

INTERPRETATIONS OF THE GARDEN IN THE WORK OF SELECTED ARTISTS

SIOBHAN BAKER

DURBAN UNIVERSITY OF TECHNOLOGY

DURBAN

SOUTH AFRICA

MARCH 2015

## TABLE OF CONTENTS

ABSTRACT.....	2
DEDICATION AND ACKNOWLEDGEMENTS. ....	3
LIST OF ILLUSTRATIONS.....	4
INTRODUCTION.....	12
CHAPTER ONE: THE HISTORY AND MEANING OF THE GARDEN. .	14
Section One: The Meaning of the Garden. ....	14
Section Two: The Historical Development of the Garden.	17
CHAPTER TWO: AN OVERVIEW OF THE INTERPRETATION OF THE GARDEN IN ART HISTORY. ....	33
CHAPTER THREE: THE INTERPRETATION OF THE GARDEN IN THE WORK OF MARIANNE NORTH (1830-1890), CLAUDE MONET (1840-1926) AND IAN HAMILTON FINLAY. ....	52
Section One: Marianne North (1830-1890). ....	52
Section Two: Claude Monet (1840-1926). ....	72
Section Three: Ian Hamilton Finlay (1925-2006). ....	91
SECTION FOUR HORTUS CONCLUSIS:BRUNSFELSIA.	103
CONCLUSION	134
REFERENCE LIST	136
APPENDIX A	145

## ABSTRACT

This dissertation sets out to investigate the interpretation of the garden in the work of Marianne North (1840-1926), Claude Monet (1840-1926) and Ian Hamilton Finlay (1925-2006) and my art practice.

The garden has historically been a site for man's interaction with nature and has been the subject of interpretation by Fine Art and Botanic artists throughout history.

Marianne North's (1830-1890) interpretation of the garden is positioned somewhere between Victorian flower painter and Botanic artist. An intrepid traveller, she could be considered as a topographical artist in that she documented the gardens and the flora and fauna of the countries she visited. The focus is on her visit to South Africa in 1883.

Claude Monet (1840-1926), in his late Impressionist interpretation of the garden, focused on the seasonal play of light on his Japanese inspired garden at Giverny.

Artist and poet Ian Hamilton Finlay (1925-2006) in his interpretation of his garden Little Sparta, acknowledges the transience of the garden and its constant metamorphosis. His three dimensional poetry in the form of inscribed rocks and sculptures reflects his interpretation of the garden as a location of contestation.

In an exhibition titled *Hortus Conclusis* I explore the fragility of the garden through the use of porcelain as a metaphor for the transience of life.

## DEDICATION

I dedicate this paper to my family, past, present and in the future.

## ACKNOWLEDGEMENTS

I would like to thank my supervisors Mr. Anthony Starkey and Dr. Sylvia Zulu for their unwavering support and dedication in guiding me with my research.

I would like to thank the following people for their constructive criticism and technical assistance Mr. Chris de Beer, Dr. John Roome, Mr. Hendrik Stroebel, Mr. Andries Botha, and Mr. Greg Streak and also the secretary of the Fine Arts and Jewellery Department Ms Queeneth Novuku. I would like to make a special mention of Mr. Greg Brook Bye and his assistant Mr. Lungelo Ngubane who provided assistance in mould making.

I would like to acknowledge and to thank Lynne Parker, Assistant Art and Illustrations Curator Royal Botanic Gardens, Kew, for her assistance in sourcing information.

A special thank you to my friend Martha Zettler who has advised, encouraged, and never lost faith in my ability to achieve. Her support has been invaluable. It is also an acknowledgement to my first art teacher Bess Galgut who encouraged me to excel in my art at school. I would also like to thank my daughter Lara Baker for her assistance with some of the photography.

I acknowledge and thank the Durban University of Technology Research Management Office for funding provided towards this research.

## LIST OF ILLUSTRATIONS

### CHAPTER ONE

#### THE HISTORY AND MEANING OF THE GARDEN

##### Section two: The Historical Development of the Garden

Figure 1: Martin Engelbrecht (1684-1756) **A Gardener** (c.1735). Coloured engraving. Dimensions unknown. Bibliotheque des Arts Decoratifs, Paris. Image source: Mancoff, 2011:113

Figure 2: **The Ruined Arch**, Royal Botanic Gardens of Kew, Richmond, Surrey. Image source: <http://www.londontown.com/london/information/attractions> Accessed 20 November 2014. Reproduced with the permission of the Board of Trustees of the Royal Botanic Gardens, Kew.

Figure 3: **The Chinese Pagoda**, Royal Botanic Gardens of Kew, Richmond, Surrey. Image source: commons.wikimedia.org. Accessed 20 November 2014. Reproduced with the permission of the Board of Trustees of the Royal Botanic Gardens, Kew.

Figure 4: An example of two sketches from *Repton's Red Book for Woburn Abbey*.

4A Shows the "Before" view. This would be shown to the client who would then lift the "Before" flap to reveal Repton's suggested improvements "After" (4B). Source: Illustration adapted from Penelope Hobhouse, *The Story of Gardening*, 2002; Dorling Kindersley Limited, London.

Figure 5: Marianne North (1830-1890). **A Medley of Flowers from Table Mountain, Cape of Good Hope.** (1883). Medium: Oil paint on board. Marianne North Gallery, Royal Botanic Gardens of Kew, Painting 405. Image source: <http://www.kew.org/mng/gallery/405.html>. (Accessed: 28/06/2014).

### CHAPTER TWO

#### AN OVERVIEW OF THE GARDEN IN THE INTERPRETATION OF THE GARDEN IN ART HISTORY

Figure 6: Leonardo da Vinci (1452-1519). **The Annunciation** (c.1472-75). Oil and tempera on panel. 98 cm x 217 cm. Uffizi, Florence, Italy. Image source: Web Gallery of Art [www.allart.biz](http://www.allart.biz). (Accessed 20 June 2014).

Figure 7: Stephan Lochner (1400-1452). **The Madonna of the Rose Bower** (1430-35). Oil on Panel. 50 cm x 40 cm Wallraf-Richartz Museum & Foundation Carboud, Cologne. Image source: Web Gallery of Art: <http://wga.hug>. (Accessed 10 July 2014).

Figure 8: Jean Fouquet (c.1425-c1478). **The Creation: God Introducing Adam and Eve** (c. 1470) from *Antiquites judaiques* (MS Fr 247. F.3) Vellum, 21 x 17 cm Bibliotheque Nationale de France, Paris. Image Source: <http://www.templestudy.com/2009/04/18/creation-god-introducing-adam-eve-illustration-jean-fouquet/>. (Accessed 20 June 2014).

Figure 9: Massaccio (1401-1428). **Expulsion from Paradise.** (c 1427).Fresco (after restoration 1989). Brancacci Chapel, S. Maria del carmine, Florence. Image source: A.N. Hodge, 2007:15 *The Story of Art*.

Figure 10; Hieronymous Bosch (1450-1516). Left panel of **The Garden of Eden.** (1503-1504), 218 x 91 cm. Image source: ©Nicolas Pioch, 14 October, 2002Source: <http://www.ibiblio.org/wm/paint/auth/bosch/delight/>. (Accessed 24 June 2014).

Figure 11: Limbourg Brothers **Book of Hours, The Month of October.** (1413-1416) Commissioned by John, Duke of Berry. Medium, ink on vellum. Approx 8"x 5". Collection: Musee Conde Chantilly (Gardner:2011) <http://www.slideshare.net/mdarrow/art-history-chap-20>. Accessed 20 November 2014.

Figure 12: Sandro Botticelli (1444/45-1510) **Primavera.** (c.1482). Tempera on panel, 203 x 314 cm Galleria degli Uffizi Florence. Image source: [http://en.wikipedia.org/wiki/Primavera\\_\(painting\)](http://en.wikipedia.org/wiki/Primavera_(painting)). (Accessed 24 June 2014).

Figure 13: Sandro Botticelli **The Agony in the Garden.** (c.1500). Image Source: <http://www.wikipaintings.org/en/sandro-botticelli/the-agony-in-the-garden>. (Accessed 4 July 2014).

Figure 14: Albrecht Durer (1471-1528) **Das grosse Rasenstuck (Great Piece of Turf)** (1503). Water colour and body colour (gauche). Image source: Blunt, Wilfred and Stearn, William T *The Art of Botanical Illustration* 1994:44, colourplate 14).

Figure 15 : Georg Dionysius Ehret (1708-1770). **Auricula 'Duke of Cumberland'** (1740). Watercolour drawing. Victoria and Albert Muesum, London. Image source: Blunt, Wilfred and Stearn, William T. *The Art of Botanical Illustration.* (1994:161, Colourplate 43).

Figure 16 : Georg Dionysius Ehret (1708-1770). **Night-blooming cactus (Selenicereus grandiflorus).** (1652). Coloured engraving of water colour drawing by G.D. Ehret (1652). Image source: Blunt, Wilfred and Stearn, William T. *The Art of Botanical Illustration.* (1994:165, Colourplate 46).

Figure 17 : P.J. Redoute (1759-1840). **Yellow daylily.** (1802). Colour printed stipple engraving from a watercolour drawing. Royal Horticultural Society, Lindley Library. Image Source : : Blunt, Wilfred and Stearn, William T. *The Art of Botanical Illustration.* (1994:195, Colourplate 58).

Figure 18: Thomas Gainsborough (1727-1788). **Conversation in a Park.** (c.1746). Image source: <http://uploads8.wikipaintings.org/images/thomas-gainsborough/conversation-in-a-park-1745.jpg>. (Accessed 10 July 2014).

Figure 19 : Jean-Honore Fragonard (1732-1806). **The Swing.** 1767. Oil on Canvas. 81 x 64 cm. The Wallace Collection, London. Image source : Mancoff (2011 :95).

Figure 20 : Claude Monet (1840-1926). **Women in the Garden. 1867.** Oil on Canvas. 255 x 205 cms. Musee d'Orsay, Paris. Image source: Mancoff (2011:20).

Figure 21: Claude Monet (1840-1926). **The Luncheon: Monet's Garden at Argenteuil.** C. 1873. Oil on Canvas. 160 x 201 cm. Musee d'Orsay, Paris.

Figure 22: Alfred Sisley (1839-1899). **Garden Path in Louveciennes Chemin de l'Etarch.** (1873). Oil on canvas. Private collection. Image source: <http://www.wikiart.org/en/search/Sisley/>. (Accessed 12/07/14).

Figure 23: Georges-Pierre Seurat (1851-1891). **La Grande Jette** (1884-1886) Oil on canvas. 207 cm x 308 cm. Collection: Art Institute of Chicago. Image source: [http://en.wikipedia.org/wiki/A\\_Sunday\\_afternoon\\_on\\_the\\_Island\\_of\\_La\\_Grande\\_Jatte](http://en.wikipedia.org/wiki/A_Sunday_afternoon_on_the_Island_of_La_Grande_Jatte) (Accessed 23 November 2014).

Figure 24: Vincent Van Gogh (1853-1890). **Iris.** (c.1889). Oil on canvas. 71 x 93 cm. Collection: The J. Paul Getty Museum, Los Angeles. Image Source: <http://www.allposters.com/-sp/Iris-Saint-Remy-c-1889-Posters>. (Accessed: 28/06/14).

Figure 25: Claude Monet (1840-1926). **Path Through the Irises** (1914-1917) Image source: [www.wikiart.org/en/claude-monet/paththrough-the-irises-1917](http://www.wikiart.org/en/claude-monet/paththrough-the-irises-1917). (Accessed 7 July 2014).

Figure 26. Vincent Van Gogh (1853-1890). **The Courtyard of the Hospital at Arles.** (1889). Oil on canvas. 73 x 92 cms. Sammlung Oskar Reinhart, Winterthur, Switzerland. Image source : Mancoff (2011:196).

Figure 27: Pablo Picasso (1881-1973). **House in the Garden** (1908). Oil on canvas. 73 x 61 cm. Collection: Pushkin Museum of Fine Art, Moscow, Russia. Image source: <http://www.wikiart.org/en/pablo-picasso/house-in-the-garden-1908>. (Accessed 5 July 2014).

Figure 28: David Inshaw (1943 - ). **The Badminton Game** (1972-73). Collection: Tate Gallery, Britain. Image source: <http://www.davidinshaw.net/toc.html>. (Accessed 23 November 2014).

## CHAPTER THREE

### AN INTERPRETATION OF THE GARDEN IN THE WORK OF MARIANNE NORTH, CLAUDE MONET AND IAN HAMILTON FINLAY

Section one: Marianne North (1830-1890).

Figure 29: Marianne North (1830-1890). **Untitled.** No date. Oils. Source: Payne, 2011:11.

Figure 30: **Marianne North painting au plein air.** Photograph. Source: [www. http://www.kew.org/heritage/places/mariannenorth.html](http://www.kew.org/heritage/places/mariannenorth.html). Accessed 28 March 2013. Reproduced with the kind permission of the Board of Trustees of the Royal Botanic Gardens, Kew.

Figure 31: Marianne North (1830-1890). **Valley behind the Artist's House at Gordonstown, Jamaica.** 1871-1872 Oil on Board. Royal Botanic Gardens of Kew, Painting no 132. Reproduced with the permission of the Board of Trustees of the Royal Botanic Gardens, Kew.

Figure 32: Marianne North. (1830-1890). **A Giant Kniphofia near Grahamstown.** (1883). Medium: Oil on Board Location: South Africa, Grahamstown. Source: <http://www.kew.org/mng/gallery/367.html> accessed 5 July 2013 . Reproduced with the permission of the Board of Trustees of the Royal Botanic Gardens, Kew.

Figure 33: Marianne North.(1830-1890). **Strelitzia Augusta at St. Johns** (1883).Oil on Board. The Marianne North Gallery, Royal Botanic Gardens of Kew, painting MN 369. Copyright:© The Trustees of the Royal Botanic Gardens, Kew. Source: <http://www.kew.org/heritage/places/mariannenorth.html>. Accessed 28 March 2013.Reproduced with the permission of the Board of Trustees of the Royal Botanic Gardens, Kew.

Figure 34. Walter Hood Fitch. (1817-1892). **Victoria Regia (Opening Flower)** (1851). Lithography. Collection: Royal Botanic Gardens of Kew. Image supplied and reproduced by courtesy of the Royal Botanic Gardens of Kew.

Figure 35: Walter Hood Fitch. (1817-1892). **Victoria Regia** (1851). Lithography. Collection: Royal Botanic Gardens of Kew. Image supplied and reproduced by courtesy of the Royal Botanic Gardens of Kew.

Figure 36: Marianne North,(1830-1890). **Victoria Regae.** (c.1879). Medium, Oil on Board. Painting 001. Location: SouthAmerica **Plants: GiantWaterLily, Victoria regia.**Source:<http://www.kew.org/mng/gallery/001.html>. Image supplied and reproduced with the permission of the Board of Trustees of the Royal Botanic Gardens of Kew.

Figure 37: Marianne North. (1830-1890). **Cycads, Screw-pines and Bamboos, with Durban in the distance.** (1883). Oil on Board. Collection: Royal Botanic Gardens of Kew, Painting no: 389. Source: <http://www.kew.org/mng/gallery/389.html>. Image supplied and reproduced with the kind permission of the Board of Trustees of the Royal Botanic Gardens of Kew.

Figure 38: **The Durban Botanic Gardens looking up towards the Berea.** (2014). Photograph Siobhan Baker.

Figure 39. Thomas Baines. (1820-1975). **Durban from Mr.Currie's Residence, Berea.** (1873). Medium: Oils. 47 x 60 cms. Source :Natal the Garden Colony, Donal P McCracken and Patricia A McCracken (cover).Medium: Oil. Collection: Durban Local History Museum.

Figure 40: Marianne North. (1830-1890). **Honeyflowers and Honeysuckers, South Africa.** (1883). Oil on Board. Royal Botanic Gardens of Kew, Painting no MN 415. Copyright:© The Trustees of the Royal Botanic Gardens, Kew. Source: <http://www.kew.org/heritage/places/mariannenorth.html>. Accessed 28 March 2013. Image supplied by and reproduced with permission of the Trustees of the Board of the Royal Botanic Gardens of Kew.

Figure 41: Marianne North. (1830-1890). **View of a Table Mountain from Bishop Colenso's House, Natal.** (1883). Oil on Board. Royal Botanic Gardens of Kew, Painting no 364. Image supplied by and reproduced with the kind permission of the Board of Trustees of the Royal Botanic Gardens of Kew.

Figure 42: Marianne North (1830-1890). **Scene in Dr Atherstone's Garden, Grahamstown,** (1883). Oil on Board. Location: South Africa, Dr Atherstone's Garden, Grahamstown, (1883) Source: <http://www.kew.org/mng/gallery/445.html>. Image supplied and reproduced with the kind permission of the Board of Trustees of the Royal Botanic Gardens of Kew.

Figure 43: Marianne North (1830-1890). **A Cycad in fruit in Mr Hill's Garden, Verulam, Natal** (1883). Marianne North Gallery, Royal Botanic Gardens of Kew. Painting 366. Source: <http://www.kew.org/mng/gallery/366.html>. Image supplied and reproduced with kind permission of the Board of Trustees of the Royal Botanic Gardens of Kew.

Figure 44. Marianne North (1830-1890). **A Remnant of the Past near Verulam, Natal** (1883). **Location:** South Africa, Natal Plants: Aloe, *Aloe Bainesii* Aloe, *Aloe dichotoma* Source: <http://www.kew.org/mng/gallery/383.html>. Image supplied and reproduced with the kind permission of the Board of Trustees of the Royal Botanic Gardens of Kew.

Figure 45. William Thiselton-Dyer (1843-1928). *Aloe bainesii*. Water colour. 22 cms x 35 cms. (1874) after the original by Thomas Baines (1873). Image source: Wallace, 1976:122.

Figure 46: Marianne North (1830-1890). Undated. **Mount House, Alderley.** Source: Payne, 2011:10.

Figure 47: **Photograph of Marianne North at home. Mount House, Alderley.** "May to November as long as life lasts". Image source: Payne, 2011:10.

Figure 48 : The Marianne North Gallery at the Royal Botanic Gardens of Kew. : Image sourced : [www.kew.org/heritage/places/mariannenorth.html](http://www.kew.org/heritage/places/mariannenorth.html) Accessed 28 March 2013. Reproduced with permission of the Board of Trustees of the Royal Botanic Gardens of Kew.

Figure 49: **Map of the layout of the Royal Botanic Gardens of Kew depicting the site of the Marianne North Gallery close to the Ruined Arch.** Image source:Payne, 2011: Inside back cover.

Section two: Claude Monet (1840-1926).

Figure 50: Marianne North.(1830-1890). **Distant view of Mount Fujiyama, Japan, and Wistaria** (1875-1877). (Kew reference 658). Image sourced from the Royal Botanic Gardens of Kew and reproduced with kind permission of the Board of Trustees, Royal Botanic Gardens of Kew.

Figure 51: Claude Monet. (1840-1926) **Wisteria** (1917-1920). Source: <http://www.wikiart.org/en/claude-monet/wisteria-1920> Musee Marmottan, Paris. Accessed 7 July 2014.

Figure 52: Claude Monet (1840-1926). **Impression, Sunrise** (1874). Oil on Canvas 48 cm x 63 cm. Collection: Musee Marmottan Monet, Paris, Source : [http://en.wikipedia.org/wiki/Impression,\\_Sunrise](http://en.wikipedia.org/wiki/Impression,_Sunrise). Accessed 7 July 2014.

Figure 53: Claude Monet, **Les Gladioles/Gladioli**. (c. 1876). Oil on canvas. 82 x 55 cm. Detroit Institute of Arts. Sourced from: <http://www.visualartsource.com/> Accessed: 29 June 2014.

Figure 54: Claude Monet (1840-1926) **Garden at Sainte-Adresse**. (1867). Oil on canvas; 38 x 51 in. Source: <http://www.metmuseum.org/toah/works-of-art/67.241>. Accessed 29 June 2014.

Figure 55: Claude Monet (1840-1926) **The Artists Garden at Vetheuil**. (1880). Oil on Canvas. 150 x 120 cm. National Gallery of Art, Washington, D.C. Source: <http://commons.wikimedia.org/wiki/> Date accessed 27 June 2014.

Figure 56: **Map of the Garden of Claude Monet at Giverny**. Source: [http://www.tripadvisor.in/LocationPhotoDirectLink-g187185-d209762-i33291665-Claude\\_Monet\\_s\\_House\\_and\\_Gardens-Giverny\\_Eure\\_Haute\\_Normandie\\_Normandy.html](http://www.tripadvisor.in/LocationPhotoDirectLink-g187185-d209762-i33291665-Claude_Monet_s_House_and_Gardens-Giverny_Eure_Haute_Normandie_Normandy.html) Accessed 27 June 2014.

Figure 57: **Monet in his garden standing in the central pathway** of his garden at Giverny, (1926). Collection: Musee Marmottan, Paris. Image source: Stuckey, 1988:14.

Figure 58: Nickolas Murray. **Claude Monet at His Water Garden** June (1926). Gelatin-silver print, approx: 9 inches x 7 inches. Collection: The Museum of Modern Art, New York. Image source: Stuckey:132.

Figure 59: Claude Monet. **The Japanese Footbridge and Lily Pond** (1899). Oil on canvas. 89 X 993 cm. Philadelphia Museum. Mr and Mrs Carrol S Tyson collection. Image source: Stuckey:32

Figure 60: Utagawa Hiroshige **Wisteria at Kameido Tenjin Shrine** (originally published 1856) Source: <http://www.ukiyoe-gallery.com/kameido-woodblocks.htm> Sourced: 20 October 2014).

Figure 61 : Claude Monet (1840-1926) **Water Lilies**. 1905. 79 x 96.5 cms. Collection: National Museum of Wales, Cardiff. Image source: Stuckey, 1988:38.

Figure 62: A photograph of the clumped lilies in Claude Monet's (1840-1926) water lily pond at Giverny. Image source : Stuckey, 1988:132.

Figure 63. **Map of the Garden of Little Sparta**. Source: <http://www.littlesparta.org.uk/explore/explore.htm> Accessed 4 May 2014.

Section three: Ian Hamilton Finlay (1925-2006).

Figure 64: Ian Hamilton Finlay (1925-2006) **The Great Piece of Turf**. (1975). Little Sparta. Image source: Dixon-Hunt, 2008, 53.

Figure 65: Ian Hamilton Finlay. **Man, A Passerby**. (1991). Slate. Little Sparta. Image source: . Accessed Dixon-Hunt, 2008, 53.

Figure 66 : Ian Hamilton Finlay. **Hortus Conclusis**. (2006-2009). Materials, steel, water, pebbles. Source: website Little Sparta - <http://www.littlesparta.org.uk/displayD2/hortus.htm>. Accessed 3 November 2014.

Figure 67: **A quiet spot leading on to the Hortus Conclusis at Little Sparta**. Source: website Little Sparta - <http://www.littlesparta.org.uk/displayD2/hortus.htm>. Accessed 4 May 2014

Figure 68: **Hortus Conclusis Little Sparta**. Source: <http://www.littlesparta.org.uk/displayD2/hortus.htm>. Accessed 4 May 2014.

Figure 69 : **The exterior of an existing barn Little Sparta was used to form the frame of the Hortus Conclusis.** Photograph: Patrick Eyres: Source of photograph: <http://www.gardenhistorysociety.org/post/agenda/the-hortus-conclusus-at-little-sparta/accessed 4/05/14>.

Figure 70: **A small section of the 'interior' of the Hortus Conclusis has been planted to resemble a medieval garden.** Photograph: Patrick Eyres. Source : (<http://www.gardenhistorysociety.org/post/agenda/the-hortus-conclusus-at-little-sparta/accessed 4/05/14>)

Figure 71: **The circular pool at the Hortus Conclusis.** Photograph: Patrick Eyres. Source: <http://www.gardenhistorysociety.org/post/agenda/the-hortus-conclusus-at-little-sparta/accessed 4/05/14>.

## CHAPTER FOUR

### Hortus Conclusis: Brunfelsia

Figure 72 : The shrub *Brunfelsia* photographed in my garden. Photograph: S. Baker (2014).

Figure 73: *Photograph of myself and Annabel.* Family photograph album. Photographs: Dr. Stiopan Pdraig O'Reagain (c. 1958).

Figure 74. **Porcelain wheelbarrow.** (2014). Image 5207 Photograph S. Baker (2014).

Figure 75 Detail of interior of porcelain wheelbarrow.(2014). Image 5206. Photograph; S. Baker (2014).

Figure 76, A and B : An example of the trowels exhibited. (2014). Photographs: S. Baker (2014).

Figure 77 : The two trowels towards the back right are influenced by the cake lifter used by my grandmother to serve guests tea. Photograph: S. Baker (2014).

Figure 78 : The watering cans.(2014). Porcelain and found object. Photograph: S. Baker (2014)

Figure 79: Detail of the inside of the bucket. Porcelain, bone china, lighting, water and found object. (2014). Photograph: S. Baker (2014).

Figure 80: An example of the hoes. Porcelain. Photograph : S. Baker (2014).

Figure 81 : **Fork and birds nest.** (2013). Bone china and found object. Photograph: S. Baker (2014).

Figure 82. Detail of bone china birds nest (2014). Photograph : L. Baker (2014).

Figure 83: Porcelain spade with silver wire on left (A) and porcelain spade with copper wire and crochet wire on edges on right (b) (2013). Photograph : L. Baker (2014).

Figure 84: Detail of porcelain spade with copper wire (2013). Photograph: L. Baker (2014).

Figure 85 : Small spade inset with plant material. Porcelain and parcel string (2012). Photograph: S. Baker (2014).

Figure 86: Large spade inset with plant material (2012). Porcelain, parcel string, lace plus found object. Photograph: S. Baker (2014).

Figure 87 : Detail of back of large spade (figure 86) (2012) with plant material, parcel string, ecru crochet, lace, hand modelled rose and found object. Photograph: S. Baker (2014).

Figure 88: **Ivy leaf spade.** (2012-2013). Porcelain. Photograph: S. Baker (2014).

Figure 89: **The Seasons of Queen Victoria.** (2012 – 2013). Porcelain. Photograph: S. Baker (2014).

Figure 90: **The Seasons of Queen Victoria.** (2012 – 2013). Portraits. Porcelain. Photograph: S. Baker (2014).

Figure 91. **Queen Victoria and King Cetshwayo ka Mpande.** (2012-2014). Porcelain, steel wire, bone china, and found object. Photograph : S. Baker (2014).

Figure 92 : Detail of **King Cetshwayo Spade.** Porcelain and ceramic ink print. Image sourced from J.L. Smail (1969:48) *With Shield and Assegai*, Howard Timmins: Cape Town. Photograph by S Baker (2014).

Figure 93: **[De-Composition] 1.** (2014). Porcelain and found object. 2014. Photograph: S. Baker (2014).

Figure 94: **[De-Composition] 1.** (2014). Detail of leaves. Porcelain, wheelbarrow and artificial light. 2014. Photograph: L.Baker.

Figure 95: **[De-Composition] 2.** (2014) Porcelain and wheelbarrow. 2014. Photograph: L. Baker (2014).

Figure 96 : **Detail of [De] Composition 2.** (2014). Porcelain and wheelbarrow. Photograph: S. Baker (2014).

Figure 97: Detail of porcelain wheelbarrow depicted in figures 75 and 76. (2014). Photograph: S. Baker (2014).

Figure 98 : **[De-Composition] 3.** (2014). Found object and porcelain. Photograph: S. Baker (2014).

Figure 99 An example of the proteas in cloche jars. Porcelain and glass. 2014. Photograph: S. Baker (2014).

Figure 100. Gustave Caillebotte (1848-1894) **The Gardeners.** (c.1875/77). Oil on canvas. 90 x 117 cm. Private collection. Image source: Mancoff:2011:117.

Figure 101. **Monumental protea.** (2014). Porcelain and wire basket. Photograph : L. Baker (2014).

Figure 102. **Uprooted.** Pen, ink, plant print. (2014). Photograph: L. Baker (2014).

Figure 103 **Lotus.** Porcelain . (2013). Photograph: S. Baker (2014).

Figure 104 **Lotus.** Porcelain . 2013. Photograph: S. Baker (2014).

Figure 105 **Lotus.** Porcelain . 2013. Photograph: S. Baker (2014).

Figure 106 Detail. **Lotus.** Porcelain . 2013. Photograph: S. Baker (2014).

Figure 107: **Uprooted.** 2013-2014. Porcelain, wire, pebbles and 'found 'objects. Photograph: L. Baker (2014).

Figure 108 : **Victorian Bath.** 2014. Photograph L. Baker (2014).

Figure 109. **Spiral Africa.** Porcelain. 2012-2014. Photograph: S. Baker (2014).

Figure 110 : **Translucent leaves.** 2013-2014). Porcelain and bone china. Photograph: S. Baker (2014).

Figure 111: **Lotus leaf prints.** (2013). Ink and plant material. Photograph: L. Baker (2014).

Figure 112: **My Cousin Priscilla's Garden.** (2013). Pen and ink. Photograph: S. Baker (2014).

Figure 113: **My Cousin Priscilla's Garden.** (2013). Scaperboard Protea. Scaperboard.  
Photograph: S. Baker (2014).

Figure 114: **Seeds of Empire.** 2013-2013. Watercolour, scaperboard, porcelain, artificial lighting and wood. Photograph: S. Baker (2014).

Figure 115: **An Herbarium.** 2014. Porcelain, bone china, artifacts, molds, architects drawers, found objects. Photograph L. Baker (2014).

Figure 116: Detail of An Herbarium. A Tribute to Marilyn North. 2012-2014. Ceramic ink print, porcelain paperclay, coral, found object. Photograph: L. Baker (2014).

## INTRODUCTION

This research aims to investigate the interpretation of the garden in the work of Claude Monet (1840-1926), Marianne North (1830–1890), Ian Hamilton Finlay (1925-2006) and my art practice. The artists were selected as they represent diverse attitudes in their conceptualisation and interpretation of the garden; Monet at *Giverny*, Marianne North in her depictions of colonial gardens and Hamilton Finlay at *Little Sparta*.

For purposes of this research, the garden signifies mankind's changing relationship with nature. Ian McHarg (1980) saw the garden as a metaphor "where an ideal of man-nature is represented". Debra Mancoff (2011:6) notes that "since distant times, when settled communities first begun to work the land, gardeners have carved out a space in the natural world." Throughout history man, whether landscape designer, architect, home maker or artist, has tailored nature to suit his own needs. For the purposes of this research the garden, whether public, private, indigenous or exotic will be understood to be representative of growth, transience and fragility.

This dissertation consists of four Chapters. Chapter One provides an overview of the philosophical context, and the historical development of, the domestic and botanic garden in England and France.

Chapter Two consists of a discussion of the historical interpretation of the garden, with a focus on the shift from the religious to the secular.

Chapter Three locates the Royal Botanic Gardens of Kew in England in respect of its links with colonial Natal, its influence on the Durban Botanic Gardens and its association with the Victorian flower painter Marianne North. This chapter includes

an analysis and comparison of the interpretation of the garden by Claude Monet, Marianne North and Ian Hamilton Finlay.

Chapter Four discusses the interpretation of the garden in my art practice, in the form of an exhibition titled *Hortus Conclusis: Brunfelsia, Yesterday, To-day and Tomorrow*.

The Conclusion will discuss the research findings and suggest possible areas for future research.

## **CHAPTER ONE: THE HISTORY AND MEANING OF THE GARDEN**

The aim of this chapter is to provide an overview of the meaning of the garden in art history and the historical development of the garden in its many forms in England and France. This will serve as a context for the interpretation of the garden in the work of Marianne North (1830-1890), Claude Monet (1840-1926) and Ian Hamilton Finlay (1925-2006) discussed in Chapter Three.

This chapter consists of the following sections:

- 1 The Meaning of the Garden.
- 2 The Development of the Garden.

### **Section One: The Meaning of the Garden.**

Throughout history, the garden in its many forms can be seen as a metaphor for man's relationship with nature. Professor Ian L. McHarg (1980) in his paper *The Garden as Meta-physical Symbol* addresses mankind's relationship with nature and the garden when he speaks of the importance of "metaphysical assumptions as to how the world works, assumptions of the attributes of God, man and nature and their relationships". McHarg (1980) states that the garden had little function and sees it as a metaphor "where an ideal of man-nature is represented". However, Robert Edward Allen (1990:485) sees the garden as functional, describing the traditional

garden as a “piece of ground” adjoining a house, with the function of growing flowers, fruit or vegetables and an area for recreation. Debra Mancoff (2011:6) endorses this description, writing that “since distant times, when settled communities first began to work the land, gardeners have carved out a space in the natural world. They cleared unwanted growth, tilled the soil, planted their seeds and reaped their crops”.

Giovanni Ferrari notes the difference between garden and farm. He states that gardening was “an attempt to make a utopia. Gardens are readily imagined as places of idyllic beauty, from which ugliness has been banished”. He points out that “gardens do not evoke the labor that made them – that is rather what farms do. Art, not labor, is what gardens wear on their faces” (Ferrari: 2010:35).

Michel Clarke (in Willsdon: 2010:8) expresses the view that man and gardens have a special relationship in which man creates, controls and nourishes the garden, which in turn is “subject to the vagaries of climate and the threat of destruction or ruination by outside forces”.

Voltaire (in Coates: 1956:311) writes ‘All that we have to do of good on the earth, is to cultivate it’. Garden historian Christopher Thacker (1979:9) puts forward a contrasting view when he writes:

“The first gardens were not made, but discovered. A natural spot – a clearing in the forest, a valley opening up in a barren mountain-side, an island in a remote lake – made pleasant by a belt of trees, flowering, fragrant, and bearing fruit. The hum of bees mingles with the tinkling fall of water, for a stream winds across the tranquil scene. In the centre there is a grassy space, and the grass is rich with flowers.... No one tends this garden: it grows of its own accord”.

In the context of the interpretation of the garden, the garden by its very existence is demonstrative of mankind’s changing relationship with nature. The term nature itself embraces concepts such as “the physical power causing all the phenomena of the material world” (Allen:1990:790) including plants, animal and landscape. Nature refers also to an uncultivated wild area, the picturesque countryside, or the world in its natural state, untouched by man, pre-civilization (ibid). Throughout history, man, whether

landscape designer, architect, home maker or artist, has tailored nature to suit his own needs. As far back as 370 B.C. when Theophrastus wrote his *Enquiry into Plants* and Pliny his *Natural History*, (c. AD 77-79), man showed his fascination with the world of nature in which he made his home (Coates: 1956:311-312).

Christopher McIntosh, in his book *Gardens of the Gods; Myth, Magic and Meaning in Horticulture* (2005), refers to the “symbolic language of gardens” and sees man’s development of the garden as an “interface between nature and art” (McIntosh: 2005: vii). In referencing nature’s garden, William Beech Thomas writes “What may be called the Garden of Art was and is usually enclosed by a fence or hedge to cut it off from the Garden of Nature” (1952:43). Thomas elaborates on the importance of the relationship between mankind and his garden when he states “A garden may be said to be the aura of a home” (1952:xi). This association of garden, home and relationships is alluded to by Mara Miller (1988:282) who writes that the garden creates a presumption of community and states: “It is this presumption of community, not merely the privacy and romantic associations afforded by gardens, that makes them so suitable a situation for love”. This romantic conception of love portrayed in a garden setting was evident in the Rococo era in paintings such as **The Swing** (1767) by Fragonard (1732-1806) (Figure 16) discussed in Chapter Two.

Derek Clifford (1966:15) envisions the garden as “man’s idealized view of the world” and “that fashionable gardens of any community and any period betray the dream world which is the period’s ideal. All history is one. Gardens cannot be considered in detachment from the people who made them” Thomas (1952:9) concurs, explaining that many words could prefix the term “garden”, such as botanic, herbaceous, rose, walled or vegetable.

Thomas (1952: xii) writes:

“In spite of all its strange developments, garden conveys a sufficiently definite idea to the mind of most of us. It means an enclosed space about our homes, green with grass, bright with flowers, and sufficiently private, quiet and well equipped to form in some measure a sanctuary for bird and butterfly”.

Thacker agrees and, in common with Clifford, notes that gardens have many names such as orchard, wilderness, landscape, park and grove (1979:9). Thacker links the garden to myth when he says the “*untended* garden is the orchard at the world’s end,

the garden of the Hesperides, where the daughters of Atlas guard ‘the rich, golden apples’ Zeus received from Hera at their wedding” (1979:9).

Throughout history gardens, mythical or real, reference the world and society in which we live. In this context Mara Miller (1988:281) writes that:

“the garden has a more foundational role in the creation of everyday social reality than we are likely to recognise. At the very least, it may be said to confirm the basic terms on which a given society is founded ...”

She reiterates the view of William Beech Thomas (1952) and Thacker (1979) that the term ‘garden’ is a specific term which can be linked to specialisations such as market gardens, farm gardens, botanic gardens, villa gardens and gardens created simply for pleasure (Miller:1988:281). In addition there are also the gardens of antiquity such as *The Hanging Gardens of Babylon*, those associated with religion such as the *Garden of Gethsemane* outside Jerusalem and the sacred groves of ancient Greece over which the gods preside. Garden historians trace the depiction of garden flowers to the paintings of roses in the palace of Knossis and the poet Homer links the rose with Greek mythology (Stuart Mechlin and Janet Browne: 1979:15). Monique Mosser and Georges Teysot (1991:12) write:

“The garden, one of humanity’s finest creations, has always endeavoured to combine the most homogeneous aspects of nature, often adapted to the wishes of man, with the highest forms of art. One could say that a nostalgia for the Garden of Eden has provided garden designers throughout history with a model of perfection to aspire to”.

## **Section Two: The Historical Development of the Garden.**

In discussing the ancient civilizations of Egypt, Persia, Greece and Rome, Ed Bennis (2006:3) observes that the garden plays an important role in the definition of social and economic history, as well as being symbolic of a vision of paradise (discussed in Chapter Two). He notes that the utilitarian purpose of these usually formal gardens makes provision for food, medicine, ornament, shade, shelter and leisure. Bennis (ibid) credits the Romans for separating gardens according to purpose in terms of basic human needs, such as vegetable and ornamental gardens, market gardens, allotments and the design of public spaces where people could socialise.

Thacker (1979:81) observes that with the collapse of the Western Roman Empire (410) gardens and gardening activity dwindled, existing only in the imagination and fantasy until the Middle Ages and the early Renaissance (1979:81). At this time the religious influence of the Catholic church was evident in paintings which reflected man's relationship with his garden (see Chapter Two for an expanded discussion).

During the Middle Ages monasteries grew herbs, sometimes dividing gardens into sections such as the *herbularius* or physic garden, or the *hortus* or vegetable garden and a section for trees (Thacker: 1979:81). Shirley Sherwood (2002:11) remarks that some of the earliest botanical interpretations of these plants were in Dioscorides' *De Materia Medica* which was used for almost 2000 years as a medical reference.

The monk Walafrid Strabo (809-49) in his poem *Liber de cultura hortorum* describes in detail the care taken in the act of gardening, when planting seeds with his own hands (Strabo in Thacker: 1979:82), thus demonstrating man's close relationship to nature. Small areas put aside for the sole purpose of gardening led to the enclosed Medieval garden still favoured in the Renaissance. This *hortulus* was used by artists to interpret the garden in biblical scenes, as in Leonardo da Vinci's painting *The Annunciation* (1472-75) (Figure: 6 Chapter Two). Terry Commito (in Mosser and Teysott: 1991:37) remarks that: "The harmony of the cloister garden directs the inquiring mind to God; the Renaissance garden testifies to the nobility of its lord, of its city, of humanity in general".

This spiritual concept of meditation is evident in the *hortus conclusis* of contemporary concrete poet and artist Ian Hamilton Finlay (1925-2006) discussed in Chapter Three. The enclosed garden has been associated with the Garden of Eden. Allen (1990:862) refers to the Garden of Eden as a paradise in the biblical creation of Adam and Eve. Thacker (1979:18) explains that the word paradise has its origins in the word *pairidaeza* (1979:15-18) which refers to an enclosure such as the hunting ground of the Persian King. Bennis (2006:3) explains that the modern word paradise is "derived from the Greek paradeisos, which pre-dates the Persian language".

Mancoff (2011:46) elaborates on the function of the enclosed garden in the West, stating that it was also a place of sanctity and meditation, offering protection from evil. It was associated in the Middle Ages with the metaphorical creation of scenes relating

to the Virgin Mary. An example of this is *The Madonna of the Rose Bower* (1430-1435) by Stephen Lochner (1400-1452), (Figure : 7) in Chapter Two.

These philosophical interpretations of the garden provide an understanding of man's relationship with nature and the history of the garden. In Europe gracious gardens, palaces and mansions indicated upper class nobility, social standing, wealth and power.

In 1661 the French King, Louis XIV, commissioned garden designer Andre Le Notre (1613-1700) to plan the gardens at the palace at Versailles. Le Notre had worked on the gardens of Luxembourg, the Tuileries and Vaux-le-Vicomte. The latter garden was commissioned by Nicolas Fouquet, the finance superintendent of Louis XIV (Johnson: 2003:396). On its completion, Fouquet hosted a magnificent reception attended by the royal family. Most of the celebrations took place in the garden, including an outdoor theatre performance of Moliere's comedy *Les Facheux* with a stage set up amongst the pines. The evening ended with a display of fireworks while guests mingled in the beautiful garden (Thacker: 1979:148). Noting the impressive splendour of the Vaux-le-Vicomte garden, the envious Louis XIV launched a financial investigation. Fouquet was cashiered and his property confiscated (Johnson, 2003:396-401). Fouquet's team of designers, including Le Notre, were then employed by the king in the garden of Versailles (Thacker: 1979:148). Royal gardens such as Versailles were landscaped for aesthetic beauty, showcasing ponds and decorative fountains, and to impress. Ed Bennis (2006:13) notes that the focus shifted from "Man being part of the universe, to one of being the centre of the universe". Both of these attitudes are clearly visible in Versailles, which were a direct result of Louis XIV's visit to Vaux-le-Vicomte, when the king's supremacy was challenged by Fouquet (Thacker: 1979:148).

Versailles was difficult to landscape due to swamps, forests, and a lack of sufficient water for the fountains (Leveque: 2000:18). In considering nature subordinate to his desires, Le Notre overcame these problems with the maxim "*forcer la nature*" (force of nature) (Johnson, 2003:400). Order and reason triumphed over nature. Having studied painting with Vouet (1590-1649) and architecture with Old Mansart (1646-1708) Le Notre used mathematics, perspective and visual illusions to create surprise elements like private gardens and fountains hidden from the visitor (Johnson:

2003:400). Trees were uprooted and transported to Versailles (Leveque, 2000:27) bringing to mind Ferrari's view that living plants are the materials of the gardener, and as such have no rights (Ferrari:2010:37). He draws the analogy of a ruler dealing with his "human subjects as the gardener deals with his plants would be a monster" (Ferrari: 2010:37).

The garden at Versailles was designed to be seen from the upper storeys of the building providing a birds' eye perspective of the grounds (Mancoff: 2011:16). However, as Mara Miller (1993:199) notes, "one cannot understand a garden meant to be seen from above if one does not have access to a privileged viewpoint" (1993:199). The garden at Versailles, configured in an embroidery pattern using submissive plant forms in a geometric pattern, provided proof of his power ( McHarg: 1980:132-143)

McHarg (1980:132-143) interprets the meaning of the garden of Versailles when he notes that "Man, made in God's image, demonstrates his dominion over nature". Louis XIV himself wrote *Maniere de montrer les jardins de Versailles* (c 1691-1695), a guide to the gardens (Leveque: 2000:27). The entire project took forty-five years, almost the entire reign of Louis XIV. In making 'nature yield' the gardens of Versailles are a monument to Louis XIV's persistence. Man was seen to be in control of nature.

In England, under Henry VII (1457-1509) the gardens of the Middle Ages had increased in size; the reign of Henry VIII (1499-1547) saw the development of horticulture as an important industry (Benniss:2006).

Influenced by Versailles, English gardens became increasingly more formal. In search of perfection, lawns were beautifully manicured, flower beds formal and well maintained, topiary trees regularly trimmed, and canals and fountains a popular feature (Hinde: 1986:7). Benniss (2006:11) notes that a particular feature of the Tudor garden was the knot garden where "plants were clipped and entwined together almost as a knot."

In England, the garden of Hampton Court designed by Daniel Marot (1661-1752) for Henry VIII was structured, as was Versailles, to be seen from the windows of the palace (Mancoff: 2011:75). This plan was effective for viewing the lace like patterns created in the grounds by the *parterre a l' angloise* (cut-grass) technique, the *plate-bandes* (low lying trimmed evergreens on raised beds) and *parterres de broderie*

(flower beds and lawns embroidery). The horticultural splendour of these gardens spread through Europe stimulating innovative garden design and influencing artists (Mancoff: 2011:66).

During the reign of Queen Elizabeth I, (1558-1603) the wealthy upper class in England grew vegetables and fruit trees (Midda in De Saulles: 1988:7) in orchards, defined as “a piece of enclosed land with fruit-trees” (Allen: 1990:834). Plants were imported from America, the Canaries and other parts of the world (Benniss: 2006:11). The popularity of the orchard in Elizabethan times was reflected in Shakespeare’s *Much Ado about Nothing* (c. 1598), (Rumboll: 1978:71), where the orchard set the scene for deception of Beatrice when Hero, Margaret and Ursula converse during a walk in the garden. In Shakespeares’ *Romeo and Juliet* (c. 1599) (Maclennan: 1977:83) the orchard is again used as a place of secrecy, for the meeting between Juliet and her nurse. The window of Juliet’s bedroom for her meeting with Romeo in Act V scene iii overlooks the Orchard (Maclennan: 1977:83). Ferrari (2010:40) observes “It is because gardens are art, yet tell no story of their own, that they serve so well for the setting for one’.



Figure 1: Martin Engelbrecht (1684-1756). **A Gardener** (c. 1735). Coloured engraving. Dimensions unknown. Bibliotheque des Arts Decoratifs, Paris. Image source: Mancoff, 2011:113.

The coloured engraving by Martin Engelbrecht (1684-1756) titled **A Gardener** (c. 1735) is part of a portfolio titled *Assemblage Nouveau des Manouvries Habilles* which depicted labourers in a variety of trades. Mancoff writes that of these, the fanciful

gardener in his elegant dress is the most refined. He is shown with the tools of his trade, his watering can and gardening shears.

The Royal Gardener at Richmond Lodge, Charles Bridgeman (1690-1738), was one of the first who aimed to free the English garden of the strong formal influence of the French garden. This move towards a more natural garden was influenced by poets such as John Milton (Bennis: 2006:15). The concept of formal geometrically designed gardens changed in England in the 1740's under landscape artists such as William Kent (c.1685-1748), who visually joined the gardens of English landowners "with outlying fields and distant prospects to create a series of views," some of which were reminiscent of landscape painters such as Nicolas Poussin (1594-1665) (Brawley Hill: 2005:13). Kent was attracted to the landscapes of Claude Lorrain (c.1600-1682) and Gaspard Poussin (1615-1675) in which "the nature portrayed was of an Arcadian or Elysian antiquity" referencing ancient ruins (Thacker: 1979:185). This influenced Kent to install the ornamental garden follies at Stowe in Buckinghamshire (Rogers: 2010:18). It was this same reference to Arcadian antiquity that inspired Kent to design the first garden follies at Kew (Desmond, in Stiff: 1996:3). William Chambers (1723-1796) continued the tradition of Kent's garden follies (Mancoff: 2011:78 and de Bray: 1989:128) at Kew. The Marianne North Gallery at Kew is situated alongside the pathway to the Ruined Arch. The most famous folly, the ten storey Chinese Pagoda built in 1762, still exists (Parker: 2013:25 and Desmond in Stiff: 1996:4).



Figure 2: **The Ruined Arch**, Royal Botanic Gardens of Kew, Richmond, Surrey. Image source: <http://www.londontown.com/london/information/attractions> Accessed 20 November 2014. Reproduced with the permission of the Board of Trustees of the Royal Botanic Gardens, Kew.

Sir William Chambers envisaged the Pagoda to be revealed in stages through the trees as the spectator drew closer. However, William Nesfield (1793-1881) a century later opened up the walkways and planted trees on either side of the Pagoda, making it immediately visible to the spectator (Parker: 2013:17, 25).



Figure 3: **The Chinese Pagoda**, Royal Botanic Gardens of Kew, Richmond, Surrey. Image source: commons.wikimedia.org. Accessed 20 November 2014. Reproduced with the permission of the Board of Trustees of the Royal Botanic Gardens, Kew.

The majority of follies were hastily constructed with flimsy materials and few remain (Parker: 2013:25). These conceptual ornamental structures, imposed upon nature by man, artfully reflect an interest in new worlds influenced by the voyages of discovery.

These revolutionary garden follies (ornamental buildings and structures) (Allen: 1990:457) became the vogue in large gardens; they served a decorative purpose and referenced ancient ruins of classical antiquity. Stephen Bann (in Mosser and Teysot: 1991:495) references this Arcadian Elysian antiquity when he refers to the contemporary New Arcadians. He concedes that while through photography and painting the New Arcadians pay homage to the landscape gardens of the past, they align themselves with the critique of contemporary cultural values which is implicit in the planning of Finlay's 'Little Sparta' discussed in Chapter Three. Bann (1991) reasons that "the garden features which they (the New Arcadians) commemorate – often in a decayed or ruinous state – become powerful emblems of a cultural and philosophical seriousness which is conspicuously lacking in the majority of contemporary works of art".

Walpole observes that William Kent 'leapt the fence' in that he eliminated the wall "and saw that all nature was a garden" (Walpole in Miller: 1988:276). Walpole (in Bennis: 2006:15) elaborates in saying that "the leading step to all that followed, was the destruction of walls for boundaries, and the invention of fosses – an attempt then deemed so astonishing, that the common people called them ha-ha's to express their surprise at finding a sudden and unexpected check in their walk."

In Britain, Brown (1716-1783) who had trained under William Kent promoted the English garden, *le jardin anglais* (Hinde: 986:7). Brown "dispensed with allusions to classical antiquity within the landscape" (Elizabeth Barlow Rogers: 2010:21). Under Brown, gardens became less rigid, featuring open acres of rolling lawns which hugged the contours of the land. Established trees were transplanted to Kew, giving the appearance of having been there forever (Hinde: 1986:24). Today, the Rhododendron Dell is the only surviving evidence of Brown's gardening landscape at Kew (Parker: 2013:33).

Brown earned the nickname 'capability' Brown, due to his oft repeated saying that a place had 'capabilities' (Young: 2013). In the large gardens of the aristocracy, Browne used the principle of the Line of Grace, a three-dimensional curve with sweeping offset parallel lines so that a rivers' edge never ran strictly parallel to the path alongside or above it. Brown led the eye around the landscape and beyond while ha-ha's, natural devices such as hedges, were used to conceal harsh boundaries (Kew Timeline: Royal Botanic Gardens, Kew 2014).

Dorothy More (in Bennis: 2006:15) recalls a conversation in which Brown compares his art to literary composition:

"Now *there*, said he, pointing a finger, 'I make a comma, and there,' pointing to another spot, 'where a more decided turn is proper, I make a colon; at another part, when an interruption is desirable to break the view, a parenthesis; now a full stop, and then I begin another subject'".

Brown's silent fusion of garden and language makes one think of the bleak landscape at Little Sparta which Ian Hamilton Finlay (1925-2006) has punctuated with language. Grace Young (2013) observes that Brown's style was often seen as the antithesis of the planning of Andre Le Notre (landscape gardener of Versailles). However Young (2013) notes that "Brown made use of the nature of the ground whereas Le Notre

imposed an architectural pattern on nature”. However, they shared an understanding of proportion and scale (Young: 2013).

Landscape gardener Humphrey Repton (1752-1818) became famous for his *Red Books* (bound in red morocco leather) in which he designed ‘before and after’ sketches of a client’s garden, thus taking landscape gardening to a new level (Penelope Hobhouse: 2002: 223-224, and in Mancoff: 2011:155). Repton understood Brown’s thinking and “When called in to work on a park or landscape created by Brown, he would usually only make limited alterations” (Hobhouse, 2002:227). Repton believed that whether park or garden, both should be designed for peoples’ enjoyment (Ponte in Mosser and Teyssot: 373-379). Repton had a similar approach in developing a Victorian cottage garden seen as the epitomy of “rustic values and rural simplicity”, evident in his own cottage garden at Ramford, East of London (Darley in Mosser and Teyssot: 1991:424).



Figure : 4 A Before



Figure : 4 B After

Figure 4: An example of two sketches from Repton’s Red Book for Woburn Abbey.

4A Shows the “Before” view. This would be shown to the client who would then lift the “Before” flap to reveal Repton’s suggested improvements “After” (4B). Source: Illustration adapted from Penelope Hobhouse, *The Story of Gardening*, 2002; Dorling Kindersley Limited, London.

In contrast to the parks and large gardens of the aristocracy, the early botanic gardens such as those at Pisa (1543) and Padua (1545) were designed to adjust foreign plants to their new surroundings while being scientifically drawn and studied (de Bray: 1989:86). Professor Donal McCracken supports this observation when he notes that “Botanic gardens are not public pleasure parks...they are living scientific institutions with an educational purpose” (1996:71).

In France, the botanic garden originated in the Jardin des Plantes in Paris in 1626 (Mancoff: 2011: 230). Lucia Tongiorgi Tomasi in her essay *Botanical Gardens of the Sixteenth and Seventeenth Centuries* (in Mosser and Teyssot: 1991:81) agrees with McCracken when she notes that the early Botanic Gardens lost some of the aesthetic appeal of the late Renaissance and Baroque pleasure garden. This was due to the precise type of cultivation demanded for medicinal herbs and “rare species from the recently discovered New World” such as the Sunflower, Tulip, Tuber rose, the Narcissus and the Iris. Allesandra Ponte (1991: in his essay *Public Parks In Great Britain and the United States: From a ‘Spirit of the Place’ to a ‘Spirit of Civilization’*, explains that the public park in Britain developed in response to urban growth and industrialisation. “The public park was one of the principal means by which nineteenth-century reform endeavoured to improve the situation and thus the quality of life” (Ponte in Mosser and Teyssot: 1991:373). The origin of the function of the public park thus differed to that of the botanic garden.

The Voyages of Discovery in the late 15<sup>th</sup> and 16<sup>th</sup> centuries and the subsequent effects of colonialism, a policy of maintaining and acquiring colonies (Allen: 1990:223), must be considered in a discussion of the history of the garden in the context of this research, and specifically in the work of Marianne North.

Colonial expansion was coupled with a desire to map the landscape and tame the wild. In South Africa, European journeys of exploration from Europe had led to the establishment of gardens for provision by the Dutch East India Company (DEIC), or Vereenigde Oost-Indische Compagnie (VOC) (Cameron: 1986:59). The first European style cultivated fruit and vegetable garden in South Africa was established at the Cape of Good Hope in 1652 by Jan van Riebeeck who had been instructed “to plant a garden and to till the soil for the supply of vegetables, fruit and grain to crews” (Boucher in Cameron:1986:62).

Stephen Welz (in Arnold: 2001:8) considers the term 'colonialism', in contemporary terms, to be associated with such descriptions as 'oppression' and 'pillage'. In the context of colonial endeavour he noted that botanists and horticulturists were dispatched to the New World "by wealthy patrons to search for species which would not only enhance European gardens but also result in financial gain" (Welz in Arnold: 2001:8). The garden of Malmaison in France is an example of this practice.

When the French Empress Josephine Bonaparte acquired the neglected estate of Malmaison in 1799 (de Bray: 1989:124) she redesigned the gardens. Josephine built large greenhouses which she filled with exotic tropical plants (de Bray: 1984:124). Her *femme de chambre* Mlle d'Avrillion recalls "the Empress acquired such a passion for them that her spending rose greatly. I saw her pay 3000 francs for one bulb" (Mondadori: 982:88). Josephine aimed for Malmaison to "offer a good model of cultivation, and to become a source of riches for the rest of France" (Mondadori, 1982:100). She placed substantial orders for exotic shrubs and plants from warmer climates such as South America. This stirred public interest in their gardens and facilitated the waiving of the boycott of trade with England, enabling Josephine to indulge her passion for roses. That Josephine found her garden meaningful was evident when she commissioned the painter Pierre-Joseph Redoute (1759-1840) to paint the flowers at Malmaison (Mondadori, 1982: Preface). This resulted in Redoute's work *Jardin de la Malmaison* (1803-5) published in two volumes (de Bray: 1989:124). While Redoute's paintings reference the garden, the depiction of the plants themselves is purely botanical, in that the flower is accurately and scientifically drawn and isolated from the background. After Josephine's divorce from Napoleon, it was her relationship with her garden which gave comfort and meaning to her life.

In Britain, The Royal Botanic Gardens of Kew began as a small garden of eleven hectares (de Bray: 1989:128) named Richmond Lodge. In 1718, it was the summer residence of George, Prince of Wales, and his wife Caroline (Desmond in Stiff: 1996:3). In 1731 Frederick Prince of Wales leased Kew farm, the property adjoining Richmond Lodge, before his marriage to Princess Augusta of Saxe-Gotha. The royal couple and their neighbour, the Earl of Bute, were passionate gardeners who cultivated exotic plants (de Bray: 1989:128). The establishment of the Physic Gardens (medicinal and herbal garden) in 1759 is recognised as the date of the formal establishment of the Royal Botanic Gardens, initiated by Princess Augusta who

extended the gardens (de Bray: 1989:128). Under her influence Kew developed from a private garden into a botanic garden (Steel, in Blunt: 1994:5). In discussing the development of the botanic garden the role played by the Victorian aristocracy must be recognised.

In 1768, Joseph Banks, (1743-1820) accompanied Captain James Cook on a scientific voyage to the Pacific aboard the *H.M.S. Endeavour*. The purpose of the voyage was to study and map the transit of Venus (Rice: 2008:142). Banks who travelled at his own expense together with his Botanist Daniel Carl Solander (1736-82), brought back a substantial botanical collection together with detailed drawings of the flora studied (Rice, 2008: 44). On his return in 1771, Banks became advisor to George III (who had succeeded Princess Augusta) forming a powerful partnership aimed at making Kew the premier garden of Europe. Plant hunters such as Francis Masson, who came to South Africa in 1772 (Desmond in Stiff: 1996:5), travelled the world in search of the exotic to decorate the gardens at Kew. The *Ericas* collected by Masson were drawn by specialist botanic artist Franz (Francis) Bauer (1758-1840) (Arnold, 2001:20). In 1883 Victorian flower painter Marianne North (discussed in Chapter Three) included three specimens of *Erica* in her painting **A Medley of Flowers from Table Mountain, Cape of Good Hope**, (1883) (Figure 4) executed during her visit to the Cape (<http://www.Kew.org/heritage/timeline>).

Exotic plants brought back from foreign places by plant gatherers, stimulated an interest in both the domestic (private) and the botanic garden in Britain.



Figure 5: Marianne North (1830-1890). **A Medley of Flowers from Table Mountain, Cape of Good Hope**. (1883). Medium: Oil paint on board. Marianne North Gallery, Royal Botanic Gardens of Kew, Painting 405. Image source: <http://www.kew.org/mng/gallery/405.html>. (Accessed: 28/06/2014).

McCracken (1996:1) notes that by the Victorian era in 1837, Britain had established eight working botanic gardens in the colonies. This policy of acquiring plants from foreign lands was evident in Britain and it was here that the development of the greenhouse originated in the Victorian era c. 1900. This glass environment protected and extended the growing season of plants and created an artificial temperature for plants sourced in the tropics (Mancoff: 2011:115). New technical and engineering developments meant that glasshouse designers such as John Claudius Loudon (1783-1843) could analyse how to angle the glass in relation to the rays of the sun to generate heat no matter the weather (Dubini in Mosser and Teyssot: 1991 :427). Joseph Paxton used cast iron to strengthen the interior framework of his glass buildings (Dubini, Renzo, in Mosser and Teyssot: 1991:427).

In a domestic garden, the greenhouse could be linked to the main house by a conservatory. These were maintained at the right temperature to artificially encourage germination. This heated indoor garden could be visited and enjoyed during the British winter (Mancoff: 2011:115). In bringing the garden into the house, man demonstrated his dominance over nature in controlling growing conditions despite the season. Initially, the greenhouse reflected the social standing of the wealthy. In 1845 the repeal of the glass tax, coupled with new technology (Mancoff: 2011:17) made the greenhouse accessible to the British middle class. Those less affluent bought potted plants.

Anglo-American Thomas Meehan (1826-1901) on a trip to Paris notes this obsession with plants regardless of class; “The roofs, the windows, the backyards - wherever it is possible to stow away a flower, a flower is found” (Meehan in Mancoff: 2011:17). Similarly the Wardian case invented in the 1830’s and used to transport plants over long sea voyages (McCracken: 1996:32) became, in the Victorian era, a popular decorative item made ‘to suit every size of home and every income bracket’ (Grounds: 1976:7). Grounds (1976:7) explains that the Wardian case or terrarium used was an hermetically sealed container ‘usually of rather elaborate or elegant design, in which it was possible to grow a miniature garden which, once properly planted, would flourish and give pleasure for years’. This device with its artificially created environment allowed for the Victorian passion for growing ferns to be displayed inside the house.

Wendy Hitchmough (1997:7) traces the origin of the Arts and Crafts Gardens (1880-1918), (a movement which co-existed with the Aesthetic Movement during its formative years), to the design of the Red House, William Morris's family home. Hitchmough (1997:7) writes that the Arts and Crafts house and its garden were "often indicative of a striving for purity and innocence; an investigation into spirituality, into ancient and cosmic symbols and Oriental religions; and a quest for profound meaning in a century of radical changes."

Catherine Royer in her essay *Art Deco Gardens in France* (in Mosser and Teysot: 1991:460) makes the claim that the Art Deco Movement, which had influenced both Architecture and the Decorative Arts since 1910, influenced garden design in the years 1920-25.

Ferrari (2010:35) sees gardening as an aesthetic art, emphasising that the elements of the art of gardening are the lives of plants, and the garden as "a society of plants, a society established, maintained, cared for, and ruled over by its gardener" (Ferrari: 2010:37). Ferrari (2010:37) points out that "No other aesthetic art has lives for its elements. And it is because lives are its elements that gardening is the art that it is."

In Europe, by the 19<sup>th</sup> century, gardening had become so fashionable that light gardening was considered a suitable activity for middle-class women. Manuals concerning the household and etiquette introduced features on gardening. Botanical illustration and images of flower bouquets were included in Jane Webb Loudon's book, *The Ladies Companion to the Flower Garden* (1841) (Mancoff: 2011:17). Master gardener Gertrude Jekyll (1843-1932) urges her followers "to treat their flowers as pigments, and the border as a canvas" (Mancoff: 2011:22). Thacker (1979:265) points out that "Miss Jekyll's profound understanding of the qualities of plants is jokingly acknowledged in Ian Hamilton Finlay's re-use of the line from Gertrude Stein – 'A rose is a rose is a rose Gertrude Jekyll' – painted round a watering can."

*The Universal Book of Hobbies and Handicrafts* (Hedges: 1935: 191-504) devoted a considerable section to flower and fruit growing, vegetable growing, garden planning, the construction of greenhouses and the collection of wild flowers. Hedges (1935-193) advises that "The garden should be a picture".

At the end of the 19<sup>th</sup> century William Robinson in his book *The Wild Garden* differentiates between 'the wild' and the 'wilderness', stating in his preface that the

term 'wild gardening' applies to that "portion of the garden where the lives of the plants have been so arranged as to become self-sufficient" (Robinson in Ferrari: 2010:34). Ferrari states that even in the wild garden, though the plants may be left untended, their lives are never their own since the controlling hand of the gardener is always evident (Ferrari: 2010:37). In Monet's garden at Giverny begun in 1882, it was the observant eye of the artist painter that was reflected in his choice of colour with regards to plants, and the situating of such plants to best reflect light, as with the circular groupings of his water lilies which was done on a regular basis (Mancoff: 2011:222).

For purposes of this dissertation the modern garden is defined as post First World War.

The strong influence of Gertrude Jekyll in the development of the post-war garden remained. In an article titled *Colour Schemes for the Flower Garden*, published by Country Life in 1908, she outlined her artistic approach to her method of planting (Mancoff: 2011:231). In 1911, shortly before the outbreak of the First World War, Rudyard Kipling was inspired by the garden to write his patriotic poem *The Glory of the Garden* to encourage support of the British Empire (Mancoff: 2011:231) and in 1915 the Canadian army surgeon Lieutenant Colonel John McCrae wrote his poetic tribute to the fallen soldiers of the First World War *In Flanders Fields* (Mancoff: 2011:232).

Jekyll's theories regarding colour influenced the design of the garden of Vita Sackville-West (in Bennis: 2006) at Sissinghurst begun in 1930. Sackville-West, a gardening journalist, used her writings to draw attention to the garden (in Bennis: 2006:21). Gertrude Jekyll advocated the informal use of plants and encouraged the trend of gardens for children (Bennis: 2006:21). Bennis (2006:21) notes the influence of Cubism on the garden in Gabriel Guevrekian's designs at the Villa Noailles at Hyres, which recognises landscape as "a new art form of the 20<sup>th</sup> century". In 1941 Britain initiated the *Dig for Victory* campaign; the British people were encouraged to plant *Victory Gardens* in an effort to promote self sufficiency and decrease wartime dependence on imported food (Mancoff: 2011:232). Allied to this there was a need for green public spaces (Bennis: 2006:21).

In considering garden history and the interpretation of the garden one needs also to consider those of the present and of the future. The gardens of Claude Monet at

Giverny in France and Ian Hamilton Finlay at Little Sparta in Scotland still exist and continue to influence artists. Contemporary gardens and those of the future have stepped beyond the garden fence, as is evident in the proposed design by Thomas Heathwick of the London Garden Bridge, to link South Bank to Temple. This bridge will combine a pedestrian crossing with a public garden (Butt: 2014:108). Butt (2014:108) elaborates that this bridge is “set to increase the capital’s ecological diversity with a huge range of trees, flowers and plants”. This ecological approach to the garden is evident in the art of Albrecht Durer (1471-1528) discussed in Chapter Two and in the work of Marianne North discussed in detail in Chapter Three.

Research in this chapter has shown that the garden whether private, farm, public or botanic, means different things to different people. It is a reflection of man’s relationship to nature. This personal relationship of man to nature in his interpretation of the garden, where the garden is both an artefact and a subject matter, is evident in the work of Marianne North (1830-1890), Claude Monet (1840-1926) and Ian Hamilton Finlay (1925-2006) discussed in Chapter Three. The overview of the garden in art in Chapter Two will further provide a context for a discussion of the work of these three artists.

## CHAPTER TWO: AN OVERVIEW OF THE INTERPRETATION OF THE GARDEN IN ART HISTORY.

This Chapter will provide an overview of the interpretation of the garden in art history, focussing on the shift between religious and secular interpretations that reflect the emergence of Modernism. This will provide a context for the interpretation of the garden in the work of Marianne North (1830-1890) Claude Monet (1840-1926) and Ian Hamilton Finlay (1925-2006) discussed in Chapter Three.

While an attempt has been made to present the different periods chronologically, the lines of demarcation are often blurred.

Ever since Adam first offered Eve an apple in the mythical Garden of Eden, the interpretation of the garden has been the subject matter of a discourse reflective of every aspect of human life. This research sees the garden whether public, private, indigenous or exotic as representative of growth, spirituality, transience, myth and fragility. It is a reflection of metamorphosis, seasons and life cycles. The interpretation of the garden in art was, until the eighteenth century, almost solely confined to religious and mythological subject matter.

In Ancient Egypt garden flowers appear in the botanical illustrations of some 275 Syrian plants chiselled into stone in the Great Temple Of Tuthmosis 111 at Karnak, dating back to c.1450 B.C (Sherlock: 2004:10). Flora, the goddess of flowers appears in paintings such as Sandro Botticelli's (c.1444/5-1510) **Prima Vera** (c1478) (Figure : 12). Wadia (1968:32) quotes Vasari who, in describing the painting, refers to Flora as being "a Venus in company with the Graces and Flowers, denoting Spring".



Figure 6: Leonardo da Vinci (1452-1519). **The Annunciation** (1472-75). Oil and tempera on panel. 98 cm x 217 cm. Uffizi, Florence, Italy. Image source: Web Gallery of Art [www.http://allart.biz](http://www.allart.biz). (Accessed 20 June 2014).

**The Annunciation** (1472-75) by Leonardo da Vinci (1452-1519) (Figure 5) depicts the Virgin Mary seated on a patio which extends into a garden enclosed by a low wall. Flowers were used as symbols of purity (the white rose and the lily), sorrow and the blood of martyrs (the red rose) (Mechlin and Browne: 1979:13). The flowers have iconographic connotations. The lilies, roses, violets and daisies on the lawn relate to the Madonna, as do the lilies in the hands of the angel Gabriel which symbolise her purity (Mancoff: 2011:51). It is the flowers in the foreground which are of interest to Wallace (1996: 46, 47) who describes them as “a writhing, energy-filled mass that recreates the vital, botanical world as it actually is, and as in Italy up to that time only the youthful Leonardo had painted it”. This carpet of flowers relates to the observation by Ferrari (2010:33-45) who, in referencing the gardening designer Gertrude Jekyll, describes the gardener painting the landscape with plants “clothing the ground”.

Iconographic connotations of flowers, nature and fruit are present in **The Madonna of the Rose Bower** (1430-1435) by Stephen Lochner (1400-1452), (Figure 7) a devotional image of Mary and the Christ Child framed by an arch of rambling roses. The flowers symbolise Mary’s goodness and the apple held by the Christ Child offers hope in symbolising man’s redemption from sin (Stukenbrock and Topper: 2005:553).



Figure 7: Stephan Lochner (1400-1452). **The Madonna of the Rose Bower** (1430-35). Oil on Panel. 50.5 cm x 40 cm Wallraf-Richartz Museum & Foundation Carboud, Cologne. Image source: Web Gallery of Art: <http://wga.hug>. (Accessed 10 July 2014).

In this painting Lochner (1400-52) interprets the garden as a walled spiritual sanctity, or *hortus conclusus*, in which Mary is seated on a turf bench (Mancoff: 2011:128). Thacker (1979:84) notes that Albertus Magnus, in his treatise *De Vegetabilis et Plantise*, (c1260) gives directions on the making of a turf bench, grass lawns and flower and herb beds. Bennis (2006:9) notes that the turf seat was an area of raised soil adorned with grasses and wild flowers. He points out the introduction of the lawn as a garden feature “filled with wild flowers, unlike the grass lawns of to-day”.

McHarg (1980), in discussing the metaphysical symbolism of the garden, sees the walled gardens of the monasteries as reflective of the Christian view whereby nature was “sanctified by human geometry, made subject to Christian human order, constrained within the wall outside of which barbaric nature existed – an earth defiled, unsanctified”. Giano Venturi (in Mosser and Teyssot: 1999:88) in his essay titled *The Giardino Segreto of the Renaissance* finds the origin of the Secret Garden hard to trace, but philosophises that every garden is ‘secret’ in the sense that “the essence of the garden is to provide solitude and seclusion”. The Garden of Eden, the original garden, has been the subject of diverse interpretations throughout history in which the

garden is the focal background to the loss of innocence. **The Creation: God introducing Adam and Eve** (Figure 7) (c.1425-c1478) by Jean Fourquet (c. 1425-c.1478) focuses on the moment Adam and Eve meet in the fertile richness of the enclosed Garden of Eden (Mancoff: 2011:47).



Figure 8: Jean Fouquet (c.1425-c1478). **The Creation: God Introducing Adam and Eve** (c. 1470) from *Antiquites judaiques* (MS Fr 247. F.3) Vellum, 21 x 17.8cm Bibliotheque Nationale de France, Paris. Image Source: <http://www.templestudy.com/2009/04/18/creation-god-introducing-adam-eve-illustration-jean-fouquet/>. (Accessed 20 June 2014).

A different approach is taken by Massacio (1401–1428) in his painting **Expulsion from Paradise** (c. 1427) where he chosen to portray Adam and Eve as two anguished figures who emerge from the gates of Paradise into a stark barren landscape after their transgression.



Figure 9: Massacio (1401-1428). **Expulsion from Paradise**. (c 1427).Fresco (after restoration 1989). Brancacci Chapel, S. Maria del carmine, Florence. Image source: A.N. Hodge, 2007:15 *The Story of Art*.

Miller (1988:280) refers to the ordered harmony of the garden and writes that the garden:

is able to put itself across only by means of physical sensations and appearances. Therefore, in some sense it always has already resolved any tension between physicality and spiritual or mental life. That is why there are no perverted gardens, as imagination would seem to require.

However the triptych titled **The Garden of Earthly Delights** (1503-1504) (Figure 10), by the Northern Renaissance artist Hieronymus Bosch (1450-1516), contains a disturbing depiction of The Garden of Eden on the left hand panel. The flatly painted figures of a naked Adam and Eve in the lower foreground contrast with metamorphosing creatures climbing in and out of the pond below (Kissick: 1969: 200-201). Arnason (1986:18) refers to the “apocalyptic dramas” of Bosch whose interpretation of the Garden of Eden involves strange flowers, trees and fantastical structures which appear to be decorative and serve no functional purpose. One is reminded of the garden follies in the Royal Botanic Gardens of Kew and at Stowe. Lotte Brand Philip (1955:4-5) draws attention to the fact that in this garden “the lawn and pond swarm with all kinds of creatures in which Bosch appears to have given a first indication of the possibility of evil. The cat has already caught a mouse, and a broad-beaked bird has hunted a frog.”

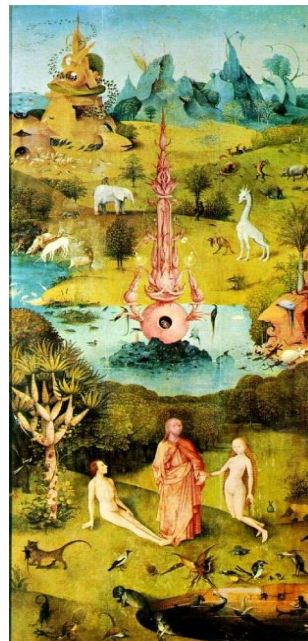


Figure 10; Hieronymus Bosch (1450-1516). Left panel of **The Garden of Eden**. (1503-1504). 218 cm x 91 cm. Image source: ©Nicolas Pioch, 14 October, 2002. Source: <http://www.ibiblio.org/wm/paint/auth/bosch/delight/>. (Accessed 24 June 2014).

The depiction of landowners and seasonal change is apparent in myths and legends, stained glass windows, textiles, sculptures, illuminated Christian prayers, and Medieval Books of Hours (Mancoff: 2011:12). Gardening implements, such as primitive scythes and rakes, are simplistic in shape as evident in the decorative style of the October **Book of Hours** of John, Duke of Berry, which were illuminated in approximately 1416 by the Limbourg Brothers (Chancellor: 1985).



Figure 11: Limbourg Brothers (c. 1385-1416). **Book of Hours, The Month of October** (1413-1416). Commissioned by John, Duke of Berry. Medium, ink on vellum. Approx 8.5”x 5.5”. Collection: Musee Conde Chantilly (Gardner:2011) <http://www.slideshare.net/mdarrow/art-history-chap-20>. Accessed 20 November 2014.

Shirley Sherwood (2002:11) hypothesises that some of the early works, such as that commissioned by John Trandescant the Elder (c.1570-1638), were catalogues or “planting planners” which were “arranged in a sequence of availability throughout the seasons”. In the 14<sup>th</sup> century art there was a return to naturalism, and the depiction of flowers, particularly in those paintings referencing the season of Spring.

In discussing the paintings of the early Renaissance period, botanical author Wilfred Blunt (1994:39) makes the observation that “we rarely discover in their work a flower whose genus is recognisable”. Furthermore, the advice Cennini (1370-1440) gave to artists was to “Scatter a few flowers and birds upon the green grass”. This advice had become an aesthetically pleasing formula which lacked scientific and botanic detail.



Figure 12: Sandro Botticelli (1444/45-1510). **Primavera** (c 1482). Tempera on panel, 203 x 314 cm Galleria degli Uffizi Florence. Image source: [http://en.wikipedia.org/wiki/Primavera\\_\(painting\)](http://en.wikipedia.org/wiki/Primavera_(painting)). (Accessed 24 June 2014).

In his interpretation of the garden in **Primavera (Birth of Spring)** (c 1482) (Figure 10) Sandro Botticelli (1440-1510) chose to celebrate the arrival of spring. Referencing classical mythology, the maiden Chloris is transformed into the goddess of Spring and fertility; trees are laden with decorative fruits and flowers fall from the mouth of Flora, goddess of flowers associated with nature and with spring, carpeting the ground. Historically, Botticelli's **Primavera** falls into the category of fine art rather than botanic art. However, in 1911 Mattiolo had identified no less than thirty flower species in the painting (Blunt: 1994:51), while Mancoff (2011:30) points out that over forty plants have been identified as indigenous to Tuscany. This links this painting to botanical art in that the flowers depicted are accurately observed and identifiable. The leafy bower is suggestive of the gardens of paradise in Gothic art (Rothenstein: 1965:6). Botticelli in the painting **The Agony in the Garden** (c1504) (Figure 13) depicted the garden as a rural landscape with farmyard fences, shrubs, grass, and decorative foliage lacking in flowers (Wadia: 1970:50). The focus is on an emotive interpretation of the religious narrative. Unlike the celebratory treatment of the garden in **Primavera**, the garden here is interpreted as a place of anguish.



Figure 13: Sandro Botticelli. **The Agony in the Garden** (c 1500). Image Source: <http://www.wikipaintings.org/en/sandro-botticelli/the-agony-in-the-garden>. (Accessed 4 July 2014).

In contrast, **Das Grosse Rasenstuck (The Great Piece of Turf)** (1503) (Figure 14) by Albrecht Durer (1471 – 1528), depicts part of an untamed garden or rambling countryside. Taken from a “worms eye” point of view (Rix: 2012:22) it is a botanical depiction of a select piece of turf featuring several plants, amongst them grasses, daisies, dandelions, speedwell, plantains and weeds (Sherlock: 2004:10). Durer’s (in Rix, 2012:22, and de Bray: 2005:91) maxim was to “... study nature diligently. Be guided by nature and do not depart from it, thinking you can do better yourself. You will be misguided, for truly art is hidden in nature and he who can draw it out possesses it”. **Das Grosse Rosenstuck** is recognised as the first ecological study (King: 1978:6).



Figure 14: Albrecht Durer (1471-1528). **Das grosse Rasenstuck (Great Piece of Turf)** (1503). Water colour and body colour (gauche). Image source: Blunt, Wilfred and Stearn, William T *The Art of Botanical Illustration* 1994:44, colourplate 14).

Although botanically accurate, Durer's work **Das grosse Rasenstuck (Great Piece of Turf)** (1503), differs from the approach of botanic artists who presented plants in isolation from their surroundings. This approach is apparent in the scientific work of Georges Ehret (1708-1770) (Figures 15 and 16), Walter Hood Fitch (1817-92) (Figure 35) and the more decorative work of Pierre Joseph Redoute (1759-1840) (Figure 17).



Figure 15 : Georg Dionysius Ehret (1708-1770). **Auricula 'Duke of Cumberland'** (1740). Watercolour drawing. Victoria and Albert Museum, London. Image source: Blunt, Wilfred and Stearn, William T. *The Art of Botanical Illustration*. (1994:161, Colourplate 43).



Figure 16 : Georg Dionysius Ehret (1708-1770). **Night-blooming cactus (Selenicereus grandiflorus)**. (1652). Coloured engraving of water colour drawing by G.D. Ehret (1652). Image source: Blunt, Wilfred and Stearn, William T. *The Art of Botanical Illustration*. (1994:165, Colourplate 46).



Figure 17 : P.J. Redoute (1759-1840). **Yellow daylily**. (1802). Colour printed stipple engraving from a watercolour drawing. Royal Horticultural Society, Lindley Library. Image Source : : Blunt, Wilfred and Stearn, William T. *The Art of Botanical Illustration*. (1994:195, Colourplate 58).

Botanic illustration often showed the various dissections of the depicted plant within the composition. Shirley Sherwood (2002:8) in the book titled *A Passion for Plants*, defined botanic art as “the meeting place between the arts and the sciences”. Like Durer, this ecological approach to nature is evident in the work of Marianne North discussed in Chapter Three. Stephan Welz (in Arnold: 2001:7) in discussing the neglect of botanical art in art history, observed that:

In none of the standard recognized handbooks, dictionaries or companions to European art do we find a reference to ‘botanical art’ or ‘botanical artists’. Even some of the greatest flower painters of all times, such as Nicholas Robert (1614-1685) and Pierre Joseph Redoute (1759-1840), do not warrant a mention.

In interpreting the garden, Rococo artists drew attention to man’s relationship to nature, people within the garden and the landscape (Hodge: 2007:70). The garden itself reflected status. This was evident in the paintings of Thomas Gainsborough (1727-1788), who suggested that his patrons sit for portraits on their country estates or in park like surroundings, as in **Conversations in a Park** (c 1746) (Figure 18).

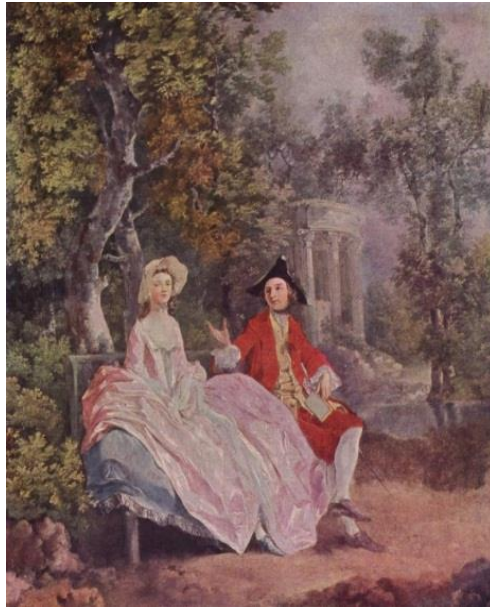


Figure 18: Thomas Gainsborough (1727-1788). **Conversation in a Park**. (c 1746). Image source: <http://uploads8.wikipaintings.org/images/thomas-gainsborough/conversation-in-a-park-1745.jpg>. (Accessed 10 July 2014).

A young aristocratic couple are seated on a bench in a secluded spot, against a background of dense green foliage and wooded trees disappearing into the darkness, water and a half hidden building with columns reminiscent of a folly. This natural background is used as a contrast for the luminescent pearl pink colour of the dress and the richness of the red coat, thus drawing attention to the couple. This choice of garden setting lends to this portrait an informality which distinguishes it from the indoor portraits of the past (Hodge: 2007: 84, 85).

This trend of the informal portrait in a garden setting is evident in ***The Swing*** (1767) (Figure 19) painted by Jean-Honore Fragonard (1732-1806) during the Rococo era. Fragonard was instructed by the Baron de St. Julien to paint his mistress “on a swing which is being set in motion by a Bishop. You must place me where I can have a good view of the legs of this pretty little thing...” (Murray: 1991:146). The Baron is depicted concealed behind the rich foliage of the shaded garden. He is visible to his mistress as he is to the viewer, thus drawing the viewer into the intrigue. Mancoff (2011:95) pointed out that “To heighten the intimate atmosphere, Fragonard includes a replica of Etienne-Maurice Falconet’s *Menacing Cupid* (1757) who raises his fingers to his lips in an act of complicity”. This work interpreted the garden as secluded, wild, overgrown and romantic.



Figure 19 : Jean-Honore Fragonard (1732-1806). **The Swing**. (1767). Oil on Canvas. 81 x 64 cm. The Wallace Collection, London. Image source : Mancoff (2011 :95)

For the Impressionists, their interpretation of the garden was reflective of social status and a contemporary lifestyle. It was a departure from the traditional interpretation of the garden in that it focussed on transient light and shade, or the movement of people caught snapshot like, as in Claude Monet's **Women in the Garden** (1867) (Figure 20).

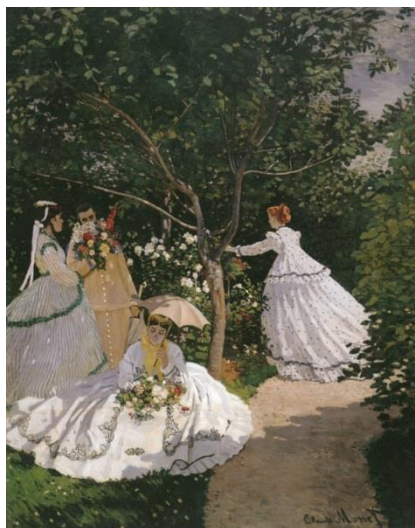


Figure 20 : Claude Monet (1840-1926). **Women in the Garden**. (1867). Oil on Canvas. 255 x 205 cms. Musee d'Orsay, Paris. Image source: Mancoff (2011:20).

Claude Monet's (1840-1926) **Women in the Garden** (1867) (Figure 20), painted at Ville-d'Avray (Willsdon, 2010:15,) is significant in that it was painted *au plein air* (as was the work of Marianne North) with the use of natural light. Mancoff (2011:19)

observed that of Monet's circle "The most passionate gardeners in the circle, Monet and Gustave Caillebotte (1848-1894), considered their gardens to be more than just an extension of their studio, they were an extension of their art". This attitude reflected a complete break with the past.



Figure 21: Claude Monet (1840-1926). **The Luncheon: Monet's Garden at Argenteuil.** (c.1873). Oil on Canvas. 160 x 201 cm. Musee d'Orsay, Paris.

**The Luncheon (1873)** (Figure 21) depicts the domestic garden of the house lived in by Monet and his family at Argenteuil. The tone is tranquil. A child plays with blocks in the shade alongside a table with the leftover remnants of a meal. Two women stroll in the background (Mancoff: 2011:35). Typical of many Impressionist works, dappled sunlight shines through the leafy trees, the garden is a profusion of roses and richly coloured flowers (ibid).



Figure 22: Alfred Sisley (1839-1899). **Garden Path in Louveciennes Chemin de l'Etarch.** (1873). Oil on canvas. Private collection. Image source: <http://www.wikiart.org/en/search/Sisley/>. (Accessed 12/07/14).

In **Garden Path in Louveciennes Chemin de l'Etarch** (1873) (Figure 19), Alfred Sisley's interpretation of the garden focuses on a glimpse of the corner of a fenced off

urban garden. A woman with a parasol strolls on a path alongside this garden. The painting exemplifies the Impressionist depiction of suburban modernity.



Figure 23: Georges-Pierre Seurat (1851-1891). **La Grande Jette** (1884-1886) Oil on canvas. 207.6cm x 308 cm. Collection: Art Institute of Chicago. Image source: [http://en.wikipedia.org/wiki/A\\_Sunday\\_afternoon\\_on\\_the\\_Island\\_of\\_La\\_Grande\\_Jatte](http://en.wikipedia.org/wiki/A_Sunday_afternoon_on_the_Island_of_La_Grande_Jatte) (Accessed 23 November 2014).

This depiction of suburban life is evident in **La Grande Jette** (1886) (Figure 20) by Georges Seurat (1859-1891), an interpretation of a public strip of garden frequented by fashionable Parisians on the little island on the Seine. Seurat developed the technique of pointillism, or, as he and Signac preferred to call it 'divisionism'. Pointillism is the technique of using small dots or patches of pure colour juxtaposed together, which when observed from a distance seemed "to react together optically, creating more vibrant colour effects than if the same colours were physically mixed together" (Chilvers: 1988:391).

In **La Grande Jette** (c 1886) Seurat merged the park-like garden scape with characters, remembered or imaginary (Gaisford: 1985:266,267). Bazarov (1981:161) pointed out that unlike the Impressionists who finished a painting *au plein air* within a short period, a work such as this required more than fifty preparatory studies and took two years to complete (Bazarov: 1981:161 and Cumming: 2007:93). Cumming (2007:93) stated that 'So obsessive was he that there are anecdotes of him asking friends to cut the grass by the river when it had grown too long.' Richard Dorment (2010) points to the evidence in the painting of a social phenomenon of "a public space in a working-class district where men and women and children, both working class and middle class, could mingle informally as equals."

The relationship between man and the garden during the Impressionist era is typified by the commonality of subject matter, a communication with nature. It was this communication with nature that was evident when Vincent Van Gogh (1853-1890) chose to move from Paris to Arles in 1888, with the wish to paint “nature under a bright sky” (Mancoff: 2011:196).



Figure 24: Vincent Van Gogh (1853-1890). **Iris**. (c 1889). Oil on canvas. 71 x 93 cm. Collection: The J. Paul Getty Museum, Los Angeles. Image Source: <http://www.allposters.com/-sp/Iris-Saint-Remy-c-1889-Posters>. (Accessed: 28/06/14).

**Iris** (c1889) (Figure 21) painted by Van Gogh at Saint-Remy is demonstrative of Van Gogh’s use of bright colours, the snapshot influence of Japonisme with its cut off edges, reminiscent of Durer’s **Large Piece of Turf** (1503) (Figure 14) in that the flowers root into the ground. More significant is the urgency with which this was painted, reflective both of Van Gogh’s awareness of the seasons and his state of mind. Mancoff (2011:33) writes that “Van Gogh lamented to his brother Theo that he longed to paint outdoors because the bright hues of spring flowers would soon be replaced by the yellow of the wheatfield.” It was for this reason that Theo asked that Van Gogh be accommodated in a room on the ground floor which would allow him to view, and have access to, the hospital’s courtyard garden. Van Gogh found that painting the garden was a cathartic experience (Mancoff: 2011:32). By way of comparison, Monet’s Impressionist interpretation of **Iris** (1916) (Figure 25) embraces a softer palette with the lilac and purple irises stretching over a pathway.



Figure 25: Claude Monet (1840-1926). **Path Through the Irises** (1914-1917). Image source: [www.wikiart.org/en/claude-monet/paththrough the irises 1917](http://www.wikiart.org/en/claude-monet/paththrough%20the%20irises%201917). (Accessed 7 July 2014).

A more pertinent look at Van Gogh's interpretation of the garden in relation to self is evident in his painting **The Courtyard of the Hospital at Arles** (1889) (Figure 26).

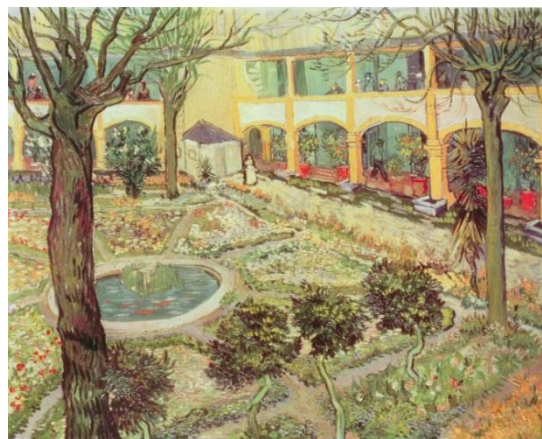


Figure 26. Vincent Van Gogh (1853-1890). **The Courtyard of the Hospital at Arles**. (1889). Oil on canvas. 73 x 92 cms. Sammlung Oskar Reinhart, Winterthur, Switzerland. Image source : Mancoff (2011:196).

Van Gogh found comfort in the garden. Shortly before his death in 1890 he wrote to his mother "For one's health ... it is very necessary to work in the garden and see the flowers growing" (Mancoff: 2011:196). Van Gogh was a psychiatric patient at the Hospital at Arles. This courtyard garden reflected Van Gogh's personal relationship with nature. The garden is set out in a formal pattern with pathways between its wedge shaped flowerbeds and fountain. This garden acted as a tranquil diversion for patients. One is aware that this is not just a garden, but a garden with purpose. It is an enclosed garden within a courtyard, reminiscent of the spiritual *hortus conclusus* of

the Renaissance. A nun/nursing sister walks along a pathway which edges the garden. She is watched by patients who look out into the garden from the veranda above. Apart from the nun on the pathway, there is no one in the garden. Van Gogh's depiction of the enclosed garden appears somewhat unsettled through Van Gogh's use of strong colour and expressive brushstrokes.

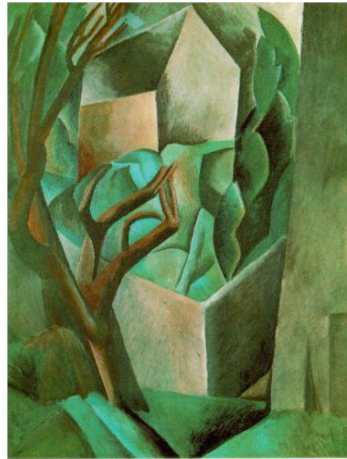


Figure 27: Pablo Picasso (1881-1973). **House in the Garden** (1908). Oil on canvas. 73 x 61 cm. Collection: Pushkin Museum of Fine Art, Moscow, Russia. Image source: <http://www.wikiart.org/en/pablo-picasso/house-in-the-garden-1908>. (Accessed 5 July 2014).

Pablo Picasso's (1881-1973) controlled cube like interpretation of the garden contrasts with Van Gogh's expressive interpretation, and is a precursor to the surreal, dream-like interpretations of the garden by the British artist David Inshaw (1943) (Figure 25).



Figure 28: David Inshaw (1943 - ). **The Badminton Game** (1972-73). Collection: Tate Gallery, Britain. Image source: <http://www.davidinshaw.net/toc.html>. (Accessed 23 November 2014).

In the painting titled **The Badminton Game** (1972-73) (Figure 25) by David Inshaw the composition consists of a formal garden with flat well-manicured lawns, and what

appear to be strangely shaped, dark green topiary trees which serve as a foil to the two girls playing badminton in the foreground. Their elongated shadows stretch across the grass. James Pardey in his on line article *Badminton Replayed* (undated) comments that the trees appear ready to move, in particular a phallic shaped tree positioned behind a rounded bush which seems to encroach on the makeshift court. In his essay *Games without Frontiers* on the same article Pardey elaborates:

“The juxtaposition of tree and bush is clearly of a sexual nature and, as sex and nature, it recalls Hardy’s use of landscape as a conduit for feelings and emotions. It is masculine and feminine, strength and vulnerability, eroticism and innocence write large, and Inshaw’s playful take on this reveals an impish sense of humour that would reappear elsewhere in his art”.

Above all, however, *The Badminton Game* is a celebration of sex and nature, love and landscape, girlfriends and gardens. This is confirmed in the Tate Gallery *Illustrated Catalogue of Illustrations* (1984) which states that:

The final idea for the painting came to David Inshaw during a dinner party in Bath after a guest mentioned she had come across an old badminton set in her grandmother’s attic. Inshaw had been searching for ways to complete an imaginary garden he had been developing, influenced by the landscape of Wiltshire. *The Badminton Game* is one of a number of works of this time influenced by houses and gardens in Devizes.

Research in this chapter reveals that the interpretation of the garden in art is subjective. As Arnold (2001:22) points out “Artists and botanists, poets and gardeners see, respond to, and use flowers in different ways.” The above overview of the interpretation of the art history has demonstrated a variety of approaches which reflect the transition from a religious to a secular view of man’s relationship to nature. This is demonstrated in the work of Marianne North (1830-1890), Claude Monet (1840-1926) and Ian Hamilton Finlay (1926-2006) discussed in Chapter Three.

## CHAPTER THREE: THE INTERPRETATION OF THE GARDEN IN THE WORK OF MARIANNE NORTH, CLAUDE MONET AND IAN HAMILTON FINLAY

This chapter will focus on the interpretation of the garden by the British Victorian flower painter Marianne North (1830-1890), the French Impressionist painter Claude Monet (1840-1926) and the contemporary Scottish concrete poet and sculptor Ian Hamilton Finlay (1925-2006). The work of all three artists inform my artwork which is discussed in Chapter Four. This chapter is divided into three sections.

### Section One: Marianne North

This section investigates Marianne North's interpretation of the garden as a topographical record of her life and of her travels. While the focus will be on the gardens painted on her visit to South Africa, discussion of other gardens will be included. A study of her work will reference her interest in the botanic in relation to the garden. In addition it will question whether North should be considered a topographical painter in terms of her travel and her recordings of flora and fauna. Reference will be made to the Royal Botanic Gardens of Kew, its association with North and the influence of Kew on the Durban Botanic Gardens which North visited in 1883. Plant forms from Kew, the Durban Botanic Gardens and its Herbarium referred to in this section, have influenced my art practice discussed in Chapter Four.

Born into a wealthy family, North recalls that winters were spent at the family home at Hastings. Summers were divided between a farmhouse at Rougham and her half-sister's home in Lancashire, with spring spent in London (North: 1980:18). North writes of the garden at Rougham being "full of old fashioned flowers" (North: 1980:18).

Following the death of her mother in 1855, Marianne and her father moved from Hastings to a flat in Victoria Street, London. North (in Payne, 2011:7) writes

"We rode often to the Chiswick Gardens and got specimen flowers to paint; were often also at Kew, and once when there, Sir. William Hooker gave me a hanging bunch of *Amherstia nobilis*, one of the grandest flowers in existence. It was the first that had bloomed in England, and made me long more and more to see the tropics".

North frequently visited the Royal Botanic Gardens at Kew, begun in 1802 with the merging of the two royal gardens of Richmond and Kew into one estate by King George 111 (Desmond in Stiff: 1996:5).

North was introduced to oil painting by friend and artist Robert Dowling (1827-1886). She never again used any other medium “oil-painting being a vice like dram-drinking, almost impossible to leave off once it gets possession of one” (North in Gribbin: 2007:219). Marianne’s personal relationship with the garden at Hastings was evident in a painting of her father reading the paper in the garden at Hastings lodge. This work is currently owned by the North family (Payne: 2011:9).



Figure 29: Marianne North (1830-1890) **Untitled**. No date. Oils. Source: Payne, 2011:11.

In this tranquil domestic scene, it is the sunny garden which is depicted with its formal pathway spanned by shadows leading back towards the house in the distance. Her father is seated on a slatted garden bench, in a relaxed position with his legs crossed, his face showing an expression of concentration on what he is reading. North has captured a moment, but unlike the Impressionist works discussed in Section Two, the work is more naturalistic in its execution.

After the death of her father, North (1980:27) records that “As soon as the household at Hastings was broken up, I sent straight to Mentone to devote myself to painting from nature, and try to learn from the lovely world which surrounded me there how to make that work henceforth the master of my life” (North: 1980:27). In setting out on a series of voyages across the world at the age of forty, which would end some

twenty years later, North made a record of all the flora, fauna and customs experienced on her travels (Parker: 2013:22). McCracken (1990:34) notes that having begun her travels in 1871, North had by 1884 visited Chile, Brazil, Jamaica, North America, the East Indies, Japan, Ceylon, Australia, New Zealand and South Africa.

North's relationship to nature is similar to that of Monet (in Eisendrath: 1957: 14-19) who, when commenting on his water lily series wrote "I have no other wish than a close fusion with nature, and I desire no other fate than (according to Goethe's precept) to have worked in harmony with her laws. Beside her grandeur, her power and her immortality, the human creature seems but a miserable atom". Payne (2011:14) points out that the words "painting from nature" are "of the utmost importance in understanding Marianne's work, which is perhaps most comfortably categorised as nature study rather than botanic illustration in any strict sense". Payne (2011:14) observes "This privileging of nature over man-made order and constructs is also notable in *Recollections*, where she frequently expresses a preference for rambling nature to formal gardens, lawns and paths". Payne in the preface to *Recollections* noted that North's sister Catherine (Symmonds in Payne: 2011:15) supports this view when writing that "her feeling for plants in their beautiful living personality was more like that which we have for human friends".



Figure 30: **Marianne North painting au plein air**. Photograph. Source: [www. http://www.kew.org/heritage/places/mariannenorth.html](http://www.kew.org/heritage/places/mariannenorth.html). Accessed 28 March 2013. Reproduced with the kind permission of the Board of Trustees of the Royal Botanic Gardens, Kew.

There were some gardens to which she related more than others. Visiting Jamaica in 1871, she writes of her discovery of "a house half hidden amongst the glorious foliage of the long-deserted botanical gardens of the first settlers". She worked there for a

month and describes the beauty of “the long-neglected garden running wild like weeds” (North: 1990:47).

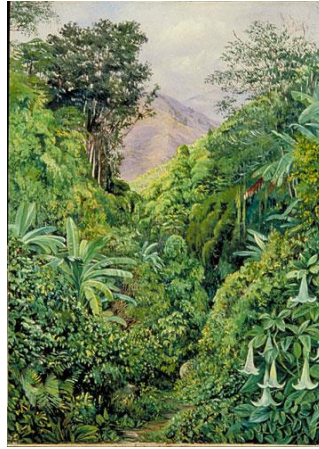


Figure 31: Marianne North (1830-1890). **Valley behind the Artist's House at Gordonstown, Jamaica.** 1871-1872 Oil on Board. Royal Botanic Gardens of Kew, Painting no 132. Reproduced with the permission of the Board of Trustees of the Royal Botanic Gardens, Kew.

Exploration and travel led to the discovery of new species, some of which were named after Marianne North, such as the *Northiana seychellana* from the Seychelles, the *Crinium northianum*, the *Areca northiana* (Gribbin: 2007:236) and the Giant Kniphofia (*Kniphofia northiae*) painted while she was in South Africa (Brenan in North:1980:6). The common name for this flower is the African Torch Lily, Red Hot Poker or the Poker Plant.



Figure 32: Marianne North (1830-1890) **A Giant Kniphofia near Grahamstown.** 1883. Medium: Oil on Board Location: South Africa, Grahamstown. Source: <http://www.kew.org/mng/gallery/367.html> accessed 5 July 2013 . Reproduced with the permission of the Board of Trustees of the Royal Botanic Gardens, Kew.

This plant, painted by North in 1883, enabled botanists to recognise a new species. In 1889, Kew Botanist, J G Baker published a description of this species in the *Journal of Botany*. Baker named the species *Kniphofia northiae* after Marianne North (Payne: 2011:17).

Gribbin and Gribbin (2009:223) note that North:

could complete a picture in the course of one day. She would start by making a rapid sketch of her subject in pen and ink on strong paper and would then paint the finished sketch in oil paint squeezed straight from the tube. Her aim was to make a lasting record of 'plants in their homes'. The result was vibrant, bold images of plants, especially flowers, in their natural ecological settings.

It could be argued that this 'lasting record' of a plant is in fact a topographical record of a plant within its natural ecological environment thus rendering the majority of North's work more topographic than botanic.

During her time in South Africa, North completed sixteen of the total of 848 paintings on permanent display at the Marianne North Gallery, situated in Kew Gardens in the United Kingdom (McCracken and McCracken: 1990A:34). These paintings were painted on ready prepared paper to allow for ease of transport and were attached to canvas on her return to England. Any damage or imperfection to the works in transit would be remedied (Huxley: 1980:13). Like Monet, North painted *au plein air* and touched up the painting later where necessary.

It is difficult to categorise North as botanic artist, flower painter, fine artist or topographical artist given the variety of work done which relates to flora, the garden, nature and landscape. Her **Strelitzia Augusta at St. Johns** (1883) (Figure 33), painted when North visited South Africa, is evidence of her ecological approach to nature.



Figure 33: Marianne North (1830-1890). **Strelitzia Augusta at St. Johns** (1883). Oil on Board. The Marianne North Gallery, Royal Botanic Gardens of Kew, painting MN 369. Copyright:© The Trustees of the Royal Botanic Gardens, Kew. Source: <http://www.kew.org/heritage/places/mariannenorth.html>. Accessed 28 March 2013. Reproduced with the permission of the Board of Trustees of the Royal Botanic Gardens, Kew.

North's approach to both composition and technique differs from the scientific botanical analysis of Walter Hood Fitch (1817-1892) in his works *Victoria Regia* (Opening flower) (1851) (Figure 34) and *Victoria Regia* (1851) (Figure 35). North's *Victoria Regia* (c. 1879) (Figure : 36) is evidence of this. In 1853 the Waterlily house was built at Kew to store the *Victoria Regia* (now the *Victoria Amazonica*) ([www.kew.org](http://www.kew.org)), named after Queen Victoria (Parker: 2013:30). The first painting of the *Victoria Regia* was by Walter Hood Fitch in 1851 (Figure 34). This magnificent lily was later painted by Marianne North in 1879, not "from nature, but from Fitch's splendid illustrations, and done in the fogs of a London winter, assisted by the memory of its magnificence in many tropical gardens" (Hooker: preface list, sixth edition).



Figure 34. Walter Hood Fitch. (1817-1892). **Victoria Regia (Opening Flower)**.1851. Lithography. Collection: Royal Botanic Gardens of Kew. Image supplied and reproduced by courtesy of the Royal Botanic Gardens of Kew.



Figure 35: Walter Hood Fitch. (1817-1892). **Victoria Regia** (1851). Lithography. Collection: Royal Botanic Gardens of Kew. Image supplied and reproduced by courtesy of the Royal Botanic Gardens of Kew.



Figure 36: Marianne North, (1830-1890) **Victoria Regae**. Circa 1879. Medium, Oil on Board. Painting 001. Location: South America **Plants:** Giant Water Lily, *Victoria regia*. Source: <http://www.kew.org/mng/gallery/001.html>. Image supplied and reproduced with the permission of the Board of Trustees of the Royal Botanic Gardens of Kew.

In her depiction of the water lily North has referenced Fitch; however, she has placed the lilies in a park like setting using an exaggerated landscape format. Unlike Fitch (Figure 35), she did not attempt to paint the *Victoria Amazonica* as a scientific botanical study.

Despite her fascination with the subject matter, Zimmerman (2013) notes that:

“For North, it wasn’t interesting to paint an uprooted, idealized type-specimen against a white background as per botanical illustration. Instead, she treated the plants and botanical landscapes she encountered as individuals and groups of individuals met with in distinctive settings, all of which she wanted to portray with the vibrancy and materiality of the original encounter, a task best done with oils”.

Botanical artists are bound by convention, in that they portray the scientific details of a specific plant species. Traditionally, botanic artists use watercolour on a light background (Payne: 2001:15). explains that:

“This combination creates a sense of luminosity, but more importantly from a botanical artists’ perspective it allows for great subtlety of tone and the depiction of true colour. Oil paints have a different nature, being inherently rich they produce a stronger saturation of colour. Marianne’s exclusive use of oils lend her paintings great vibrancy and impact, but flies in the face of convention”.

Marianne North stayed in South Africa between 1882 and 1883 (Rourke in Arnold: 2001:39). During her visit to Natal, she was hosted by James and Katherine Saunders on their farm at Tongaat. In her autobiography, North (in Saunders: 1979:100) writes that the house “stood on the top of a hill with a lovely garden, and distant views all round. Cotton, with pink, white, and yellow flowers; sugar, coffee and fruit-trees wre

there in quantities, all in good order.” Saunders was a botanic artist who herself liaised regularly with Kew, often sending them plant samples (Saunders: 1979:136).

North’s painting ***Cycads, Screw-pines and Bamboos, with Durban in the Distance*** (1883) (Figure: 37) was painted in the Durban Botanic Gardens, established in 1849 and the oldest surviving Botanic Gardens in Africa (Dalzell: 2011). The subject matter chosen by North are the cycads *Zamia Stangeria paradoxa* and the screw pines, situated towards the top of the garden, which evoke the lush tropical vegetation of Kwa-Zulu Natal. Nestled against a background of foliage the cycads are shown in cone. Unlike the botanic art of her era, North has not isolated the cone or the plant from its surroundings, but has presented it *in situ* against the existing foliage. Topographically, the painting is framed by the Bluff in the background.



Figure 37: Marianne North (1830-1890). ***Cycads, Screw-pines and Bamboos, with Durban in the distance***. (1883). Oil on Board. Collection: Royal Botanic Gardens of Kew, Painting no: 389. Source: <http://www.kew.org/mng/gallery/389.html>. Image supplied and reproduced with the kind permission of the Board of Trustees of the Royal Botanic Gardens of Kew.

At the beginning of the 18<sup>th</sup> century topographical watercolour was used as an objective record of an actual place as a precursor to photography. The online Oxford Dictionary (<http://www.oxforddictionaries.com/definition/english/topographical>) explains that a topographical artist relates to the accurate representation of “landscapes or other areas in a realistic and detailed manner”. Thompson (1996:963)

classifies topography as a “detailed description, representation on a map etc., of the features of a town, district etc.”: By including detailed visual descriptions of the garden and its surroundings in her painting of the Durban Botanic Gardens, North is specifying a particular location which references a particular time and location.

Saunders (1979:100) records that North was delighted with her visit to Natal, but frustrated at the lack of time to paint so many flowers available, “including some she was most anxious to copy from the Botanic Gardens.”

There is an element of the decorative evident in terms of the depiction of the detail in the cycads and screw pines painted by North. Victorian era topographical depictions of the colonies often focussed on the exotic.



Figure 38: **The Durban Botanic Gardens looking up towards the Berea.** (2014). Photograph Siobhan Baker (2014).

The Durban Botanic Gardens originated as the Natal Agricultural and Horticultural Society, formed on the 18 April 1848 (Russell: 1971:74). The gardens were not dissimilar to other Botanic Gardens founded during the colonial period, developed for the trial of crops of economic importance (Hitchcock: 1988:1). Kew’s influence was evident in the appointment of a series of curators such as Mark Johnston McKen (1823-1872) and the unfortunate William Keit (1841-1916). The latter experienced the economic depression in Natal in 1875, followed by the outbreak of the Anglo-Zulu war in Natal when his African labourers disappeared to support the Zulu King Cetshwayo, (referenced in Chapter Four in respect of my art practice); all of which created

problems, as did the three year drought between 1876 and 1878 (McCracken: 1996:41). Between 1848 and 1884, plants gathered on plant hunting expeditions (McCracken: 1996:34, 39) were sent by the Durban Botanic Gardens to the Great Palm House at Kew.

Thomas Baine's (1820-1875) painting titled **Durban from Mr. Currie's Residence, Berea**, (1873) (Figure 39) reflects the "development of gardens in the Victorian British Empire" (Arnold: 2001:153). In the painting Baines, who had links with and sent plants to Kew, placed a circular flowerbed with clearly labelled plants in the foreground, a system instituted by William Keit (1873-1882) who was the first curator to label plants (McCracken, 1996:39). Keit was son-in-law of Mr. Currie (Carruthers and Arnold: 1995:136). The Durban Botanic Gardens as an imperialist institution "developed for the systematic cultivation of plants, botanic gardens were highly valued in Britain" and the fact that Natal was at that time considered the garden colony of South Africa (Arnold: 2001:153). The painting is considered "an accurate record of Durban" (Carruthers and Arnold: 1995:145).



Figure 39. Thomas Baines. (1820-1875) **Durban from Mr. Currie's Residence, Berea**. 1873. Medium: Oils. 47.5 x 60 cms. Source :Natal the Garden Colony, Donal P McCracken and Patricia A McCracken (cover).Medium: Oil. Collection: Durban Local History Museum.

One is very much aware that Baines, in including the jutting peninsula of the Bluff in the background (as has North in **Cycads Screw Pines and Bamboos** (1883) (**Figure 37**) has specifically done so to identify a particular topographical location. North in painting the cycads and Baines in labelling the plants have taken note of the botanic;

but more importantly, both paintings serve as an historical record of a public botanic garden and a private garden.

In contrast to the traditional approach to botanic drawings and paintings in which botanical detail was paramount, North worked rapidly to capture an image.

North's relationship to nature and to the garden is evident in her painting **Honeyflowers and Honeysuckers**, 1883 (Figure 40) where she depicts migrating birds which pollinate flowers in various stages of growth in a natural setting.



Figure 40: Marianne North. (1830-1890). **Honeyflowers and Honeysuckers, South Africa**. (1883). Oil on Board. Royal Botanic Gardens of Kew, Painting no MN 415. Copyright:© The Trustees of the Royal Botanic Gardens, Kew. Source: <http://www.kew.org/heritage/places/mariannenorth.html>. Accessed 28 March 2013. Image supplied by and reproduced with permission of the Trustees of the Board of the Royal Botanic Gardens of Kew.

Mara Miller (1988:282) believes that “Most, but not all gardens are built on an implicit comparison of the scale of human life with the scales of other forms of life, usually plants, but also insects, birds and perhaps animals.” It is this interconnectedness with life that one sees in the paintings of Marianne North. This was evident in her painting **View of Table Mountain from Bishop Colenso's House, Natal** (1883) (Figure 41) in which she interprets the garden as an ordered area behind which the wild untamed

African landscape is situated. A heron struts across the lawn against a backdrop of trees planted in orderly fashion.



Figure 41: Marianne North. (1830-1890) **View of a Table Mountain from Bishop Colenso's House, Natal.** 1883. Oil on Board. Royal Botanic Gardens of Kew, Painting no 364. Image supplied by and reproduced with the kind permission of the Board of Trustees of the Royal Botanic Gardens of Kew.

North stayed with Colenso during her visit. Situated in Bishopstowe, outside of Pietermaritzburg, the gardenscape features the Indian bamboos and eucalyptus trees planted by Colenso as well as the pet Goliath heron (McCracken, 1990:39). The plants recorded are the exotic Australian Gum Trees and the Indian Bamboos.

Similarly, the scene in **Dr Atherstone's Garden** (1883) (figure 42) features a domestic garden with a stepped pathway and aloes leading into the distance.



Figure 42: Marianne North (1830-1890). **Scene in Dr Atherstone's Garden, Grahamstown**, (1883). Oil on Board. Location: South Africa, Dr Atherstone's Garden, Grahamstown, (1883) Source: <http://www.kew.org/mng/gallery/445.html>. Image supplied and reproduced with the kind permission of the Board of Trustees of the Royal Botanic Gardens of Kew.

The composition consists of an ordered garden with a structured pathway alongside which are a well-manicured lawn and flower beds. Stylistically, the painting is a topographic recording of a particular place with realism and detail; a domestic colonial garden in Africa at the end of the 19<sup>th</sup> century. North here has focussed on the depiction of the aloes, indigenous to the Eastern Cape.

It can be argued that North's paintings of both the garden and her interpretation of the garden in her botanic paintings, demonstrate her love of flowers, nature, and the garden, stemmed from childhood where "she was early on an enthusiastic gardener who cultivated both hardy and greenhouse plants" (Huxley in North: 1980:9). In terms of interpretation, Huxley (in North: 1980:12) argues that "One might say that Marianne North uses her brush as the modern botanical traveller uses a camera, but in these groupings and in some of the 'contrived' scenes she achieves effects which a camera never could."



Figure 43: Marianne North (1830-1890). **A Cycad in fruit in Mr Hill's Garden, Verulam, Natal** (1883). Marianne North Gallery, Royal Botanic Gardens of Kew. Painting 366. Source: <http://www.kew.org/mng/gallery/366.html>. Image supplied and reproduced with kind permission of the Board of Trustees of the Royal Botanic Gardens of Kew.

In the painting titled **A Cycad in fruit in Mr Hill's Garden, Verulam, Natal** (1883) (Figure 43) North has chosen to interpret a specific section of the plant. North refers to this particular cycad as the *Cycas circinalis*, a cycad of the 'tropics of the Old World' (McCracken: 1990:35). North (in McCracken: 1990:39) writes in her memoirs:

"Mr H (Hill) sat and watched me at work, much pleased to see his dear aloes at last done justice to. He said that not even Mrs S (Saunders) had been to see them, and when he wrote a description of them to Kew, they had coolly asked him to cut one down and send them a 'section' for the museum!"

In contrast, in the painting **A Remnant of the Past near Verulam** (1883) (Figure 44) North depicts Aloes approximately thirteen metres tall. The height of the tree is accentuated by the figure at the base of the tree. A water colour painting of the *Aloe bainesii* attributed to Dyer (Wallace:1976:122) after the original sketch by Thomas Baines on the 2<sup>nd</sup> July 1873, shows the same inclusion of figures. It could be suggested that the inclusion of man takes North's painting out of the realm of the purely botanical rendering it more (as with the Baines painting) a record and as such one must question "Is it topographical rather than botanical?"



Figure 44. Marianne North (1830-1890). **A Remnant of the Past near Verulam, Natal** (1883). Source: <http://www.kew.org/mng/gallery/383.html>. Image supplied and reproduced with the kind permission of the Board of Trustees of the Royal Botanic Gardens of Kew.



Figure 45. William Thiselton-Dyer (1843-1928) *Aloe bainesii*. Water colour. 22 cms x 35 cms. (1874) after the original by Thomas Baines (1873). Image source: Wallace, 1976:122.

At the end of her lifetime, like Josephine Bonaparte, it was the garden which gave refuge, support and sustenance to Marianne North. In 1887, Marianne North bought Mount House, Alderley, situated in Gloucestershire. Her attachment to the garden is



Figure 46: Marianne North (1830-1890). Undated. **Mount House, Alderley**. Source: Payne, 2011:10.

evident in the painting titled **Mount House, Alderley** (Undated) (Figure 46) where North has, naturalistically, portrayed a section of the terraced garden,—looking diagonally across its well-tended lawn—to the double storey house. Two small evergreen trees at the top of the steps lead the eye inwards towards the front door while the composition is framed by the foliage of trees on the left and right sides of the picture.



Figure 47: **Photograph of Marianne North at home. Mount House, Alderley.** “May to November as long as life lasts”. Image source: Payne, 2011:10.

Payne (2011:11) describes Mount House as “an old stone building with ample grounds. Marianne busied herself with creating a spectacular garden and recounting her adventurous life in her memoirs”. She died in 1890.

Before her death, North had in 1879, gifted the 832 paintings recording flora, fauna and the places to which she had travelled over a period of fourteen years to the Royal Botanic Gardens of Kew. These paintings are housed in the Marianne North Gallery. Situated close to the Ruined Arch, North herself chose the site for the gallery and worked closely with her friend the architect James Fergusson whom she commissioned to design the gallery (Brennan in North: 1970:7).

Commenting on North’s work ethos, Zimmerman (2013) calculated that it was “something like one painting every six days for fourteen years”. Parker (2013:11) points out that Sir Joseph Hooker’s acceptance of North’s offer was significant in the development of the public garden, defining Kew as a “scientific hub and pleasure garden.” North herself painted the decorations and frieze surrounding the doors (Huxley: 1980:10); supervised the installation of the paintings in the gallery, and financed 2000 first edition catalogues of the paintings to be compiled by a retired botanist from Kew, W. Botting Helmsley (Brenan in North: 1970:7). In considering the close proximity of the paintings in the Marianne North Gallery, the largest measuring approximately 40 by 15 inches (Huxley in North: 1980:12) Wilfred Blunt metaphorically compared their appearance to “a gigantic botanical postage-stamp album...’where ‘yet further flowers scramble up the doorposts and across the lintels’ (Blunt quoted by Huxley in North: 1980:12).

Payne (2011:89) notes Queen Victoria’s acknowledgement of the gift of the Marianne North Gallery to Kew in a letter written by the Queen’s Private Secretary in August 1884. Enclosed with the letter was a signed photograph of Queen Victoria.



Figure 48 : The Marianne North Gallery at the Royal Botanic Gardens of Kew. : Imaged sourced : [www. http://www.kew.org/heritage/places/mariannenorth.html](http://www.kew.org/heritage/places/mariannenorth.html) Accessed 28 March 2013. Reproduced with permission of the Board of Trustees of the Royal Botanic Gardens of Kew.



Figure 49: **Map of the layout of the Royal Botanic Gardens of Kew depicting the site of the Marianne North Gallery close to the Ruined Arch.** Image source:Payne, 2011: Inside back cover.

In this chapter I have discovered that North's diverse interpretations of the gardens include the following : an ecological recording of the place visited as in **Strelitzia Augusta at St. Johns** (1883) (figure 33); botanic detail as in **Honeyflowers and Honeysuckers, South Africa**, (1883), (Figure 40), and **A Cycad in fruit in Mr Hill's Garden, Verulam, Natal**, (1883), (Figure 43); and an interpretation of both the private garden in **Scene in Dr Atherstone's Garden, Grahamstown**, 1883, (Figure 42) and the botanic garden as in **Cycads, Screw-pines and Bamboos, with Durban in the distance**, 1883, (figure 37). The inclusion of scenery in the background as in **A Remnant of the Past near Verulam, Natal** , 1882, (Figure 44) and **View of a Table**

**Mountain from Bishop Colenso's House, Natal, 1883** (Figure 41) references the topographical.

In summation, North's diverse interpretations of the garden in the continents she has visited are mindful of nature, and inclusive of the ecological, the botanic, historical and the topographical.

These observations of the impact of Victorian England and the Royal Botanic Gardens of Kew on colonial gardens influence my work discussed in Chapter Four.

## Section Two.

### The Interpretation of the Garden in the Work of Claude Monet (1840-1926).

This section will discuss the interpretation of the garden by the Impressionist Painter Claude Monet (1840-1926). The focus will be on the development of his Japanese inspired garden at Giverny in France, which was developed by him as a personal subject matter for his exploration of the play of light on natural forms, especially the subject of water. Long before Giverny, as early as 1868, Monet had created a “floating studio”. Thomas (1996:39) describes this as “a contraption consisting of a rowing boat rigged up with a lightweight roof, with supporting struts to hold the easel and canvas.” This play of light on forms is evident in my work discussed in Chapter Four.

Paintings such as **Gladioli** (1876) (Figure 53) and **The Japanese Bridge** (1899) (Figure 59) painted at the water lily pond at Giverny, discussed in this chapter, reflect the influence of the Japanese woodcut in their composition and subject matter. In transposing Eastern principles into a Western garden Monet was selective. He located the Japanese Bridge at the lower part of the garden over the pond, as a focal point. The choice of plants such as the lilies floating in the pond water, and the wisteria and bamboos which overhang the shoreline reflect this influence. It is however not a traditional Japanese garden, its creation became in itself a work of art. Monet (in Willson: 2010:11) referred to Giverny as his “most beautiful work of art”.

Mancoff (2011:12) writes of the importance of the seasons and of late spring signalling the viewing of the wisteria. Marianne North’s painting **Distant view of Mount Fujiyama, Japan, and Wistaria** (Figure 50) (1875-1877) records this image.



Figure 50: Marianne North.(1830-1890). **Distant view of Mount Fujiyama, Japan, and Wistaria** 1875-1877 (Kew reference 658). Image sourced from the Royal Botanic Gardens of Kew and reproduced with kind permission of the Board of Trustees, Royal Botanic Gardens of Kew.



Figure 51: Claude Monet (1840-1926). **Wisteria** (1917-1920) Source: <http://www.wikiart.org/en/claude-monet/wisteria-1920> Musee Marmottan, Paris. Accessed 7 July 2014.

This Japanese influence of the wisteria is evident in one of Monet's later paintings simply titled **Wisteria** (1919-20). Mancoff (2011:223) wrote that in his own garden Monet "added a trellis superstructure for climbing plants to the simple arched bridge that spanned his water garden at Giverny; a decade later he trained Asian wisteria to cover the trellis, creating a magnificent floral canopy of mauve topped with white." Whereas North's realistically painted wisteria are framed by the seascape in the

background, Monet's wisteria leaves are filled with translucence and light against a shimmering lightfilled background of mauves and pinks which could as easily reference sea or sky.

Mancoff (2011:14) notes that the change of seasons in Japan influenced artists such as Utagawa Hiroshige in the same way that in Europe it influenced artists such as Van Gogh and Claude Monet. The latter in late Spring painted plants such as dark blue irises, in late Spring; roses in Summer and, shortly before Autumn, sunflowers. Of the Impressionist circle of painters, Claude Monet, Gustave Caillebotte and Edouard Manet all cultivated the sunflower *Helianthus annuus* in their gardens as subject matter to paint (Mancoff: 2011:26, 218).

Ferrari (2010:43) believes that the difference between the Japanese garden and those "from the Western tradition is that the lives are not only the lives of plants. They are also the lives of rocks and stones". Rose (Kendall in Brown: 1999:8) writes that "A Japanese Garden is a garden made in Japan ... There's no such thing as a garden where its people aren't. That's a *translation*, not a garden." Kendall (1988:10) saw the influence of the style of the Japanese garden as the "creative acts of designers translating the style of one time and place into very different temporal and spatial dimensions" (1988:10). This can be seen at Monet's garden at Giverny. In looking beneath the surface, whether in the West or in the East, the ingredients of the garden are similar. It is the manipulation of nature, the interpretation and the planning of these gardens by man to meet specific social, cultural and spiritual needs that creates the difference. However, the garden is consistently fragile, transient and temporal. Miller (1993:190) points out that "The garden is never fully under human control. However, one may strive after a finished perfect 'product'; it must always be illusory – or at the best ephemeral. The garden resists reification, insists upon process. It is always unfinished. A fixed result may be desirable, but it is always elusive". Miller (1988:285) notes that "Gardens make the passage of time palpable and tangible". Monique Mosser and Georges Teysott (1991:11) supports the view that the garden is transient, arguing that the "garden is one of the most ephemeral of human creations. Subject to

every vagary of the weather, to changes of fashion and changes of ownership, it seems an almost impossible subject for study". In this connection, Courbet observed Monet's frustration when the sun disappeared behind the clouds when painting **Women in the Garden** (1866) (figure 20). Courbet tried to encourage Monet to fill in the background while waiting for the sun to appear. Monet reasoned that if he were to do that he might as well have painted in his studio (Thomas: 1996:21). Despite all the care taken to depict the ever changing light in this painting, Monet's **Women in the Garden (1866)** (Figure 20) was rejected by the Salon in 1867 (Thomas, 1996:21).

A Discussion of Monet's relationship to nature and his interpretation of the garden must be seen in the context of the aims of Impressionism and the circle of friends with whom Monet associated.



Figure 52: Claude Monet (1840-1926). **Impression, Sunrise** (1874). Oil on Canvas. 48 cmx 63 cm. Collection: Musée Marmottan Monet, Paris., Source : [http://en.wikipedia.org/wiki/Impression,\\_Sunrise](http://en.wikipedia.org/wiki/Impression,_Sunrise). Accessed 7 July 2014.

It was Monet's painting titled **Impression, Sunrise** (1874) (figure 52) painted at Le Havre (Thomas: 1996:32) which gave rise to the Impressionist movement (Francis: 1960:192-198). The term Impressionist was a derisive term coined by the art critic Louis Leroy in *Charivari* used to describe not only Monet's painting but a response to the group as a whole (Chilvers: 1994: 249-251). As Thomas (1996, 32) notes "The label 'Impressionist' stuck." Leroy intimated that this was what the public could expect from this group of painters in the future. In time, the term Impressionism came to be accepted by the painters themselves (Thomas: 1996:33).

Allen (1990:594) defines Impressionism as “a style or movement in art concerned with expression of feeling by visual impression, esp. from the effect of light on objects”. Thomas (1996:33) agrees. He says the Impressionists strove to “capture the sense of experience of the subject rather than record it in precise detail. They selected one element – light – to interpret all of Nature. Chilvers (1988:249-251) notes that the “group was in opposition to the academic training of the schools”. Thomas (1996:9) agrees in saying that that Monet’s methods of painting “contradicted all academic practices.” In the mid 1880’s, Monet and Renoir extended their palette using white “to heighten the luminosity of the scene” (Thomas: 1996:39). Tanner (in Pickeral: 2011:10) wrote that instead of painting and adhering to traditionally accepted figurative ideals, Monet “painted what he saw in a moment including the effects of the weather and the changing position of the sun.”

In interpreting nature, the garden and the ephemerality of the seasons, and in painting *au plein air* to capture the moment, Impressionists such as Monet, Pierre-Auguste Renoir (1841-1919), Camille Pissaro (1830-1903), Alfred Sisley (1839-99) and Frederic Bazille (Pickering: 2011:16) Berthe Morisot and Gustave Caillebotte (1848-1894) (Willsdon: 2010:11) broke with the past. Of these artists, it was only Monet who was to pursue these ideals of Impressionism to their logical conclusion. Stephen Kojas sees Monet as an “intermediary between tradition and modernism” reasoning that he “not only invented Impressionism but surmounted it” (Koja, 1996: Foreward).

Monet was guided by his mentor Eugene Boudin (1824-1928) and influenced by Dutch artist Johan Barthold Jongkind (1819-1891) and the Barbizon painters who explored the effects of light on woodland *au plein air* (Thomas: 1996:12-35). Other influences were Charles Francois Daubigny (1817-1878), Constable (1776-1837) and Turner (1775-1851) (Thomas: 1996:12-35).

Mancoff (2011:218) writes that Monet and his artist friend Gustave Cailabotte discussed their gardens and swapped seeds and cuttings. Another friend with an interest in the garden was the art critic and writer Octave Mirbeau (1848-1917) (Pickering: 2011:16). Emily Apter (1988, 91-115) draws a parallel between Monet’s garden at Giverny and Mirbeau’s torture garden, the description of which mirrored the layout at Giverny. Apter furthermore points out that it was Monet’s garden at Giverny on which Mirbeau modelled his “Oriental *enclos*”.

When trade relations between Europe and Japan resumed in the 1860s the majority of the Impressionists were influenced by Japanese woodcuts (Pickering: 2011:222). Tanaka (2001, 201-220) writes that “Not only painters like Manet, Degas and Monet, but also writers like the Goncourts and Zola were considered as *japonisants*”.

Pierre Auguste Renoir, in describing the Paris of his youth, notes that “behind every house there was a garden” (Willsdon: 2010:13). In a review of the exhibition of Impressionist Gardens at the National Galleries of Scotland in 2010, Richard Dorment (2010) notes the complicated relationship between horticulture and painting in 19<sup>th</sup> and early 20<sup>th</sup> century art. Dorment (2010) comments that “the definition of a garden is stretched to encompass flower gardens, kitchen gardens, public gardens, roof gardens and derelict gardens – as well as gardens in the depth of winter and one garden under a blanket of snow” There is no contemporary fixed definition of gardening. Ferrari (2010, 33 - 45) sees gardening as an art form in its own right and writes; “when gardening is art, its elements are lives – the lives of plants”. He acknowledges that many of these are plants “bred with industrial care to serve as material” by the gardener for his garden. In selecting plants of choice one can manipulate and “lead the viewer’s eye upward in stages from one canopy to the next.” In this context Elizabeth Murray (1989:4) writes that Claude Monet (1840 -1926), at his garden at Giverny in France, “selected and placed plants in his gardens in ways pleasing to him”. She notes Monet’s intense relationship with his garden is evidenced by the fact that “Each flower that grows in this magnificent painter’s paradise is thoughtfully placed, just as an exquisite flower arrangement prepared for a painter’s still life’ (Murray, 1989:3). While this chapter focuses on Monet’s interpretation of the Garden at Giverny, earlier paintings provided evidence of Monet’s sustained interpretation of the garden. Long before Monet’s paintings of water lilies, peonies, roses and orchids at Giverny, “botanical imagery of his paintings clearly shows he was cultivating newly-developed and exotic species in his garden at Argenteuil” (Willsdon, 2010:11). However, O’Brien (2010) observes that Monet seldom considers horticultural detail in his works. She substantiates this statement saying that Monet’s **House Among the Roses** (1925) painted in his declining years comprises “ill-defined pink-shaded splotches, and yet you can almost smell them”. Dorment (2010) points out that the Impressionist paintings are works of art and not realistic botanic illustrations or photographs.



Figure 53: Claude Monet (1840-1926). **Les Gladioles/Gladioli** (c. 1876). Oil on canvas. 82 x 55 Detroit Institute of Arts. Sourced from: <http://www.visualartsource.com/> Accessed: 29 June 2014.

**Les Gladioles/Gladioli** (1876) (Figure 53) was painted by Monet. House (2003:8-17) states his belief that **Les Gladioles/Gladioli** was perhaps Monet's first painting in which he used the garden as subject matter. In **Les Gladioles/Gladioli**, compositionally the viewer looks towards what seems to be a corner of the garden, with the colourful circular flowerbed of sunlit gladioli in the foreground. Above the flowers hover a bevy of butterflies. Between the fence and the flowerbed is a young woman with a parasol. Monet found colour even in shadows. Thomas (1996: 26-36) explains that "The Impressionist idea of shade is simply a complementary tone which includes the surrounding primary colours. The sense of light is all pervading. The brushwork consists of small dabs of colour which, in juxtaposition, suggest form". In **Les Gladioles/Gladioli** 1876, (figure 53), the flowers, which seem to stretch upwards into the light, are the focus of the composition which is cut off in the manner of the Japanese woodcut. The composition is compressed and, while there is no sky, there is still a sense of perspective. Dorment (2010) notes that Monet's later paintings eliminated both the sky and the horizon, thus flattening the composition. In **Les Gladioles/Gladioli**, 1876, (figure 53) Monet juxtaposes small dots of bright, pure or primary colours so that he has "often made a single spot serve for the representation of a gladiolus blossom thus taking the concept of 'pointillism' developed by Pissarro further, to enable him to capture better the atmospheric and light conditions" (Detroit Institute of Arts). In interpreting this garden, the atmosphere Monet created is that of a tranquil space in which people can relax and interact with nature. **Les Gladioles/Gladioli** (1876) differs from Monet's earlier interpretation of the **Garden at Sainte-Adresse** (1867) where the gladioli appear almost as single units rising

above beds of well-tended nasturtiums (Mancoff, 2011:159). However, similar to **Les Gladioles/Gladioli** (1867) the garden is interpreted as a place of leisure and contemporary life.



Figure 54: Claude Monet (1840-1926). **Garden at Sainte-Adresse**. (1867). Oil on canvas; 38 x 51 in. Source: <http://www.metmuseum.org/toah/works-of-art/67.241>. Accessed 29 June 2014.

While the women in the works **Les Gladioli/Gladioli**, 1876 (figure 53) and **Garden at Sainte-Adresse** 1867 (figure 54) are not clearly identifiable, they are representative of the trend at the time to present women in gardens in various roles, such as walking with a parasol, reading a book, or smelling or picking a flower (House, 2003:8-17). As House (2008: 8-17 ) notes, the iconography of women in the garden dates back to the Garden of Eden with the representation of Eve and to the *hortus conclusis* which was often used as a setting for the Virgin Mary as in Leonardo da Vinci's painting of **The Annunciation** (1472-1475) (Figure 6) discussed in Chapter Two. In discussing the **Garden at Sainte-Adresse** (1867), (Figure 54), the Metropolitan Museum of Art (2008) in an article titled *Garden at Sainte-Adresse, 1867* states that;

Monet called this work 'the Chinese painting in which there are flags'; Renoir referred to it as 'the Japanese painting with little flags.' In the 1860's the composition's flat horizontal bands of color would have reminded sophisticated viewers of the Japanese colour woodblock prints, which were avidly collected by Monet, Manet, Whistler and others in their circle, The print by the Japanese artist Hokusai that may have inspired this picture remains today at Monet's house at Giverny.

House (2003:8-17) likens the composition with the figure in the background in **Les Gladioles/Gladioli** to the Japanese colour prints, because of its use of scale and space and the asymmetrical composition. Tanaka (2001) points out that this influence of the Japanese print on Monet's work was evident in the influence of the Hokusai

landscape series on Monet's series of **Haystacks**. House (2003:8-17) pointed out that "In its circular form and irregular groupings of flowers, the garden would have qualified as a *jardin anglais* or *jardin paysager*, in contrast to the traditional rectilinear *jardin francais*. House (2003) contextualizes the significance of the gladioli as a popular garden bulb, particularly the use of exotic hybrids used for ornamentation.

After moving from Argenteuil to Vetheuil, Monet continued to paint out of doors. He painted gardens which had personal meaning as with **The Artist's Garden at Vetheuil** (1880) (figure 55) where a child walks down a sunlit dappled and shadowed pathway, dwarfed by sunflowers.



Figure 55: Claude Monet (1840-1926) **The Artists Garden at Vetheuil** (1880) Oil on Canvas. 150 x 120 cm. National Gallery of Art, Washington, D.C. Source: <http://commons.wikimedia.org/wiki/> Date accessed 27 June 2014

Thomas (1996:8) mentions that although Monet's ideal was to paint directly from nature, *au plein-air*, there were limitations, and some of his open air paintings were (like those of North's) later retouched and modified in the studio (Huxley in North, 1980:13).



Figure 56: **Map of the Garden of Claude Monet at Giverny.** Source: [http://www.tripadvisor.in/LocationPhotoDirectLink-q187185-d209762-i33291665-Claude\\_Monet\\_s\\_House\\_and\\_Gardens-Giverny\\_Eure\\_Haute\\_Normandie\\_Normandy.html](http://www.tripadvisor.in/LocationPhotoDirectLink-q187185-d209762-i33291665-Claude_Monet_s_House_and_Gardens-Giverny_Eure_Haute_Normandie_Normandy.html) Accessed 27 June 2014.

In 1882 Monet rented a house in Giverny in the countryside outside of Paris. The house was a long, somewhat tall building with pink roughcast walls, grey shutters, and a low barn at either end” (Joyes: 1985:23). Situated on the other side of the Seine in the village of Pressoir known as ‘Cider Press’ (Joyes: 1985:23). The garden is described as “a vast walled space, taken over in part by an orchard and otherwise a slightly prim affair absurdly ornamented with clipped boxwood, which Monet and Alice Abhorred” (Joyes: 1985: 23-34). It was a garden “devoid of botanical interest” (ibid). Monet was keen to work on the kitchen and flower gardens.



Figure 57: **Monet in his garden standing in the central pathway** of his garden at Giverny, 1926. Collection: Musee Marmottan, Paris. Image source: Stuckey, 1988:14.

McMahon (1935) notes that after 1883 Monet's interest lay solely in making and painting his garden. Miller wrote that Monet's garden at Giverny was built upon "the structures of seasonal change" and substantiated this view by saying that "Monet planned the flower beds to bloom in a continuous succession from Spring to fall" (Miller: 1993:282). In 1890 he bought the house and garden at Giverny which was to inspire over 500 paintings (Tyrell: 2014). Van der Kemp (in Joyes: 1988) writes "Scarcely anything in life meant so much to him as his garden. Monet never, or rarely, spoke to his friends about his painting, but he always mentioned –and with great satisfaction – the latest events in his gardens!"

One of the first things which Monet did on moving into the house was to attend to the potager and the orchard which had been neglected (Tyrell: 2014). The garden is divided into two sections, the first being The Flower Garden in the Clos Normand. Tyrrell (2014) described the garden as "a living picture created out of nature". The Clos Normand (figure 56) is three acres in size. Designed French style, the beds are laid out geometrically and intersect at right angles. Monet laid out plants and beds according to colour. Tyrrell (2014) writes that Monet "carpeted with colour, planting flowers beneath the trees in the orchard and treating the whole garden as if it were a product of an artist's palette."

1893 was a turning point. Monet bought the property across the road with the intention of making a water garden. Dormont (2010) writes "When artists planted flowers with a view to painting them, garden design became an essential element in their creative process." The process of creating the subject matter, and depicting it, became part of a continuous process. Monet diverted the waters of the river Epte to create a pond (Francis, 1960:192-198) specifically to grow water lilies which he intended to paint. This is evident in subject matter of the water lilies in the series of views of the **The Japanese Bridge** (1899) (figure 60) and the later series of nymphae towards the end of his life. Stephen Koja (1996:128) writes that Monet emptied the pond of the wild lilies, replacing them with the hardier hybridised Toulouse-Marliac lilies obtained by crossing exotics and domestic lilies. This enabled him to grow white, yellow, violet and pink water lilies (Koja: 1996:128). So intent was Monet on the portrayal of light on water in his subject matter that he covered the road with asphalt to ensure that dust from the track would not settle on the water, thus diminishing the luminosity of the reflection of the lilies (Tyrrrel, 2014). O'Brien (2010) observes that his canvasses are

“given over entirely to water, leaves and reflections”. Kemp (in Joyes: 1985:11) notes that one art historian referred to this section as “Monet’s harem of flowers”. Koja (1996:142) observes his favouring of blue flowers, particularly irises, and quotes Monet as saying “What I need most of all are flowers, always, always” (Monet in Koja, 1996:142). In 1891 Monet employed a Japanese gardener. In addition he read botanical reports and horticultural magazines. Gardening was his passion (Koja: 1996:142).

Truffait (in Koja: 1996:142) writes ;

...A veritable firework display takes place in these gardens from May until the end of October, and the immense blaze of colour causes every passer-by on the road that divides Claude Monet’s property in two, without exception, to pause to admire this truly magical creation and yard to visit it ...”

So intent was Monet on painting the subject matter in his garden, such as the irises in spring, that he missed social occasions such as the opening of the Rodin retrospective exhibition at the Pavillon de l’Alma on the Cours-la-Reine and the wedding of Julie Manet because he “had no more than two or three days in which to save them” (Monet in Koja: 1996:142).



Figure 58: Nickolas Murray. **Claude Monet at His Water Garden** June 1926. Gelatin-silver print, approx. nine and nine sixteenths of an inch by seven and a half inches. Collection: The Museum of Modern Art, New York. Image source: Stuckey:132.

In the garden at Giverny, Monet's creation of a water lily pool, a *Bassin aux Nymphaes* spanned by a Japanese wooden bridge, was evidence of the Japanese influence on this particular aspect of the garden (Eisendrath: 1957:14-19) Tyrell (2014) supports this view. She writes that the arched bridge was "probably modelled on a bridge depicted in one of the many Japanese prints that Monet collected. Pickering (2011:222) substantiates this opinion when he writes that Monet would have been exposed to examples of Japanese gardens at the Exposition Universelle of 1867 and 1878.

Joyes (1985:1) explains that the Japanese woodcuts were ;

an art form they call Ukiyo-e or the 'Floating World' – the Japanese attempted to capture an immediate expression of the everyday environment. With its endlessly repeated images of day, night, rain, snow, the seasons, this is indeed a floating world, in principle very much like that of Monet, who endlessly returned to the same subject, under different conditions, in his various series – flooding along the Seine, mornings on the river, poppy fields, haystacks, Rouen Cathedral, rows of poplars, views of the Thames, and, finally, the brilliant, twenty-year obsession with waterlilies, perceived in the morning, at noon, at dusk, and in every kind of weather and by whatever light the sun, wind or clouds might bring.

Thacker (1979:265) points out that although sections of the garden were arranged geometrically, Monet's paintings such as "the many versions of the **The Japanese Bridge** (1899), (Figure 59) over one section of the pool, or the symphonic series of *nymphs*, the water lilies ... describe views in the garden which are 'wild' in the Robinsonian sense. In the paintings of the *nymphaes*, no garden borders appear, no artificial form or constraint; only the flowers, their leaves, the water, and the changing reflections of sky, clouds, flowers and leaves".

Koja (1996:128) notes that Monet's paintings of the Japanese bridge were a turning point for Monet, symbolic of his withdrawal from the Parisian cultural life, into a world more harmonious, hermetic and soothing. Monet's composition and subject matter became increasingly more confined, from "an enclosed point of view" (Koja: 1996:128).



Figure 59: Claude Monet (1840-1926). **The Japanese Footbridge and Lily Pond** (1899) Oil on canvas. 89 X 993 cm. Philadelphia Museum. Mr and Mrs Carrol S Tyson collection. Image source: Stuckey, 1988:32.

Pickering (2011:76) states that Monet was influenced by Japanese woodcuts and had the wooden Japanese bridge specially constructed in 1891, according to the advice of a Japanese gardener. There are many variations of this painting of the bridge and the water lilies as this was a subject to which Monet returned again and again. Eisendrath (1957:14-19) attributes Monet's idea of a series of paintings of the same subject matter (as with the Japanese bridge) to "his familiarity with and love for Japanese prints. The examples of the many *Views of Fuji* by Hokusai, as well as the series that Hiroshige did of identical subjects, came to mind". Another example of this is Hiroshige's **The Bridge with Wisteria (Kameido Tenjin Shrine)** 1856 (Figure 60) from *One Hundred Views of Edo*, (1856-1858), with its decorative arched drum bridge situated behind the trellis of hanging wisteria (Mancoff: 2011:169).



Figure 60: Utagawa Hiroshige (1797-1858). **Wisteria at Kameido Tenjin Shrine** (originally published 1856) Source: <http://www.ukiyoe-gallery.com/kameido-woodblocks.htm> Sourced: 20 October 2014).



Figure 61 : Claude Monet (1840-1926) Water Lilies. 1905. 79 x 96.5 cms. Collection: National Museum of Wales, Cardiff. Image source: Stuckey,1988:38

Francis (1960: 192-198) notes that Monet employed gardeners whose task it was to “prune the groups of pads and flowers into circular units.” This enabled Monet to capture the reflection of the clumped water lilies on the water’s surface.



Figure 62: A photograph of the clumped lilies in Claude Monet's ( 1840-`1926) water lily pond at Giverny. Image source : Stuckey, 1988:132.

In **The Japanese Footbridge** (1899) (Figure 59) the compositional focus is on the bridge and the water lilies. There is no skyline and the vegetation reaches to the top of the picture. Mancoff (2011:83) writes that “the drooping branches of the willows in the distance trembled with the slightest motion of the wind”. In discussing the wind and the light in the context of the garden, Ferrari (2010:40) observes;

“few things intoxicate so completely in the garden as to sit and watch the wind in another of its roles, blowing the light all over the place. But what we are actually watching, when this is what we are fortunate enough to watch, is an episode in the lives of the plants, as they scatter the light with their wind-driven foliage”.

This inference is palpably evident in this painting.

In 1901 Monet enlarged his lily pond, thus quadrupling the surface (Koja: 1996:146) and it was this pond which would be his main source of subject matter until he died in 1926. The Japanese influence is evident in the island planted with ornamental cherry trees and bamboo which was created in the diversion of the Ru and the new pond (Koja: 1996:146). To nurture the exotic species of water lilies, Monet had sluices built on the Eastern and Western ends of the pond. This meant that water could be contained and warmed by the sun, allowing the temperature to rise. When the sluices were open, fresh water from the River Ru ran in (Thomas: 1996:72).

Between 1903 and 1908 Monet worked on his water-lily series, destroying those with which he was not happy. He eventually exhibited 48 paintings in 1909 at an exhibition titled *Les Nymphéas, série de paysages d'eau* (Koja: 1996:146). His composition changed so that shapes became less defined; the subject matter great sweeps of water with shimmering lilies sometimes barely suggested. Koja (1996:146) notes “the banks, too, can sometimes be discerned and the view is still topographically identifiable, though the viewpoint of the painter and the beholder is already vague”. Koja makes the observation that even these points of reference became even more undefined after 1905. Monet was obsessed with the reflections of the overhanging trees on the water’s edge, the depths of the waters themselves, the skudding clouds and the sky, with which Monet is obsessed in capturing the essence of light.

Between 1908 and 1912 Monet’s output diminished due to the illness and death of Mme. Alice Hoschede, his second wife. Coupled to this were the problems associated with Monet’s declining vision and subsequent cataract operation. He began to paint again in 1912 (Francis: 1960:192-198).

In 1914 Monet revisited old ideas, built a new studio, and planned his large scale water lily decorations measuring some two meters in height (Koja: 1996:155), designed to hang edge to edge to cover a large expanse of wall. He planted more bamboo near the Japanese bridge, grew fast growing willows and, despite the war, imported water lilies which were rare (Koja: 1996:154). In interpreting his garden, brushstrokes became ever looser, subject matter less defined and reflections a focal point. An article titled *Monet’s Years at Giverny; Beyond Impressionism* (1978) stresses the importance of the garden in the life of Monet and notes that “In one sense Monet retreated within the garden walls of Giverny from a fame he preferred to escape and from a world of war” (St. Louis Art Museum).

In 1925 Monet writes “I am caught up in my work with no thought for anything else, so happy am I to see colours again. It is truly a resurrection” (Pickeral: 2011:344).

Monet (in Eisendrath: 1957) in a letter to Gustave Geffroy (1855-1926) describes the placement of his water lilies;

“I was tempted to use the theme of the Nymphs for the decoration of a salon: carried along the walls, its unity enfolding all the panels, it was to produce the illusion of an endless whole, a wave without horizon and without shore; nerves strained by work would relax in its presence, following the reposing example of its stagnant waters, and for him who would live in it, this room would offer an asylum of peaceful meditation in the midst of a flowering aquarium”.

His later paintings of water lilies stimulated Monet to revisit old ideas. He referred to his earlier paintings of lilies as “water landscapes” (Francis: 1960: 192-198). William Seitz (in Eisendrath: 1957:14-9) points out that the water lily paintings (*Le Nymphs*) with their use of a specific space, flatness and bold brushwork “stop just short of Symbolism, Expressionism or pure abstraction”. Dorment (2010) describes Monet’s later works as “an upside-down world of rustling trees and scudding clouds reflected in rippling water” wherein spatial depth ceased to exist (Koja: 1996:166). Francis (1960: 192-198) drew attention to the green spectrum of the water’s depth and the reflection of light “penetrating to the water plants along the bottom – suggested and indicated rather than defined”. Thomas (1996, 76) refers to his work as becoming more and more abstracted. Monet painted intuitively and himself acknowledged his failing eyesight and commented “I forget altogether the most elementary rules of painting – if any such things exist” (Monet in Thomas: 1996:76). As Monet aged, his brushwork became more expressive and his palette more adventurous and less inhibited (Koja: 1996:166). With failing eyesight, Monet underwent a cataract operation in 1923 (Koja: 1996:166). It was his love of the garden which kept Monet painting, even when as Koja (1996:166) observes “his perception of colour had become inaccurate”.

An article in the Bulletin of the St. Louis Art Museum (Ref: JNW:1978) notes Monet’s later work as a “precursor of developments in 20<sup>th</sup> century painting” and considers his last paintings using the garden as subject matter in the 1920s as Monet’s means of personal expression. The article points out that Giverny was the centre of Monet’s universe for forty three years, more than two thirds of Monet’s career as a painter (ibid). As Monet (in Seitz, undated:146) himself commented to a visitor at Giverny “My garden is a slow work, pursued with love” he added “and I do not deny that I am proud of it. Forty years ago, when I established myself here, there was nothing but a

farmhouse and a poor orchard...I bought the house and little by little I enlarged and organized it...I dug, planted, weeded myself; in the evening the children watered”.

The 19<sup>th</sup> century initiated a separation of garden design and landscape painting, but Monet’s garden at Giverny was an exception to this. The waterlily series painted at Giverny and begun in 1866-67, are the summation of Monet’s interest in the garden (Stephen Bann in Mosser and Teysot: 1991:495). They were also his bequest to the nation. Willsdon (2010:11) writes that Monet’s “gift of his water lily decorations to the French State as its First World War Memorial for the Orangerie in Paris created a permanent exhibition both of his garden and of Impressionism”. Francis (1960:192-198), described the work as an “aquatic landscape cycle” and writes “These great oval spaces, with unbroken wall sequence, were installed at the Orangerie in Paris after Monets death in 1927”.

Monet’s garden was his own source of inspiration for forty years.

In a sense, Monet’s interpretation of his garden in his work was his aesthetic *hortus conclusis*.

In researching this chapter I found I identified with Monet’s constant search for the effects of shimmering light, a constant influence on my own interpretation of the garden in my references to water and the continual quest for translucency in my choice of medium in porcelain and bone china, discussed in Chapter Four.

### **Section Three:**

#### **The Garden of Ian Hamilton Finlay (1925-2006)**

This section will investigate the neoclassical garden **Little Sparta** in Scotland developed by concrete poet and artist Ian Hamilton Finlay. It will show that whereas Monet's garden at Giverny was created as both subject matter and work of art, the contemporary garden of Ian Hamilton Finlay was conceived and constructed from the outset as a work of art. Cognisance will be taken of the influence of the poet and farmer William Shenstone (1714-1763). Finlay suffered from agoraphobia, which meant that he seldom left his property until his declining years. He collaborated with other artists and craftsmen in the execution of his diverse range of work. His themes reference the Classical world, World War II and the French Revolution. This dissertation will focus on his works titled **Man A Passerby**, (1991) **The Great Piece of Turf** (1975) and **Hortus Conclusis**, constructed posthumously.

In order to contextualise these works we need to look at what the garden is and at what it comprises. The Trustees of **Little Sparta** describe the garden as "a major artwork encompassing with it both horticultural element and individual works in such materials as stone, wood and metal" (The Little Sparta Trust: 2014).

Works include deeply etched stones of concrete poetry, sundials, a stone shell evocative of Sandro Botticelli's **Birth of Venus** (1486), grottoes, porticos, a variety of gardens such as the Secret Garden and the Temple Pool Garden, the Woodland and the Wild Gardens (The Little Sparta Trust: 2014) each with their own clever innuendos.

Born at Nassau in the Bahamas, Ian Hamilton Finlay emigrated to Scotland (Cambell: 2006) Higgins (2006) reports that Finlay was sent to boarding school at the age of six and by his teens was a keen poet and artist.

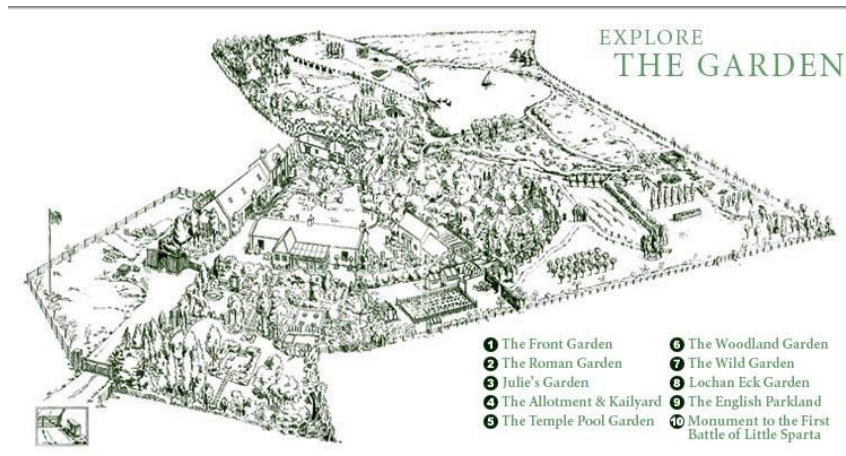


Figure 63. **Map of the Garden of *Little Sparta***. Source:

<http://www.littlesparta.org.uk/explore/explore.htm> Accessed 4 May 2014.

Little Sparta has been hailed as a world renowned contemporary piece of art and the “greatest Scottish artwork of all time” (Higgins: 2006). *Little Sparta* is a property measuring some six acres (Cornwall: 2006) which is divided into ten sections (Figure 65). Situated in the Pentland Hills of Scotland south-west of Edinburgh, the property was originally called *Stonypath*. *Stonypath* was the farm given to Hamilton Finlay’s wife Sue by her parents to which they moved in 1966. Initially the couple worked on the garden together, landscaping, making ponds and installing sculptures, inscriptions and planting trees (Lubbock: 2006). Christopher McIntosh (2005) reports that a visit to the garden revealed a selection of uniquely created objects such as sundials, sculptures, classical columns, bird-tables and carefully selected words inscribed on stones. Previously the couple had lived at Ardgay in Ross-shire, where Ian Hamilton Finlay, the editor of *Wild Hawthorn Press*, had begun to experiment with his concrete poetry, the prototypes being created on cardboard or wood (Stephen Bann in Mosser, Monique and Teyssot: 1991). Tom Lubbock (2006) explains that Concrete Poetry is a poetry of few words. Finlay was a leading participant of the International Concrete Poetry movement (ibid.) Although considered a conceptual artist, Finlay thought of himself as a poet (Cambell: 2006).

Patrick Eyres (2000) explains that the beginning of an artwork is invariably the word. He points out that Finlay has “upheld the traditional function of art as a repository and transmitter of meaning”. His creative output included poems, postcards, prints, embroideries, inscriptions, gallery sculptures, landscapings in Europe (done in collaboration with other artists and craftspeople) and permanent installations (Cambell: 2006). For Finlay, no matter the medium chosen to express himself, the choice of typography and the layout were crucial (Lubbock: 2006).

The installation of the resultant concrete poetry lent to the landscape a different meaning. It is a garden of conceptual vision and of ideas, of intellectual thoughts and witticisms. An example of this is Finlay’s **The Great Piece of Turf** (1975) (figure 64) which references Durer’s **Das Grosse Rosenstuck** (1503) (figure 14) (discussed in Chapter Two). In Finlay’s sculpture Durer’s simple monogram is inscribed on a stone which has been situated amongst a boggy section of reeds, grasses and rushes (Thacker: 1979:274). Lubbock (2006) drew attention to the stone tortoises in the vicinity which bore marks “like Panzer tanks”.



Figure 64: Ian Hamilton Finlay (1925-2006). **The Great Piece of Turf**. (1975). Little Sparta. Image source: Dixon-Hunt, 2008,53.

Sculptures such as this were carefully sited within the garden and presented in such a way as to intellectually challenge any preconceptions of the garden held by the viewer.



Figure 65: Ian Hamilton Finlay (1925-2006). **Man, A Passerby**. (1991). Slate. Little Sparta. Image source: Dixon-Hunt,2008,53.

In the work titled **Man A Passerby** (1991) (Carlson:2010), (Figure 66) the words *Man A Passerby* are inscribed on an upright stone. Lubbock (2006) sees the ambiguity of the stone as either a milestone, or gravestone standing alongside a pathway. It is considered an abstract message of man's passage of time on earth; that the world was here before the birth of man and will survive long after man has left, the feeling that humans simply pass by (ibid).

In attempting to contextualize the work of Ian Hamilton Finlay in his interpretation of the garden, it is important to acknowledge the influence of the poet and farmer William Shenstone (1714-1763) in the development of **Little Sparta**.

Hobhouse (2002:232) describes Shenstone as "an eccentric and reluctant farmer" who was inspired by the idea of the *ferme ornee* or "ornamented farm"; the combination of the profitable section of an estate with that used for pleasure. In 1715, Shenstone created a *ferme ornee* at Leasowes where visitors were taken on a walk comprising views of waterfalls, grottos, cascades and a dilapidated priory (Hobhouse: 2002:232). Shenstone used strong iconography, such as Latin inscriptions, to imply classical and literary associations (Hobhouse: 2002:232). It is this concept which Finlay has used at **Little Sparta** where text such as "WOOD/WIND/SONG,WIND/WOOD, WOOD-/WIND/SONG" (Campbell: 2012) and quotations, engraved into stones placed in the garden, evoke interpretations for the viewer (Hobhouse: 2002:232). Finlay referenced the past as with his allusions to Pouisson in **Pouisson Over Again After Nature** (1979) and themes relating to the French revolution, the interpretation of which could be puzzling (Lubbock:2006). Contextualizing this, Lubbock refers to Finlay's

explanation that the French Revolution provided the ideas within which he could frame his conflict with the contemporary world in which he lived (ibid). This was evident in the conflict associated with the local council, the so-called “First Battle of Little Sparta” who wanted to impound artworks for rates not paid (Lubbock: 2006).

As a poet, Finlay had become by the 1960’s “one of the leading lights in the Brazil-based concrete poetry movement, which saw poems become solid pieces of art which you could touch and feel” (David: 2013). In creating “solid pieces of art” (David: 2013), Finlay did not make his own sculptures, but collaborated with others (Campbell: 2012). Finlay, in an interview with Nagy Rashwan (2001) defended his use of collaboration, stating;

“I came to these mediums through having the garden, and of course, people who have designed gardens have always worked in collaboration, and never made their own inscriptions. Shenstone, for example, didn’t make the inscriptions in his garden – he wrote the inscriptions, but somebody else carved them for him. Nor did Capability Brown make the sculptures in his gardens. So, it is quite natural for me to collaborate”.

Bann (in Moser: 1991:503) mentions the benefits of collaboration and gives as an example Finlay’s collaboration with the New Arcadians who themselves “chose their title in acknowledgement of his publications on the Arcadian theme and have loyally supported him in the different stages of the ‘Little Spartan War’. Finlay suffered from Agoraphobia, defined by Allen (1990:23) as “an abnormal fear of open spaces or public places”. Because of his Agoraphobia, collaboration was necessary to implement his plans, particularly in the case of gardens such as the *Fleur de l’air* in Provence. These gardens were designed on commission and were seldom seen by Finlay in situ. Finlay was always meticulous about crediting and naming his collaborators. Installations of commissioned sculptures were overseen by Finlay’s wife Sue and later by Pia Simig. While Finlay conceptualised and designed his sculptures, he did not make them himself (Campbell: 2012).

Bann (in Mosser, Monique and Teyssot: 1991:522) makes us aware that apart from the intellectual aspect of the poetic sculpture in the Sunken Garden he had created, the garden was part of a home, Ian Hamilton Finlay having diverted several streams to create a dam to make a pond. This led to further excavation to create Lochan Eck,

metaphorically an ocean. This control over nature by man is apparent in Monet's diversion of the river Ru discussed in Section Two of Chapter Four.

Bann (ibid) questions whether artists who worked with the land were, in some sense, gardeners when he writes:

“In the strict sense, the interfusion of garden design and the contemporary visual arts has not yet got very far, and the unique example of Ian Hamilton Finlay itself demonstrates what a subtle blend of artistic and cultural influences has been required to bring about a genuine renewal of the tradition of the ‘Poet’s Garden’ echoing the English gardeners of the 18<sup>th</sup> century, Alexander Pope and William Shenstone”.

Throughout the ages the garden has been reflective of society and Ian Hamilton Finlay use **Little Sparta** as a moral platform to engage with themes which “underlie the structures of society. The French Revolution, pre-Socratic views of the nature of the world. The Second World War, the sea and its fishing fleets are among the sources of metaphor and image which are realised in the garden’s art works which now number over 275 (The Little Sparta Trust: 2014).

The name **Little Sparta** originated in 1983 when the Strathclyde Regional Council notified Finlay that his rates for *Stonypath* were to be increased as he was using a barn on his property as an Art Gallery. Finlay (in Campbell: 2012) argued that the barn was in fact a temple, stating that his garden was a “religious place”. Finlay, who engaged with such topics as war, the French Revolution, and literary themes of the classical past, appeared almost anti-establishment. His favourite revolutionary was Louis-Antoine de Saint-Just (1767-94) (Campbell: 2012). In his battle against the Strathclyde Regional Council, Finlay was supported by his band of Saint-Just Vigilantes and a group of fanatical supporters. This support enabled Finlay to defend his property with “specially constructed panzer tanks letting off explosions” (Campbell: 2012). It was a victorious day for Finlay and *Stonypath* became known as **Little Sparta** (Campbell: 2012). Bann (in Mosser, M and Teysott: 1991:522) called this a programme of “neoclassical rearmament”. Campbell (2012) explains that the traditional enemy of Athens was Sparta, and Finlay drew the analogy of Edinburgh being the Athens of the North. Finlay erected a bronze plaque of a machine gun at the entrance. Beneath the piping is a quote from Virgil, “Flute begin with me”.

Sean McGlashan (in Davidson: 2013), curator of Glasgow Museum, says that much of Finlay’s work was about railing against power. Lubbock (2006) refers to the 1970s

and the 1980s as being the era of Finlay's most high-profile battles and period of invention. James Campbell (2012) supports this view, citing Finlay's battle against the Scottish Arts Council, whom he believed opposed his ideals. Campbell (2012) notes that Finlay once wrote "When I hear the words Arts Council, I reach for my water pistol" and observes that in firing his pistol at the arts-governing bodies, Finlay could simultaneously water his garden (Campbell: 2012).

A semiotic interpretation of **Little Sparta** demonstrates man's organised control over nature. Mara Miller (1988:281), in discussing the conflict between the real and the ideal garden, states;

"Every garden moves with an almost unnerving equability between the 'is' of everyday reality and the "ought to be" of the ideal. Every garden is the embodiment of someone's vision of how life *should* be, the creation of a realm at once idealized – and often to a large extent imaginary – and liveable. It creates an ethos in which the terms of life as we feel it ought to be lived may all be included".

Finlay recognised that **Little Sparta** like other gardens was not exempt from the wild forces of nature. Finlay (in Campbell: 2012) highlights the unpredictability of nature when he complains, in a letter dated 1967 to his friend the Austrian poet Ernst Jandl, of problems with moles which could "RUIN a good garden-poem overnight". Campbell (2012) comments that *Stonypath* was in a permanent state of revolution, where violent action was required to solve problems such as these "with hoe, spade, axe – or water pistol – to preserve the state of order". Relevant here is Finlay's pithy epigram "Some gardens are described as retreats, when they are really attacks" (Finlay in Lubbock: 2006).

This theme of order is evident in the erection of eleven irregularly cut stones (in collaboration with Nicholas Sloan) each of which bears the incising of a single word, making up the sentence The Present Order Is the Disorder of the Future. Saint-Just. Campbell (2012) explains the meaning of this as "today's nicely trimmed garden is tomorrow's overgrown tangle". In discussing Finlay's reference to the past in his use of quotes, Finlay (in Rashwan: 2001) states "It is quite a natural process to use other times to understand your own time."

Stephen Bann (in Mosser, M and Teyssot: 1991:503) categorised Finlay as a garden architect and praised him for having shifted the "burden of ignorance" from those landscape architects who lacked ideas and originality. Bann (1991:503) writes that

“The essence of Finlay’s position is that our culture has evacuated all the serious political and philosophical content which great gardens like Stowe and Ermenonville undoubtedly possessed at the time of their creation”.

The Board of Trustees see **Little Sparta** as a ‘fragile place, easily damaged by the northern climate and constantly requiring careful conservation’ (The Little Sparta Trust: 2014). Bann (in Mosser, M and Teysot: 1991:522) agrees and states that the plants had to be protected by trellises and shielded by trees from the strong prevailing winds. For Ian Hamilton Finlay, his unique interpretation of the garden created for him a place of refuge from society, offering him a retreat from the world to sooth his agoraphobia. Lubbock (2006) comments that due to Finlay’s isolation from society, his exhibitions were organised first by his wife and then by his assistant Pia Maria Simig. After suffering a series of strokes the agoraphobia seemed to clear and Finlay travelled abroad to finalise already conceived projects (ibid).

Lubbock (2006) points out that Finlay’s great work is the garden which he believes is fundamental to his vision. Lubbock sees Finlay’s interpretation of the garden as “the encounter between the human and what is not human. His art is an affirmation of our inhabitation, cultivation and working of the world”.

For Finlay, who had suffered from chronic agoraphobia for most of his adult life, *Stonypath* was a refuge from the outside world from which he extracted and voluntarily exiled himself.

Patrick Eyres, a Trustee of the Little Sparta Trust, wrote in the *New Arcadian Press* in an article titled *Hortus Conclusis* that the **Hortus Conclusis** (2006-2009) (Figure 69) was the final work conceived by Finlay and was executed posthumously. Work begun in 2006 and was completed in June 2009. The work echoes the Medieval Enclosed garden discussed in Chapter Two.

Finlay’s **Hortus Conclusis** was created from a disused and decaying barn. Finlay had originally intended that the crumbling building should run to ruin, an evocation evocative of the ruined follies of the 18<sup>th</sup> century landscape gardeners (Eyres in Boot: 2010). A year before his death, Finlay announced at a Little Sparta Trust meeting that the barn would be the source of the **Hortus Conclusis**.

Construction on the barn begun in 2006, after Finlay's death. The roof was removed and the walls were lowered. The Western wall is the lowest, designed to capture the late afternoon sunlight. A wooden bench is inscribed with the words 'The Westering Sun Will sometimes Reach This Bench'. The *Hortus* is divided into two sections; the first section follows the form of the Medieval *hortus* and is planted with herbs and flowers. The second half contains a small circular pool which invites quiet contemplation. Latin vocabulary links the *Hortus* to the sky above, a spiritual connection which invites contemplation. The Latin words inscribed on the edge of the circular pond are *Cirrus*, *Astrocumulus*, *Cirrostratus*, *Cirrocumulus*, *Stratus*, *Cumulonimbus*, *Altostratus*, *Nimbostratus*, *Cumulus*, *Stratocumulus*.



Figure 66 : Ian Hamilton Finlay (1925-2006). **Hortus Conclusis** (2006-2009). Materials, steel, water, pebbles.

Source: website Little Sparta - <http://www.littlesparta.org.uk/displayD2/hortus.htm>. Accessed 3 November 2014.



Figure 67: **A quiet spot leading on to the Hortus Conclusis at Little Sparta.** Source: website Little Sparta - <http://www.littlesparta.org.uk/displayD2/hortus.htm>. Accessed 4 May 2014



Figure 68: **Hortus Conclusus Little Sparta.** Source: <http://www.littlesparta.org.uk/displayD2/hortus.Htm>. Accessed 4 May 2014.



Figure 69 : **The exterior of an existing barn Little Sparta was used to form the frame of the Hortus Conclusus.** Photograph: Patrick Eyres. Source of photograph: [http://www.gardenhistorysociety.org/post/agenda/the-hortus-conclusus-at-little-sparta/accessed 4/05/14](http://www.gardenhistorysociety.org/post/agenda/the-hortus-conclusus-at-little-sparta/accessed%204/05/14).



Figure 70: **A small section of the ‘interior’ of the Hortus Conclusus has been planted to resemble a medieval garden.** Photograph: Patrick Eyres. Source : [http://www.gardenhistorysociety.org/post/agenda/the-hortus-conclusus-at-little-sparta/accessed 4/05/14](http://www.gardenhistorysociety.org/post/agenda/the-hortus-conclusus-at-little-sparta/accessed%204/05/14)



Figure 71: **The circular pool at the Hortus Conclusus.** Photograph: Patrick Eyres. Source: <http://www.gardenhistorysociety.org/post/agenda/the-hortus-conclusus-at-little-sparta/accessed/4/05/14>.

For Ian Hamilton Finlay, the garden reflected his life and was his final work of art, a legacy for future generations. Richard De Marco (in Boot: 2010) in an article in *The Scotsman*, stressed to the Scottish Parliament that **Little Sparta** was;

“not a simple garden, it is a Gesamtkunstwerk, a ‘total art work’, rivalling Constantin Brancusi’s sculptural homage to heroes at Targu-Jiu in Romania, or Claude Monet’s garden at Giverny in France. It also brings the same responsibility. He (Finlay) left us a legacy with a double edge: a masterpiece and a terrifying responsibility. Are we up to it”?

Higgins (2006) refers to **Little Sparta** as “an extraordinary artist’s garden, combining landscape, trees, plants, sculpture and poems to make a true Gesamtkunstwerk”, what she further alludes to it as a celebration of the “relationship between man and nature”.

Hobhouse (2002:449), refers to the gardens of Ian Hamilton Finlay and writes that “These personal gardens are as important and influential in the writings and theories of the greatest landscape architects and it is because of this personal element that they outshine gardens made by a designer for a client.” The same could be said of Monet. Professor Stephen Blackmore (in Cornwall: 2006), in a tribute to Finlay, notes that Scotland had “lost a unique and inspirational gardener and a truly brilliant man”.

Research in this chapter has shown the benefit of originality and the use of ‘found’ materials in a unique manner that is quaint and intellectually challenges pre conceived conceptions of the viewer.

It is apparent that North, Monet and Finlay each left behind a very different but lasting monument, a record of their lives.

The interpretations of the garden by North, Monet and Finlay have influenced my work which is discussed in Chapter Four

## CHAPTER FOUR: HORTUS CONCLUSIS BRUNSFELSIA.

The exhibition titled *Hortus Conclusis: Brunfelsia* (Enclosed Garden: Past, Present and Future) is submitted in partial compliance for the Master's Degree in Technology: Fine Art. *Brunfelsia* refers to the shrub commonly known as the Yesterday, To-day and Tomorrow (figure 72).

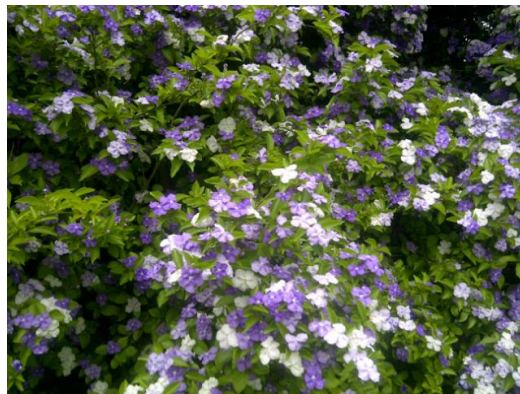


Figure 72 : The shrub *Brunfelsia* photographed in my garden. Photograph: S. Baker (2014).

The title of the exhibition alludes to my interpretation of the garden, framed by my enduring physical and metaphysical relationship with nature and the garden, in which the garden is seen as a secluded space. Giano Venturi (in Mosser, and Teysot: 1999:88) philosophised that every garden is 'secret' in the sense that "the essence of the garden is to provide solitude and seclusion". The concept of the garden is interpreted through an exploration of the passing of time, the fragility of nature, the seasons and the natural process of decay. In addition the title references the notion of the historical past, present and future, in the context of the introduction and evolution of the garden in Southern Africa, as a part of European colonialism.

### **The Garden and Childhood**

In interpreting the garden, imagery was sourced from my memories of, and relationship with, the garden since childhood. As a child I experienced the garden as a secluded, magical place, filled with fantasy, in different forms and locations.

However, it is my grandparent's garden on the Bluff in Durban that I specifically relate to; yet in a sense I was only a visitor. I remember vividly our unexpected arrival at my grandparents' house one beautiful summer evening. I was about six years old and was dressed in my green and white candy striped dressing gown. In a family where children were meant to be seen and not heard, I did not know then that one short car ride would alter our lives forever. A girl at school told me my parents were getting divorced. I was horrified. I hardly knew what the word meant. In an Irish Catholic family, "divorce" was neither contemplated nor discussed particularly with the children. It was a long drawn out, bitter and extremely hurtful divorce. My father left us and went to live in England.

My brother went to Marist Brothers and I to board at Marist Stella. Although the schools were only a few kilometres apart, my mother maintained that it was too far for her to fetch me each day as she did my brother. There were weekly boarders but I was told that this would be 'unsuitable'. I would lie on my dormitory bed looking out of the window at night. I would imagine the garden. I could see the lighthouse on Marine Drive swirl and flicker in the darkness and I would long for that ideal thing called 'home', but, when I went home I felt unwelcome. Yet, despite the turbulent years, and the bitter unhappiness of a family split by continents, my grandmother's property provided me with a refuge and a sense of stability.

My mother loved the garden. She had 'green fingers' and propagated roses. Her rose garden was beautiful and the house was always full of flowers. Each evening after work she would water, prune or 'debug' them, a cruel practice which I disliked.

I spent ten years of my childhood living on my grandparents' property, in the farmhouse of the original Wentworth farm. From the kitchen window on a windy day, I could see the white horses foaming far beyond the valley. To the left of the back garden, looking toward the sea was the orchard. It was filled with mulberry, lemon and avocado pear trees; I recall in particular a red pepper berry tree, beneath which grew pineapples. I would marvel at their symmetry. Then there were the bananas, which, if they weren't stolen, we ate. It was a favourite place for hide and seek, if you were not afraid of the tiny fruit bats or flies in the late afternoon. For me there was nothing more magical than the banana flower with its purple magenta sheaths.

There was a small rectangular piece of soil beneath the avocado pear tree next to the scullery and laundry room. This was my Irish grandmother's kitchen and herb garden, close to the house, reminiscent of the monasteries in the Middle Ages which grew herbs, sometimes dividing gardens into sections such as the *herbularius* or physic garden, or the *hortus* or vegetable garden, and a section for trees (Thacker: 1979:81). The garden contained peas, beans and strawberries. I remember potato plants being unearthed, then re-buried into the ground and recall their purple flowers.

During the holidays, it was fun to walk through the orchard and to accompany the domestic worker my grandparents employed to the washline. She would hang the washing. I would pick the knobbly textured lemons off the trees, smelling each one as I put it into my basket before carrying it back to the kitchen. These memories of the orchard conjure up Thacker's idea of the garden as myth, ".....the orchard at the world's end, the garden of the Hesperides, where the daughters of Atlas guard the rich, golden apples Zeus received from Hera at their wedding" (1979:9).

My grandmother would venture out into the garden with her straw brimmed hat, garden gloves and trowel. As was the colonial custom, she always wore a dress, no matter what the occasion; it was not unusual to see her giving instructions to the gardener in dresses of imported silk. She wore leather kid glove shoes or flat sandals but always with stockings. She was never barefoot. These memories are evoked in my interpretation of the garden through references to colonial era history in the form of objects (Victorian bathtubs, draughtsman's drawers) and imagery (Queen Victoria and King Cetshwayo ka Mpande)

The smell of the garden being watered, and itchy bare feet, are strong memories. There was always a wheelbarrow and gardening tools. Philip the gardener would walk around the garden with his stiff leg dragging behind him. When the other gardener came he would push us around the garden in his wheelbarrow. Gardening tools and wheelbarrow are referenced in my art practice, in an interpretation of the garden as a secluded playground of childhood.

Before my parent's divorce, we lived in another house on the Bluff. I pushed my antique china doll, Annabelle (Figure 73) around this garden in a wooden wheelbarrow. Sometimes I raced her. She never broke. She used to have real hair and red leather shoes. Now she has a tattered old wig. Her elastic joints have perished

and the salmon pink reddish leather shoes are long gone like the innocence of childhood following our move to Wentworth farm. Instead of pushing Annabelle around in the wheelbarrow, I pushed my baby brother in a pram up and down the veranda with its stone pots of Amaryllis and St. Joseph's lilies until he went to sleep.

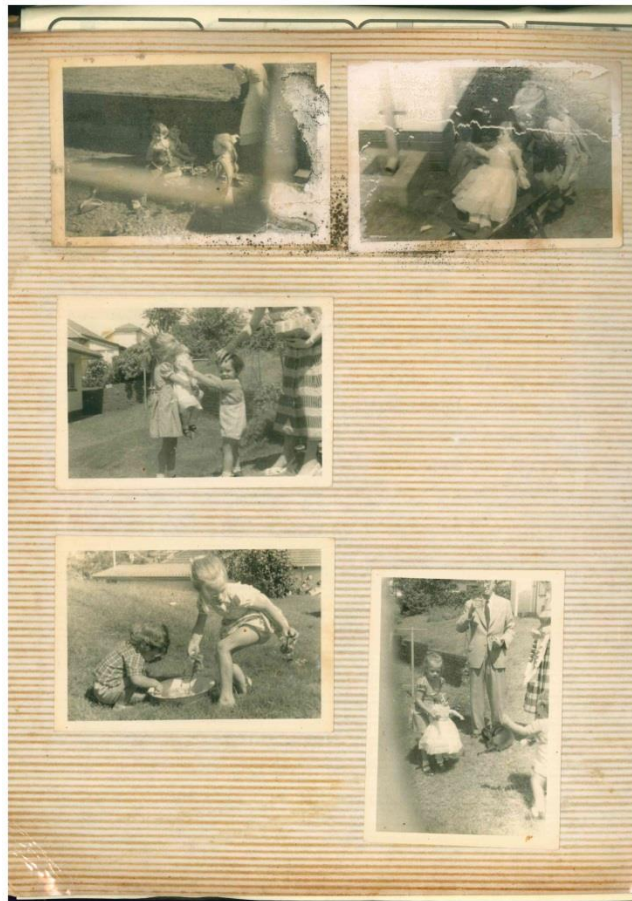


Figure 73: **Photograph of myself and Annabel.** Family photograph album. Photographs: Dr. Stiopan Padraig O'Reagain (c.1958).

There was an old well in the garden. It was not secure and we were forbidden to go there. The splash of exquisite skeleton leaves, twigs and branches, dropped into the well, seemed to take forever to reach waiting ears. We would count, and wait. These memories are evoked in my work through a reference to water in the use of transparent materials such as glass and objects such as buckets and watering cans.

Next to the well was an old fig tree with its magnificent shade. It was a difficult tree to climb with its huge girth, and we were grateful for the old rusted stakes to which the cattle on the original Wentworth farm were tethered in the years gone by. This

reference to rust and to the barbed wire fences, which surrounded and divided the property, are evoked in the work titled **Porcelain wheelbarrow** (2014) (Figure 74).



Figure 74. Porcelain wheelbarrow. 2014. Photograph S. Baker (2014).



Figure 75 Detail of interior of porcelain wheelbarrow. Photograph; S. Baker (2014).

At seven, I saw the garden as a fragile place, a sensitive and accommodating home. The garden was always in a state of constant flux and change. Seasons, like the weather, were agents of change. Like the magnificent perfumed Queen of the Night which flowered beneath the starlit sky once a year; and which by morning had quietly subsided to die resting down in the corrugated grooves of the green tin roof.

Having grown up with the religious icons of Catholicism, I understood the concept of the *hortus conclusis*. At every Convent school I attended there were grottoes and places for quiet contemplation. As a child, the serene face of the Virgin Mary was a comforting and peaceful image. The secret gardens I constructed were *hortus conclusis* of a different kind; instead of being enclosed by walls, they were a precious, hidden area enclosed by branches and twigs, or a wild cherry hedge. Here I could dream. Here I could imagine. Here I could grow ideas and make up stories.

As boarders at Marist Stella we would be taken, on a Sunday afternoon, by the nuns on long crocodile walks across the Berea to the Durban Botanic Gardens or Mitchell Park. As punishment for picking flowers off hedges en route we were sent to the back of the line to walk with the nuns. I would pray each week that the outing would be to the Durban Botanic Gardens, but we seldom went there; Mitchell Park was much closer. There was something magical about the Botanic Gardens and its avenues of trees which scattered their seeds and flowers on the pathways. I particularly loved the pond with its lilies. The Durban Botanic Gardens is referenced in my practice through the use of colonial metaphors, which highlight its link with the Royal Botanic Gardens of Kew.

I was twenty three years old when I moved with my husband into the house in which we now live; a double storey Tudor style house covered from flowerbed to chimney with ivy. When moved in, any plants of value had been given to friends by the previous owners who were emigrating. Gradually, the garden took shape and became a place of leisure which as a family we could enjoy. I would happily garden with my daughter Lara, teaching her the Latin names of plants, but this changed after my son Richard was born. He was a sickly child and caring for him meant I had less time for gardening. Medical bills were steep and with a sick child I was unable to go out and work. Instead, I worked from home and wrote for a living. I wrote about the things which interested me and that included gardening articles for two magazines. As Richard's health improved, the garden became a place of fantasy filled with children's laughter.

Life, like the garden is seasonal. I now work full time; however the garden and its botanic elements are my constant source of reference. Preparing for this exhibition has made me realise that gardening has been a constant thread throughout the tapestry of my life, something for which I am grateful.

### ***Hortus Conclusis: Brunfelsia* (Enclosed Garden: Past, Present and Future).**

The exhibition title *Hortus Conclusis: Brunfelsia* consist of mixed media works grouped thematically. The themes are Garden Implements (spades, trowels, hoes, buckets, watering cans, wheelbarrows and fork), Plants (focussing on the indigenous Protea and the exotic Lotus plant) and an Herbarium.

The garden implements represent the labour required for the creation of a garden. The plant forms embody a juxtaposition of the indigenous (African) and the exotic (European), with a focus on the exotic Lotus lily and the indigenous Protea. Both species, when uprooted from their natural environment, adapt to change in order to survive. Similarly, I had to adapt to changed circumstances throughout childhood. The indigenous and exotic plants also reference the colonization of Southern Africa by the Dutch and British.

The concept of an herbarium (a collection of preserved plant specimens), references this feeling of being uprooted and transplanted, and is reflected in my art practice through the use of draughtsman's drawers as a means of presentation.

Notions of history and metamorphosis are central to the interpretation of the garden in the exhibition titled *Hortus Conclusis: Brunsfelsia* (Enclosed Garden: Past, Present and Future).

## **Garden Implements**

The garden implements (2012-2014) are visual metaphors for man's historical ordering of, and control over, nature, evident in the 17<sup>th</sup> century formal gardens in Europe, such as those at Versailles and Hampton Court, discussed in Chapter one. Garden implements are traditionally made of metal and are hardy, used for manual work in the creation and maintenance of gardens; the garden implements in my art practice have been created using porcelain and bone china, both fragile mediums. The medium thus not only subverts the traditional reading of a garden implement as being hardy; it also references the fragile quality of the garden.

Figure 76 A



Figure 76 B



Figure 76, A and B : An example of the trowels exhibited. 2014. Photographs: S. Baker.

The series of trowels (Figure 76) refer to my grandmother who had a set of tools which comprised a trowel, fork and secateurs. My grandmother loved the garden. She had a ritual; she would walk in the garden every day giving instructions to the gardener. She would inspect the gladioli, the agapanthus, the strelitzia and the cement potted St. Joseph lilies on the wide veranda. She would turn the soil in these potted plants with her trowel and water them with her watering can.

She particularly loved the gardenia plant with its pungent smell which perfumed the air. Sometimes she used gloves to garden; gloves not good enough to wear to church.

I made these trowels while reflecting on her life and love of gardening. Two of the trowels (figure 76A) are translucent and represent her fragile state, caused by her continual longing for home in Ireland. Like a plant, she had been transplanted, but had not taken root in Africa. It was always too expensive to return. They went back to Ireland for the last time to attend my aunt's funeral.



Figure 77 : The two trowels towards the back right are influenced by the cake lifter used by my grandmother to serve guests tea. Photograph: S. Baker (2014).

In making the trowels, I had in mind the silver cake lifter used by my grandmother to serve her Victorian sponge cake when she had guests for tea. The silver teapot would be brought out with bone china and delicate Beleek Irish china cups, which when held up to the light, were magnificently translucent. I could see my fingers on the other side of the cup. The Beleek ware was decorated with had delicate shamrocks; the English china was decorated with pink roses.

The porcelain cake lifters (Figure 77) are a subconscious derivation of the trowel, evocative of a gentle colonial woman, uprooted from Ireland. Similarly, the watering cans (Figure 78) are reflective of a bygone colonial era. Ian Hamilton Finlay (Chapter Three) makes reference to a watering can in his work **A rose is a rose is a rose ... Gertrude Jekyll.**



Figure 78 : The watering cans. 2014. Porcelain and found object. Photograph: S. Baker (2014).



Figure 79: Detail of the inside of the bucket. Porcelain, bone china, lighting, water and found object. Photograph: S. Baker (2014).

The bucket (Figure 79) with its translucent leaves floating in water is a reminder of wet laundry being carried to the washline, of buckets left behind to sometimes fill with raindrops and blown leaves due to weather changing during the day. This work reflects also my love of translucency and of water.



Figure 80: An example of the hoes. Porcelain. Photograph : S. Baker (2014).

The series of **Five Hoes** (Figure 80) references labour in the garden and images of female subsistence farmers hoeing the soil under colonial rule.



Figure 81. Fork and birds nest. (2013). Bone china and found object. Photograph: S. Baker (2014).



Figure 82. Detail of bone china birds nest. Photograph : L. Baker (2014).

The work titled **Fork and Bird's Nest** (Figures 80 and 81) reference my memory of the fork used daily as a gardening tool. The bird's nest recalls childhood memories of finding a windblown nest on the ground, picking it up and trying to restore it to its branch; and the heartfelt pain at the discovery of a bird's nest with the delicate eggs broken.



A

B

Figure 83: Porcelain spade with silver wire on left (2013) (A) and porcelain spade with copper wire and crochet wire on edges on right (2013). (b). Photograph : L. Baker (2014).



Figure 84: Detail of porcelain spade with copper wire.(2013). Photograph: L. Baker (2014).

The series of **Spades** (2013-2014) (Figures 83 – 91) reference labour and masculinity. A spade is defined by Allen (1990:1164) as a long handled tool with a sharp-edged metal blade, used to dig or cut into the ground. In colonial Natal and in our garden, the gardener dressed in khaki shirt and shorts edged with red braid would, edge the flower beds and turn the soil. In the context of South African history the image of the spade references the exploitation of the land and black labour. The spades decorated with copper wire (Figures 83 and 84) allude to migrant labour and the tradition of night watchmen decorating knobkerries with telephone wire.



Figure 85 : Small spade inset with plant material. Porcelain and parcel string. (2012). Photograph: S. Baker (2014).



Figure 86: Large spade inset with plant material. Porcelain, parcel string, lace plus found object. 2012. Photograph: S. Baker (2014).



Figure 87 : Detail of back of large spade (figure 86) with plant material, parcel string, ecru crochet, lace, hand modelled rose and found object. 2012. Photograph: S. Baker (2014).

The spades inset with plant material (figures 85–87) reference directly the garden and were designed to be placed in close proximity to one another. The crochet, lace and the insertion of the rose in the bigger spade allude to the feminine.

The spade decorated with ivy references the garden and the double storey house in which I now live which blends with the environment and is clad with ivy from flowerbed to roof.



Figure 88: **Ivy leaf spade.** (2012-2013). Porcelain. Photograph: S. Baker (2014).



Figure 89: **The Seasons of Queen Victoria.** (2012 – 2013). Porcelain. Photograph: S. Baker (2014).



Figure 90: **The Seasons of Queen Victoria.** (2012 – 2013). Portraits. Porcelain and ceramic ink print. Photograph: S. Baker (2014).

A series of spades titled **The Seasons of Queen Victoria** (2012 - 2014) (Figures 89 - 91) signify Queen Victoria's support of the Royal Botanic Gardens at Kew and Kew's links with the Durban Botanic Gardens founded in 1849. Marianne North (referenced in Chapter Three) visited and painted in these gardens in 1883.



Figure 91. Queen Victoria and King Cetshwayo ka Mpande. Porcelain, steel wire, bone china, and found object. 2012-2014. The image source for both the portrait of King ka Mpande Cetshwayo were taken from J.L. Smal (1969:49) *With Shield and Assegai*, Howard Timmins: Cape Town. Photograph by S Baker (2014).

One of the spades in the series (Figure 91) references the relationship of Zulu King, King Cetshwayo kaMpande (1826–1844) to Queen Victoria (1837 – 1901). The Zulus defeated the British army at the Battle of Isandlwana on 22<sup>nd</sup> January 1879 (Brookes: 1965:137-141). On the same day at the Battle of Rorke's Drift the British gained victory. Some one hundred men repelled 4000 Zulu warriors (Russell: 1903:244). Eleven Victoria crosses were awarded, some posthumously, the first time such an award had occurred. The Anglo-Zulu War culminated in the Battle of Ulundi where the Zulu army was defeated on the 4 July 1879 (ibid.). King Cetshwayo kaMapande was exiled to Oude Meulen in Cape Town and later Britain where he met with Queen Victoria (Brookes: 1965:150). The King Cetshwayo kaMpande spade also references this with the depiction of the cup given to King Cetshwayo kaMpande (Smail: 1969:49). This incident is referenced in the spade where the cup is depicted (figure 91).

The spade blades in (Figures 83-91) are made with porcelain which was moulded directly on to the spade. The thorn branch (Figure 91 ) references the buffalo thorn which grows in the area of Eshowe and was hand modelled. The imprint of lace onto the surface of the clay, behind the portrait of King Cetshwayo kaMapande, references the feminine influence of Victorian colonialism and cultural difference.



Figure 92 : Detail of **King Cetshwayo Spade**. Porcelain and ceramic ink print. Image sourced from J.L. Smail (1969:48) *With Shield and Assegai*, Howard Timmins: Cape Town. Photograph by S Baker (2014).

The spades were hand modelled. Each spade blade was moulded on an existing spade blade. The images were first photocopied on a laser printer. These images were then cut out. A ceramic ink was prepared, using three parts raw linseed oil to two parts black stain (I used an oxide). This was well mixed in a glass container and left overnight to settle. To begin the process a mixture of water and gum Arabic was prepared in a bowl, at a ratio of approximately one litre of water to a quarter of a teaspoon of gum Arabic. This mixture was then sprinkled on to a piece of glass before placing the image on the wet glass face up. The ceramic ink mixture was then rolled over the image using a hard roller. A mixture of water and gum Arabic was sponged over the image (approx. 1 litre of water to a quarter of a teaspoon of gum Arabic). This action needs to be repeated, being careful not to get the image too wet. Any excess water must be dabbed off before carefully lifting the image and placing it down on the leatherhard clay. It should be left to dry slightly before rubbing the back of the image with a spoon to help it adhere to the clay. (If the clay is too dry the image won't stick). On peeling off the paper the result is a mirror image. For the Cetswayo cup. The image is reversed when photocopied. To achieve the result required a combination of black and iron oxides was used, some of which was painted on to the image before firing to 990° for the bisque firing. The spades were then glazed using a transparent glaze to a temperature of 1240°. An on glaze technique was then used to add to the existing image. The spade blades were then re-fired in the kiln to a temperature of 650°.

A series of works use the garden wheelbarrow as a device to frame the concept of decay and decomposition. The translucence of the porcelain leaves in the wheelbarrow titled **[De] composition 1** (2014) (Figure 93) references the childhood experience of riding in the compost-filled wheelbarrow and being tipped onto the compost heap, amongst the translucent, decomposed leaves.



Figure 93: [De-Composition] 1. Porcelain and found object. 2014. Photograph: S. Baker (2014).



Figure 94: [De-Composition] 1. Detail of leaves. Porcelain, wheelbarrow and artificial light. 2014. Photograph L.Baker (2014).



Figure 95: [De-Composition] 2. Porcelain and wheelbarrow. 2014. Photograph: L. Baker (2014).

The decomposing *Protea* in the wheelbarrow titled **[De] composition 2** (2014) (Figures 95 and 96) makes reference to the decomposition of the colonial presence in South Africa and its role as South Africa's national flower since 1976. The protea was chosen as it symbolises South Africa's beauty and represents, the "flowering of our potential as a nation in pursuit of the African Renaissance" (Johns: 2013).



Figure 96 : **Detail of [De] Composition 2.** Porcelain and wheelbarrow. Photograph by S Baker (2014).

The work titled **Porcelain Wheelbarrow** (date) (Figures 75 and 76 ) is patchworked and embroidered, (figure 97) an allusion to the feminine; the copper wire is a continuation of the theme used in the spade series and references Zulu decorative arts.



Figure 97: Detail of porcelain wheelbarrow depicted in figures 75 and 76. 2014. Photograph: S. Baker.

[De-Composition] 3 (figure 98) is symbolic of the waste of potential in things thrown away. Two delicate *African Tulips* are cradled in the porcelain cabbage leaves. The wheelbarrow was specifically tipped and hung from a height so that the front from of the barrow was at eye level or just above to make people want to peer into it.



Figure 98 : [De-Composition] 3. Hanging wheelbarrow and porcelain. 2014. Photograph S. Baker (2014).

## Plants.



Figure 99 An example of the proteas in cloche jars. Porcelain and glass. 2014. Photograph: S. Baker (2014).

The proteas in the cloche bell jars are in contrast to the theme of *(De) Composition 2* in the wheelbarrow. The protea is a reference to the indigenous while the cloche bell jars refer to the exotic and to plants nurtured in climates away from home. The idea stems from the Gustave Caillebotte's (1848-1894) painting *The Gardeners* (1875-77) (Figure 100) which depicts plants beneath glass cloches, and gardeners watering the garden, the one gardener using new zinc watering cans (Mancoff: 2011:117).



Figure 100. Gustave Caillebotte (1848-1894). **The Gardeners.** (1875/77). Oil on canvas. 90 x 117 cm. Private collection. Image source: Mancoff:2011:117.

The series of **Monumental Protea** (Figure 101) were modelled using a slipcasting technique, as a testimony to the fact they once lived. Even in death, each plant retains its beauty.



Figure 101. Monumental protea. 2014. Porecelain and wire basket. Photograph : L. Baker (2014).



Figure 102. Uprooted. Pen, ink, plant print. 2014. Photograph: L. Baker (2014).

The series of works depicting plants, titled **Uprooted** (2012 - 2014) (Figures 102-107) references the disconnected feeling that is experienced as a result of physical relocation. Thus the rootlessness of the Lotus plant (Figure 107), like the upended *Protea*, is intended to evoke the feeling of helplessness that one experiences before adjusting to new surroundings.

The *Protea* drawing (figure 102) was created by printing the actual plant in sections and using the plant itself as the drawing tool. The pieces were first dipped in ink. The three sheets will be joined together with thin strips of gauze, symbolic of fragility. The theme of plants uprooted and displaced is interpreted using mixed media.

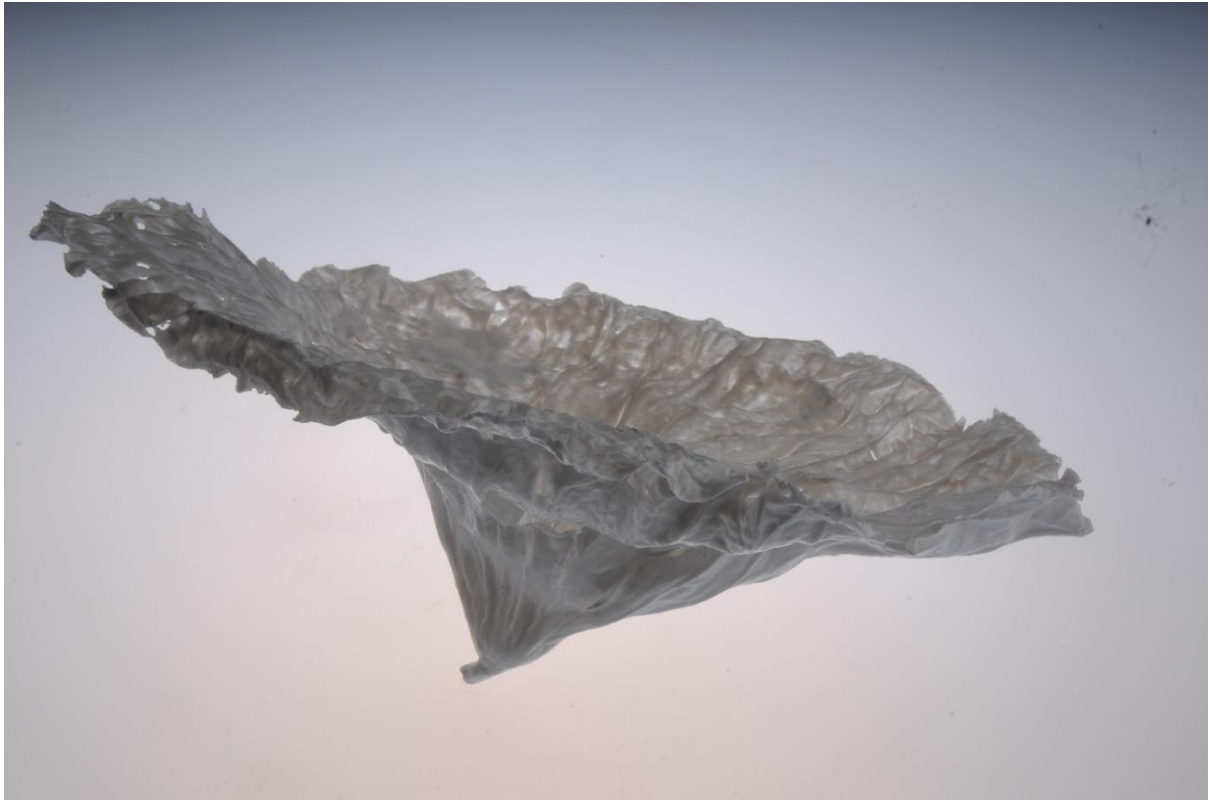


Figure 103 **Lotus**. Porcelain . 2013. Photograph: S. Baker (2014).

This work is intended to convey that feeling of floating, again representative of both seeds blown in the wind and the feeling of the unknown.



Figure 104 **Lotus** (2014). Porcelain. Photograph: S. Baker (2014).



Figure 105 **Lotus.** (2013). Porcelain. Photograph: S. Baker (2014).



Figure 106 Detail. **Lotus.** (2013). Porcelain. Photograph: S. Baker (2014).



Figure 107: **Uprooted.** (2013-2014). Porcelain, wire, pebbles and found objects. Photograph: L. Baker (2014).

This work stretched across three basins secured to a wall in the herbarium section to reflect a feeling of displacement across locations. The basins were specifically sourced from an old laboratory and nature study room used for scientific studies; they reference the colonial practice of documenting the flora of colonised spaces.



Figure 108 : **Victorian Bath.** (2014). Photograph L. Baker (2014).

This unsettled feeling is again evident in the placement of plants in the Victorian bath (Figure 24); A sheet of glass was inserted to give the illusion of water in which the lotus leaves “floated” symbolic of the transport of seeds and pods to a foreign land, reflective of the Colonial Empire.

In common with spades, the plants are used to interpret the garden as a space in which labour, the passing of time, decay and change are an integral part of man’s relationship with nature. To make the lotus pods I made a plaster of paris cast of three lotus pods. Each plaster of paris pod cast was different and varied in componentets, some made up of five, the others three, each with a different pouring hole.



Figure 109. **Spiral Africa**. Porcelain. (2012-2014). Photograph: S. Baker (2014).

The *African Tulip* referenced in **Spiral Africa** (Figure 109) is indigenous to Africa and is easily spotted on the tops of trees with its bright red flowers. It is a hardy plant and I have used porcelain to render these plants translucent and delicate. They are presented in the exhibition in a spiral form, representative of the Golden Mean of Fibonacci and the search of Aristotle for the perfect ratio. Each tulip is hand modelled, symbolic of the fact that they should be preserved, the finished piece being mounted on a plastic rod which is then backlit through Perspex by the use of LEDs. These LEDs lend to the piece an ambiguity presenting the spiral almost as a question mark due to the pattern/manner in which they shine through the Perspex.



Figure 110 : **Translucent leaves**. 2013-2014). Porcelain and bone china. Photograph: S. Baker (2014).

This element of translucency symbolic of the fragility of life is important to me as evidenced in Leaves (Figure 110) above.



Figure 111: **Lotus leaf prints**. 2013. Ink and plant material. Photograph L. Baker (2014).

The Lotus leaf prints (2013) (Figure 111) were created by pressing the leaf using a slab roller. The juices of the plants themselves were mixed with brown ink to create an image of the plant. This interpretation, although not a traditional botanic drawing, is a direct translation of the plant's appearance.

I interpreted **My Cousin Priscilla's Garden** (2014) (Figure 112) in a series of quick botanical sketches, in felt tipped pen, graphite and ink *in situ*, sitting on the grass beneath the Protea tree in her Cape Town garden at Constantia. The scraperboard protea (figure 113) was worked on later indoors.



Figure 112: **My Cousin Priscilla's Garden**. (2013). Pen and ink. Photograph: S. Baker (2014).



Figure 113: **My Cousin Priscilla's Garden**. (2013). Scraperboard. Photograph: S. Baker (2014).

## The Herbarium

The Herbarium comprises several of the above works, (figures 102, 107, 112, 113 and 114).



Figure 114: **Seeds of Empire.** (2013-2013). Watercolour, scraperboard, porcelain, artificial lighting and wood. Photograph: S. Baker 2014.

Figure 114: Echoes this theme of displacement, but the scraperboard drawing with the portrait of Queen Victoria links with the theme on the Seasons of Queen Victoria Spades (figures 89-91).



Figure 115: **An Herbarium.** 2014. Porcelain, bone china, artifacts, molds, architects drawers, found objects. Photograph L. Baker (2014).



Figure 116: Detail of An Herbarium. A Tribute to Marilyn North. 2012-2014. Ceramic ink print, porcelain paperclay, coral, 'found' object. Photograph: L. Baker (2014).

Marianne North (discussed in Chapter Three) interpreted gardens she visited when travelling, using oil on board. She very often interpreted the garden as a topographical recording of where she had been. In these works I focus on interpreting the garden through pen and ink drawings of the botanic detail. In the same way, the bone china birds' nests reference nature and my fascination with the garden, its intricacies and all the insects and hidden treasures to be found. The Herbarium like setting and presentation of artefacts serves to consolidate the interaction of the garden and the botanic in my work.

The delicacy in which the translucent leaves and plants in this exhibition foreground the idea of continuity or *brunfelsia* in my personal interpretation of the garden. This exhibition was my own **hortus conclusis brunfelsia**.

The planning of this exhibition involved numerous visits to the gallery from the moment I booked it, going backwards and forwards with plans of where each art piece would go. Through this there were ideas which evolved and changed. I learned the value of sourcing long before the event. In the making of the product I conceptualised as far as possible the anticipated outcome and planning of the presentation from the beginning. This meant problem solving and dealing in areas I previously knew nothing about, like planning the mapwork for the LEDs at the back of the wall sculpture. I learned that curating an exhibition is not something which can be done overnight, it is all part of the holistic process of planning ahead to achieve the outcome and it involves teamwork as in borrowing plinths from other galleries. Next time I will be more aware of electricity cables which should be

concealed. Because of the fragility of the work, I made extra as in the case of the African Tulips. I worked instinctively, learning to trust my own decisions, like when I eliminated work just before hanging, simply because I felt it was no longer “good enough”. Having curated this exhibition I learned that each piece needs to breathe – and to have its own space. Mostly, once it was up, I learned to relax and just enjoy being “in the moment”. I know I shouldn’t say it, but, - I have to - I absolutely loved having my own exhibition. In working towards this exhibition, my work has changed direction. I was so frightened in the beginning, but through change I have learned so much that is new and I am both grateful and tremendously excited about the direction in which my work is going.

## CONCLUSION

The aim of this dissertation was to investigate the interpretation of the garden in the work of Marianne North (1830-1890), Claude Monet (1840-1926) and Ian Hamilton Finlay (1925-2006). These artists were selected because their work demonstrates a diverse interpretation of the garden. In addition it is apparent that they shared a personal relationship with nature and the various gardens which they had created.

Research has revealed that the interpretation of the garden in art dates back to the earliest times, when gardeners first carved out a space of land in which to grow their crops (Mancoff:2011:6).

This research has demonstrated that the garden has throughout history provided a space for leisure and contemplation and from earliest times exemplified the relationship between man and nature and, more specifically the manipulation of the environment by man. Man learned to take into account the changing seasons and the fragility, ephemerality and metamorphosis of the garden.

This research has shown that gardens take different forms that have been exported across cultures and historic events which shape the world. This is evident in the interpretation of the garden in the work of Marianne North, her connection with the Royal Botanic Gardens of Kew and its influence on the colonies including the Durban Botanic Garden, the oldest surviving Botanic Garden in South Africa. Claude Monet's water garden at Giverny reflects the influence of the Japanese garden. The concrete poet and sculptor Ian Hamilton Finlay looks to the ancient world of classical Greece and draws upon events such as the French Revolution, in his interpretation of the garden as a battle ground, reflecting his confrontation with local authorities.

Through this research I have come to acknowledge and recognise the garden as a place of leisure, discovery, art making, reflection and gratitude. Throughout our lives it is the garden which offers sustenance. North experienced peace in retirement in the garden which she designed at Mount House. Monet's construction and interpretation of the garden at Giverny was his greatest work of art. The project occupied him forty years until his death in 1926. For Ian Hamilton Finlay, his garden became both a

refuge from, and a fortification against, the outside world during the years he suffered from agoraphobia.

The garden, whether interpreted through the use of two-dimensional media as in North and Monet, or three dimensional as in some of Finlay's collaborative work and my art practice, reflects the artist's inner being.

It is in interpreting the garden through art, or in tending to the garden itself, that all three selected artists have left a legacy to the world. Marianne North's contribution of an art gallery to Kew is in itself a monument to her life. The fact that it is set in a garden, the Royal Botanic Gardens of Kew, and that the site was chosen by her and the building built to her specifications, is evidence of her strong link with the garden. Similarly, Monet has left not only a legacy, in the form of his Impressionist paintings of water lilies executed at Giverny, but the garden itself.

Finlay's Little Sparta continues to engage and intellectually challenge the visitor, much as it did when he was alive.

In my art practice I referred back to my childhood garden of the old Wentworth farm, the Durban Botanic Garden and the garden in which I now live. In drawing inspiration from both the past and the present, I created my 'hortus conclusus', reaffirming my love for the garden and of the botanic. In interpreting the garden in my own art practice I learned to follow my intuition, to trust myself and the decisions I made and to not compare myself with others. I did what my inner core dictated. The interpretation of the garden in my art practice, in the form of the exhibition titled *Hortus Conclusus*, explored fragility, translucence and light in the context of natural and man-made elements associated with the garden. Garden implements were used to reference the links to colonialism and the development of the European garden in Natal. This link to the colonial presence in the garden is further evident in a number of strategies employed. For example, the making of the plant forms using a direct moulding process, and their presentation in lit boxes, alludes to colonial methods of documentation and display as evident in a Herbarium.

In the body of work reference is made to North (in the form of the Botanic drawings and plant forms sourced from the Durban Botanic Gardens), Monet (in the use of light and allusions to water) and Ian Hamilton Finlay (through the use of man-made objects associated with the garden).

An area of future research suggested by this study could be a documentation of Marianne North's work done in South Africa and a recording of those places she visited. This research would include the botanic aspect of her work and a comparison between her work and that of Katharine Saunders, a botanic artist with whom North stayed while in South Africa. This research could, include from a feminist perspective, North's position as a Victorian lady travelling unaccompanied in Africa. North lived during an interesting period and visited South Africa in 1883 which was four years after the Anglo Zulu war

## BIBLIOGRAPHY

### Textbook published references:

- Allen, R.E. 1990. *The Concise Oxford Dictionary of Current English*. London: Clarendon Press
- Arnold, M. (Ed). 2001. *South African Botanical Art, Peeling Back the Petals*. Vlaeberg: Fernwood Press.
- Arnason, H.H. 1970. *A History of Modern Art*. London: Thames and Hudson.
- Balick, M. and Cox, P. 1996. *Plants, People and Culture, The Science of Ethnobotany*. New York: HPHLP.
- Batten, Auriol. 1986. *Flowers of Southern Africa*. Sandton: Frandsen Publishers.
- Bayer, A. 1979. *Flower Paintings of Katharine Saunders*. The Tongaat Group Limited, Natal, South Africa.
- Bazarov, Konstantin. 1981. *Landscape Painting*. London. Octopus Books Limited.
- Blunt, W. and Stearn, W. 1994. *The Art of Botanical Illustration*. Suffolk: The Antique Collectors' Club.
- Brodskaja, Nathalia. 2005. *Impressionism*. London. Sirrocco
- Brookes, Edgar, H and Webb, Colin De B. 1965. *History of Natal*. Pietermaritzburg. University of Natal Press.
- Brown, Kendall H. 1999. *Japanese Style Gardens of the Pacific West Coast*. New York. Rizzoli International Publications, Inc.
- Cameron, Trewhella. 1986. *An Illustrated History of South Africa*. Johannesburg. Jonathan Ball Publishers.
- Cavendish, Marshall. 1970. *Encyclopedia of Gardening, Parts 61-72*, London. Marshall Cavendish Limited.
- Chilvers, Ian. 1988. *The Oxford Dictionary of Art*. Great Britain. Oxford.
- Chittenden, Fred J. 1956. *The Royal Horticultural Society, Dictionary of Gardening*, Oxford. Clarendon Press.
- Clifford, Derek. 1966. *A History of Garden Design*. London. Faber and Faber.
- Coates, Alice M. 1956. *Flowers and Their Histories*. London. Hulton Press Limited.
- Coates, Alice M. 1973. *The Book of Flowers*. London. Chancellor Press.
- Cogniat, Raymond. 1966. *Monet and his world*, London. Thames and Hudson.
- Cooper, David, E. 2006. *The Philosophy of Gardens*. Great Britain. U.U. Oxford University Press.

Cotterell, Arthur and Storm, Rachel. 2007. *The Ultimate Encyclopedia of Mythology*. London. Hermes House.

Craven, Thomas. 1940. *Modern Art*. New York. Simon and Schuster.

Cumming, Robert. 2007. *Art Explained*. New York. Dorling Kindersley.

De Bray, Lys. 2005. *The Art of Botanical Illustration*. London. Quantum Books.

De Saulles, Denys. 1988. *Home Grown*. London. Macmillan.

Du Cane, Florence. 1908. *The Flowers and Gardens of Japan*. London. A.C.Black.

Duminy, Andrew and Guest, Bill. *Natal and Zululand, From Earliest Times to 1910*. Natal. University of Natal Press, Shuter & Shuter.

Eliovson, Sima. 1970. *Gardening The Japanese Way*. Cape Town. Howard Timmins.

Fairbridge, Dorothea. 1924. *Gardens of South Africa*. Cape Town. Maskew Miller.

Forsyth Ingram, J. 1899. *The Story of an African Seaport*. Natal. G. Coester.

Fox, Milton. 1959. *Bosch*. New York. Art Treasures of the World.

Fry, Carolyn. 2012. *The Plant Hunters*. London. Andre Deutch.

Gardner, Helen. 1932. *Understanding the Arts*. New York, Harcourt, Brace and Company.

Goetzsche, Eric. 1966. *Father of a City*. Pietermaritzburg. Shuter and Shooter,

Grounds, Roger. 1976. *Bottle Gardens*. Canada. Douglas David and Charles Limited

Harris, Nathaniel. 1994. *The Life and Works of Manet*, Great Britain. Parragon.

Hedges, Sid G. 1935. *The Universal Book of Hobbies and Handicrafts*. London. Oldhams Press Limited.

Heine, Florian. 2007. *The First Time. Innovations in Art*. Munich. Bucher Publishing.

Henderson, W.P.M. 1904. *Durban: Fifty Years of Municipal History*. Durban. Robinson and Co., Ltd.

Heine, Florian.2007. *The First Time, Innovations in Art*. Germany. Bucher Publishing.com.

Hill, May Brawley. 2005. *On Foreign Soil*. New York. Harry N Abrams, Inc., Publishers.

Hinde, Thomas. 1986. *Capability Brown, The Story Of A Master Gardener*. London. Hutchinson.

Hitchcock, A.G. 1988. *Durban Botanic Gardens*. Durban. Group Editors.

Hitchmough, Wendy. 1997. *Arts and Crafts Gardens*. London. Pavilion Books Limited.

Hobhouse, Penelope. 2002. *The Story of Gardening*. London. Dorling Kindersley Limited.

Hodge, A.N. *The History of Art*. Hertfordshire. Eagle Editions.

Hodge, Susie. 2009. *The Life and Works of Monet*. London. Hermes House.

- Hoog, Simone. 1982. *Louis XIV: Manière de montrer les jardins de Versailles*. Paris. Éditions de la Réunion des musées nationaux.
- Hooker, J.D. *Official Guide to the North Gallery*, (6<sup>th</sup> edition). United Kingdom. Royal Botanic Gardens, Kew.
- Jackson, Allan. 2003. *Facts About Durban*. Durban. F.A.D. Publishers.
- Johnson, P. 2003. *Art: A New History*. London. Weidenfeld & Nicolson.
- Joyes, Claire. 1988. *Claude Monet Life At Giverny*. London. Thames and Hudson.
- Kadak, Tiiu. 1964. *A Bouquet of Wild Flowers*. Johannesburg. Hugh Keartland (Publishers) (Pty.) Ltd.
- Keane, Marc P. 1996. *Japanese Garden Design*. Japan. Charles E. Tuttle Publishing Co., Inc. Tokyo.
- Kissick, J. 1993. *Art, Context and Criticism*. USA. W.C.B Brown and Benchmark.
- King, Ronald. 1978. *Botanical Illustration*. Great Britain. Ash and Grant.
- Koja, Stephen. 1996. *Claude Monet*. New York. Prestel.
- Knapp, Sandra. 2003. *Potted Histories, An Artistic Voyage Through Plant Exploration*. London. Scriptum Editions.
- Krausse, Anna C. 2005. *The Story of Painting From The Renaissance To The Present*. Germany. H.F. Ullman.
- Lamers-Schutze, Petra. 2001. *Redoute and the Culture of Roses*. Cologne. Taschen.
- Lewis, J. 1992. *Walter Hood Fitch*. London. Hmsco Publications.
- Leveque, Jean-Jacques, 2000, *Versailles*. France. Poche Couleur.
- Lloyd, R. 1905. *Twentieth Century Impressions of Natal*. Great Britain. Lloyd's Greater Britain Publishing Company.
- Lynsky, Rory, 1982, *They Built a City, Durban City Engineer's Department 1882-1982*. Natalo. Concept Communications, (Natal) (Pty) Ltd.
- Maclennan, R, 1977. *Romeo and Juliet*. Cape Town. Maskew Miller Longman.
- Mancoff, D. 2011. *The Garden in Art*. London: Merrell Publishers.
- MacCurdy, Edward. 1938 *The Notebooks of Leonardo da Vinci* Vol 1. London. Jonathan Cape.
- Marshall Cavendish. 1970. *Encyclopedia of Gardening*, London. Marshall Cavendish.
- Martin, Andrew. 2006. *The Essential Guide to Mold Making and Slip Casting*. New York. LarkBooks.
- McCracken, Donal P. 1996. *A New History of the Durban Botanic Gardens*. Durban. A Publication by the Parks Department City of Durban.
- McCracken, Donal P & McCracken, Patricia. 1990. *Natal The Garden Colony*. Sandton. Frandsen Publishers.

- McIntosh, Christopher. 2005. *Gardens of the Gods: Myth, Magic and Meaning in Horticulture*. London. I.B. Taurus & Co Ltd.
- Mechlin, Stuart and Browne, Janet. 1979. *The Rose*. New York. Mayflower Books.
- Miller, Mara. (1993). *The Garden as an Art*. Albany. State University of New York Press.
- Mitford, Nancy. 1968. *Madame De Pompadour*. London. Hamish Hamilton, Ltd.
- Mondadori, A. 1983. *Roses for an Empress*. London. Sedgwick and Jackson.
- Mosser, Monique and Teysott, Georges. 1991. *The History of Garden Design*. London. Thames and Hudson.
- Murray, Peter and Linda. 1991. *Dictionary of Art and Artists*. England. Penguin Books.
- Nitschke, Gunter, 1999. *Japanese Gardens*. Italy. Taschen.
- North, Marianne. 1980. *A Vision of Eden*. England. Webb & Bower.
- Nunhead, Nancy. 1994. *Claude Monet*. London. Park Lane.
- Parker, Lynn and Ross-Jones, Kiri. 2013. *The Story of Kew Gardens in Photographs*. London. Arcturus Publishing.
- Payne, Michelle. 2011. *Marianne North, A Very Intrepid Painter*. United Kingdom. Kew Publishing.
- Pickeral, Tamsin. 2010. *Monet*, London. Flame Tree Publishing.
- Pierce, P.M. 1989. *Great British Writers*. United Kingdom. Colour Library Books Limited, Surrey,
- Rice, Dr. Tony. 2008. *Voyages of Discovery*. U.S.A. Firefly Books (U.S.) Inc.
- Rix, Martyn. 2012. *The Golden Age of Botanical Art*. London. Andre Deutsch, London. A Division of the Carlton Publishing Group.
- Rix, Martyn and Alison Rix. 1990. *The Redoute Album*. New York. Dorset Press.
- Rogers, Elizabeth Barlow, Eustis, Elizabeth S and Bidwell, John. 2010. *Romantic Gardens, Nature, Art and Landscape Design*. New Hampshire. David R. Godine.
- Robinson, John, F.R.G.S. 1967, *Notes on Natal: An Old Colonists Book for New Settlers*. Pretoria. The State Library.
- Romboll, F.C.H. 1979. *Macbeth, William Shakespeare*. Cape Town. Maskew Miller Longman.
- Rothenstein, Sir John. 1965. *The Masters, Botticelli*. London. Knowledge Publications, London.
- Russell, Francis. 1972. *The World of Durer 1471-1528*. Nederland. Time-Life International (Nederland) N.V.
- Russell, George. 1971. *History of Old Durban*, Durban. T.W. Griggs & Co. (Pty) Ltd.
- Russell, Robert. 1903. *Natal, The Land and Its Story*. Pietermaritzburg. P. Davis and Sons.

- Sagnar, Karin. 2006. *Claude Monet*. London. Taschen,
- Seitz, William C. 1960. *Claude Monet*. New York. Harry N. Abrams Inc.,
- Sherlock, S. 2004. *Botanical Illustration*. London. B T Batsford.
- Sherwood, S. 2002. *A Passion For Plants*. London. Cassell.
- Sherwood, S. 1996. *Contemporary Botanical Artists*. London. Weidenfeld & Nicholson in Association with The Royal Botanic Gardens, Kew.
- Simblett, Sarah. 2010. *Botany for the Artist*. Great Britain. Dorling Kindersley Ltd.
- Smail, J.L. 1969. *With Shield and Assegai*. Cape Town. Howard Timmins.
- Stiff, R. 1996. *Margaret Mee. Return to the Amazon*. London. The Stationery Office.
- Stuckey, Charles F. 1988. *Monet Waterlilies*. Koln. Konemann Verlagsgesellschaft mbH.
- Sturgis, Russell and Davis, Francis, 1901. *Illustrated Dictionary of Architecture and Building*. New York. Dover Publications.
- Synge, Patrick M. 1956. *Dictionary of Gardening*. (Volume 111). London. Oxford University Press.
- Tatlow, A.H. 1911. Durban. *Natal Province*, Durban. South African Railways Printing Works.
- Thacker, Christopher, 1979. *The History of Gardens*. London. Croom Helm Ltd Publishers.
- Thomas, Denis. 1996. *Monet On Location*. London. Regency House Publishing Ltd.
- Wadia, Bettina. 1970. *Botticelli*, London. The Hamlyn Publishing Group Limited. London.
- Wallis, J.P.R. 1976. *Thomas Baines*. Cape Town. A.A. Balkema.
- Webb, C. de B. and Wright, J.B. 1987. *A Zulu King Speaks*, Durban. University of Natal Press Pietermaritzburg and Killie Campbell Africana Library.
- Welton, Jude. 1992. *Monet*. Dorling Kindersley, Paris. The Musee Marmottan.
- West, Keith. 1983. *How to Draw Plants*. London. The Herbert Press.
- Wood, Phyllis. 1982. *Scientific Illustration*. New York. Van Nostrand Reinhold Company Inc.
- Wright, Patricia. 1993. *Manet*. London. Dorling Kindersley, National Gallery Publications.

### **Interviews :**

Clement, Martin, October 2013. Interview with Siobhan Baker at the Durban Botanic Gardens.

Clement, Martin, November 2013. Interview with Siobhan Baker at the Durban Botanic Gardens.

### Journal Articles:

Butt, Ianthe. February, 2014. *Building the City of the Future*. Pg 109 in high life South Africa, Cedar Communications Limited, Cape Town.

Cavendish, Marshall. 1970, *Encyclopedia of Gardening*, Parts 61-72, Marshall Cavendish Limited, London.

Chancellor, John. 1965. *The Illustrated Story of Art Through the Ages*. Volumes no : 8, 5,37, 51, 53, 62, Purnell and Sons Ltd., Great Britain.

Gaisford, John. 1985. *The Great Artists*. Volumes no : 6, 9, 14, 29, Marshall Cavendish

Gregory, Clive. 1985. *The Great Artists*. Volumes no : 21, 27, 29, 32, 41,43, Marshall Cavendish Partworks Ltd., London.

\*<http://www.jstor.org/stable/2738460> Brownell, Morris, Review *Charles Bridgeman and the English Landscape Garden* by Peter Willis, what Journal? Vol 12, No 4 (Summer, 1979) pp. 538-542. Published by The John Hopkins University Press, Maryland, America.

### On Line References:

Albrecht Durer, Adam and Eve, (author unknown), Heilbrunn Timeline of Art History, <http://www.metmuseum.org/toah/works-of-art/19.73.1> Accessed 28 September 2013

Boot, Charles. 2010. *The Hortus Conclusis at Little Sparta*,

(<http://www.gardenhistorysociety.org/post/agenda/the-hortus-conclusis-at-little-sparta>) accessed 4 May 2014.

Cambell, James. 2012. *Ian Hamilton Finlay: the concrete poet as avant gardener*.<http://www.theguardian.com/books/2012/nov/16/ian-hamilton-finlay-concrete-poetry>

Cornwall, Tim. 2006. 'Concrete poet' Ian Hamilton Finlay dies age 80. [http://www.3quarksdaily.com/3quarksdaily/2006/03/concrete\\_poetry\\_i.html](http://www.3quarksdaily.com/3quarksdaily/2006/03/concrete_poetry_i.html) accessed 11 May 2014.

Eyres, Patrick. 2010 *Ian Hamilton Finlay and the Cultural Politics of Neo-Classical Gardening*, Jstor 196.21.61.131 on Dri, 28 Mar 2014 07:44:24 AM

Ferrari, G.R.F. *The Meaninglessness of Gardens*. The Journal of Aesthetics and Art Criticism, Vol 68, No 1 (Winter 2010), pp. 33-45. Published by Wiley on behalf of the The American Society for Aesthetics. Stable URL: <http://www.jstor.org/stable/25622121>. Accessed 28/03/2014.

Higgins, Charlotte. 2006. Ian Hamilton Finlay, artist and gardener, dies at 80, <http://www.theguardian.com/uk/2006/mar/28/artsnews.scotland> Accessed 4 april 2014.

Lubbock, Tom. (2006). *Ian Hamilton Finlay Poet and conceptual artist who created 'Little Sparta' a revolutionary idea of what a garden might be.* <http://www.independant.co.uk/news/orbituaries/ian-hamilton-finlay-471858.html>

McHarg, Ian L. (1980). *The Garden as a Metaphysical Symbol.* Journal of the Royal Society of Arts, Vol. 128, No. 5283 (February 1980), pp 132-143, Royal Society for the Encouragement of Arts, Manufacturers and Commerce. PLACE OF PUBLICATION, AMERICA [URL:http://www.jstor.org/stable/41373057](http://www.jstor.org/stable/41373057).

Miller, Mara. (1988). *The Garden as Significant Form.* The Journal of Speculative Philosophy, New Series, Volume 2, No 4 (1988) P 267-287) Published by Pennstate University Press. Article Stable [URL:http://www.jstor.org/stable/256698](http://www.jstor.org/stable/256698).

Rashwan, Nagy.1996. *The Death of Piety. Ian Hamilton Finlay in conversation with Nagy Rashwan.* <http://jacketmagazine.com/15/rash-iv-finlay.html>

Simpson, Juliet. 2008. *Nature as a 'Musee D' Art in the French Fin-Desiecle Garden: Uncovering Jules and Edmond De Goncourts 'Jardin De Peintre'.* Source: Garden History, Vol. 36, No 2, pp. 229-252. Published by : The Garden History Society: Stable URL :<http://www.jstor.org/stable/40649458>. Accessed 14/03/2014.

<http://www.jstor.org/stable/2738460> Brownell, Morris, Review *Charles Bridgeman and the English Landscape Garden* by Peter Willis, what Journal? Vol 12, No 4 (Summer, 1979) pp. 538-542. Published by The John Hopkins University Press, Maryland, America.

<http://www.collinsdictionary.com/dictionary/english-french/force> accessed 29 March 2014.

[http://www.artcyclopedia.com/artists/vouet\\_simon.html](http://www.artcyclopedia.com/artists/vouet_simon.html) accessed 29 March 2014.

<http://www.nga.gov/content/ngaweb/Collection/artist-info.1959.html> accessed 29 March 2014.

[http://www.gardenvisit.com/biography/charles\\_bridgeman](http://www.gardenvisit.com/biography/charles_bridgeman) accessed 29 March 2014.

<http://brookmans.com/environment/gobions/ch3.shtml> accessed 29 March 2014 – information on Charles Bridgeman.

URL: <http://www.jstor.org/stable/1483720> Hidemichi Tanaka (2001) on Monet

<http://www.jstor.org/stable/2738460> Brownell, Morris, Review *Charles Bridgeman and the English Landscape Garden* by Peter Willis, Vol 12, No 4 (Summer, 1979) pp. 538-542.

[URL://http://www.jstor.org/stable/771163](http://www.jstor.org/stable/771163) published by College Art Association 1935, McMahon – review of Monet by Stephen Gwynn

<http://www.jstor.org/stable/41500142>). Monet 29 June 2014

<http://www.jstor.org/stable/41500142>). Detroit Institute of arts re Pissary accessed 29 June 2014

*Kew Timeline: Royal Botanic Gardens, Kew.* 2014. Available at <http://www.Kew.org/heritage/timeline>. (Accessed 2012-2014)

"Claude Monet: Garden at Sainte-Adresse" (67.241) In *Heilbrunn Timeline of Art History* . New York: The Metropolitan Museum of Art, 2000–.  
<http://www.littlesparta.org.uk/explore/explore.htm> (4/05/14).

<http://www.littlesparta.org.uk/explore/explore.htm> (4/05/14)

<http://www.gardenhistorysociety.org/post/agenda/the-hortus-conclusis-at-little-sparta>

**South African Government website [www.info.gov.za](http://www.info.gov.za),**

<http://www.metmuseum.org/toah/works-of-art/67.241>. (December 2008)

## Appendix A

### Guidelines for reproduction of information produced by the Royal Botanic Gardens, Kew

© Copyright

Kew Science Information resources, including print publications, online databases, websites and other electronic media forms and their contents are © copyright the Board of Trustees of the Royal Botanic Gardens, Kew, unless otherwise stated. All rights reserved.

Whilst every effort has been taken to ensure that the information published and held in other media forms is reliable and complete, the Board of Trustees of the Royal Botanic Gardens, Kew will take no responsibility for any errors or omissions in the data or any damage, howsoever caused, arising from the use or interpretation of the data.

Terms of use

Data may be used on the following terms and conditions:

1. The data is not used for commercial purposes
2. The data may be copied and retained solely for scholarly, educational or research purposes, or for use in a display.
3. The data may not be published data, except for small extracts provided for illustrative purposes and duly acknowledged
4. Acknowledgment of the source of the data must be given and include the words "With the permission of the Board of Trustees of the Royal Botanic Gardens, Kew" in a position which is reasonably prominent in view of the use of the data.

Any other use of data or any other content from any source may only be made with prior written agreement from the Royal Botanic Gardens, Kew. Applications should be made to:

Lynn Parker  
Assistant Curator, Art & Artefacts  
LAA  
Royal Botanic Gardens, Kew  
Richmond  
Surrey TW9 3AE  
UK

Or email the Illustrations Team: [illus@kew.org](mailto:illus@kew.org)

#### Works:

- MN658 - *Distant View of Mount Fuyijama, Japan, and Wisteria*, oil on paper, Marianne North, 1876
- Three illustrations of *Victoria amazonica* produced by Walter Hood Fitch for his publication, *Victoria Regia; or, illustrations of the Royal waterlily*, 1851

I agree to the above conditions

Signed:

Date:

Name: Siobhan O'Reagain

Address:

