecture Series, "Landscape and History"

As perhaps no other phenomenon in our human environment, gardens and landscapes are subject to change and are thus connected with the passing of time. Four lectures invite you to consider and reconsider the relationship between history, gardens, and landscapes.

Wednesday October 1

5:45 p.m.

Kathryn Gleason, "The Archaeology and Design of Ancient Roman Gardens." Lecture will be held at the Bard Graduate Center, 38 West 86th Street.

Wednesday October 29

5:45 p.m.

Mark Laird, "Replanting Painshill Park and the Next Twenty Years." Lecture will be held at the Bard Graduate Center, 38 West 86th Street.

Wednesday November 5

5:45 p.m.

Michel Conan, "Garden Conservation as Garden Art: Bernard Lassus at the Tuileries Garden in Paris." Lecture will be held at the Bard Graduate Center, 38 West 86th Street.

Wednesday November 11

5:45 p.m.

Kenkichi Ono, "Bringing Gardens to Light: New Archaeological Discoveries at the Imperial Palace, Nara, Japan." Lecture will be held at Bard Hall, 410 West 58th Street.

The Bard Graduate Center Open Houses

October 15, November 15, December 15

6:00 – 8:00 p.m.

Learn about admission to programs at the Bard Graduate Center, including Garden History and Landscape Studies.

Open Houses will be held at the Bard Graduate Center, 38 West 86th Street.

In Memoriam

The near simultaneous deaths of David R. Coffin and Elisabeth Blair MacDougall has deprived the field of Garden History and Landscape Studies of two important leaders in the field.

David R. Coffin

March 20, 1918 – October 14, 2003

David Coffin, Howard Crosby Butler Memorial Professor of the History of Architecture, Emeritus, Department of Art and Archaeology, Princeton University, died on October 14, after a long and distinguished academic career in which he pioneered the study of landscape design as a branch of art history. A graduate of Princeton, he spent most of his professional life there, becoming professor in 1949 and retiring in 1988. Professor Coffin, a prolific author, continued his studies even after retirement, publishing several books between 1988 and 2003. He was an authority on the Italian villa gardens of Rome, and his works include *The Villa D'Este at Tivoli* (1960), *The Villa in the Life of Renaissance Rome* (1979), *Gardens and Gardening in Papal Rome* (1991), and *The English Garden: Meditation and Memorial* (1994). His last book, which deals with Pirro Ligorio, will be published in January 2004 by Pennsylvania State University Press.

Professor Coffin chaired the department of Art and Archaeology at Princeton from 1964 until 1970, while also serving as the director of various professional organizations, including the College Art Association (1957-61) and the Society of Architectural Historians (1967-1970). He received many fellowships and book awards from various distinguished foundations and societies, including the J.S. Guggenheim Memorial Foundation (1972-73) and the Howard T. Behrman Award in the Humanities (1982). In 1970, as a member of the Garden Advisory Committee, he was instrumental in establishing the Studies in Landscape Architecture program at Dumbarton Oaks, and in 1971, he organized and chaired its First Colloquium, which was devoted to the Italian Garden. As a member of the advisory board of the Bard Graduate Center's program in Garden History and Landscape Studies, Professor Coffin made several important suggestions relating to the



development of its curriculum and helped conceptualize the content of the course "Reading the Landscape" now taught by Erik de Jong.

A learned, kind, and unassuming man, David Coffin will be remembered most as an inspiring teacher, a generous scholar, and calm mentor. – Vanessa Bezemer Sellers

David Coffin's passing calls to mind an image from a visit to the gardens of Stowe many years ago when I happened on a secular oak that had recently fallen athwart one of the garden paths. The micro-environment that had grown up in the generous shade of the great tree was already adapting to the new circumstances, but the extensive root system left behind ensured that the garden would continue to bear its imprint as an extended legacy for many more years. – John Pinto

David Coffin organized the first symposium at Dumbarton Oaks in the spring of 1971 on Italian Gardens, the volume of which he edited in 1972, the same year that Elisabeth MacDougall was appointed the first Director of Studies in Landscape Architecture.

As her present successor, I have drawn as much inspiration as she did from the methodological ingenuity and the enthusiasm David brought to Garden Studies. – Michel Conan

Hundreds of Princeton undergraduates, destined for careers outside of the academy, were introduced in David Coffin's garden history survey course to the great pleasures of the Villas d'Este, Madama and Lante, and the many other great physical and intellectual landmarks in the history of garden design. After Professor Coffin, we would never see the world in quite the same way again. His great gift to all of us was the life-long compulsion to see all landscape through the lens of a thousand-year cultural tradition. Because of David Coffin, many of us, myself included, also found irresistible the urge to create gardens of our own. – Frederic Rich

Elisabeth Blair MacDougall

January 1, 1925 – October 12th, 2003

Elisabeth Blair MacDougall, the first director of Studies in Landscape Architecture at Dumbarton Oaks and associate professor in the Faculty of Arts and Sciences at Harvard University, died on October 12. At Dumbarton Oaks, Professor MacDougall enlarged and administered the fellowship program while also increasing the library's rare book collection to more than



3,300 volumes and its research collection to 13,000 books and periodicals. She instituted the annual symposium and the publication of symposia papers and monographs relating to landscape history.

Educated at Vassar College, Professor MacDougall subsequently received her M.A. from the Institute of Fine Arts at New York University and her Ph.D. from Harvard University. She served on the Committee on Historic Gardens and Sites of the International Committee on Monuments and Sites (ICOMOS); as a juror for the Rome Prize of the American Academy in Rome; and in various elected and appointed positions within the Society of Architectural Historians, including that of editor of the *Journal of the Society of Architectural Historians*. In addition, she was a frequent lecturer at the Graduate School of Design at Harvard University.

Her dissertation was on Roman sixteenth-century villa gardens, and her continuing scholarship resulted in articles on the Sleeping Nymph, sixteenth century garden fountains in Rome, the gardens of the Villa Mattei, the decoration of Roman Renaissance gardens, and the use of ancient Roman statues in Renaissance gardens. These papers were published in 1994 by Dumbarton Oaks Research Library in the volume *Fountains, Statues, and Flowers: Studies in Italian Gardens of the Sixteenth and Seventeenth Centuries*.

An exceptionally thorough scholar who was classically trained and was able to work with very different types of documents, MacDougall was also one of the first women to work in the field of garden history in what was a transitional period for women scholars. Her work was nourished by her contact with several eminent professors, among them Richard Krautheimer, Wolfgang Lotz, John Coleridge, and James Ackerman. She was preparing a long study of the architecture of city council halls and their political contexts in medieval and Renaissance Italy at the time of her death. – Miroslava Beneš

Before Betty, there was a distinguished handful of amateurs, but she was one of the few who went into the field professionally and really raised the standards of the discipline. – John Dixon Hunt

Collaboration with Elisabeth MacDougall – whether as author, editor, or faculty colleague – was always a privilege, a pleasure, and, above all, a valuable learning experience, thanks to her meticulous readings and informed suggestions. – Naomi Miller

viewpoints

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