

--Books--

CASELLA, ALFREDO. *Music in My Time*. Translated by Spencer Norton. Norman, Oklahoma, University of Oklahoma Press. 1955. pp. xii + 254. \$4. Reviewed by John M. Raines.

Many minor and some major musicians have been impelled to leave to the world more or less formal accounts of their lives and works. In minor figures the impulse to do so has no doubt arisen from a felt need for self-justification before a cold or only tepidly interested world; in major figures, generally from a desire to justify a doctrinaire program that had been hostilely received.

Whether the autobiographer be minor or major, self-justifier or doctrinaire, such autobiographies are always of value. No creative artist, even the most seemingly independent, can remain in complete isolation from the artistic movements of his time; and the activities of a creator are of eternal interest to those who, without being creators themselves, wish to appreciate the results of creative activity.

An admirable example of what I have just been discussing is the book under review. Alfredo Casella was a distinguished musician as performer, conductor, and editor. Posterity has not yet had time to pass finally on the value of his compositions, although it seems unlikely that he will be numbered with the greatest; but as a pioneering composer who sincerely pursued an ideal he seems assured at least of a place in the history of music. The book is in one aspect an account of this pursuit from early tentative gropings to what the author believes to be its final achievement. He admits that he realized his ideal very late; writing of an early work, the rhapsody *Italia*, he observes, "The severe character of the composition . . . demonstrates that I was already becoming conscious of the road I had to travel, the long and tiring road which was to lead me many years later to the style of my latest works"; and in retracing his steps along this road he shows very clearly at least part of the reason for its lateness: the dilemma faced by the modern composer, confronted on every hand by warring schools and theories which have to be mastered and then assimilated or discarded before he can proceed independently. So considered, then, the book serves to integrate an individual artistic history in the artistic history of an age.

To many readers the account of Casella's long stay in Paris will probably be the most interesting thing in the book. Artistic Paris

at the end of the nineteenth century and the beginning of the twentieth was perhaps the most fascinating milieu in the world: a place of constant intellectual and artistic ferment, which was in the process of precipitating most of the new materials which were to become the basic ingredients of the arts during the first quarter of this century. Much of its excitement and charm emerges from these pages: the picture of Debussy for instance, after the uproarious reception of *Pelléas et Mélisande*, "imperturbably calm . . . only his extreme pallor [betraying] the interior drama which was otherwise concealed by his apparent insensibility"; or of Ravel, tiny and wearing a two-pointed beard "which made him look extremely comic" sitting on a bench reading a manuscript, of which when questioned he observed, "It is a quartet which

I have just finished. I am rather satisfied with it," the quartet being the now famous F major. Such pictures bring to life people and events of bygone times, and we cannot be too grateful for them. Of less general interest is the account of Casella's association with the twentieth-century musical renaissance in Italy; but historically it is perhaps even more significant, for though many accounts of the great days in Paris are at hand, there are not many of this movement in Italy.

Spencer Norton's translation is throughout readable and competent. Only rarely does one feel that he is reading a translation; mostly it flows along as readily as if the original language were English. Altogether this is a book which is bound to attract anyone who is interested either in autobiography or in the arts.

Development of The English Landscape Garden

By A. M. SAUNDERS

RENCH AND DUTCH styles of formal gardening, which, as was shown in the first of these articles,¹ had become popular in the late seventeenth century, dominated the opening years of the eighteenth century. Characterized by arithmetical and geometrical precision and symmetry, the formal garden stressed the magnitude of computation and wearisomely repeated the same monotonous patterns and figures. Gradually a reaction set in, at first tentative and then more bold and daring, until the landscape garden was evolved, a garden that was to lead to revolutionary developments both in England and on the Continent.

The earliest detractors of the formal garden were the literary men of the Augustan Age, openly or covertly in sympathy with the Whig principles of government; and the development of the natural garden coincided with the long ascendancy of the Whig party during the reigns of the first two Georges (1714-60), who were constitutional monarchs supported by the Whigs.

Early in the reign of Charles II, Cromwell's old secretary, John Milton, described in *Paradise Lost* (IV, 132-53) a garden—the Garden of Eden—which was the obverse of the popular garden of the period.

It was shaped like a vast amphitheater, shaded by tall trees (cedars, pines, firs, palms), decorated with flowers not confined to formal "beds and curious knots," and watered by clear streams, the whole enclosed by an impenetrable and untrimmed thicket.

In 1712, Addison in the *Spectator* No. 414 expressed the growing discontent with the old-fashioned garden, especially with the topiary art of the Dutch garden. "Why," he asked, "may not a whole estate be thrown into a kind of garden by frequent plantations [the setting out of trees]?"

Our British gardeners, instead of humouring nature, love to deviate from it as much as possible. Our trees rise in cones, globes and pyramids. We see the mark of scissors upon every plant and bush. . . . I would rather look upon a tree in all its luxuriance and diffusion of boughs and branches, than when it is thus cut and trimmed into a mathematical figure. . . .

In the following year, Pope in the *Guardian* No. 173 contrasted Homer's description of the Garden of Alcinoüs with "the modern practise of gardening," in which an attempt is made "to recede from nature" by planting grass in formal shapes, by trimming shrubs and trees, and by adorning with ornamental sculpture. His "catalogue of greens" is often quoted.

Adam and Eve in yew; Adam a little shattered by the fall of the tree of knowledge in the great storm [the hurricane of 1703]: Eve and the serpent very flourish-

¹ "The Development of the English Formal Garden," *The Oklahoma Quarterly*, IV (2), January, 1955.

ing. St. George in box; his arm scarce long enough, but will be in condition to stick the dragon by next April. A green dragon of the same, with a tail of ground-ivy for the present. . . . An old maid of honour in wormwood. A quickset hog, shot up into a porcupine, by its being forgot a week in rainy weather. A lavender pig, with sage growing in his belly.

Meanwhile, a quiet revolution in taste was underway in the gardens of the larger estates. Late in the seventeenth century Lady Winchelsea, a minor poet who wrote under the pen name of Ardelia, suggested the pleasure of the new taste in a short poem with a long title, "Upon My Lord Winchelsea's Converting the Mount in His Garden [at Eastwell in Kent] to a Terrace and Other Alterations and Improvements in His House, Park, and Gardens":

The new wrought gardens give a new delight,

Where ev'ry fault that in the old was found

Is mended in the well disposed ground.

A change from the old to the new did not come overnight. As is true of all human activities, change was gradual; and it was brought about not only by the writers but by amateur gardeners and professional architects.

Among the first gardens to be laid out tentatively in the natural style was Pope's garden at Twickenham in Middlesex, to which Pope and his parents had moved in 1715 from Binfield in Windsor Forest. There he developed

a little bit of ground of five acres, enclosed with three lanes . . . twisted and twirled, and rhymed and harmonized . . . till it appeared two or three sweet little lawns opening beyond one another, and the whole surrounded by thick impenetrable woods.²

A special feature of the garden was the grotto, which became a kind of model for all such future garden ornaments. In the words of Pope himself:

a spring of the clearest water . . . falls in a perpetual rill, that echoes through the cavern. . . . From the river Thames, you see through my arch up a walk of the wilderness, to a kind of open temple, wholly composed of shells, in the rustic manner; and from that distance under the temple, you look down through a sloping arcade of trees, and see the sails on the river passing suddenly and vanishing, as though through a perspective glass. When you shut the doors of this grotto, it becomes . . . from a luminous room, a camera obscura; on the walls of which, all objects of the river, hills, woods, and boats, are forming a moving picture in their visible radiations: and when you have a mind to light it up, it affords you a very different scene: it is finished with shells interspersed with pieces of looking glass, in angular forms; and in the ceiling is a star of the same material: at which, when a lamp (of an orbicular figure, of thin alabaster) is hung in the middle, a thousand pointed rays glitter, and are reflected over the place.³

² Letter from Horace Walpole to Horace Mann (1760).

³ Letter to Edward Blount (1725).

Sir John Vanbrugh, dramatist and designer of monumental houses, had suggested as early as 1707 the preservation of the ruins of Woodstock Manor within the grounds of Blenheim Castle as an example of the picturesque, "one of the most agreeable objects that the best of landscrip painters can invent." His suggestion went unheeded, and the "unsightly blemish" was removed. Although the exact nature of Vanbrugh's gardening activities are uncertain, there is no disputing his hand at Castle Howard in Yorkshire and at Claremont in Surrey. At the former there is a blending of the formal garden near the house with the slight irregularity of the park, whose straight avenues, decorated with an obelisk and statuary, stretched out for miles. At Claremont were three avenues of trees, winding pathways through a wood, a circular lake, and a belvedere crowning a hill.

A MORE IMPORTANT architect-gardener was Charles Bridgeman (d. 1738), who is sometimes referred to as the first landscape gardener, because he laid out the royal gardens at Richmond and Kensington Palace. Horace Walpole praised him as a "fashionable designer of gardens" who

banished verdant sculpture, and did not even revert to the square precision of the foregoing age. He enlarged his plans, disdained to make every division tally to its opposite, and though he still adhered much to straight walks with high clipt hedges, they were only his great lines; the rest he diversified by wilderness, and with loose groves of oak, though still within surrounding hedges.⁴

Bridgeman's layouts admirably illustrate the transition from the formal to the informal garden. At Eastbury House in Dorset, which had been built by Vanbrugh for Bubb Dodington, he laid out (1718) a formal garden in front of the house with straight avenues, canals, a circular pool, symmetrical "bosquets" (trees arranged in a geometrical pattern about a central ornamental object), and two octagonal artificial mounts—all of which he bounded with "ha-ha" ditches. At Houghton House in

⁴ *The History of the Modern Taste in Gardening* (1771).

Norfolk, built between 1722 and 1730 by Colin Campbell for the great Whig prime minister and father of Horace Walpole, Bridgeman had a large area on which to practise his hand: a seven-hundred-acre estate twelve miles in circumference, forty of which were devoted to the gardens. He fenced off the park by a "fosse" (ditch), planted trees in straight and oblique lines to join the avenues around the park, and decorated the angles with obelisks and ornamental buildings. His share in "improving" the gardens of Lord Cobham's famous estate at Stowe in Buckinghamshire will be reserved for discussion in a future article.

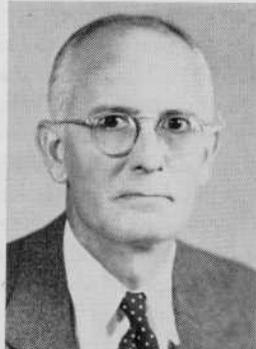
Bridgeman's greatest contribution was the invention of the "ha-ha," a fence concealed in a ditch, which would allow an uninterrupted view of the landscaped park and at the same time prevent deer, cattle, and sheep from grazing too near the house. It is said that the expression was used by country people to express their surprise at finding their way unexpectedly blocked by such a device. The ha-ha, which had been borrowed from the science of military fortification, led to the elimination of the formal garden and made the whole park a background for garden and house. As we have already seen,⁴ there was a steady progression of steps in admitting the garden into the landscape itself: the artificial mount, the peepholes in the garden wall, and now the ha-ha.

Hereafter, the new taste in gardening was to receive its real impetus, a cumulative effort, from a Whig philosopher and a group of Whig men of taste known as the Palladians.

Anthony Ashley Cooper, Third Earl of Shaftesbury, published in 1711 *Characteristics of Men, Manners, Opinions, and Times*, which was to become a textbook of Whig aesthetics. In it the man of taste was taught that morality depended upon the principles of balance, proportion, harmony, and simplicity, that he should "form his judgements of arts and sciences upon right models of perfection," and that he should cultivate his taste in accordance with "right

About the Author

This is the second of the three articles which Dr. Saunders is writing for the Quarterly on the development of English gardens. The first, appearing in the January issue, dealt with the Elizabethan and seventeenth century gardens. The last article, emphasizing the development of picturesque "naturalness" in gardens, will appear in the July issue.



judgement" and high moral principles. Implicit in these principles was the political, moral, and aesthetic philosophy of the Whigs, a philosophy grounded in the quasi-religious beliefs of the Deists. According to the Deistic creed, the miracles of God were to be found in nature rather than in the Bible; hence a distinction was made between a "natural" as opposed to a "revealed" religion. It was held that in the beginning man, frequently referred to as the Noble Savage, had lived in harmony with nature and had created works of art in conformity with her laws and not with the laws of men. In order to return to nature, modern man should imitate the works of the so-called primitive man, who was most frequently equated with the ancient Greek and Roman. Furthermore, and a corollary of Whig thinking, bad taste and bad institutions should be ruthlessly uprooted and carted away, because they hindered the return to nature. Thus the formal garden, indicted for bad taste, was to be tried and condemned by a jury made up of Whig men of taste. They regarded, for instance, the gardens of Le Nôtre at Versailles as not only a violation of nature's laws but an attempt by Louis XIV to regiment nature as he had regimented his subjects in a manner contrary to the spirit of the Whig conception of "parliamentary liberty."

With the aid of Shaftesbury's facile philosophy and their Deistic training, young Whigs on the Grand Tour acquired a taste for architecture based on ancient Roman models and the work of certain landscape painters of the seventeenth century. Especially admired and collected were the paintings of Claude Lorraine (1600-82), a French painter of neo-classical landscapes; the brothers Poussin, Nicholas (1594-1665) and Gaspar (1613-75), French painters of pastoral and allegorical canvases; and Salvator Rosa (1615-73), an Italian painter of seascapes and "wild" landscapes depicting ruins and the unconventional figures of peasants, gypsies, and banditti.

With such a philosophy and a concomitant training of the visual eye, the Whig magnates could carefully map out their plan of campaign against the fortresses of formality throughout the land. What Marlborough had done to the French barrier fortresses in Flanders during the War of Succession was to be repeated in the realm of taste against formal gardens. Supplies were to be cut off, the lines of circumvallation drawn tight, the escarpments and redans taken, the citadel stormed, and its defenders put to the sword without quarter. Batty Langley's question, "Is there anything more shocking than a stiff regular gar-

den?"⁵ is typical of the new attitude. Whig influence was instrumental in causing Tory painters and architects to lose their jobs to good Whigs. Any number of instances could be cited. In 1718 Sir Christopher Wren, rebuildier of London after the Great Fire of 1666 and the architect of St. Paul's, was fired from his position as Surveyor of the Works and a Whig architect, William Benson, put in his place. At the same time Nicholas Hawksmoor, Chief of the Works at Whitehall, was replaced by Benson's brother. In 1722 Sir James Thornhill was replaced by William Kent as painter to George I. If the Tories could not be fired, they were belittled and persecuted in petty ways. A few Tory architects, like Colin Campbell, acted on the maxim "If you can't lick 'em, join 'em." The Whig plan of campaign was so effective that by 1763, when Robert Adam returned from Italy, all the great houses that "reflected the ascendancy of the Whig aristocracy had already been built." When Henry Holland designed (1776-78) Brooks' Club, a Whig stronghold, the revolution in taste was a *fait accompli*.⁶

THE PALLADIAN group was dominated by a great Whig patron, a great poet, and a great landscape architect.

The patron was Robert Boyle, Earl of Burlington (1695-1753). During his stay in Italy (1714-15) he had become interested in the work of Andrea Palladio (1508-80), who had

evolved the . . . advanced notion that pure architecture was applied mathematics and dependent for its abstract beauties upon the correspondence of the whole to the parts," just as the human figure, to reflect the divine image of God, had to be perfectly balanced and proportioned. He elaborated the most abstruse rules of harmonic progression to attain architectural perfection, in identifying musical with architectural ratios.⁷

Burlington's influence was three-fold: his financial sponsorship of architectural publications, his own building and gardening activities; and his influence on and patronage of painters and architects. In the "private academy [of Burlington House], as we may regard it," writes an authority on the subject, "William Kent became the chief exec-

⁵ *New Principles of Gardening* (1728).

⁶ See H. M. Colvin, *A Biographical Dictionary of English Architects: 1660-1840* (London, 1954).

⁷ James Lees-Milne, *The Age of Inigo Jones* (London, 1953). The same critic holds that Palladian influence was derived from Inigo Jones through John Webb. "Had he lived during George I's reign he would have been regarded by the Burlington group as the greatest of them all." After Webb's death, Burlington bought the Palladio drawings that had been owned by Webb to supplement his own collection of Palladio's drawings.

⁸ Christopher Hussey, "Preface" to Margaret Jourdain's *The Work of William Kent* (London, 1948).

utant under Lord Burlington as principal and impressario, with the Tory Pope as public relations officer, and the Whig aristocracy constituting the students."⁸

Burlington paid for the publication of Colin Campbell's *Vitruvius Britannicus* (1715-25), a formidable work including drawings and layouts of the great Whig estates based on Leoni's edition of the works of Palladio (1716), and an edition of the works of Inigo Jones (1727) by William Kent. The two works set a fashion for Palladianism in domestic architecture throughout the eighteenth century.

Besides reconstructing Burlington House in Piccadilly, he built with William Kent at Chiswick in Middlesex a house (1727-36) modelled on the celebrated Villa Rotonda, near Vicenza in Italy, which had been designed for the Marquis Capra by Palladio: a square house with four Ionic porticoes crowned by a shallow dome. Chiswick House was a two-story square house dominated by a Corinthian portico and an octagonal dome. At the ground level of the two flights of steps, each with a double approach leading to the entrance, were the statues of Inigo Jones and Palladio. Here Burlington laid out one of the earliest of the transitional gardens: straight radiating alleys bordered by trimmed hedges and trees, ornamented with vases and statues, and terminated by Palladian ornamental buildings; rectangular canals and an irregularly shaped pond crossed by miniature Dutch bridges; and in the background, trees allowed to grow unrestrained.

Alexander Pope (1688-1744), who had met Burlington and fallen under his influence about 1715, felt equally at home with Tory or Whig and was later to interest himself in a group of young rebels under the leadership of the Prince of Wales, George II's son, against the "Old Guard" of the Whig party. Nominally a Roman Catholic in religion, Pope was at heart a Deist. In 1733 he published a Deistic poem, *Essay on Man*, which was to arouse a story of protest in orthodox quarters, and also voiced his adherence to Horace's doctrine of the Golden Mean in *The First Satire of the Second Book of Horace*:

Verse-man or Prose-man, term me which you will,

Papist or Protestant, or both between,
Like good Erasmus in an honest Mean,
In moderation placing all my glory,
While Tories call me Whig, and Whigs
a Tory.

In the celebrated *Epistle to the Earl of Burlington* (1731), Pope praised his friend's good taste and castigated the bad taste of the *nouveaux riches* as displayed in their old-fashioned gardens and houses. At Timon's Villa he was put in mind of Gulliver's Lilliput and Brobdignag.

His pond an Ocean, his parterre a Down:

.....
Lo, what heaps of littleness around!
The whole, a labour'd Quarry above
ground.

On ev'ry side you look, behold the Wall!
No pleasing Intricacies intervene,
No artful wilderness to perplex the scene;
Grove nods at grove, each Alley has a
brother,
And half the platform just reflects the
other.

The suff'ring eye inverted Nature sees,
Trees cut to Statues, Statues thick as trees,
With here a Fountain, never to be play'd,
And there a Summer-house, that knows
no shade;

Here Amphitrite sails thro' myrtle bowers;
There Gladiators fight, or die, in flow'rs;
Un-water'd see the drooping sea-horse
mourn,

And swallows roost in Nilus' dusty Urn.
He advised Burlington to

Consult the Genius of the Place in all;
That tells the Waters to rise, or fall,
Or helps th' ambitious Hill the heav'ns
to scale,

Or scoops in circling theatres the Vale,
Calls in the Country, catches opening
glades,

Joins willing woods, and varies shades
from shades,

Now breaks, or now directs, th' intending
Lines;

Paints as you plant, and, as you work,
designs.

Still follows Sense, of ev'ry Art the Soul,
Parts answer'ing parts shall slide into a
whole,

Spontaneous beauties all around advance,
Start ev'n from Difficulty, strike from
Chance;

Nature shall join you, Time shall make
it grow
A Work to wonder at. . . .

WILLIAM KENT (1685-1748), the first real landscape architect and perhaps the most important member of the Burlington circle, was a young Englishman who had studied in Rome for ten years before he was brought back to England by Burlington to complete certain paintings at Burlington House. Under Burlington's sponsorship he became inspector of royal paintings (1727) and portrait painter (1739) to George II. As a member of the important Board of Works he designed such buildings as the Horse Guards and the Royal Mews. However, his place in the development of the natural garden is of more importance than his work as an architect. In a picturesque phrase of Horace Walpole, Kent "leaped the fence, and saw that all nature was a garden." He was the first, again in Walpole's words, to see that the old-fashioned garden should be "set free from its prim regularity, and the gentle stream taught to serpentine." He modelled his pictorial effects principally on the style of Claude Lorraine. "It was Kent . . . who apparently first grasped that the way to bring into being the artist's and philosopher's conception of ideal natural landscape was to study and to some extent reproduce

Collecting Press Books

By WILL RANSOM

COLLECTING is a normal human instinct which needs neither explanation nor apology. Almost everyone suffers from it in some degree, and many of us actually enjoy it. That spirit of acquisitiveness and pride of possession is stimulated by many diverse objectives, ranging in value and significance from butterflies to books. Most collecting programs represent an interest in a special subject, such as art or science, or in a notable personality and his works. Even rarity is esteemed, in a belief that its inherent limitations possess a strange esoteric quality.

Books are collected, principally, for what they contain of the facts and ideas that record the development of civilization and culture. Books came into being to supply a need for convenient packages of words, and they continue to serve that useful purpose. Some collectors are interested in source materials of history, others in literary style, and still others, in the writings of a particular author.

And there is another field of book collecting which is concerned only, or primarily, with the physical properties of the package, disregarding literary content except as it may appear to have influenced the technical planning of the visual and tactile presentation. Such specimens are called press books, emphasizing their material rather than their literary qualities. They are admired and cherished for the way they are printed or illustrated or designed, or for the personality of the individual who

produced them. In short, press books are collected for any reason except for what they have to say. In fact, few of them are read; rather, they are preserved in what the dealers call "mint state" as art objects with no useful function. But they are fascinating to those collectors who are fascinated by them.

The term "press books" comes from the fact that most of them are identified by a "press" name, usually indicating the work of one printer. This was generally true in the earlier period, but in more recent years the classification often represents only a publishing program. The compelling factor in both instances is that such books are designed and produced by, or under the direction of, a single creative or dynamic personality.

Interest in this field was first aroused by the productions of private presses, those usually modest and unimportant personal essays in craftsmanship that have never been adequately defined. A private press is, in the simplest terms, a small quantity of printing equipment housed in the home and used for the pleasure of the operator. The most frequent incentive is enjoyment of something to play with, the do-it-myself instinct. Yet there are other stimuli: authors have set out to give form and substance to their own writings; designers have been impelled to record their ingenuity in the use of type and decoration; artists have used books as vehicles for their drawings or engravings. Whatever the purpose, a

About the Author

No one in the University can write with more authority—and loving care—on any phase of book making than can Will Ransom, who has spent a lifetime as typographer and book designer. The products of private and special presses have long been his hobby. His sensitive appreciation of the beauty of fine books is reflected in this article. The examples used are from his private collection.

