



Marcus Köhler and Joachim Wolschke-Bulmahn (eds.)

# Hanover and England – a garden and personal union?

German and British garden culture between 1714 and today



## Symposium

February 26 - 27, 2014

# Abstracts and CVs

Funded by:



Niedersächsisches Ministerium  
für Wissenschaft und Kultur



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The Great Fountain at Herrenhausen in actual state (photo: Bernd Adam 2009)



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## Introduction

Marcus Köhler, Joachim Wolschke-Bulmahn

## Hanover and England – a garden and personal union? – Introductory remarks

The tercentenary of the Personal Union of Hanover and Great Britain will be commemorated in 2014 with numerous events, exhibitions and celebrations in Hanover and throughout Lower Saxony. With the symposium 'Hanover and England – a Garden and Personal Union? German-British Garden Culture between 1714 and Today', the Centre of Garden Art and Landscape Architecture (CGL) at Leibniz Universität Hanover in collaboration with Technische Universität Dresden would like to shed light on the significance of this anniversary in a garden historical sense.

The thematic reference point of the symposium – the Personal Union of the crowns of Hanover and England, and the wider consequences long after its termination in 1837 – has always been the subject of academic controversy. The way it is regarded by research is not always unequivocal, and it is clearly in need of elaboration or even revision. In the light of this, CGL seeks to undertake a critical examination of the corresponding notions in the fields of garden art and garden culture; garden culture can serve as a area of human endeavour rich in genuine symbolism, also in connection with the accompanying discourse, as a reflection of historical developments in politics, morality, aesthetics and religion. Understood thus, garden culture is an interdisciplinary science that is particularly well served through CGL's collaboration with scholars of literature, history of art, sociology, theology, planning and other fields.

The symposium is conceived to promote further networking between English garden culture institutions and experts; it should thus be seen in the context of previous CGL initiatives such as the scientific evaluation of numerous historic gardens in Hanover, and cooperation with the archives of Kew Gardens from 2009 onwards in collaboration with the Gottfried Wilhelm Leibniz Library on cataloguing the Herrenhausen royal garden library. Any fruitful and revealing examination of German-English garden cultural transfer initiated at the time of the Personal Union is inconceivable without close collaboration of scholars at home and abroad, as represented in the programme of this symposium.

The idea for the symposium originated with Sigrid Thielking, a member of the CGL board, and at her instigation the initial considerations were discussed in a working group at CGL with Gert Gröning of the CGL supervisory council and Sarah Michaelis. Through Sarah Michaelis' exceptional involvement over several months a research proposal was devised on which passages of these 'Introductory Remarks' are based along with an exposé by Sigrid Thielking and further discussions in the working group.

The research proposal was then submitted to the Lower Saxony Ministry of Science and Culture, to whom our sincere thanks are due for the positive response and funding for this event.



### On the Subject Matter

The first part of the symposium is devoted to garden cultural exchanges between England and the Electorate of Hanover between 1714 and 1837, while the second part traces German-British garden relations and connections through to the present day, followed by sketches of research topics in garden cultural transfer between Hanover and Britain from 1714 to 1837.

### Science and Technology

The scientific and technical discourse between the Electorate of Hanover and England offers exemplary insights of how a European network of scholars evolved in the 18th century in the spirit of the Enlightenment. This research focus is currently revealing numerous gaps in our knowledge in the fields of garden sciences, art and culture. Researchers such as Jakob Friedrich Ehrhart and Albrecht von Haller were leading figures in exchanges on botany who established contacts between Göttingen, Hanover, London and Oxford. Institutional cultural exchange promoted by Georg-August-Universität or between the Gesellschaft der Wissenschaften zu Göttingen and the Royal Society in London require further elucidation. Herrenhausen Gardens, too, were involved in this transfer of knowledge – for example, construction of the Great Fountain at Herrenhausen in 1718 benefited from English technical expertise. From the late 18th century Herrenhausen's court gardeners, three generations of Wendlands, were in close communication and exchanged plants with Kew Gardens. The first research findings on this could recently be published.<sup>1</sup>

### Agriculture, Forestry and Husbandry

Older research frequently emphasised the positive influence of George III on agriculture in the Electorate of Hanover. More recent investigations show, however, that this connection requires more differentiated study and thus further research. Neither has the work of the Hanoverian agricultural reformers Johann Beckmann and Daniel Thaer who oriented themselves on English examples such as those set by Arthur Young been satisfactorily elucidated. Research on Hanoverian aristocrats such as Ernst Ludwig Julius von Lenthe, Friedrich von Kielmansegg and Jobst Anton von Hinüber, who travelled extensively in England and studied its agricultural practices very carefully, was published in 2012 in the 'CGL Studies' series.<sup>2</sup>

### Literature and Garden Travellers

So far, research into literary reflections on Hanoverian-British garden culture transfer has

1 See Katharina Peters, *Die Hofgärtner in Herrenhausen. Werk und Wirken unter besonderer Berücksichtigung der „Gärtnerdynastie“ Wendland*, CGL-Studies, Band 12. Akademische Verlagsgemeinschaft München, München 2013, and Sophie von Schwerin, *Der Berggarten. Seine wissenschaftliche Bedeutung und sein Stellenwert als botanischer Garten im (exemplarischen) Vergleich*, CGL-Studies, Band 13, Akademische Verlagsgemeinschaft München, München 2013, and Katharina Peters and Sophie von Schwerin, *Eine Reise ins Paradies. Bericht über einen Forschungsaufenthalt in den Royal Botanic Gardens Kew (London) im Juli 2010*. Travellers' journal, booklet, Hanover, 2011

2 See Marcus Köhler, *Gärten, Äcker und Fabriken – Englandreisen Hanoverscher Adliger im ausgehenden 18. Jahrhundert*, in: Hubertus Fischer, Sigrid Thielking und Joachim Wolschke-Bulmahn (Eds.), *Reisen in Parks und Gärten. Umriss einer Rezeptions- und Imaginationsgeschichte*, CGL-Studies, Band 11, Martin Meidenbauer, Munich, 2012, pp. 393-406

been content to mention a few case studies; there is a general lack of both an overview and of comprehensive exemplary analysis. Conceiving 'literature' as a wide-ranging term would include both the belles lettres of such writers as Justus Möser and the scientific writings of Johann Georg Zimmermann as equally worthy of study. Translations and collections of German and English literature could provide further points of reference for studying the mutual perceptions in both countries. The genre of literary reflection must include letters and lyrical travellers' journals; the latter are characterised by a wide spectrum of authors and their reasons for travelling. Along with aristocrats such as Ernst Ludwig Julius von Lenthe, Friedrich von Kielmansegg and Jobst Anton von Hinüber, who travelled out of interest in garden design and agriculture, there were farmers' sons such as Claus Brüggmann who went to England in search of training.<sup>3</sup> The function of garden culture intermediary as fulfilled by such Hanoverian residents of London as Hans Caspar von Bothmer has also been hitherto largely disregarded by research. Even less attention has been paid to the impressions of German garden landscapes formed by travellers from England.<sup>4</sup>

### The Culture of the Court and Aristocracy

The situation created by an itinerant or absentee court, as was the case in 18th-century Hanover and Saxony, has long been the subject of historical studies. It is only recently, however, that the connection with garden and architectural cultural transfer has received scholarly attention. The prevailing dynastic, political and social conditions should be included in such studies: the provision of royal mistresses with their own properties under George I and George II (e.g., Emckendorf, Marble Hill) but also the ideas that the dukes of Mecklenburg-Strelitz gathered at the court of their sister, Queen Charlotte, play a role here. The same must be assumed for the landed gentry (cf. the correspondence between Queen Caroline and Johann Philipp von Hattorf). This in turn directs our attention to the inner circle of the royal court, for instance Minister Gerlach-Adolph von Münchhausen, the representatives of the German Chancellery in London, or the eminent English politicians who travelled to Hanover in their official capacity. While it is known that they played a part in cultural transfer there is a dearth of specific investigations.

### Iconography

Iconographies of national character such as are necessary for the legitimation of a claim to rule can be found in the garden cultures of both England and Germany from the beginning of the Personal Union until well into the 20th century; in the course of the 18th century a clear divergence emerged between the notion of Empire determined by Antique principles and the idea of autonomous nationhood, a divergence that could be located and expressed in the landscape. Its correlations with pro- and anti-Hanoverian connotations in

<sup>3</sup> See, on English-German garden relations and particularly on the journeys to England by the Lower Saxony nobility also Marcus Köhler, *Frühe Landschaftsgärten in Rußland und Deutschland. Johann Busch als Mentor eines neuen Stils*, Aland-Verlag, Berlin 2003, including among other contributions the chapter 'Deutsche Adlige auf England-Reise' (pp. 70ff.)

<sup>4</sup> See Gert Gröning, 'Zur Rolle der Gärten in Thomas Nugents "Travels through Germany" in: Fischer/Thielking, Wolschke-Bulmahn (Eds.), *Reisen in Parks und Gärten ...* (as note 2), pp. 375-392

the period up 1837 offer a fruitful research field.

### **History of the Reception of the Landscape Garden in the Electorate of Hanover**

The 18th century was dominated, also in Germany, by the primacy of the landscape garden form. German deviations from the concept are occasionally regarded as inadequate executions of the original and/or a consequence of retrograde political conditions. Such assertions with regard to the Electorate of Hanover would be equally as worthy of examination as the oft-cited thesis that the landscape garden only established itself in Germany after the Seven Years' War.

### **German-British Garden Relations in the 19th and 20th Centuries**

In response to the modern differentiation between fields of knowledge in the 19th and 20th centuries, in the second part of the symposium points of view will be conceptionally broadened; along with the continuity and reception of the Personal Union, more recent developments in garden culture exchanges between the two countries will be observed. One exemplary list of the many possible research fields must suffice here: the transfer of knowledge, specimens and apprentices between botanic gardens, for instance between Hanover's Berggarten and the Royal Botanic Gardens continued after 1837. This is also true of the idea of the ornamental farm, borrowed from England, whose importance for German towns has not yet been systematically investigated. Conversely, a garden artist like Fürst Pückler-Muskau, also an exceptional connoisseur of English garden art and culture, was highly regarded and read in England in his day.<sup>5</sup>

With the establishment of the middle class in the 18th century new forms of a public garden culture arose; both the English public park and the German Volkspark, and the nature of their respective allotment garden/Kleingarten movements, invite examination.

Aspiring German gardeners, garden artists and garden architects of the latter half of the 19th and early 20th centuries not only viewed the finest gardens of England but also and above all travelled to English tree nurseries and gardening and landscaping companies such as Veitch Nurseries, one of the largest family-run plant nurseries in 19th century-Europe, or Fisher, Son & Sibray and Handsworth Nurseries. There and in other institutions in England such as Kew Gardens they often spent considerable time and recorded their experiences and newly-won knowledge in written reports. As one excellent example the reader is commended to the extensive report by Hans Jancke on his time at Knowsley, seat of the Earl of Derby, in 1874-75.<sup>6</sup> The concomitant transfer of knowledge and exchanges between the countries is also to a large extent not yet researched.

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5 See Peter James Bowman, Die zeitgenössische Rezeption des Gartenkünstlers und Gartenschriftstellers Fürst Pückler-Muskau in Großbritannien, in: Fischer/Thielking, Wolschke-Bulmahn, *Reisen in Parks und Gärten ...* (as note 2), pp. 345-358

6 See Joachim Wolschke-Bulmahn (Ed.), Hans Jancke. Travel Report. *An Apprenticeship in the Earl of Derby's Kitchen Gardens and Greenhouses at Knowsley, England*, ex horto, vol. 2, Dumbarton Oaks Research Library and Collection, Washington D.C., 2013

In the field of responsibilities comprising the design of gardens, important influences came from England that have hitherto been researched to markedly various depths. This transfer of ideas ranged from the adoption of modern notions from England on the design of architecturally and functionally structured gardens from around 1900 onwards, for which the architect Hermann Muthesius may be mentioned as an example,<sup>7</sup> through the possible influence of garden writer and designer Gertrude Jekyll on developments in Germany around the herbaceous plant breeder Karl Foerster, to William Robinson's concept of the 'Wild Garden' (1870) and the development of ideas on the *Naturgarten* in Germany, that were first promulgated from 1900 by garden architect Willy Lange in numerous publications and were to have a marked influence throughout Germany.<sup>8</sup>

In the course of the 20th century and the beginning of the 21st, too, the garden cultural interrelationships between England and Germany give rise to numerous questions. In the 21st century, after all, the concept of the 'Offene Pforte' (open gate) was borrowed from England's 'National Gardens Scheme', starting in and spreading from Hanover.<sup>9</sup> Relationships between gardens and the media are also touched upon; the development of garden journalism may be explicitly mentioned here as a desideratum. With the growth of garden tourism, moreover, a modern counterpart to the journeys of the 17th and 18th centuries may be introduced; exchanges in these areas and in garden heritage conservation would be of both academic and practical relevance.

Important facets of the research fields sketched out here will be illuminated by the speakers in their contributions to the symposium, 'Hanover and England – a garden and personal union? German and British garden culture between 1714 and today'. We look forward to a lively and inspiring symposium that will enrich our knowledge of British-German interrelationships in garden culture over the last three centuries.

Our thanks once more to the Lower Saxony Ministry of Science and Culture for funding the symposium. That the ambassador of the United Kingdom of Great Britain and Northern Ireland to Germany, Simon McDonald, and the Lord Mayor of the City and State Capital of Hanover, Stefan Schostok, will open the proceedings with speeches of welcome demonstrates the particular importance with which this academic exchange of experience and knowledge on garden culture is also regarded at the political level, and for this our special thanks.

7 See in more detail Uwe Schneider, *Hermann Muthesius und die Reformdiskussion in der Gartenarchitektur des frühen 20. Jahrhunderts*, Wernerscher Verlagsgesellschaft, Worms, 2000; Uwe Schneider, Hermann Muthesius and the Introduction of the English Arts & Crafts Garden to Germany, in: *Garden History*, 28 (Summer 2000), 1, pp. 57-72

8 See e.g., J. Wolschke-Bulmahn, The »Wild Garden« and the »Nature Garden« – Aspects of the Garden Ideology of William Robinson and Willy Lange, in: *Journal of Garden History*, Jg. 12, 1992, Heft 3, pp. 183-206; see the various contributions in J. Wolschke-Bulmahn (Ed.), *Nature and Ideology. Natural Garden Design in the Twentieth Century*, Dumbarton Oaks Colloquium on the History of Landscape Architecture, Bd. XVIII, Dumbarton Oaks Research Library and Collection, Washington D.C., 1997

9 See e.g., Gesa Klaffke-Lobsien and Kaspar Klaffke, *Streifzüge durch die Gartenregion Hanover*, Verlag Hinstorff, Rostock 2009



## Abstracts and CVs

Bernd Adam

## The Great Fountain and English innovations in Hanover

The first representative fountain displays at the Herrenhausen summer residence near Hanover were created by the fountain master Cadart during the reign of Duke Johann Friedrich beginning 1676. The engineer began his work by building a more than 100 m long water reservoir to the north-east of the palace. The supply line was made out of two wooden pipelines delivering the water from a natural spring over 3.2 km away. At the beginning the duration of the fountain display depended on the capacity of the reservoir and the height of the fountain on the pressure resulting from the existing downward slope.

Duke Ernst August, who had risen to the post of Elector, requested that the operating time of the fountains should be extended. To achieve this several different machines were required to fill the elevated tanks. But the execution of these plans, in which Gottfried Wilhelm Leibniz was involved, remained incomplete because of the Elector's sudden death in 1698.

Since the great building projects of the territorial lords in baroque times served to visibly legitimize their claim to power, it was uninteresting for the following Elector Georg Ludwig to pursue his father's projects any further. For this reason his aim was to create a particularly tall fountain jet to overtrump every other competing sovereign including the French King, who had a jet that reached a height of 27 m in the Bassin de Dragon at Versailles. A single tall fountain could most palpably demonstrate the power of the baroque ruler to subjugate not only gravity but nature as well. Furthermore, through the fountain jet, the Elector presented himself to be a forward-thinking ruler since the application of modern machinery was necessary for its operation in the flat countryside of Herrenhausen.

Since the Act of Settlement had passed in 1701, Georg Ludwig stood a good chance of coming to the throne of Britain, so it suggested itself to look for help to construct the needed water lifting devices in this technically far developed country. In 1705 the Elector ordered to contact Thomas Savery, whose steam pumps without piston were at that time in service to drain some mines in the south of England, but the attempt to get this engineer to Herrenhausen failed. From 1704 onwards the French engineer Denis Papin, who worked in Kassel on the fountains of the Karlsberg and had constructed another steam engine, offered his help. But in the end it was decided that the use of steam would be too dangerous and uncertain, therefore it would be better to construct a pumping device traditionally driven by water-wheels.

The English clergyman and amateur architect William Benson heard about these problems when he visited Herrenhausen on his Grand Tour in 1706. He managed there to be introduced to the Elector and to keep in contact during the next years sending letters and

presents. When Georg Ludwig finally came to the British throne in 1714, the politically ambitious and German speaking Benson renewed his contact to the court. In his hometown Shaftesbury, whose representative he was as Whig Member of Parliament since 1716, Benson initiated the construction of a machine-driven water supply of the city during his election campaign. Here the newly developed "Kehrschloss"-mechanism was used to transform the rotating motion of the water-wheels into vertical motions to drive the pumps, which lifted the water to a height of 250 feet (about 73 m). Benson falsely posed himself as the inventor of this machinery at the court, which in fact had been constructed by the clergyman Mr. Holland from Avebury. At the gardens of Wilton House another "Kehrschloss"-machine following Mr. Holland's design was in use to drive a jet up to the height of 26 m. In the garden of his London town house, Benson used a small water-machine of same construction and offered to help solving the problems of supplying water to the fountains at Herrenhausen.

Before a decision was made how the waterworks at Herrenhausen could be driven, the mining engineer Berend Ripking from Clausthal was sent to England in 1717 to examine seven different water-lifting machines. Ripking visited mines in Cornwall, a steam engine constructed by Thomas Newcomen in a coal mine near Cumberland and water-lifting devices in London and Kensington, where fire-machines were used also. Other pumps he saw in London were driven by windmills or horse power. In the centre of interest stood Bensons water-lifting-machine in Shaftesbury, which Ripking considered as suitable to be used at Herrenhausen.

Shortly after Ripking's return from England, preparations were made for the production of cast-iron pipes, which should connect the water machine with the main fountain. In August 1717 King George ordered a wooden model of such a pipe to be made in London according to Benson's suggestions and sent it to Hannover, where it arrived in December. The following year 322 pipes, each 1,75 m long, were casted at the ironworks in Elbingerode following this model.

In the beginning of 1718 Benson's attempts succeeded and he was commissioned by George I to construct a huge water-machine together with a wooden weir through the river Leine at Herrenhausen. Benson managed to recruit the smith and foreman Joseph Cleeves, who had constructed Mr. Holland's water-machine at Shaftesbury, and the mechanic Joseph Andrews. They travelled to Hanover together with nine other English craftsmen to direct the erection of the new water-machine and stayed there for several years. To assure communication, two interpreters had to be employed and the English workers were allowed to brew their own beer, because they did not manage to get familiar with the local drinks. Andrews and Ripking travelled through the Harz-mountains to find suitable timber for the projected water-machine. At the centre of the new construction was a more than 40 m long timber frame structure in which five water-wheels with a diameter

of more than 9.35 m powered a total of 40 compression pumps driven by the "Kehrrad"-mechanism (fig. 1). To achieve an adequate incline for the water-wheels to operate a more than 52 m long wooden weir was created across the Leine. It was necessary to excavate a 900 m long canal behind the machinery house to drain the water used to power the mechanism.

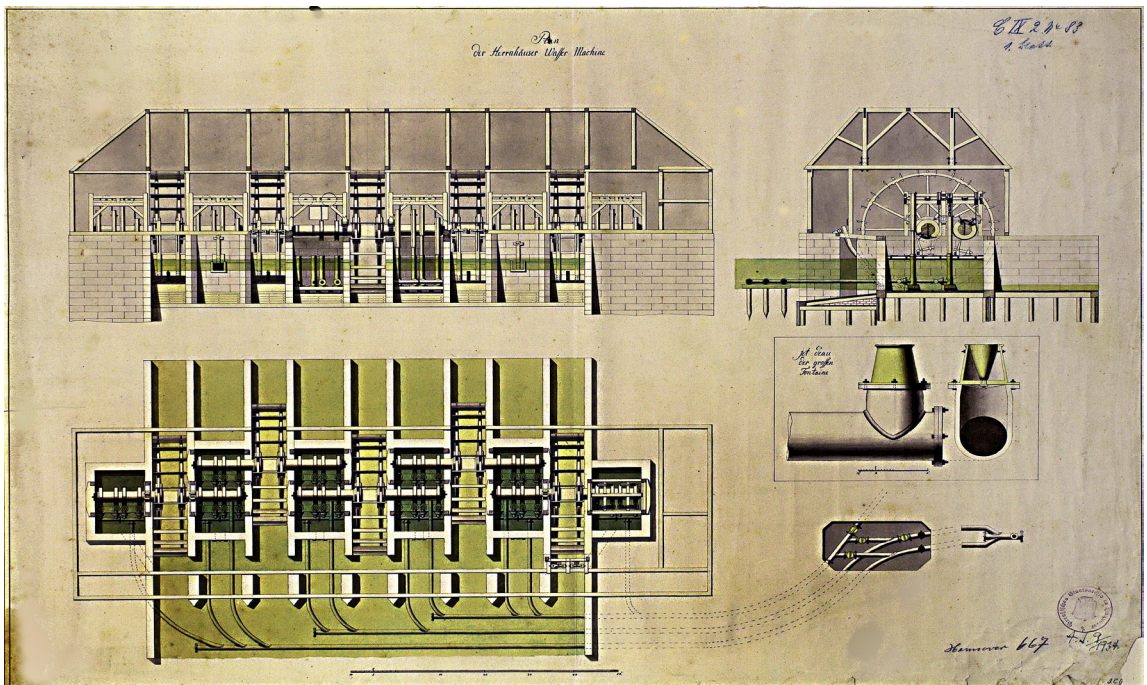


Fig. 1: The water-machine at Herrenhausen, constructed between 1717 and 1720, sections and ground plan drawn by Johann C. Cleeves in 1774 (Niedersächsisches Landesarchiv – Hauptstaatsarchiv Hannover: Karte 102 – 33pm)

In the summer of 1719 three of the water wheels were ready to work and first attempts were made to run the central fountain, showing serious problems concerning the cast-iron pipes, which had a lot of small holes caused by the sand used to form their moulds. The English mechanics supposed that the lack of quality observed at the pipes would be the main problem so that they had to be afraid to incur the King's displeasure. Two qualified engineers from the silver mines of the Harz-mountains, the director of machines Johann Justus Bartels and the master carpenter Christian Schwartzkopf were sent to Herrenhausen to examine the construction. Bartels, who came in friendly contact with Andrews, was sure, that the diameter of the iron pipes was too small to bring sufficient water to the main fountain. According to his calculation, there was no hope to achieve a jet higher than 17 feet (nearly 5 m) while the English mechanics hoped that it would reach 40 feet (more than 11 m). At the end of September 1719 the practical test was made in presence of the King and a lot of courtiers, showing the jet reaching only 5 m while 12 pumps



where driven by the three waterwheels yet finished. After this disappointing experience, the cast-iron pipes were replaced by wider ones made from lead in the traditional way. So after completing all five water-wheels in 1720 it was finally possible for the Great Fountain jet to soar 35 m into the air and George I possessed the strongest and highest water jet of all European courts (fig. 2). Therefore the water-machine at Herrenhausen became an internationally observed technical object of interest. The expenditure to put the Great Fountain into reality was immense: Building costs of at least 193.700 Reichstaler are proved, increased by Benson's honorarium of 20.000 rth and the wages of hundreds of soldiers used during the necessary excavations. In the end the fountain at Herrenhausen involved similar charges as the erection of the Frauenkirche in Dresden, where total costs of 230.000 rth were spent between 1726 and 1734.



Fig. 2: The Great Fountain at Herrenhausen in actual state (B. Adam 2009)

After finishing the water-machine most of the English engineers and craftsmen returned to their country. Only one of them, the smith Joseph Cleeves, stayed at Herrenhausen. There he was appointed "Master of the Machinery", which post he held until his death in 1742, followed in this position by his son John (Johann) Cleeves.

Because the up throw of the Herrenhausen Fountain was outdone by fountains in Potsdam and Kassel, the pumping system was renewed from 1861 onwards using the designs of the Hanoverian government building officer Heinrich Hagen. Due to great improvements in pumping techniques only two water wheels, which have been preserved until today, with a diameter of 8 m were now needed to raise the Herrenhausen Fountain jet to 45 m, which enabled it to regain the second place behind William Paxton's 85 m high double fountain jets which were on display in front of the Crystal Palace in London-Sydenham. Inside a wooden annex adjacent to the massive machinery house two baroque water wheels had been preserved. These were destroyed during the Second World War so that today only the wheel compartments made of sandstone in 1742 remain from the machine that once drove the highest fountain in the world.

## CV

Dr.-Ing. Bernd Adam works as a free-lance building researcher and has in this capacity made the reconstruction-designs to rebuild the Herrenhausen Palace. After studying architecture at the University of Hanover, he has served there as academic counsellor at the Institute of Building- and Art History from 1992 to 2002. In 2003 he obtained a doctorate on the architecture of the 17th and 18th century in northern Germany at the University of Hannover. From 2003 to 2009, he held several teaching assignments on scientific architectural survey, building research and preservation at the HAWK (University of Applied Science) in Hildesheim. From 2003 to 2004, he was research fellow and acting professor for architectural history at the University of Dortmund. Beside his free-lance work he is scientific associate to a research-project of the Leibniz University Hanover exploring the medieval town-hall of Lüneburg.

Wolf Burchard

## Art in Britain during the reigns of George I and George II

British scholarship has granted relatively little attention to the artistic and architectural patronage of the first two Georgian monarchs. Amongst other things, this lack of attention stems from the fact that, in the eighteenth century, in contrast to its European neighbours, Britain's prime patrons were no longer the King and the Royal Family, but the aristocracy, rising tradesmen and wealthy public bodies. Still, the reputation history has given George I and George II as disinterested in art and architecture presents an irony, for in the end, together with George III, they lent their names to one of the most celebrated eras of British architecture: the Georgian period.



Fig. 1: John Michael Rysbrack, George II, c. 1739, Royal Collection Trust © Her Majesty Queen Elizabeth II

In addition to offering an overview of the development of taste in Britain during the reigns of the early Hanoverians, the talk will explore the personal engagement of George I, George II and Queen Caroline with the visual arts, architecture and garden designs. It will argue that the early Hanoverians understood the political and social differences between their Kingdom of Britain and their Electorate of Brunswick-Lüneburg.

Accordingly, their patronage in London and Hanover respectively produced art and architecture of a distinctively different nature. The early Georgians' awareness of the value of visual culture and of stylistic differences between Britain and the Continent will be illustrated on the basis of selected paintings as well as designs for buildings and gardens.





Fig. 2: Richard Cattermole, *The Cupola Room, Kensington Palace*, c.1817, Royal Collection Trust © Her Majesty Queen Elizabeth II

## CV

Wolf Burchard is Curatorial Assistant at the Royal Collection Trust, and PhD candidate at the Courtauld Institute of Art in London. He read history of art and architecture at the universities of Tübingen and Vienna, and at the Courtauld Institute. His art-historical research concentrates on seventeenth- and eighteenth-century royal art patronage in Britain, France and Germany. Burchard's doctoral research on Charles Le Brun and the Art of Absolutism (c.1665-1675) examines the relationship between the painter's different fields of activity and seeks to shed light on certain discrepancies between his theory and practice of art. At the Royal Collection, Burchard assisted the Surveyor of The Queen's Pictures in preparing *The First Georgians: Art & Monarchy, 1714-1760*, an exhibition, which will open at The Queen's Gallery, Buckingham Palace in April 2014 to commemorate the 300th anniversary of the Hanoverian Succession. Burchard's publications include a comparative architectural study of St James's Palace and the Leineschloss in Hanover, published in *The Court Historian* in 2011.



Clarissa Campbell Orr

**Mary Delany and Queen Charlotte: The botanizing court**

My paper will set the botanical interests of Queen Charlotte' and the botanical portraits of Mary Granville Delany (1700–1788), executed from 1772–1780, into both a cultural, intellectual and personal context which emphasises the *longue durée*. On becoming Queen Consort in 1761, George III clearly intimated to his new wife that he wanted her to exercise a polite sociability to all who came to court while avoiding any partisanship within British political factions. This was in pointed contrast to his mother, Augusta of Saxe-Gotha, now Dowager Princess of Wales, who had been fully aware of the tensions between her husband, Frederick Prince of Wales, and his oppositional conflicts with his father, George II. Her own friendship with James Stuart, 3rd Earl of Bute, had been intended to develop the future king's education and personal confidence, but had resulted in the popular assumption that Bute was the king's favourite and Augusta was his mistress. George III soon realised that for a monarch to be thought under the control of a favourite, abetted by his mother, was disastrous in terms of political management. He began to disentangle himself from Bute and insist Charlotte be discreet and apolitical, and she quickly got the point. Bute fell from power and in retirement devoted himself to botany; his friendship with Princess Augusta then centred on developing Kew Gardens.

Although no cultural activity is ever wholly apolitical, both Bute and Augusta were now on safer, slightly more neutral ground. Botany could be utilised in a broader Christian Enlightenment project which George III shared with his parents. This involved defending a rational Christianity from Deism, and a natural theology which emphasised the beauty, variety and wonder of the natural world was an element in this. It therefore bridged the awkward political differences between Augusta and her son, caused by her clumsy interventions. George III had learnt botany from his mother's chaplain, Stephen Hales, and her commissioned monument to him in Westminster Abbey significantly features statues representing piety and botany. Mary Delany too believed in this kind of natural theology, 'from nature up to nature's God', and had long had a regard for Augusta and her husband as a royal couple who represented the standards of a Christian family, as expressed in the sermons her husband, Dean Patrick Delany, dedicated to the princess. For Queen Charlotte, an interest in botany (as well as other sciences, such as geology), was thus a safe area of interest away from parliamentary political faction.

However, in the early stages of George III and Queen Charlotte's reign, gardening and botany could both also be situated in a discourse of sensibility, much influenced by Jean-Jacques Rousseau, which had Deistic tendencies. Charlotte's nephews by marriage, Ernest, the crown prince of Saxe-Gotha, and his brother, along with her own favourite brother, Karl, had all been educated in Geneva, and espoused Rousseau's views and also Masonic

sympathies. So a botanising court like Saxe-Gotha could be at one end of an Enlightenment spectrum, and one like the Hanoverian Court at Kew could be at another, more conservative, Christian position, in which science supported revealed religion.

George III gave a pension to Rousseau but also deplored the latter's Deism, as did Mary Delany. When Rousseau visited England he stayed very near Mary Delany's brother, Bernard Granville, whom he said was one of the few friends he had made during his distracted visit, but Mary remained cautious about the implications of Rousseau's views. We also need to consider the role of botany in the context of the life-cycle of both Queen Charlotte and Mary Delany. The queen became more and more devoted to her gardening projects after her husband's troubling 'madness' in 1788, and while most of her sons were fighting in the Revolutionary Wars abroad. It undoubtedly helped her in her 'grass widowhood' after the rift created between herself and the king by this unnerving illness. Mary Delany's new style of botanical portraiture was also a consequence of widowhood. Without reducing botany merely to a consoling hobby, there are definitely elements of the shared botanical interest between the queen and Mrs Delany which are as much about their personal biographies as they are related to cultural politics and religion. Finally, the botanical specimens Delany used were often given by friends who represent three generations of courtier life and public service stretching from the circles around Prince Frederick in the 1730s, to the courtiers who supplied George III and his Queen with genuine friendship as well as salaried Household service in the Royal Households in the first thirty years of George III's reign.

## CV

Clarissa Campbell Orr is Reader in Enlightenment, Gender and Court Studies at Anglia Ruskin University, Cambridge. She is currently writing a biography of Mary Granville Delany, for Yale University Press, and is a Consultant for an exhibition to be held by Yale Centre for British Art in 2017 in the USA and the UK, on the theme of Hanoverian Princesses: Caroline of Anspach, Augusta of Saxe-Gotha, and Charlotte of Mecklenburg-Strelitz.

Her publications include *Queenship in Britain 1660-1837: Royal Patronage, Dynastic Politics and Court Culture* (as editor and contributor) Manchester University Press, 2002; *Queenship in Europe 1650-1789* (as editor and contributor) Cambridge University Press, 2004; "Dynastic Perspectives" in *The Hanoverian Dimension to British History*, ed. T. Riotte and B. Simms, Cambridge University Press, and "George III and the Christian Enlightenment" in *Monarchy & Religion*, ed. M. Shaich, Oxford University Press/German Historical Institute, both 2007.

John R. Edmondson

**Foreign herbs surpriz'd in English ground: the life and work of Georg D. Ehret (1708-1770)**

The German-born botanical artist Georg Dionys Ehret (1708-1770) became a renowned and widely published illustrator during his very productive career in England. From humble origins in Heidelberg as the son of a gardener and amateur artist he achieved Fellowships of the Royal Society of London and of the Leopoldina. He worked with some of the leading scientists of 18th century Europe and illustrated plants from some of its finest botanical gardens. This account of his life and work will focus on the plants and books he illustrated, the clients for whom he worked, and the gardens from which he drew much of his inspiration.

**CV**

Current position:

Hon. Research Associate, Royal Botanic Gardens, Kew, UK

Previous positions:

Curator of Botany / Head of Science, National Museums Liverpool, 1986-2008

Keeper of Botany, Merseyside County Museums, 1981-1986

Research Fellow, Royal Botanic Garden, Edinburgh 1975-1981

B.Sc., Dunelm 1969; Dip. Taxonomy, Univ. Edinburgh, 1970; Ph.D., Univ. Leicester, 1975.

Fellow of the Linnean Society of London. Advisory editor, *Garden History*.

My research interests in the field of garden history include John Blackburne of Orford Hall, Lancashire; Mary Delany's botanical collages; G.D. Ehret and his patrons; the gardens at Little Crosby Hall and Ince Blundell Hall, Merseyside.

I am currently co-editor of the *Flora of Iraq at Kew*; volume 5 (part 2) was published in September 2013 by Kew Publishing.

Jonathan Finch

## Hunting and the Georgian Landscape – exercising privilege

Histories of hunting have tended to focus on the early-modern and modern aspects of the sport, moving from Jacobean deer hunting in the parks of the late-seventeenth century, to the birth of modern foxhunting in the late-eighteenth century. These narratives are usually based on arguments about the scarcity of quarry or game, and pay scant attention to the role of landscape change during a period of agricultural improvement and ornamental design. Conversely, histories of designed landscapes tend to focus on aesthetics rather than use, and have only recently begun to consider the role of parkland in ecological terms. This paper will explore a critical period of transition in both the design and use of landscape over the long eighteenth century. The accession of George I in 1714 coincided with the reinvention of hunting in the English landscape in a way that was to define the ruling class over the next century. The Hanoverian or Georgian landscape was shaped by legal changes at the end of the seventeenth century that prioritised hunting over property rights, opening up the wider agricultural landscape to the hunting gentry. It will explore the neglected role of stag hunting in forest and parkland during the early-eighteenth century, and the role of landscape change in the agricultural landscape in defining modern foxhunting. A key feature will be the relationship between man and nature, and in particular the creation and conservation of habitat suitable for game and fox.



Frederick, Prince of Wales in the Hunting Field c.1734, by John Wooton.  
(Royal Collection, copyright Her Majesty Queen Elizabeth II)

Such was the importance of hunting and the landscape it was embedded within that by the end of the eighteenth century, that it had become synonymous with British concepts of constitutional monarchy, individualism and freedom.

### CV

Dr. Jonathan Finch is a senior historical archaeologist at the University of York, UK, and has published extensively on eighteenth and nineteenth century landscapes. He published an edited volume, *Estate Landscapes: design, improvement and power in the post-medieval landscape* in 2007. He has also published a number of articles about the development of hunting landscapes which investigated the changing nature of the sport, its relationship to agricultural change, and how it created its own cultural landscapes. He has recently published articles about Humphrey Repton's work for the slave-owning Lascelles family at Harewood House in Yorkshire and at Sheringham Park in Norfolk, where he worked for the Upcher family, who were abolitionists, as part of a project exploring the connections between landscape in the UK and the colonies. He is currently involved in a project on agricultural improvement and livestock and colonial horticulture and the country house.



Hubertus Fischer

### House Söder as ornamental farm?

Today nearly forgotten, Söder constituted round about 1800 a magnet for experts and connoisseurs of the art. The rebuilt baroque castle was housing one of the most famous picture galleries in the northern part of Germany. Its owner, Moritz Count of Brabeck (1742-1814), was not only an enthusiastic collector, but also a very committed supporter of the Enlightenment, philanthropist and sponsor of craft and trade. Whereas the house's architectural history is known in the essential traits, the knowledge about the grounds and the 'improved landscape' is extremely sketchy. Because most of the staffage buildings are no longer existing and others are in a lamentable condition, the attempt of reconstructing the state round about 1800 is showing itself as a difficult undertaking.





A number of scattered descriptions between 1797 and 1827, letters, diaries, depictions and other sources had made it possible to make out a monograph under the title „Söder – Accesses to an Improved Landscape“. Some of the results of this study will be presentend for the first time at the symposium. In the heart it's about the thesis, that Söder in the age of Brabeck is to understand as an ‚ornamental farm‘ or a ‚ferme ornée‘. This ‚ornamental farm‘ constitutes admittedly an inner and outer connection with the castle and the gallery, so that it results in a triad of building, picture and landscape. Contrary to the previous opinion the Dessau-Wörlitz ‚Gartenreich‘ as a model is out of question. Marienwerder and other sites are showing more affinity. In addition philosophical, aesthetic und practical influences can be traced out of the catalogue of Brabeck's lost library.



**CV**

Hubertus Fischer is Emeritus Professor of German at Leibniz University, Hannover, where he was Professor (1982–2008) and Vice-President (1989–1993). In 1989 he worked as Visiting Professor at the Cairo University, and in 1995 at the UAM Poznan (Poland). In 2002–2010 he served as chairman of the Theodor Fontane Gesellschaft. In 2002 he co-founded the Centre of Garden Art and Landscape Architecture (CGL) at Leibniz University, and between 2004 and 2012 served as a member of its advisory board. In 2010 he curated the exhibition *Wiederkehr der Landschaft/Return of Landscape* at the Akademie der Künste, Berlin.

His most recent books are: *Zukunft aus Landschaft gestalten. Stichworte zur Landschaftsarchitektur* (2013); *Environmental Policy and Landscape Architecture* (2013, with Sarah Osacky-Lazar and Joachim Wolschke-Bulmahn); *Reisen in Parks und Gärten – Umriss einer Rezeptions- und Imaginationsgeschichte* (2012, with Sigrid Thielking and Joachim Wolschke-Bulmahn); *Königliche Gartenbibliothek Herrenhausen. Eine neue Sicht auf Gärten und ihre Bücher* (2011, with Georg Ruppelt and Joachim Wolschke-Bulmahn); *Fontane und Italien* (2011, with Domenico Mugnolo); *Natur- und Landschaftswahrnehmung in deutschsprachiger jüdischer und christlicher Literatur der ersten Hälfte des 20. Jahrhunderts* (2010, with Julia Matveev and Joachim Wolschke-Bulmahn); *Theodor Fontane, der „Tunnel“, die Revolution – Berlin 1848/49* (2009); *Fontane und Polen, Fontane in Polen* (2008, with Hugo Aust); *Gärten und Parks im Leben der jüdischen Bevölkerung nach 1933* (2008, with Joachim Wolschke-Bulmahn).

## Gert Gröning

### **Bio-aesthetic planning – a conjecture about an imperialistic garden cultural relation between the German Empire and independent India via the English Empire**

After Indian independence in 1947 bio-aesthetic planning has been popularized in India by Mohinder Singh Randhawa (1909–1988). Some of these ideas have become implemented at Chandigarh and other places. Randhawa refers to the English writer Lancelot Hogden (1895–1975) and his idea of bio-aesthetic planning from the 1930s. Before Hogden, the German landscape architect Willy Lange (1864–1941) had developed comparable ideas in early 20th century. From 1893 onwards until his death in 1956 the German landscape architect Gustav Hermann Krumbiegel (1865–1956) has been active in Mysore and Bengaluru and a number of other places in India. Along these facts some sketchy lines are drawn of bio-aesthetic planning as an imperialist garden cultural connection between the German Empire, the English Empire and independent India.

## **CV**

Gert Gröning, Prof. Dr.rer.hort.habil. (\*1944), has been professor of garden culture and open space development at the Berlin University of the Arts (1985–2009). He is still active in research at the Institute for History and Theory of Design, Berlin University of the Arts. For the International Society for Horticultural Science (ISHS), [www.ishs.org](http://www.ishs.org), he serves as chairman of the Commission Landscape and Urban Horticulture. He is also chairman of the Association German Horticultural Library, Berlin, [www.gartenbaubuecherei.de](http://www.gartenbaubuecherei.de). As councillor he supports the activities of the Center for Garden Art and Landscape Architecture (CGL) at Leibniz University Hanover, Germany, [www.cgl.uni-hannover.de](http://www.cgl.uni-hannover.de). At Dumbarton Oaks, a branch of Harvard University in Washington, DC, he is engaged as senior fellow for Garden and Landscape Studies, [www.doaks.org](http://www.doaks.org). He is a member of the editorial advisory boards for the journals *‘Landscape Research’* (UK), and *‘Die Gartenkunst’* (Germany), [www.die-gartenkunst.de](http://www.die-gartenkunst.de). His list of publications is available at [http://www.udk-berlin.de/sites/igtg/content/mitglieder/prof\\_dr\\_gert\\_groening/schriftenverzeichnis\\_gert\\_groening/index\\_ger.html](http://www.udk-berlin.de/sites/igtg/content/mitglieder/prof_dr_gert_groening/schriftenverzeichnis_gert_groening/index_ger.html).

James Hitchmough

## Landscape Architecture in early C21st Britain; issues and challenges

Given the scale of British contribution to the designed and managed landscape from the mid C18th on, it is perhaps a little strange that the development of the profession of Landscape Architecture, with its underpinning educational infrastructure, did not really develop in Britain until the 1960's. As a result of this long "unofficial", and short "official" history, it is perhaps not surprising that British Landscape Architecture has a distinctive character, and is still very much trying to find itself.

One of the characteristics of British landscape architecture is that, numerically it is relatively small. One measure of this is that there are probably never more than 600 students enrolled in Landscape Architecture courses in the UK at any point in time. One of the reasons for this is that Britain has never had the centralized landscape planning culture of northern continental Europe. Planning is historically seen as the control of inappropriate development rather than maximizing opportunity across large areas of land. This tension between public centralization and private development is never very far away in Britain; our National Parks, for example, are all privately owned.

Landscape architecture is relatively small because relatively few young people want to become landscape architects. Precisely why this is the case is not fully understood, but the absence of a landscape planning infrastructure as previously discussed, is probably a significant factor. Another issue is to do with the origins of the discipline, most people calling themselves Landscape Architects before the 1960's are what we would today consider to be Garden Designers, and many members of the public probably still see Landscape Architecture as something to do with the design of private space. Paradoxically in Britain this carries something of a stigma, as although our passion for gardening is almost our defining cultural characteristic, the idea that you would pay tuition fees of £9,000/per annum to participate professionally in this activity, does not sit comfortably with the middle class elites about to fund their children's university education. Architecture or planning is still probably seen to be a more respectable career.

In addition, unlike Architecture, Landscape Architecture in the UK has few high profile, charismatic, media savvy "heros", and it could be argued that there has been a general failure by the professional body, practice and education to recognize this as a problem. When the incoming (1997) labour government decided there was a need to embark on a British Urban Renaissance, it went to Architecture rather than Landscape Architecture for advice on how to do this, even though many of the issues were rooted in the nature of public realm landscape. There have been some really positive changes in this over the past 5

years, the London Olympic Park was very much seen as a triumph for Landscape Architecture, and designers such as Andrew Grant who project significant personal "Chutzpah" are beginning to emerge as a contrast to the anonymous worthiness of the "practice team".

The recession of the past 5 years has simultaneously put a brake on the impact of these positive trends, the Atlanticist near market philosophy that is central to our procurement and commissioning processes means that outside of the most high profile projects, Landscape Architecture is always trying to avoid what we call the "race to the bottom", of dropping standards across the tendering process to compete more effectively for what work is available. The consequences of these processes can be seen very clearly when entering Britain via, for example, Manchester Airport; the poverty of the architectural and landscape public realm starkly contrasted with the scale of opportunity to shop and consume. There is a significant need to re-calibrate our institutional, governmental and commercial frameworks to have more ambition for the designed and managed landscape.

What of the soul of British Landscape Architecture? How do we see ourselves, what are our great truths? Do we have any? As always the shared culture of professional groups is substantially a product of their history. The strands of ideas imparted in landscape architectural design education are then further re-fashioned by the constraints and opportunities of practice. Following a succession of public projects in Britain in the early 2000's, the American Landscape Architect/Artist Martha Schwartz, proclaimed rather iconoclastically in an interview that there were no Landscape Architects in Britain. What I think she meant was that the landscape architects she had worked with in local government and the urban renewal sector in Britain saw their roles as much about facilitating improvements in social conditions, rather than stand alone, look-at-me design. The first wave of Landscape Architecture course provision in 1960's Britain was in the academic "redbrick" research Universities in Sheffield, Newcastle and Manchester, and the discipline was heavily influenced by Geography and Ecology and given its Northern industrial context, by the challenge of repairing the damage of a century of industrial and mining despoliation. Although this world no longer exists, much of British Landscape Architecture rightly I believe, continues to see the improvement of the quality of life of ordinary people and the ecological estate, as a key priority, rather than the creation of design statements that do not contribute to the former.

So where do we go from here? Seeing landscape architecture as an applied social and ecological discipline, that operates through the process of design and management to "make the world a better place", is I believe broadly the right route, but there is a strong case to be made to have more ambition, and not to be so dominated by respect for context and sense of place as to limit the creation of the extraordinary, this is also something our species needs. These ideas will be developed much more fully in the lecture.



## CV

James Hitchmough has worked in the Department of Landscape at the University of Sheffield since 1995, since 2004 as Professor of Horticultural Ecology. He is the new Head of Department from September 2014. Sheffield is the largest Landscape Architecture unit in the UK, and also the leading research school, and hugely multidisciplinary. All tenured staff are highly research active and at any point in time there are between 30 and 40 PhD students in the Department. Unlike all other Landscape architecture units in the UK, the Sheffield is, and always has been, a stand alone, independent department.

James research has been centred around developing new–novel approaches to public planting design, that allow for the creation of rich experiences for urban people, and habitat opportunities for native biodiversity, but at the same time, be established and managed at low levels of finance, energy and other diminishing resources. To achieve this goal he has integrated perspectives from contemporary ecological science with design and management processes, and developed quantitative understanding through environmental psychology research as to what people might think of the resulting designed landscapes. The practical core of this work has been to develop an extensive peer reviewed scientific literature as to how designed plant communities function in ecological terms, and in particular in terms of what is known as "aut-ecology"; the ecology of the individual organisms that make up communities. These understandings are largely derived from complex, long term, community ecology field experiments.





In order to create large scale areas of plantings at low cost, which can then be sustainably managed, he has developed techniques to create spatially and taxonomically complex vegetation by sowing seed in situ. His first commercial projects commenced in 2000 and from a media perspective, culminated in his design (in conjunction with his Sheffield colleague Professor Nigel Dunnett) of the herbaceous skin that covered more than 20 ha of the London Olympic Park. Through the application of cross disciplinary perspectives his work is intended to shift paradigms as to the very nature of what urban planting might be in the C21st in a time of climate change, sustainability and biodiversity. At the core of this however is the need to create experiences that are at some point in time and space; extraordinary, uplifting and meaningful. A vital source of inspiration for how to design opportunity for these experiences has been to travel extensively to study the world most visually extraordinary temperate herbaceous vegetation.

Life has continued post the Olympics with planting design commissions from the relatively small (ie less than 2000m<sup>2</sup>), such as the installation at the Oxford Botanic Garden, and the new Drakensberg at RHS Wisley, through to the very large (>10ha), as in the case of the Big Sky Meadow Project at RHS Hyde Hall. James is currently writing a book on his research into practice, to be published in 2015.

David Jacques

**Between traditions: The Hanoverians' taste in gardens**

George Ludwig (1660–1727), Elector of Hanover, had ascended to the thrones of England, Scotland and Ireland on the death of his mother's cousin, Queen Anne, in 1714. In England he was a constitutional monarch acting by the will of the people; whilst in Hanover he had real power. He had seen his father, Ernest Augustus, and mother, Sophia, make the *Großer Garten* at Herrenhausen, and had himself invested much in its completion since he himself became the Elector in 1698.

He was in competition with other rulers in Europe to create a great fountain. William III had engineered a *jet d'eau* 13 metres high in the early 1690s at Het Loo, surpassing anything at Versailles. Louis XIV did achieve a jet of 35 metres at Marly in 1700, though. In July 1716, George I returned to Hanover for six months, keen to continue the quest for a great fountain. After some trials the jet did reach 35 m. Peter the Great of Russia could only achieve 21 m at Peterhof, near St Petersburg.

George found the English Royal Gardens, principally at Hampton Court and Kensington, utterly reformed by William III. Queen Anne had simplified the parterres, by removing box edges and increasing the amount of grass. She had also made some significant additions at Kensington Palace, by completing the wilderness called the Upper Garden.

What George liked about Hampton Court was the extended vistas allowed by the flat terrain and a large river gliding by – not so very different from Herrenhausen. George was comfortable at Hampton Court, and liked it just as it was. He appears to have regarded formal gardens like Herrenhausen and Hampton Court as complete and finished. He did not order any changes and his policy was for simply maintaining what he inherited. It must be admitted, though, that in the English context George's taste had become decidedly old-fashioned.

Part of Hyde Park immediately to the east of Kensington Palace and its Upper Garden had been enclosed in 1705 in order to keep horses, deer and antelopes. In January 1725 one tiger was housed there in a cage. There were also snails and turtles. George became enthusiastic about his zoological collection. In May 1726 he ordered the paddock to be greatly enlarged, and he had a very large quantity of trees planted in a great star which subdivided the area. He also ordered the Round Pond and The Serpentine to be made.

George Augustus (1683–1760), the Prince of Wales, was 31 when he travelled to England. His tastes were the traditional royal ones, viz. stag hunting and keeping mistresses. His

wife, Caroline of Brandenburg-Ansbach (1683–1737), had quite different tastes. She had been brought up in the Prussian court of King Frederick I and Queen Sophia Charlotte outside Berlin, and was witty, well-read and intellectually curious.

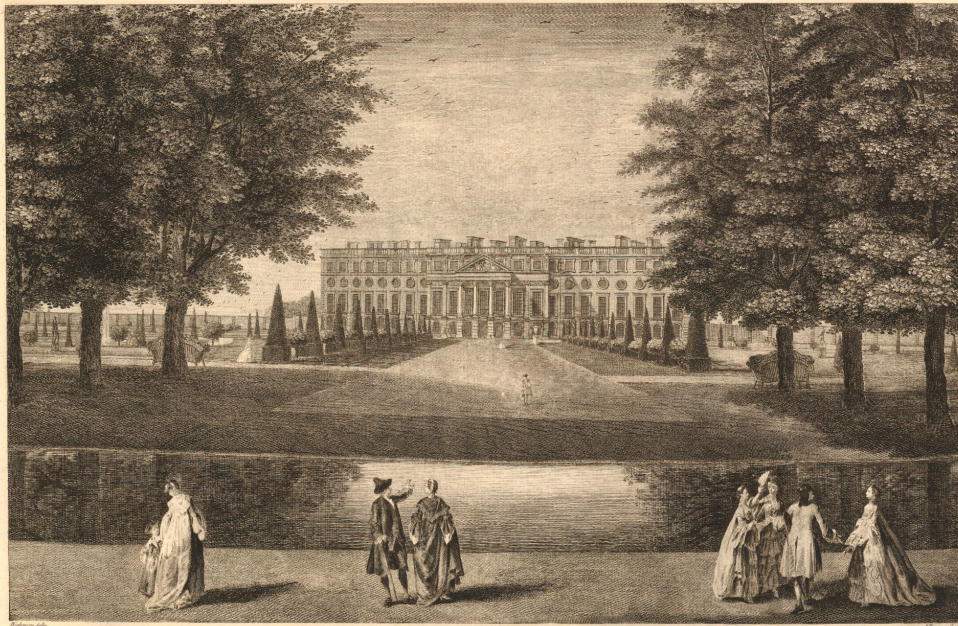
In 1719 the Prince and Princess took the lease on Richmond Old Park with its lodge which they used in the summer. The main part of the garden was a wilderness with meandering paths. The English taste in gardens had always tended to grass and gravel, and design for walking rather than mere show. Joseph Addison's article in *The Spectator* on 6 September 1712 provided a vocabulary for criticisms of the highly manicured gardens of William III, and added ideas on the 'rural' (i.e. the irregular) and that views should be unconfined.



Charles Bridgeman was asked in 1725 to convert a field by the Thames to a new garden. The design was quintessentially Bridgeman, with a canal aligned on the dairy house, quincunx planting in groves enclosing a lawn, a temple above slopes overlooking the Thames and a peripheral belt with meandering path. Caroline had had no previous experience in commissioning gardens. She appears to have agreed with the new taste along the theme of the 'rural'. On the other hand this new garden was very much an 'add-on', and attempted to squeeze every fashionable element into a small field.



George II as king did not show any inclination towards commissioning new English palaces or gardens. Having seen how Caroline was interested in such matters he left them to her. She completed George I's work on the Kensington paddock but she had her own ideas. The tigers were sent to the Tower of London, and the whole area was to become a pleasure garden with serpentine paths running through the wood. Caroline also decided to grass over the Slope Garden. In 1731 the rebuilding of George's new wall as a ha-ha commenced and Serpentine was partly finished. Already by May 'two Yachts are to be placed in the Serpentine River... for the Diversion of the Royal Family'.



*A perspective view of the East front of Hampton Court, taken from the Park Gate. — Vue de la façade Orientale du Palais de Hampton Court prise de La porte du Parc.*

*Printed for John Baskin's Son at the Black Horse in Cornhill, & Robt Sayer at the Golden-Book in St. Paul's Church-Yard, London.*

Although the Hampton Court Fountain Garden had been simplified by Anne, the Privy Garden remained as it had been left by William III. Caroline took some steps to reform it by the removal of steps, turning other steps into slopes, and suppression of the cutwork; after her death the scrollwork was removed.

In 1729 Caroline was again thinking about Richmond Gardens. They included an old plantation with diagonal cross walks: new gardens attached to it included an oval lawn with scattered forest trees, an 'amphitheatre' of narrowing groves, and winding walks leading

to a small opening where there was a 'Hermitage' designed by William Kent. The grotto called 'Merlin's Cave' of 1733 was by Kent too. The walks within the park were to be extended to Kew by a great terrace alongside the river.

Afterwards Kent designed a temple (today's Queen's Temple) for one of the quarters in the paddock at Kensington, overlooking the Serpentine. Kent backed all three buildings with irregular, 'rural', planting. The oval lawn with promiscuously-planted trees and the 'amphitheatre' of groves were the newest devices in garden design, and her use of Kent at a formative moment for the English landscape garden marks her out as a forward-thinking patron.

After Caroline's death in 1737 her two sons followed her lead in gardens. Frederick (1707-1751) and his Princess took a house at Kew and their interest in botanical matters was the kernel of the modern Kew Gardens. The younger son the Duke of Cumberland, created the largest man-made lake in Great Britain, Virginia Water, in 1753. The extensive plantings on the slopes either side of the lake might have been mistaken for a Capability Brown landscape.

The King, who died in 1760, instituted no further changes in the Royal Gardens, nor at Herrenhausen. The gardens at Hampton Court, thus fossilised largely as they were at the start of the century, became the target of criticism by supporters of the English garden until they came to be appreciated once more for their antiquarian interest.

George I had been 54 when he arrived in England, and the future George II was 31. They appear to have regarded the gardens of the 1690s at Hampton Court and Herrenhausen as finished and not requiring any further major change. Maintenance was mostly just routine according to the maintenance contracts. George I did institute very occasional major changes at Herrenhausen (the Great Fountain) and at Kensington (the paddocks), but in both cases he avoided harm to the older gardens.

Perhaps this approach was down to the early conditioning, personalities and preferences of the Georges: certainly they seemed immune to changes in taste happening in England. George II's wife Caroline spent 20 years being just the reverse – every new inflexion of garden style was eagerly captured by her, mainly at Richmond Gardens, and her sons, especially the Duke of Cumberland, was also at the forefront of taste in his day. George II probably never felt an inner conflict concerning garden style himself, but he did let Caroline do what she wished with the gardens. The divergence between the style of the late seventeenth century, dominated by French example, and newer ideas on nature and the rural, was vividly expressed within his family group.

**CV**

David Jacques obtained his doctorate from the Courtauld Institute on the subject of English formal gardens 1660–1735. His book on the subject, *Gardens of Court and Country*, is with Yale University Press and is expected by Christmas. He has been a consultant, civil servant, author and teacher. His consultancy included Chiswick House Grounds and the Privy Garden at Hampton Court, and latterly on the re-creation of the Earl of Leicester's garden at Kenilworth Castle. He was Head of Historic Parks and Gardens at English Heritage 1987–93. Publications have included *Georgian Gardens: the Reign of Nature* (1983) and *The Gardens of William and Mary* (1988). He was the Programme Director of Landscape Conservation & Change at the Architectural Association 2000–6. He is one of the trustees of the Chiswick House and Gardens Trust.

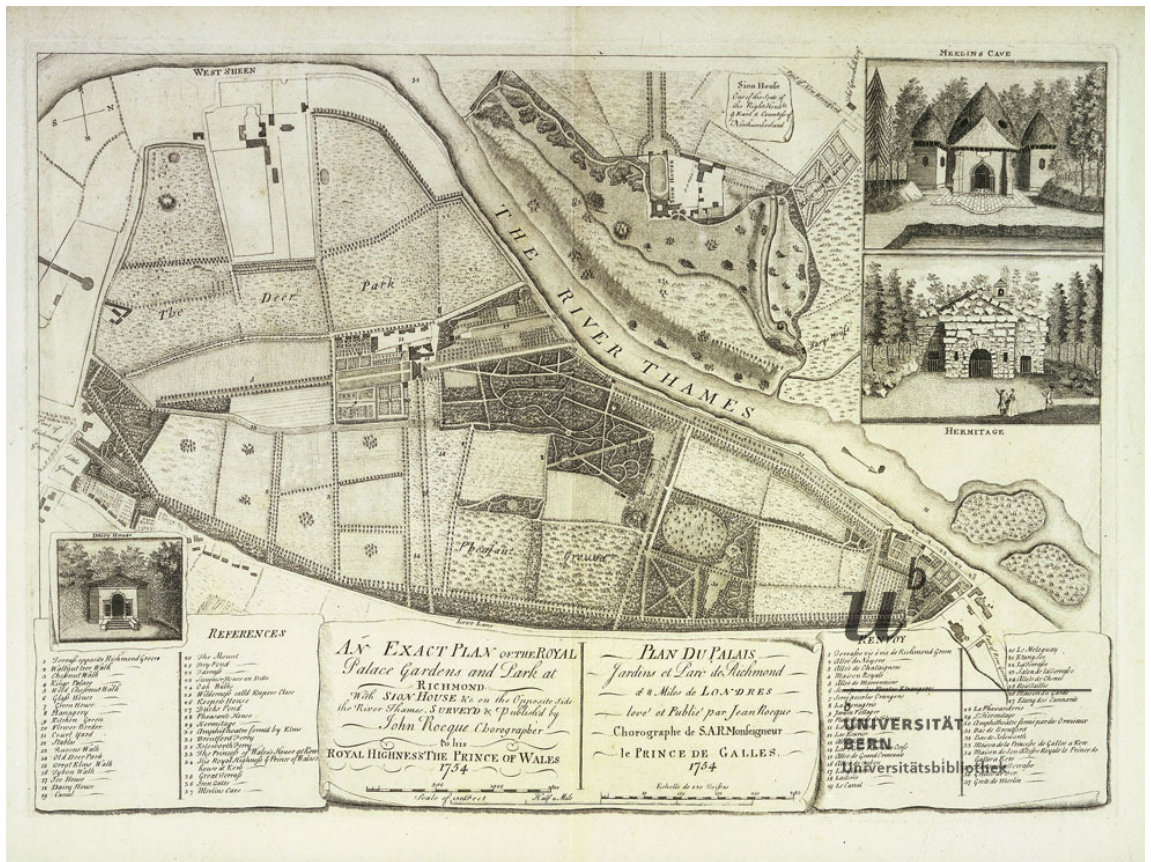


Marcus Köhler

"The whole of this country is not unlike a well-kept garden" – Eighteenth Century Travellers from Hanover in England and their role in distributing the landscape garden

In German research literature one often finds the hypothesis that the German landscape garden has its roots in England. Consequentially, there is a tendency to conclude that countries like Hanover, which had a particularly close relationship with England had to have been favored or rather downright vanguard. But whoever has a look at the sources of the end of the 18th century will discover that the contemporaries held a differentiated if not even a critical view. In fact, it seems that England served as inspiration and source to Germany just like the gardens of China, the pastoral literature, the discovery of the forest botany and pedology, agriculture and others.

This becomes evident in particular if one considers the early German landscape garden, which was formed immediately after the Seven Years' War. However, there is not yet a consistent picture: some owners like Baron Veltheim in Harbke converted their deer-parks (Lustwald) in a landscaped park, others just put some wavy pathways into a bosquet (e.g. the



Plan of the Royal Palace Gardens and Park at Richmond 1754 (Universitätsbibliothek Bern)

landgravine of Hessa in Darmstadt), or they removed their baroque parterres in exchange for a lawn with clumps. And yet others copied English sites (Hinüber in Marienwerder) or commissioned gardeners from there to draw up a garden plan for them and implement it (Gotha, Hohenzieritz, Braunschweig). It was clearly still a time of experimentation, which not until around 1780 led to the so-called „sentimental landscape garden“ („Sentimentalen Landschaftsgarten“). They are the opposite of the vast, almost empty parks by Lancelot Brown popular at the time in England.

The examination of individual journeys undertaken by Hanoverian nobles (Hardenberg 1744/45; Kielmansegge 1761; Hinüber 1766/67; Lenthe 1780) to England, on which they kept a diary reveals that they paid close attention to detail and partly were even involved in artistic and technical discussions. Hardenberg even draws some gardens in his diary and notes interesting details, but in the end it becomes obvious that the understanding of the social and philosophical dimension of the English landscape garden was limited. Not only this, but above all the almost immeasurable wealth of land and finances led the Lower Saxons again and again to the question of transferability.

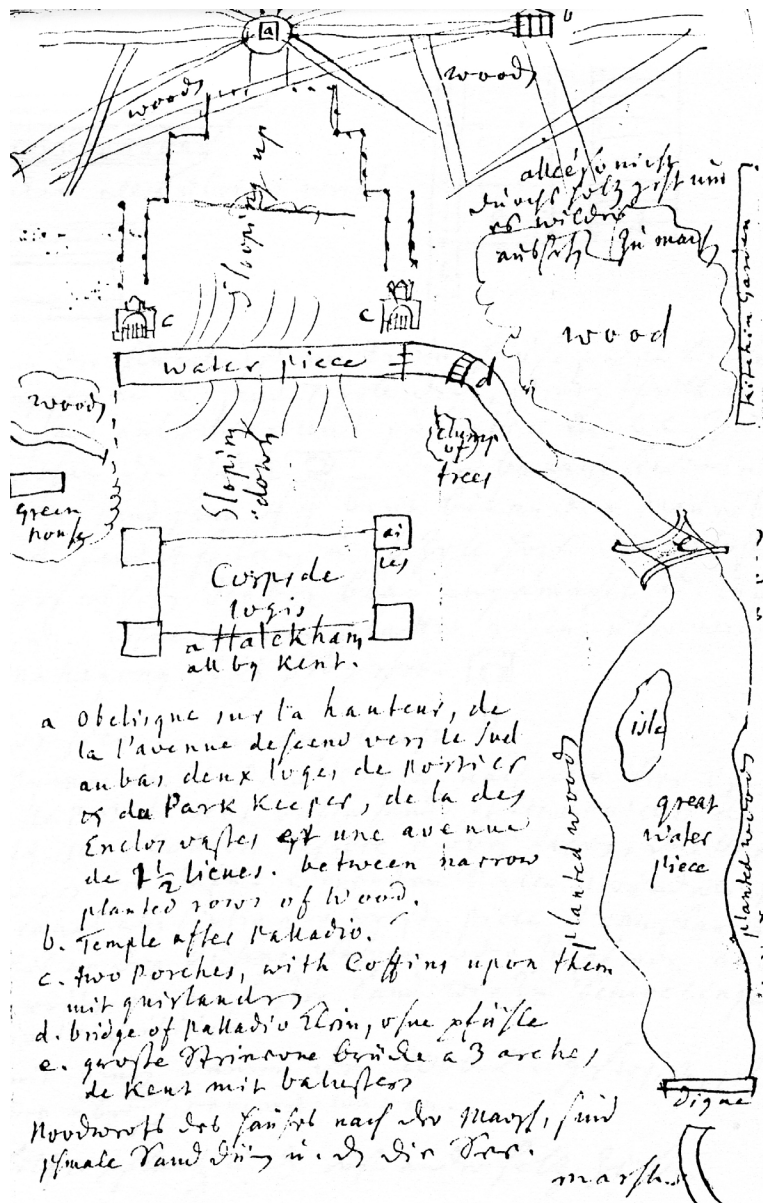
Even though based on personal experience their descriptions only gave an incomplete picture of reality; chalkographies/prints of plans and views like those of Rocque, Rigaud or later on also Chambers were deemed equally insufficient. The few descriptions like, for example, excerpts from the „Gardener's Dictionary“ by Philip Miller transferred into German in 1751 only gave an insufficient idea of natural gardens. That there were also hardly any gardeners, who had the necessary skills in the use of bosk, in the construction of pathways and ponds, in the care of lawns, etc. was an additional difficulty.

In the theoretical field Otto von Münchhausen tried in the first volume of his book „Der Hausvater“ from 1765 to give instructions for the construction of a landscaped garden, which was set apart explicitly from the English objects and gave the advice to follow local demands and conditions. As he probably never visited England himself, he followed a garden style which used formal inspirations from Great Britain, however without copying content.

With the help of the gardener's passes in the Royal House Archive from the 2nd half of the 18th century one can reconstruct well that the apprentices were mainly not involved with the new garden art in England but were interested in acquiring botanical, technical and above all agricultural skills and they also had to be. In the case of the German gardener Johann Busch, who emigrated in 1745 to Hackney, one knows that he trained several German gardener's apprentices as „botanist gardeners“, in particular Daniel August Schwarzkopf in Kassel and Johann Andreas Graefer in Caserta.

Looking back one has to conclude that one came into contact with the English landscape garden in Hanover very early on and received it. Important were especially the royal sites in





Holkham Hall, Friedrich Karl von Hardenberg, Skizzen aus seinem englischen Reisetagebuch, 1744/45 (Geheimes Staatsarchiv Preußischer Kulturbesitz, Berlin)



Hansjörg Küster

**Reform in the time of the personal union**

In the late 17th century land reforms were started in several parts of Europe. In France, principles of mercantilism were developed. In England, the agrarian landscape was transformed, especially by designing enclosures. This development started already during the 17th century but was intensified after about 1760. Small field strips of the medieval agrarian landscape were connected to form larger fields, and commons were separated to form additional fields. In Germany, land reforms began with the transformation of woodlands to forests. In the late 17th and the early 18th centuries the principle of sustainable development of woodlands has been invented.

During the 18th century agrarian practices which were developed in Britain were adopted in several parts of Germany, especially in Anhalt-Dessau and in Hanover. In 1735, the very famous horse breeding farm at Celle was founded by the king. For horse keeping, the design of landscape had to be changed. Horses needed treeless grazing areas, in contrast to cattle, sheep and other animals which could browse in grazed woodlands. Also, more valuable winter fodder was demanded, which had to be produced on watered and manured meadows. The formation of the later famous agrarian society in Celle was influenced by British developments. The society was founded in 1763, and one year later the Hanoverian Lord von Hinüber formed an ornamented farm in Hannover-Marienwerder. Some years later the Veterinarian University was founded to cure horses. The Veterinarian University is the most traditional university of the City of Hanover.

**CV**

Hansjörg Küster was born at Frankfurt/Main in 1956. He studied biology at the University of Stuttgart-Hohenheim, 1975-1981. 1981-1998, he worked at Munich University. He became Dr.rer.nat. at Stuttgart-Hohenheim University in 1985, and Dr.rer.silv.habil. at Munich University in 1992. Since 1998 he is Professor for Plant Ecology at the Institute of Geobotany of Leibniz University, Hannover. Since 2012 he is also member of the board of directors of the CGL at Leibniz University, Hannover.



Todd Longstaffe-Gowan

## The unaffected Englishness of Queen Caroline's gardens at Kensington Palace

The gardens at Kensington Palace have recently been re-presented as part of a £12 million project to transform the palace and its surroundings. The new gardens make the palace more open, and more welcoming and accessible to visitors and to the local community of Kensington and Chelsea. These changes have been made through the collaboration of Historic Royal Palaces, English Heritage, Historic Royal Palaces Access Group, The Royal Parks, John Simpson Architects and Todd Longstaffe-Gowan Landscape Design. Until recently Kensington Palace was virtually invisible – an unloved royal backwater, set behind forbidding railings, heavily embowered with shrubs and trees, and the approach to the front door was to many potential visitors so confused and labyrinthine that few attempted to persevere.

Among the most important achievements of the Kensington Project has been to move the public entrance from the north to the east front of the palace, where it is more visible and welcoming to the millions of people who cross the Broad Walk every year. No less important has been the removal of great swathes of clutter – including benches, dustbins, security railings, trees and shrubberies to the northeast and southeast of the palace – to recover important and expansive eighteenth-century views over Kensington Gardens.

The aims of the new gardens were simple: to create a more coherent and dignified setting for the palace, to recover important historic views to and from the garden, and to reconnect the palace to the neighbouring park, thus restoring Kensington Palace to its place at the heart of Kensington Gardens.

The new ten-acre royal gardens build upon, and complement the bold 'unaffected Englishness' of the Charles Bridgeman's early eighteenth-century landscape. They are, however, a new layer in this most layered of gardens, and a contemporary response to the palace, the park and the needs of a modern audience.

The building of the new east garden has, like that of the earlier ones at Kensington, involved extensive earthworks: 7,000 cubic metres of soil were excavated to form a gently-sloping ramp between the new palace entrance and the raised level of the Broad Walk. Sixty-four mature trees were felled to reveal the palace and to open historic views linking the palace and the gardens. Two new gravelled walks were laid out on the slope, as well as a series of crisp grass terraces studded with playfully clipped yew sentinels. The uppermost terrace of this 'Palace Lawn' forms a verdant plinth for the gleaming white marble statue of Queen Victoria. This statue, now encompassed by an octangular reflecting pool, was sculpted by her daughter Princess Louise, and erected in 1889 as a tribute to the Queen's generosity in throwing open the gardens and the palace to the public.



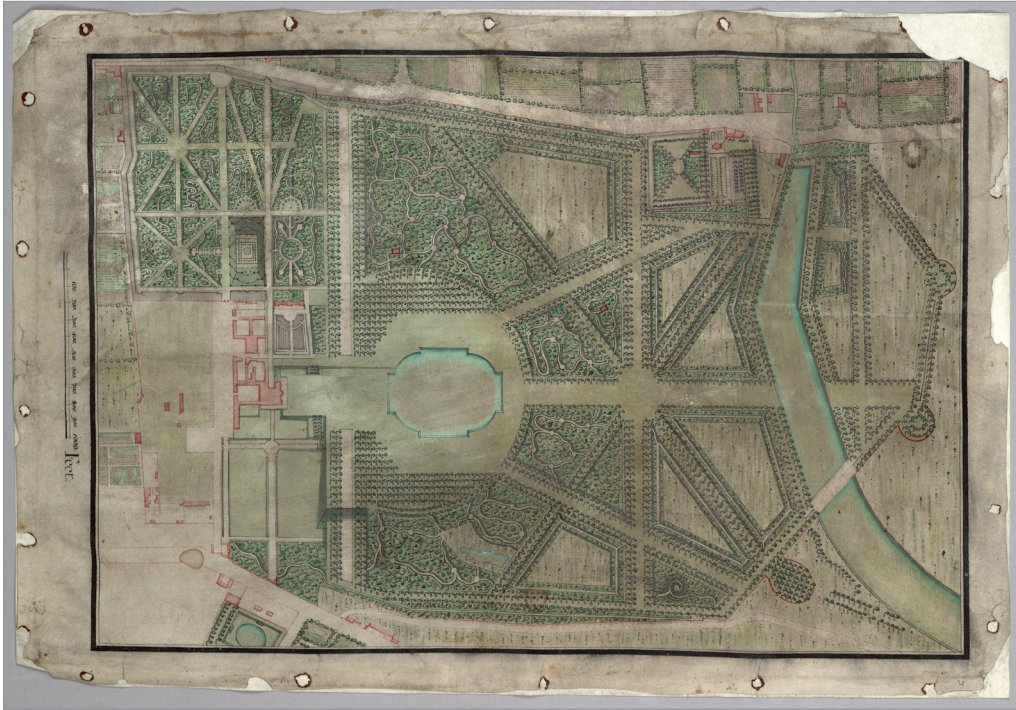
Drawing on a lost Bridgeman bastion, a new mount has been raised on the north side of Palace Lawn, and new lozenge-shaped 'slips' bedizened with flowering shrubs and herbaceous plants have been laid out on the south side of the garden adjacent to the Grand Walk. A wildflower meadow has been formed on the south lawn, traditional park fencing has replaced high security railings, and the Golden Gates have been stripped of their modern extensions. The Wiggly Walk – a 90 metre long sloping path adjacent to the Queen's Wing that snakes through a clipped hornbeam plantation – is among the more curious additions to the gardens, and has been laid out to provide ramped access between the lower gardens and the Orangery Lawn and the Cradle Walk. The walk's winding layout mimics the paths that once threaded Bridgeman's wilderness gardens.

Our landscape scheme has been informed by a detailed analysis of the long and complex history of the development of the palace and its setting. It does not, however, represent an historical recreation of an earlier phase. The landscape improvements that took place at Kensington between 1689 and 1735 have had the greatest influence on our ultimate design. This was the most significant period in the development of the gardens – the bones of which survive and have been reinforced in the course of our work. William III and Mary II got the ball rolling in 1689 with the purchase of Nottingham House, a modest suburban villa on the western edge of Hyde Park. Shortly afterwards the Queen gave the first of several orders to encroach upon the park to enlarge the palace gardens, which were subsequently embellished with embroidered parterres, a mount, bowling green, banqueting house, wilderness gardens, and a menagerie filled with curious wild fowl, tortoises, snails, and 'tygers'.



From 1702 Queen Anne, also keen to make her mark, banished the stiffness of her predecessors' efforts to give an 'English model to the old-made Gardens', creating a new Wilderness, Mount and Sunken Garden north of the palace, raising an Orangery, and large Alcove. She, too, extended the gardens further eastwards into Hyde Park to form new paddocks for her 'zoological garden'.





The most imaginative and enduring contributions to the gardens were, however, made by Queen Caroline (Caroline of Brandenburg-Ansbach), consort of George II. An ardent supporter of the fashion for a more 'natural style' of gardening, the Queen and her co-conspirator, the royal gardener Charles Bridgeman, created a landscape of plain nobility – one which pleased and amazed by its 'well judg'd Vistos', its long tree-lined and serpentine walks, and its impressive waterworks, including the Round Pond and the Serpentine. This was the last thorough remodelling of the gardens until our own recent efforts.

## CV

Landscape architect and historian Todd Longstaffe-Gowan takes on a range of projects in Britain and abroad, many with a conservation slant. His work reflects his interest in the dramatic and sculptural potential of landscape, and is imbued with whimsical, historical eclecticism. He is President of the London Parks and Gardens Trust, Landscape Adviser to the Crown Estate Paving Commission in Regent's Park, and Gardens Adviser to Historical Royal Palaces, with responsibilities at five royal palaces in Greater London including Hampton Court, Kensington and Kew. He is also the author of several books including *The London Town Garden* (Yale University Press, 2001), and *The Gardens and Parks at Hampton Court Palace* (Frances Lincoln, 2005), and most recently *The London Square: gardens in the midst of town* (Yale University Press, 2012).

Carsten Neumann

## The house Bothmer in Klütz – An English–Dutch manor in Mecklenburg

House Bothmer in the Northwest of Mecklenburg ranks among the most important estates of North German Baroque. In the years 1726 to 1732, a manor was erected that was exceptional for the Baltic Sea region and remained unique in regard to its architectural relations and models, even in comparison to the contemporary building projects of territorial noblemen.

It was commissioned by Hans Caspar von Bothmer (1656–1732), diplomat in the service of the Prince Elector of Hannover, who significantly influenced the design of the complex. House Bothmer was meant to serve as administrative and representative center of the newly acquired estates in an area called "Klützer Winkel". The architect Johann Friedrich Künnecke (died 1738) was hired to plan and execute the ambitious manor modeled after English, French and Dutch examples.

English and Dutch manor houses and French castles – of which the builder owner had first-hand knowledge (and also the architect must have been acquainted with) – served as important models for the architecture of the building. Contemporary editions of engravings and architectural treatises like Colen Campbells „Vitruvius Britannicus" (1715–1725) or Jan Kips and Leonhard Knyffs „Britannia Illustrata" (1708/09) had a significant impact on the house Bothmer and its gardens.

The house is identifiable as manor by the use of the individual parts of the building as well as by the function of the rooms of the Corps de logis. In Klütz, the representative character of the architecture and the interior decoration does not stand for ceremonial obligations of a territorial nobleman, moreover the architecture mirrors the social status of the count and his family as well as the political standing of a famous diplomat. House Bothmer is the estate of the "kingmaker" of the Elector of Hannover and architectural monument of the ennoblement of the Bothmer family.

### CV

Carsten Neumann, born 1973 in Güstrow, studied art history and history at the Ernst-Moritz-Arndt-Universität Greifswald from 1991–1997 and finished his studies with a masters thesis on „Das Schaffen des Architekten Johann Friedrich Künnecke in Mecklenburg" („The oeuvre of the architect Johann Friedrich Künnecke in Mecklenburg", which brought him in contact with House Bothmer.

In 2006, he obtained his PhD in art history with a thesis on „Die Kunst am Hofe Herzog Ulrichs zu Mecklenburg" („The art at the court of Duke Ulrich of Mecklenburg"). A main focus



of his research and publications is the art history of Mecklenburg during the Renaissance and Baroque.

From 2002 until 2006 he worked in various position at the Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg in Potsdam, amongst others as exhibition secretary and curator of the exhibitions „Ludwig Persius. Architekt des Königs“, „Preußisch Grün. Vom königlichen Hofgärtner zum Gartendenkmalpfleger“ and „Marmor, Stein und Eisen bricht. Die KUNST zu BEWAHREN“. In preparation of an interdisciplinary research project he is researching the mineralogical collections in the Grottenaal of the Potsdamer Neues Palais.

From 2007 until 2013 he worked at the administration of the Staatliche Schlösser and Gärten Mecklenburg-Vorpommern. As a curator he was responsible for the houses Bothmer and Güstrow, the concept for the exhibitions in House Bothmer and the exhibition „Fürstliche Paradiese. Schloßgärten und Gartendenkmalpflege in Deutschland“, which in cooperation with the Arbeitsgemeinschaft Deutscher Schösserverwaltungen first was shown at the BUGA 2009.

Since 2014 he is a research associate at the Caspar-David-Friedrich-Institute of the Ernst-Moritz-Arndt-Universität Greifswald. In the context of the international project „Virtuelle Rekonstruktionen in transnationalen Forschungsumgebungen. Das Portal: Schlösser und Parkanlagen im ehemaligen Ostpreußen“ he is now researching the East Prussian baroque castles Schlodien and Friedrichstein.

Michael Niedermeier

**The German Kinship. Politics and dynasty in the early 'English' garden**

The beginnings of the development of the „English“ garden coincided with the inheritance of the British throne by the House Hanover originating from Lower Saxony. The homage paying affirmation as well as the rejecting opposition of the Royal family from Germany and the protestant Royal houses related by marriage are reflected in rivalling garden programmes.

The early “English” landscape garden received a semantic foundation in which the ‘saxon-gothic’ dynastic history of the Hanoverians was linked patriotically with the “memory” of the English landscape. This was also significant for gardens of the houses and dynasties in the Old Empire related by marriage to the Hanoverians, for example, the gardens in Sachsen-Gotha or Mecklenburg-Strelitz. Everywhere, garden programmes changed according to political or denominational constellations. Thus the gardens became preferred places for the promotion of the ideology and political convictions of the related dynasties.

**CV**

Studied German, English and Education at the Humboldt-Universität in Berlin; 1983 PhD at the Humboldt-Universität Berlin; 2007 habilitation at the TU Berlin. From 1983–2000 research associate at the Humboldt-Universität Berlin. Research, teaching and visiting scholar at the universities and research institutes Budapest (ELTE); Vienna; Klagenfurt; Madison, Wisconsin; Dumbarton Oaks (Harvard), Washington, D.C.; Amherst, Massachusetts. Since 2000 head of the research center „Goethe-Wörterbuch“ of the Berlin-Brandenburgische Akademie der Wissenschaften; since 2005 coopted member in the DFG-Sonderforschungsbereich 644 „Transformationen der Antike“ at the Humboldt-Universität Berlin: subproject: B4 (1.–3. term) ([www.sfb-antike.de](http://www.sfb-antike.de)); Privatdozent (Dr. habil.) at the TU Berlin; executive committee of the Pückler Gesellschaft for the preservation and study of historical gardens.

Arnd Reitemeier

### The personal union England – Hanover 1714–1837

The personal union was a constitutional construct: Based on the Act of Settlement of 1701 Georg Ludwig, Elector of Hanover, was crowned King of Great Britain on October 31 1714. This dual function, however, did not result in a merger of the two territories, as the Act of Parliament had forbidden such a „real union“. The decision to crown a Hanoverian king was the outcome of the unequivocal commitment of Britain in 1689 to Protestantism and of the dynastic alliance between the houses of the Tudors and the Stuarts to the Guelphs. In theory this union might have led to an intensification of bilateral exchange, but this occurred only partially. The disconnectedness was revealed in the different government languages, which meant that the language barrier limited the opportunities for joint political action. Unlike the British economy, companies in the Electorate of Hanover produced hardly export-oriented, while London during the 18th Century developed into a global financial center. Technical innovations such as the power loom and the steam were only transferred to Hannover until the 19th Century was well advanced. However, mutual reception took place in the field of culture: particularly the North Germany was initially perceived by the British as poor and desolate, this barbaric and raw element was reinterpreted towards the end of the 18th century as mysterious and free from negative influences of civilization. In Germany meanwhile found goods of the British trading companies such as tea, coffee and tobacco were rapidly sold. English literature became more and more popular and was translated into German. Similar in both Great Britain and Germany intellectuals discussed for example the question of freedom, the relationship between the life in nature and in the city given the economic and political constraints. But all these interactions remained individual transfers, a two-way cultural exchange did not develop. This was fostered by the fact that the bourgeoisie in Britain in the 18th Century had acquired a completely different position than in the electorate of Hanover given that London had developed into the biggest arts market.

### CV

Full Professor, Lehrstuhl für niedersächsische Landesgeschichte, Direktor des Instituts für Historische Landesforschung, Universität Göttingen, Institut für Historische Landesforschung.

### Education and academic appointments

- 1992 First State Examination for Grammar School Teachers, Overall mark 1,0, subjects: History, English, Political Science, Education
- 1993–1994 Freelance work at the German History Museum, Berlin
- 1996 PhD, Georg-August-University Göttingen, Mark 'summa cum laude'; thesis

on late medieval diplomatic relations between the Holy Roman Empire and England (*Außenpolitik im Spätmittelalter: Die diplomatischen Beziehungen zwischen dem Reich und England 1377 – 1422*; supervisor: Prof. Dr. H. Boockmann)

- 1996 – 1997 Postdoctoral Scholarship at the Graduate College 'Written Culture and Society in the Middle Ages' at the Westfälischen-Wilhelms-University Münster for a project on late medieval perceptions of the world (*Bilder von der Fremde: Kenntnisse und Vorstellungen von der Welt im 15. Jahrhundert*)
- 1997-2003 Research Assistant at the Department of History of the Christian-Albrechts-University Kiel
- 2002 Habilitation at the Philosophical Faculty of the University of Kiel, *venia legendi* for Medieval and Modern History; thesis on church fabric administration in late medieval towns (*Fabrica ecclesiae: Wirtschaft und Verwaltung städtischer Pfarrkirchen im Mittelalter*), Habilitations-Lecture: *Eine Stadt im Wandel: Lübeck im August 1914*
- 2003/04 Executive Director of the '45. Deutscher Historikertag' 2004 Kiel
- 2004 Senior Research Assistant at the Department of History of the Christian-Albrechts-University Kiel
- 2007 Award of the title of an 'Extraordinary Professor' by the Chancellery of the Christian-Albrechts-University Kiel
- 2008 Professor for Regional History (Lower Saxony), Director of the Institute for Regional History at Göttingen University

Head of the scientific council of the Scientific Advisory Council „The Hanoverians on the British Throne“

#### Monographs

- *Außenpolitik im Spätmittelalter: Die diplomatischen Beziehungen zwischen dem Reich und England 1377 - 1422*, Schriften des Deutschen Historischen Instituts London 47, Paderborn 1999
- *Pfarrkirchen in der Stadt des späten Mittelalters: Politik, Wirtschaft und Verwaltung*, Beihefte der Vierteljahrschrift für Sozial- und Wirtschaftsgeschichte Band 177, Stuttgart 2005
- *Die christliche Legitimation von Herrschaft im Mittelalter*, Münster 2006

Sigrid Thielking

### On the construct 'English gardens' – Perception and myth within garden literature

Hardly another formation of 'garden landscape' has been sung about so hymnically and has been realised so passionately and imitated later on as that of the 'English landscape garden'. Therefore, it could become the hallmark of open-mindedness and movement as well as the constant companion of garden cultural standard far beyond the „'auguste-ischen' Epoche" ['Augustan' age] (von Trotha 1999, 12). And many a stranger found – even nearby Hannover – in a maybe 'more English' garden outside of England his comfort and consolation (ibid., 7).

But the designed English landscape park has also at least equally been smiled upon and avoided. Therefore, it could evolve from an accomplished model and export success, which freed and bound the continental Europeans at the same time, into a scapegoat resp. topic of satire and laughing stock. To some it was sacred, others hated it – but it never seemed to get down. Therefore, the foremost question in my paper will be – looking at historical and contemporary garden literature as well as at representations in literary texts – of which kind and fascination this landscape garden may have appeared as being 'made', as a 'construct', how it was perceived and received to be adapted and spread, and how itself could be approached as a myth over a long period of time.

It also has to be questioned, where this tenacious polarisation might have originated, perhaps because it began to be subjected to a constructed character and a tendency to mythologisation. Or what else might explain this strange fluctuation between innovation, adaption and idiosyncrasy?

Perhaps it was carried forward in parts, and differently than possibly expected: As blueprint for those 'gardens of a golden afternoon' Gertrud Jekyll's middle class fantasy in part conjointly takes up this thread more than a hundred years later, pervaded by the Arts and Crafts movement and supported by the reception of the Art Nouveau, and popularises it to some extent in the context of a 'small size': This time it is the English flower bed and its exemplary *colour scheme*, which advanced to a small 'must have' of English *savoir-vivre* on both sides of the Channel. This movement from England is copied – just as the first wave of landscape park design – in Lower Saxony as well –, and increases England's gloriole of a green variety, a kind of manifested 'Rule Britannia' in everybody's garden, whether it may be situated in the front garden or begins at the end of the terrace.

Just these days a book on the gardens of Agatha Christie was published and also herein one finds the not only anglophile garden (life) art of the *happy few* documented as psychosocial comfort model so many still would like to partake in even today.



Moreover, this revolutionising of the illustrated garden book – to be regarded as 'very British' – for enthusiasts as well as for connoisseurs in the format of an English coffee-table book is probably also part of its promising marketing and adaptation history. Especially garden literature written in English, which contained a good deal of common sense, humour and eccentricity, made the participation in the heritage 'English gardens' – in contrast to the dry local counterparts – easy and attractive until today; even local garden programs with John Langley (!), which make the related accomplishments accessible for a broader public here and limit the latent danger of kitsch in the current 'country frenzy' in the media.



Park area at the University of Nottingham, said to be based on a plan by Jekyll, 1911; Foto: Gert Gröning

## Conclusion

'English Gardens' as construct and conceptual contents appear until today as communicative and therefore maybe more didactical and democratic as some other formations like the courtly or postmodern urban culture. In the biographies of garden friends they are often a graphic model for newcomers, who begin to be interested in garden design, even there, where they will smile upon the illusionary art later on or give it up for other design formations. After all, one finds in the sense of fascination with contrast even in the harshest ridicule manifold traces of deification, better: worship.

My contribution therefore will try to trace the colourful character of the construct 'English Garden' on both sides of the Channel, its metaphorisation and mythologisation, its transmissions and shifts in non-fictional and literary testimonies.

## CV

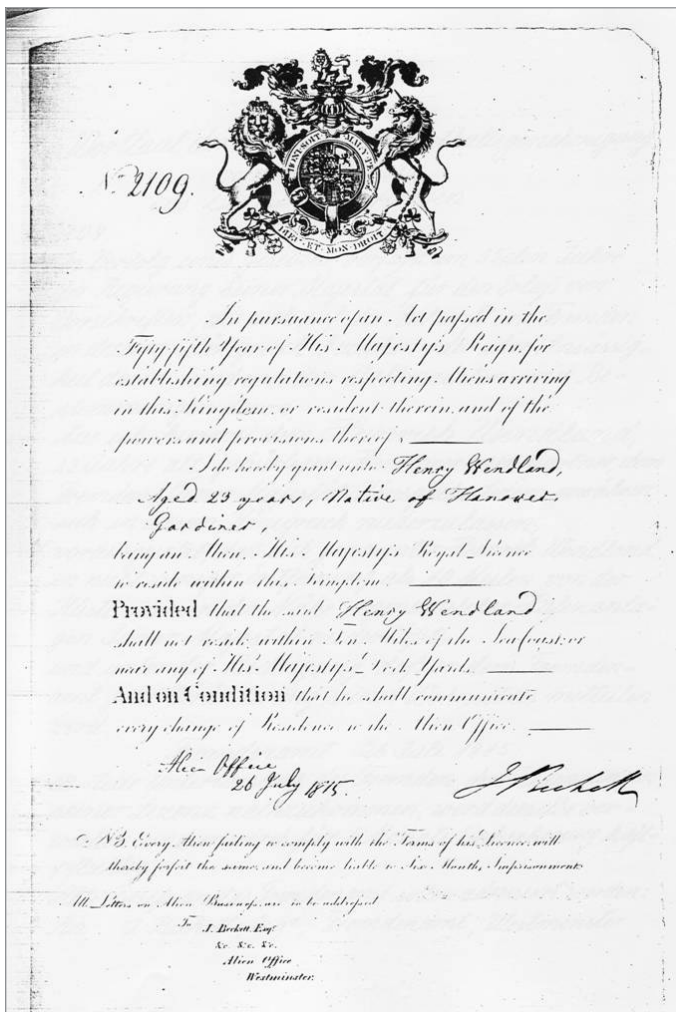
Born 1956, Dr. phil. habil., since October 2005 Professor of Didactics of German Literature at the German Seminar of the Gottfried Wilhelm Leibniz Universität Hannover; since July 2010 member of the executive board of the CGL. Main research interests: literature didactics and literary science (18.-20. century), cultural education and ‚public didactics‘, horticulture and literature.

Numerous articles and publications, e.g. on: „Gelobtes Land, geschaute Prophetie. Kanaan revisited: Freiräume und Projektionen imaginierter Landschaft. In: Hubertus Fischer, Julia Matveev, Joachim Wolschke-Bulmahn (eds.): *Natur- und Landschaftswahrnehmung in deutschsprachiger jüdischer und christlicher Literatur der ersten Hälfte des 20. Jahrhunderts*. München: Meidenbauer, 2010, (CGL Studies; 7), pp. 147-164; Trees and the City. Some Remarks on the Functions of a Narrative Urban *Style Gardenesque* as a Matter of Public Didactics. In: *Acta Horticulturae* no. 881. Proceedings of the 11th International Conference on Landscape and Urban Horticulture, Bologna. G. Prosdocimi Gianquinto, F. Orsini (ed.). Leuven, Belgium 2010, pp. 863-864; Das Jardineske in der Literatur. In: Stefanie Hennecke, Gert Gröning (eds.): *Kunst – Garten – Kultur*. Berlin: Reimer, 2010, pp. 119-136; Zwischen Augenblicksverlangen und Erinnerungsregie: Literaturbezogene Gartenkulturvermittlung in öffentlich didaktischer Absicht. In: Géza Hajós, Joachim Wolschke-Bulmahn (eds.): *Gartendenkmalpflege zwischen Konservieren und Rekonstruieren*. München: Meidenbauer, 2011, pp. 89-101; 'I was Suddenly Transported into China'. Some Remarks on a Relationship between Literature and Garden Culture. In: *Acta Horticulturae* 999, Leuven: Belgium 2013. pp. 201-205; most recently with Joachim Wolschke-Bulmahn (eds.): *Herrenhausen im internationalen Vergleich. Eine kritische Betrachtung*. München: AVM Akademische Verlagsgemeinschaft München, 2013.

## Sophie von Schwerin

## For pleasure and science – on the connections between the Royal Botanic Gardens, Kew and the Berggarten in Herrenhausen

The perception of the Royal Botanic Gardens, Kew near London differs distinctively from that of the Berggarten in Hannover-Herrenhausen. Nevertheless, a deep connection exists between both places, which transcends the basic conformance that they both fulfilled the same function as botanic gardens. Both were created within the same domain because of the personal union between England and Hanover from 1714–1837, and both complexes were part of residencies of the Elector of Braunschweig-Lüneburg and the Kings of England. Although they underwent a different development in regard to funding and the respective requirements for each institution, the responsible executives were in close contact with each other, which resulted in the exchange of knowledge and plants. They advised each other in personnel matters and continuing education in Kew was arranged.



Copy of the travel grant for the stay of Heinrich Ludolph Wendland (1792–1869) in England from 1815. From: Thiedau, Ernst: Heinrich Ludolph Wendland, *Meine Lebensgeschichte*, unpublished manuscript, Hannover, 1956, p. 64.

Traces of the connection can still be found today, for example, the remaining correspondence attests to the mutual esteem of the institutions. Quite a number of cultivated plant species resulted from the former relation and models can be traced within botanical publications as well as in certain questions of design. If one looks for the impact of the personal union on garden culture, it can be found particularly in the development directions of the Royal Botanic Gardens, Kew and the Berggarten in Herrenhausen.

The paper will discuss similarities and differences, but also the question of competition. The close network between the two institutions because of the personal union serves as foundation. Rich sources for the topic can be found in the Royal Garden Library Herrenhausen (Königliche Gartenbibliothek Herrenhausen). Since 2007, the writings concerning Hanover are located in the Gottfried Wilhelm Leibniz Bibliothek – Niedersächsische Landesbibliothek, Hannover. The Herbarium, Library, Art and Archives of the Royal Botanic Gardens, Kew also contains a number of informative manuscripts, and the administrative process can be traced in the files of the Royal archive, which is now part of the state archive of Lower Saxony (Niedersächsisches Landesarchiv/Hauptstaatsarchiv Hannover).

### CV

Sophie von Schwerin (born 1978) successfully completed an apprenticeship as gardener in the Department of Herbaceous Perennials of the Botanic Garden at the Universität Hamburg after finishing highschool. From 2000–2006, she studied landscape planning at the Technische Universität Berlin with a focus on the history of garden art. Afterwards, she received a fellowship at the Staatliche Schlösser und Gärten Baden Württemberg in the area of historical gardens. In 2009, was awarded a two-year PhD-grant from the Centre of Garden Art and Landscape Architecture (CGL), Leibniz Universität Hannover. She finished her dissertation with the title „Der Berggarten – Seine wissenschaftliche Bedeutung und sein Stellenwert als botanischer Garten im exemplarischen Vergleich“ („The Berggarten – Its scientific importance and significance as botanic garden as exemplary showcase“) in 2011. Since 2012, she works as research associate at the GTLA Institut für Geschichte und Theorie der Landschaftsarchitektur at the Hochschule für Technik in Rapperswil, Switzerland.

Joachim Wolschke-Bulmahn

**Travel and knowledge: German apprenticeship in English gardens –  
The example of Hans Jancke**

For centuries, travel was an important part of a gardener's or garden artist's initial and continuing professional training. From the Renaissance onwards, the Grand Tour led the nobility and members of the educated middle class to such places as Italy, Greece, Spain and the Holy Land.<sup>1</sup> Later, with the flourishing of the landscape garden, the beginning of industrialization and the development of agriculture, Great Britain became a favoured destination for members of the German nobility and even more so for professional gardeners and garden designers.<sup>2</sup>

As a result of industrialisation and urbanisation in the nineteenth century there was an increasing demand for well-trained gardeners to meet the needs of millions of people for food. In addition, the middle-class asked for garden artists and landscape gardeners to design their gardens. In Germany numerous horticultural schools and colleges were established, starting in 1823 with the Königliche Gärtnerlehranstalt Wildpark-Potsdam (Royal Horticultural College) and followed by the foundation of similar colleges, for example, in 1860 in Reutlingen, 1877 in Geisenheim and in 1887 in Köstritz.

The gardeners and garden artists trained at these institutions spent very often at the beginning of their professional career some time abroad and worked in landscape architecture practices and in nurseries such as van Houtte, Makoy, Verschaffelt and Linden in Belgium or the Veitch company in England – England was perhaps the pre-eminent country for German professionals to study garden design and particularly horticulture.

These gardeners' and garden artists' educational journeys to parks and gardens and their stays in nurseries abroad were consistently recorded in lengthy and detailed reports and articles for professional journals. These professionally focused travel journals of gardeners and garden artists were long ignored as sources of information to be taken seriously by specialist historical research. As eyewitness accounts, however, that can provide information about the history of the garden arts and horticulture, they contain tremendous potential.

1 See, e.g., Gabriele M. Knoll, *Kulturgeschichte des Reisens. Von der Pilgerfahrt zum Badeurlaub*, Wissenschaftliche Buchgesellschaft, Darmstadt 2006; Attilio Brilli, *Als Reisen eine Kunst war – Vom Beginn des modernen Tourismus: Die „GrandTour“*, Wagenbach, Berlin 2001.

2 See, e.g., Marcus Köhler, *Frühe Landschaftsgärten in Rußland und Deutschland. Johann Busch als Mentor eines neuen Stils*, Aland-Verlag, Berlin 2003 (see particularly the chapter „Deutsche Adlige auf Englandreise“, pp. 70ff.); see „Gärten, Äcker und Fabriken – Englandreisen hannoverscher Adliger im ausgehenden 18. Jahrhundert“, in: Hubertus Fischer, Sigrid Thielking and Joachim Wolschke-Bulmahn (eds.), *Reisen in Parks und Gärten. Umriss einer Rezeptions- und Imaginationsgeschichte*, CGL-Studies, vol. 11, Martin Meidenbauer, Munich 2012, pp.





Hans Jancke (Stiftung Preußische Schlösser und Gärten Berlin - Brandenburg, Nachlass Jancke, F0019310, Photograph Daniel Lindner)

An excellent example of this is the report by gardener and later royal master gardener in Bellevue, Berlin, Hans Jancke (1850-1920) from Potsdam-Sanssouci, about his study journey to England. Jancke, born in 1850 as son of Peter Joseph Lenne's secretary, had studied in 1868/69 at the Royal Horticultural College Wildpark-Potsdam (Königliche Gärtnerlehranstalt Wildpark-Potsdam). After his studies and employment with Borsig in Moabit, Simon Louis Freres in Metz and Linden in Ghent he spent a considerable time in 1874 and 1875 in Knowsley, the seat of the Earl of Derby near Liverpool to study the horticultural enterprises there. Later he worked in Hannover's Georgengarten, then

at the Neuer Garten in Potsdam and from 1880 to 1884 in Sanssouci as a teacher at the Königliche Gärtnerlehranstalt. From 1884 onwards he was Königlicher Oberhofgärtner at Berlin-Bellevue.

Knowsley was an important stately home in 19th-century England with a tradition going back centuries.<sup>3</sup> In the 18th and 19th century, especially, its owner the Earls of Derby appear to have taken – to varying degrees – a lively interest in the design of the park grounds, in the breeding of exotic animals and the creation of suitable enclosures and menageries, and in the cultivation of plants, particularly fruit trees, vegetables and orchids.

At the time of Jancke's stay Knowsley possessed an admirable park in the landscape style but, more importantly, also comprehensive facilities for the cultivation of ornamental plants, fruit and vegetables, and Jancke compiled a lengthy and detailed report of his experience there. Jancke's travel report, a handwritten manuscript of 122 numbered pages, was acquired by Dumbarton Oaks in 1995 from the London antiquarian bookshop Marlborough Rare Books Ltd.. A large plan of the inner part of the Knowsley Gardens, drawn by Hans Jancke as part of his travel report was later separated from the report and is currently in the archives of the Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg.

The entry on Knowsley in a guidebook published in 1853, *A Visitation of the Seats and Arms of the Noblemen and Gentlemen of Great Britain* describes Knowsley at a time when Edward George Geoffrey Smith Stanley took over as the 14th Earl of Derby:

3 See e.g., William Page (ed.), *The Victoria History of the Counties of England, A History of Lancashire* (publ. by William Farrer and J. Brownbill), Vol. III, published for the University of London / Institute of Historical Research, Archibald Constable and Company, 1907, Reprint, Jos. Adams, Brussels, 1966, pp. 157-168.

"This splendid demesne is situated in the parish of Huyton, seven miles from Liverpool, and two from Prescot, and is the great ornament to the hundred of West Derby, whence the noble proprietor derives the title of Earl.

Knowsley Hall has, perhaps more of the grandeur created by ample dimensions than by architectural style; having been added to and altered according to the taste of various possessors on numerous occasions. [...] The Park of Knowsley is the largest in the county, being between nine and ten miles in circumference. Rich plantations and trees of ancient growth decorate the surface; and a lake of nearly a mile adorns the centre."<sup>4</sup>

An article on Knowsley in *The Gardeners' Chronicle* from 1869 can perhaps elucidate the situation that Jancke might have found there five years later at his arrival:

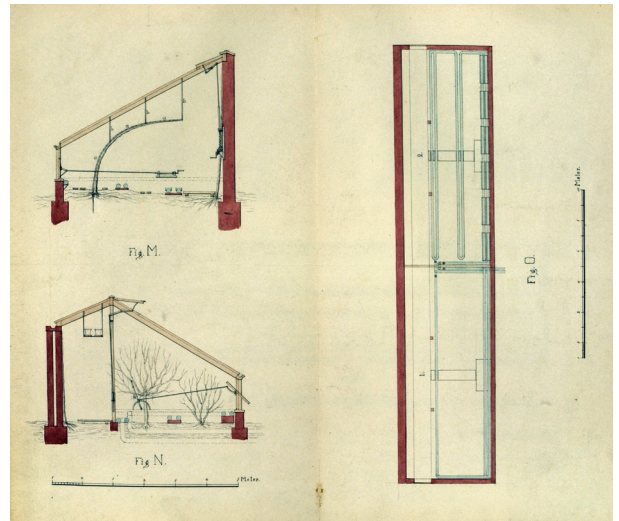
"Those who may have visited Knowsley four or five years ago, would not have been much struck with its grandeur or extent from a horticultural point of view. The fine Peach and Pear walls, and also the extensive kitchen garden, may have excited admiration, but the structures for the cultivation of fruits and flowers under glass were quite inadequate, and belonged more to the primitive periods of horticulture than to the present day. Now, a very different state of things is seen. The liberality and taste of the noble Earl, and the energy and talent displayed by Mr. Freeman, have completely altered, and that in a very short period of time, the general character of the gardens and fruit-houses, which are teeming with almost every choice variety of fruit in cultivation. Most of the old structures have been cleared away and are replaced by new houses, adapted to the improved system of horticulture."<sup>5</sup>



Certificate Hans Jancke (Stiftung ..., F00193100, Photograph Daniel Lindner)

4 John Bernard Burke, *A Visitation of the Seats and Arms of the Noblemen and Gentlemen of Great Britain*, Vol. 2, Hurst and Blackett Publishers, London, 1853, p. 113.

5 J. Wills, Knowsley, the Seat of the Right Hon. The Earl of Derby, in: *The Gardeners' Chronicle and Agricultural Gazette*, June 12, 1869. P. 643.



Cover of Jancke's travel report (Dumbarton Oaks Research Library and Collection)

In all probability, the long tradition in and the excellence of the cultivation of fruit, fruit trees and of orchards and other ornamental plants in Knowsley might have been an important reason for Jancke to stay there for one year. It was, perhaps, exactly the horticultural reputation that Knowsley apparently enjoyed in the mid-19th century as a centre for exotic plants and hothouse culture that was presumably Hans Jancke's principal reason for visiting the estate and why, in his report, he devoted his attention almost exclusively to these aspects. It may be assumed that his patron, the Königliche Gärtnerlehranstalt Wildpark-Potsdam, sent him there. Hofgartendirektor Ferdinand Jühlke (1815-1893), Lenné's successor as head of the Königliche Gärtnerlehranstalt, was a specialist in fruit and vegetable growing, less so in the garden arts; perhaps it was he who sent Jancke – pursuing his own interests – to Knowsley.

The lecture will discuss Jancke's experiences in Knowsley about the horticultural enterprises there, about the cultivation of fruit trees, vines and ornamental flowers like orchids as well as the construction of the Knowsley greenhouses and technical aspects of greenhouse culture. Jancke's report begins on page 1 with the following words:

"After I had returned from the field to complete my studies at the Königliche Gärtner-Lehranstalt that had been interrupted by the war with France, Herr Garten-Inspector *Gärdt* graciously granted me a position in the nursery of Herr *Borsig* under his direction, where I worked for one year in the orchid- and hothouses. In the spring of 1873 I went thenceforth to Metz, there to work at the tree nursery of *Simon Louis Frères*, and found employment in the autumn of that same year at *Linden's* establishment near Ghent. Here I was delighted to receive, in February of 1874, news of a beneficent grant of 100 Thaler from the Königliche Gärtner-Lehranstalt for a study journey to England, conjoined with the injunction to compile a report of my experiences upon my return. Through the good offices of Königlicher Obergärtner Herr *Fintelmann* I was invited to take up employment at the *Knowsley Gardens* in the charge of *Mr. Harrison*, a property of the *Earl of Derby*, where I found ample opportunity to broaden my knowledge, whereof in the following, according to my commission, I humbly allow myself to give a closer account."<sup>6</sup>

## CV

Joachim Wolschke-Bulmahn, Prof. Dr.

Study of landscape architecture, University of Hannover. Ph.D. Dr.-Ing, The Berlin University of the Fine Arts, Department of Architecture (1989). Director of Studies in Landscape Architecture, Dumbarton Oaks, Harvard University (1991–96). Professor in the history of open space planning and landscape architecture, Institute of Landscape Architecture, Leibniz University of Hannover (since September 1996). Founding member of the Centre of Garden Art and Landscape Architecture, Leibniz University Hannover, chairman (since 2003). Member of the Expert Commission for the re-conceptualisation of the Bergen-Belsen Memorial (2000–2008).

Numerous publications (books; books [co-]edited; articles; contributions to books) on the various aspects of garden history and the recent history of the profession of landscape architecture. Among them most recently (together with Dumbarton Oaks): *Travel Report Hans Jancke. An Apprenticeship in the Earl of Derby's Kitchen Gardens and Greenhouses at Knowsley, England* (Mic Hale, translator; Joachim Wolschke-Bulmahn, editor), ex horto. Dumbarton Oaks Texts in Garden and Landscape Studies, Washington D.C., 2013; together with Sigrid Thielking (eds.), *Herrenhausen im internationalen Vergleich. Eine kritische Betrachtung*, CGL-Studies vol. 14, Munich 2013; together with Hubertus Fischer (eds.), *Environmental Policy and Landscape Architecture*, CGL-Studies vol. 18, Munich 2014.

6 *Travel Report Hans Jancke ...*, 1875, p. 1f.

## Programme of the Symposium



**Wednesday, February 26, 2014**

**Part 1: Hanover and England. The period of the personal union (1714 until 1837)**

**Welcome/Introduction**

10.00

Klaus Hulek, Vice-President for Research, Leibniz Universität Hannover

Simon McDonald, British Ambassador to Germany

Stefan Schostok, Lord Mayor of Hannover

Dr. Annette Schwandner, Ministry of Science and Culture, Lower Saxony

10.30

Prof. Dr. Marcus Köhler, Hochschule Neubrandenburg, TU Dresden

and Prof. Dr. Joachim Wolschke-Bulmahn, Leibniz Universität Hannover

**I Historical Introduction**

**Chair Prof. Dr. Hans-Georg Aschoff, Leibniz Universität Hannover**

11.00

Prof. Dr. Arnd Reitemeier, Universität Göttingen (Institut für Historische Landesforschung)

„The personal union England – Hanover 1714-1837“

**II 'Arts, Architecture and Environment'**

11.30

Dr. Wolf Burchard, Royal Collection

“Art in Britain during the reigns of George I and George II”

12.00

Dr. David Jacques, Stoke-on-Trent

“Between traditions: The Hanoverians' taste in gardens”

**III Agricultural Economy and Landscape Design**

12.30

Prof. Dr. Hansjörg Küster, Leibniz Universität Hannover

“Reform in the time of the personal union”

13.00 Discussion

13.15 Lunch break

#### **IV Botany**

Chair Prof. Dr. Gert Gröning, Universität der Künste Berlin

14.15

Dr. Sophie von Schwerin, Hochschule für Technik Rapperswil

"For pleasure and science - on the connection between the Royal Botanic Gardens, Kew and the Berggarten in Herrenhausen"

14.45

Clarissa Campbell Orr, M.A., Anglia Ruskin University

"Mary Delany and Queen Charlotte: The botanizing court"

15.15

Dr. John R. Edmondson, Hon. Research Associate, Royal Botanic Gardens, Kew

"Foreign herbs surpriz'd in English ground: the life and work of Georg D. Ehret (1708-1770)"

#### **V Water Art/Technology**

15.45

Dr. Bernd Adam, Hannover

"The Great Fountain and English innovations in Hanover"

16.15 Discussion

16.30 Coffee Break

#### **VI Iconography and Garden Art**

Chair Prof. Dr. Joachim Wolschke-Bulmahn, Leibniz Universität Hannover

17.00

Dr. habil. Michael Niedermeier, Berlin-Brandenburgische Akademie der Wissenschaften

"The German Kinship. Politics and dynasty in the early 'English' garden"

17.30

Dr. Carsten Neumann, Ernst-Moritz-Arndt-Universität Greifswald  
"The house Bothmer in Klütz – An English-Dutch manor in Mecklenburg"

18.00 Discussion

18.15 Break

### Evening Lecture

In cooperation with the German Association for Garden Art and Landscape Culture (Deutsche Gesellschaft für Gartenkunst und Landschaftskultur, DGGL)

19.00

Prof. Dr. James Hitchmough, University of Sheffield  
"Landscape Architecture in early C21st Britain; issues and challenges"

**Thursday, February 27, 2014**

**Part 2: Germany and England. Reflexion and Reception from 1837 until today**

**I Herrenhausen, Kensington and Hampton Court: History and Maintenance**

9.00

Guided tour through the Herrenhausen Gardens by Ronald Clark and staff members

11.15 Coffee Break

### **II Garden Preservation**

**Chair Dr. Sabine Albersmeier, Leibniz Universität Hannover**

**11.45**

Dr. Todd Longstaffe-Gowan, tlg-Landscape London  
"The unaffected Englishness of Queen Caroline's gardens at Kensington Palace"

12.15

Dr. Jonathan Finch, University of York  
"Hunting and the Georgian Landscape - exercising privilege"

### **III Reception of Gardens**

12.45

Prof. Dr. Gert Gröning, Universität der Künste Berlin

"Bio-aesthetic planning – a conjecture about an imperialistic garden cultural relation between the German Empire and independent India via the English Empire"

13.15 Discussion

13.30 Lunch Break

### **IV Literature and Garden Travel**

Chair Sarah Michaelis, Leibniz Universität Hannover

14.30

Prof. Dr. Sigrid Thielking, Leibniz Universität Hannover

"On the construct 'English Gardens' – perception and myth within garden literature"

15.00

Prof. Dr. Joachim Wolschke-Bulmahn Leibniz Universität Hannover

"Travel and knowledge: German apprenticeship in English gardens. The example of Hans Jancke"

### **V Agricultural Economy und Landscape Design**

15.30

Prof. Dr. Marcus Köhler, Hochschule Neubrandenburg, TU Dresden

"The whole of this country is not unlike a well-kept garden" – Eighteenth Century Travelers from Hanover in England and their role in distributing the landscape garden

16.00 Discussion

### **VI Closing Remarks**

Prof. Dr. Joachim Wolschke-Bulmahn, Leibniz Universität Hannover

Prof. Dr. Marcus, Köhler, Hochschule Neubrandenburg, TU Dresden

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