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Nature and Ideology

Natural Garden Design in the Twentieth Century

edited by Joachim Wolschke-Bulmahn

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NATURE AND IDEOLOGY

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Joachim Wolschke-Bulmahn

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Introduction

Say what some poets will, Nature is not so much her own eversweet interpreter, as the mere supplier of that cunning alphabet, whereby selecting and combining as he pleases, each man reads his own peculiar lesson according to his own peculiar mind and mood.

—Herman Melville, *Pierre, or the Ambiguities*, 1852

The 1994 Studies in Landscape Architecture symposium at Dumbarton Oaks on “Nature and Ideology: Natural Garden Design in the Twentieth Century”¹ was the first in the history of the program to focus explicitly on the history of twentieth-century gardens. Almost all of the papers presented discussed twentieth-century issues in detail, including those that dealt with nineteenth-century predecessors of natural garden design. Concepts of natural garden design are not a new phenomenon of the twentieth-century but must be seen as part of an evolutionary process. Some of the more recent ideas of how to design gardens that are considered natural are centuries old. An important stage in this cultural evolution was, for example, the period of the English landscape garden from the early 1700s to its decline in the nineteenth century.² Nevertheless, the beginning and the later part of the twentieth century can be interpreted as important new stages in the history of natural garden design that can be distinguished from their predecessors.

With the emergence of a bourgeois garden culture, the imitation of the English landscape garden on the smaller scale of the middle-class house garden became outmoded. By the end of the nineteenth century, formal trends began to dominate garden design. Parallel and also as a reaction to the development of formal garden design, a new movement arose that fostered and promoted concepts of natural garden design.³ William Robinson’s (1838–1935) best-seller *The Wild Garden*, first published in 1870, marked, without a doubt, a starting point and was an

¹ Among the many who helped to make the 1994 symposium a successful and pleasant event, I would like to thank particularly the Senior Fellows of Studies in Landscape Architecture at Dumbarton Oaks, who discussed the symposium topic “Nature and Ideology” with me over more than two years. Their suggestions and advice were inspiring and of great help in focusing the topic and developing the symposium.

² Cf. J. D. Hunt and P. Willis, *The Genius of the Place: The English Landscape Garden 1620–1820*, London, 1975.

³ See, for example, regarding the development in Germany, G. Gröning and J. Wolschke-Bulmahn, “Changes in the Philosophy of Garden Architecture in the 20th Century and Their Impact upon the Social and Spatial Environment,” *Journal of Garden History* 9 (1989), 53–70; J. Wolschke-Bulmahn and G. Gröning, “Nationalistic Trends in Garden Design in Germany during the Early Twentieth Century,” *Journal of Garden History* 12 (1992), 73–80.

important milestone in this international development. *The Wild Garden* and Robinson's 1883 book *The English Flower Garden* were also based on historical precursors. For example, the criticism of the bedding system and the plea for hardy plants, central elements of Robinson's wild garden concept, can be found two decades earlier in the magazine *The English Flower Garden—A Monthly Magazine of Hardy and Half-Hardy Plants*.⁴ But Robinson's *Wild Garden* clearly marked the beginning of a new stage in the evolution of natural garden design. Since then numerous books and articles about wild or natural gardens have been published in the United States, Europe, Australia, and elsewhere.

Among the more influential writers advocating natural garden design were the Americans Wilhelm Miller (1869–1938) with *The Prairie Spirit in Landscape Gardening* (Urbana, 1915),⁵ Frank A. Waugh (1869–1943) with the book *The Natural Style in Landscape Gardening* (Boston, 1917), and Jens Jensen (1860–1951), who published *Siftings* (Chicago, 1939). Another pivotal promoter of natural garden design was the German garden writer Willy Lange (1864–1941) with numerous publications on the topic, among them *Garden Design for Modern Times (Gartengestaltung der Neuzeit)* (Leipzig, 1907) and *The Garden and Its Planting (Der Garten und seine Bepflanzung)* (Stuttgart, 1913). For the international dimension of twentieth-century concepts of natural garden design, Lange is of specific interest. He not only had an impact on developments in Scandinavia,⁶ but also influenced Frank A. Waugh and other advocates of natural garden design in the United States. Waugh had studied with Lange at the Royal Horticultural School in Dahlem near Berlin.⁷ In his 1910 article on “German Landscape Gardening,” Waugh enthusiastically endorsed Lange's work and its significance for landscape architecture:

The best recent book on landscape gardening written in any language (and I cannot conscientiously except my own) is by a German. This man is Willy Lange, a landscape gardener in the suburbs of Berlin and a teacher in the Horticultural School in Dahlem. . . . Herr Lange believes in what we in America call the natural style of gardening. In actual practice his work comes nearest to that of Mr. Warren H. Manning of Boston of any in our country. He has a method, fully worked out in scientific lines, in thoroughgoing German fashion. He calls it the biological-physiognomical method; but it would fit better to our use of language to call it the ecological method.⁸

The publications of Waugh, Robinson, Lange, and others represent a broad range of diverse ideas about nature and natural gardens. Some authors included so-called foreign or exotic plants as an essential part of their concepts of wild or natural gardens. Robinson pleaded for the use of

⁴ See, for example, “Hardy Shrubs” (1852); “Bedding Plants” (1853); “A Group of Hardy Bulbs” (1853).

⁵ Miller's *Prairie Spirit* has recently been reprinted in T. O'Malley and M. Treib, eds., *Regional Garden Design in the United States*, Dumbarton Oaks Colloquium on the History of Landscape Architecture 15, Washington, D.C., 1995.

⁶ Cf. E. Bucht, “The Naturalistic Tradition in Swedish Urban Landscape Design,” in G. Gröning, ed., *Open Space Planning and Open Space Politics*, Proceedings from a Swedish-German Seminar, Institut für Freiraumentwicklung und planungsbezogene Soziologie, Universität Hannover, Hannover, 1985, 11 ff.

⁷ Cf. F. A. Waugh, “A Horticultural School,” *The Country Gentleman*, 23 June 1910, 604; I am indebted to Christopher Vernon for bringing a copy of this article to my attention.

⁸ F. A. Waugh, “German Landscape Gardening,” *The Country Gentleman*, 25 August 1910, 790.

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hardy exotic plants. Similarly, Lange argued for the use of exotic plants that fit physiognomically with the natural plant associations, in order to “bring the laws of life and the phenomena of life in the plant world to a higher and characteristic expression.”⁹ Others rejected foreign plants as not in harmony with their ideas of nature. Jensen, for example, argued vehemently against using foreign plants in the American garden, claiming: “The great destruction brought to our country through foreign importations must prove alarming to the future.”¹⁰ Similar to Jensen, the German landscape architect Alwin Seifert (1890–1972) rejected the use of foreign plants in landscape design and called upon his colleagues to accept the “destiny-determined” poverty of plant species in Germany in their landscape design.¹¹

There are various reasons for the fashion of natural garden design at the turn of the nineteenth to the twentieth century. To varying degrees and with changing foci, thoughts about natural garden design shape much of twentieth-century landscape architecture in both the United States and Europe. These thoughts may be, for example, a reaction to the rapid change of the natural environment in industrial societies. They may reflect the struggle with the architecture profession or intraprofessional fights for power. Nationalism and racism have been other factors in the rise of natural garden design.¹² The contributions in this volume discuss some of these aspects of nature and ideology.

The twentieth-century discussion for and against natural gardens was from the very beginning highly emotional and sometimes polemical. The positions ranged from enthusiastic promotion to absolute rejection of natural garden design. Some landscape architects, such as Lange in 1905, saw the “artistic nature garden” as “the highest development in garden design.”¹³ Contemporaries of Lange, for example, the Czech architect Otakar Novotny (1880–1956), rejected the nature garden as “the biggest sin against nature.”¹⁴ A polemical debate raged between the English architect Reginald Blomfield (1856–1942) and William Robinson.¹⁵ The often somewhat po-

⁹ W. Lange, *Der Garten und seine Bepflanzung*, Das Leben der Pflanze 7, Stuttgart, 1913, 48.

¹⁰ J. Jensen, *Siftings*, 1939, reprinted Baltimore and London, 1990, 60.

¹¹ A. Seifert, “Natur und Technik im deutschen Straßenbau,” *Naturschutz* 18 (1937), 231.

¹² For example, nationalistic and racist ideas can be assumed as one basis for Jens Jensen’s concepts of natural garden and landscape design. Jensen described his motifs for natural garden and landscape design in an article for the German journal *Gartenkunst*, published in 1937 in the heyday of National Socialism, as follows:

The gardens that I created myself shall, like any landscape design it does not matter where, be in harmony with their landscape environment and the racial characteristics of its inhabitants. They shall express the spirit of America and therefore have to be free of foreign character as far as possible . . . the Latin and the Oriental crept and creeps more and more over our land, coming from the South, which is settled by Latin people, and also from other centers of mixed masses of immigrants. The Germanic character of our race, of our cities and settlements was overgrown by foreign [character]. Latin has spoiled a lot and still spoils things every day.

Regarding nationalism and racism in the natural garden concepts of W. Lange and A. Seifert, see in more detail, Wolschke-Bulmahn and Gröning, “The Ideology of the Nature Garden.”

¹³ W. Lange, “Meine Anschauungen über die Gartengestaltung unserer Zeit,” *Gartenkunst* 7 (1905), 114.

¹⁴ O. Novotny, 1910, quoted after I. Z. Murray, “Czech Modernism and the Gardens for New Democracy,” abstract for the Dumbarton Oaks/Center for the Advanced Study of the Visual Arts, National Gallery Roundtable “Hostility towards Nature: Avant-garde and Garden Design,” Washington, D.C., 12 February 1994.

¹⁵ See R. Blomfield, *The Formal Garden in England*, with illustrations by F. Inigo Thomas, London, 1892, and Robinson’s reply, *Garden Design and Architects’ Gardens: Two reviews, illustrated, to show, by actual examples from British gardens, that clipping and aligning trees to make them ‘harmonise’ with architecture is barbarous, needless, and inartistic*, London, 1892.

lemical character of the debate about natural gardens and native plants at the beginning of this century also appears in many recent publications about the topic. Numerous contributions that favor native plants reject so-called foreign or exotic plants as “invasive exotic weeds” and “Barbarians”¹⁶ or “aggressive interlopers.”¹⁷ How emotionally loaded this topic is may also be seen in the various responses to the article by Michael Pollan, “Against Nativism,” that was published in the *New York Times Magazine* on 15 May 1994.¹⁸

Early twentieth-century ideas about natural gardens experienced a revival starting in the 1970s. With the rise of ecology movements and Green parties in many industrialized nations of North America, Europe, and elsewhere, increasing attention has been paid to the perception of the natural environment. In view of serious environmental problems, many people reacted with a plea for “more nature” in the various spheres of human life. Landscape architecture was also caught up in this wave. Concepts of natural garden design became more and more *en vogue* during the 1980s. In several European countries, the book of the Dutch author L. G. Le Roy, *Natur einschalten—Natur ausschalten (To Switch On Nature—To Switch Off Nature)*, published in 1978, influenced and initiated new trends in natural garden design.

In the course of this revival, early twentieth-century natural garden advocates were often referred to as forefathers of modern natural gardens. In Germany, Lange was praised as the garden architect who “laid the foundations of all of our nature gardens, including those of our time.”¹⁹ In England and the United States, reprints of Robinson’s *Wild Garden* were published in 1970, 1983, and most recently in 1994.²⁰ In late twentieth-century terms, Robinson is characterized as “a whole-hearted ecologist”;²¹ ecological importance is attributed to his book *The Wild Garden*.²² In the United States, Jens Jensen’s 1939 booklet *Siftings* was reprinted in 1956 and again in 1990. As with Robinson, Jensen also was turned into an early ecologist.²³ In the late twentieth

¹⁶ D. E., “Barbarians at Our Gates,” *American Horticulturist*, 6 March 1995, 6.

¹⁷ N. Diboll, “Wildflowers: The Case for Native Plants,” *Flower Garden: The Home Gardening Magazine* 33, 2 (1989), 23; one of the rare exceptions where the term *aggressive* is also applied to native plants is Tom Pellet’s article “Combination for Aggressive Native Plants,” *Native Notes* 5 (1993), 17.

¹⁸ See, for example, W. R. Jordan III, “The Nazi Connection,” *Restoration and Management Notes* 12, 2 (1994), 113 f.; J. Marinelli, “Native or Not? Debating the Link between Fascism and Native-Plant Gardening, as Highlighted in BBG’s Symposium on the Future of the Garden,” *Plants and Gardens News* 10, 3 (1995), 1 and 14 f.

¹⁹ R. Witt, “Wiedereröffnung des Garten Eden,” *Natur*, 1986, 82.

²⁰ W. Robinson, *The Wild Garden*, reprint of the 4th ed., 1894, London, 1970; reprint of the 5th ed., 1895, Portland, Ore., 1994.

²¹ G. Darley, “William Robinson, *The Wild Garden*,” book review, *Journal of Garden History* 4, 2 (1984), 203.

²² “But fragments and echoes of the specific ideas in *The Wild Garden* continued to resurface until the recent upsurging of interest in ecology suddenly gave them new relevance. Robinson was just as much an ecologist as he was a designer, a maker of artifacts” (R. Mabey, “Introduction to William Robinson: *The Wild Garden*,” reprint, London, 1983, xv f.).

²³ The author, C. E. Little, states in his foreword: “Though the Prairie School approach languished after the 1920s, Jensen’s view that we should make our designs harmonious with nature and its ecological process was to become the preeminent theme of modern American landscape architectural practice” (“Foreword: Jens Jensen and the Soul of the Native Landscape,” *Siftings*, reprint, 1990, xiii).

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century, the term *ecological* often replaces the term *natural*, indicating environmental and so-called ecological issues as a major concern of modern promoters of natural gardens.²⁴

In the United States and Australia more so than in Europe, related ideas evolved from a natural garden design to a native plant movement. The use of so-called native plants in gardens and the broader landscape became the major goal. Publications such as G. O. Miller's *Landscaping with Native Plants of Texas and the Southwest* (1991) and Geoff and Bev Rigby's 1992 book *Colour Your Garden with Australian Natives* are examples. Many of those who argue in favor of natural garden and landscape design and the exclusive use of native plants are vague in their definition of what makes a plant "native" and tend to use the term in a fuzzy manner. To refer to nature often means to claim authority, or, as stated in a 1995 issue of the *Landscape Journal*, "the most blatant search for authority in landscape architecture now seems to be the native plant mystique."²⁵ There are numerous definitions of the term *native plant* in related publications, for example: "Most plants are native to a certain region, usually encompassing many states."²⁶ Rodale's 1992 *All-New Encyclopedia of Organic Gardening* claims, under the heading "Natural Landscaping Styles," that "most people use their state boundaries as cut-off points for plant selection. Others consider any plant native to North America to be acceptable."²⁷ From local to regional, state, national, and continental scale or scope, one can find a variety of totally different categories to which the term *native plants* has been related. The idea of using only plants representative of a particular state or country, and the definition of native as referring to a politically defined space, may serve as a fascinating garden motif but has nothing to do with nature and nativeness.

How "nativeness" relates to the dimension of time and history is also left unclear. In the United States, for example, do we define a plant as native before the European settlement beginning in 1492? One author concedes, for example, that it is "hard to say exactly which plants are natives, but a common definition includes plants that were here before European settlers arrived."²⁸ Others argue in a doctrinaire way that only those plants "belonging to a particular ecological region approximately 150 to 200 years ago" (i.e., 1745–95) should be considered native.²⁹ A look back to the Robinson-Blomfield debate reveals similar problems with consistency in using such terms as *nature* and *native*. Blomfield criticized the vague and unclear use of the term *nature* in the following way: "A great deal is said about nature and her beauty, and fidelity to nature, and so on; but as the landscape gardener never takes the trouble to state precisely what he means by nature, and indeed prefers to use the word in half a dozen different senses, we are not very much the wiser so far as principles are concerned."³⁰

The following definition of the term *nature* might direct the reader to the intentions of the

²⁴ See, for example, H. Briemle et al., *Ökologischer Garten: Ein Handbuch*, ed. Bund Naturschutz, Frankfurt am Main, 1981.

²⁵ R. B. R. and B. J. B., "Analogy and Authority: Beyond Chaos and Kuzdu," *Landscape Journal* 14, 1 (1995), 89.

²⁶ Diboll, "Wildflowers."

²⁷ Rodale's *All-New Encyclopedia of Organic Gardening*, ed. F. M. Bradley and B. W. Ellis, Emmaus, Pa., 1992, 396.

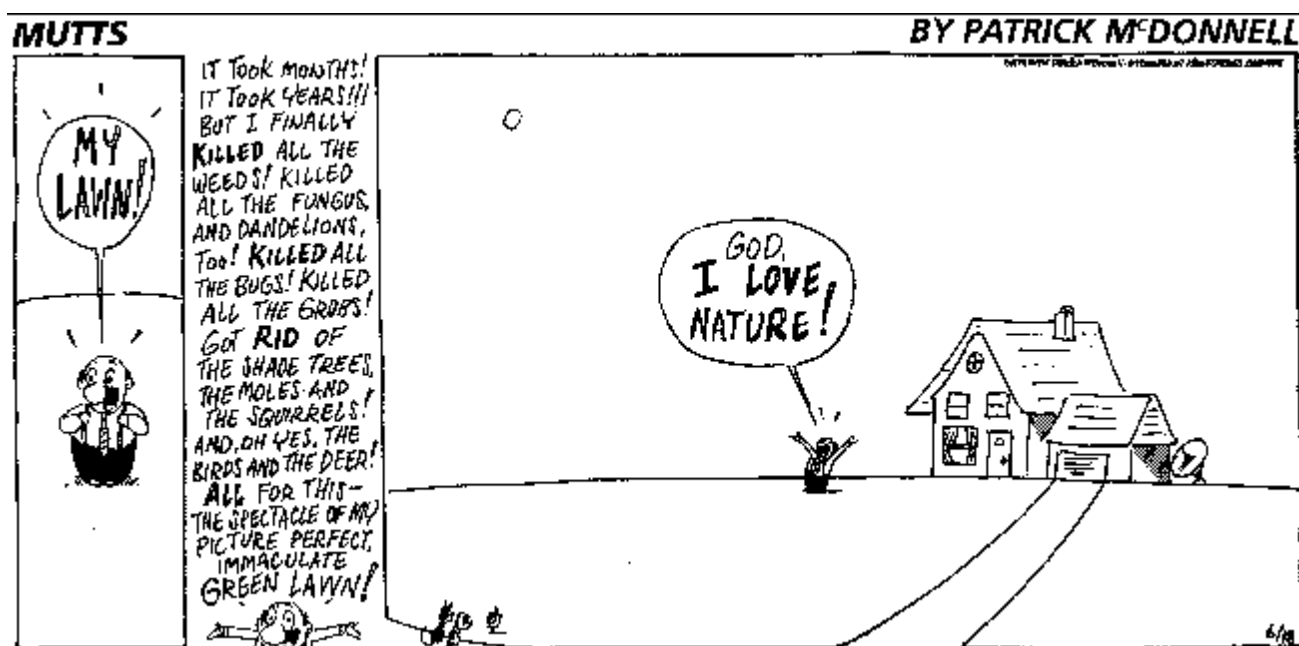
²⁸ A. Hanchek, "The International Garden at Your Door: Examining the Role of Exotic Plants in Our Landscapes," *Minnesota Horticulturist: The Magazine of Northern Gardening* (December 1993), 11.

²⁹ Diboll, in Marinelli, "Native or Not?" 14.

³⁰ Blomfield, *The Formal Garden*, 3rd ed., London, 1901, 5.

various contributions in this volume. In taking up the *Oxford English Dictionary* definition of the term *ideology*,³¹ I suggest the following definition: nature is ideology. Nature, understood in this way, is a (more-or-less) systematic scheme of ideas, held by particular social, political, cultural, and other groups. Without human beings on earth, the idea of nature would not exist at all. What we define as nature is a human intellectual construct. Without humans there would be nobody to reflect upon nature, to name natural phenomena trees, shrubs, flowers, and so on, and to define the whole thing that is nature. Nobody would develop theories about nature and revise them from time to time. There would be no emotions connected with nature, nor would nature be perceived as beautiful or used for artistic, political, or other purposes.

Natural garden design thus is based on a more-or-less systematic scheme of ideas about nature, as well as society, culture, ethics, aesthetics, and so forth. Historical and contemporary concepts of natural garden design give evidence of the different ideas about nature. They also serve to indicate the political, social, ethnic, and cultural interests of their proponents and those who follow them.



“God, I love nature!” Cartoon by Patrick McDonnell
(reprinted with special permission of King Features Syndicate; 6/18 Mutts King 45319)

The contributions in this volume discuss many issues of natural garden design in the twentieth century. They foster our knowledge about gardens, nature, and aesthetics. They may also help us understand why natural garden design became so fascinating to many professional and lay

³¹ *The Oxford English Dictionary*, 2nd ed., defines ideology as a “systematic scheme of ideas, usually relating to politics or society, or the conduct of a class or group, and regarded as justifying actions, especially one that is held implicitly or adopted as a whole and maintained regardless of the course of events” (Oxford, 1989, 7:622).

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garden designers. These papers elucidate the ideologies underlying various concepts of natural gardens and the way in which political, economic, and social developments affected twentieth-century ideas about natural gardens. They also improve our knowledge of how earlier concepts of natural gardens perhaps relate to contemporary ones. The volume sheds light on the philosophical and historical origins of natural garden design and demonstrates how various landscape architects have taken advantage of the immensely rich model that nature offers for garden design.

A two-day symposium cannot address all the questions and issues relevant to this topic. This volume thus focuses on natural garden design in the United States and Germany and touches upon developments in England and the Netherlands. Developments, for example, in Scandinavian or other countries are not included. Many questions still need further investigation and more detailed discussion, but this volume should serve as a solid basis for future discussion and stimulate further research on natural garden design and related issues.

Stephen Jay Gould approaches an issue that is of significance for the discussion of natural garden design and native plants in general and for the subsequent contributions in this volume in particular. He examines the concept of “native plants” between the extremes of “kindly romanticism” and “dangerous *Volkist* nationalism” and elaborates on the strength, fallacies, and confusions in the concept of native plants.

Craig Clunas demonstrates the ideological character of concepts of nature and natural gardens using the example of Western perceptions of the place of nature in “the Chinese garden.” Time and again a close relation of Asian people to nature has been conjured up by Western authors who wrote about “the Chinese garden.” In this part of the world, Chinese gardens have been interpreted as expressions of a deep feeling for nature. Starting with a text first published in England in 1752 about the emperor of China’s garden near Peking, and focusing on the period from about 1850 to 1950, Clunas shows how, because of changes in Western and Chinese relationships and other factors, Chinese gardens were either interpreted as proof of the close-to-nature relationship of the Chinese people or as indications of their separation from nature.

Many promoters of natural garden design in the United States and Europe have referred to intellectuals such as Jean Jacques Rousseau (1712–78), Johann Wolfgang von Goethe (1749–1832), Alexander von Humboldt (1769–1859), John Ruskin (1819–1900), Henry David Thoreau (1817–62), John Muir (1838–1914), and others. Their writings are said to have influenced ideas about nature in general and natural gardens in particular. Such references are often cursory and neither show detailed knowledge of the work of such individuals nor offer an in-depth study of their impact on concepts of natural garden design. The contributions of Jost Hermand and Daniel Joseph Nadenicek provide insights into the ideas of some eighteenth- and nineteenth-century intellectuals and philosophers and their significance for concepts of natural garden design. Hermand focuses on the writings of Rousseau, Goethe, and Humboldt and offers an overview of their impact on trends in natural garden design from the end of the nineteenth to the end of the twentieth century. Nadenicek analyzes the Transcendentalists and their ideas about the proper connection of humans to the natural environment. His paper is focused on Ralph Waldo Emerson (1803–82) and his influence on the landscape design of Horace William Shaler Cleveland (1814–1900), an important American landscape architect of the nineteenth century. Cleveland’s design for Sleepy Hollow Cemetery in Concord, Massachusetts is of particular interest for the

study of natural garden design in the United States because his work “in the 1870s set the stage for the flowering of the Prairie landscape style in the Jensen’s generation.”³²

Anne L. Helmreich discusses William Robinson and his wild garden as “a key expression of the late nineteenth-century desire to preserve England’s mythicized rural culture.” She addresses the influence of, for example, Charles Darwin (1809–82), John Ruskin (1819–1900), and William Morris (1834–96) and links Robinson’s ideas about the wild garden to contemporary English landscape painting and Vitalism.

The significance of Warren Henry Manning (1860–1938), an important American landscape architect, has largely been ignored. The title of Robin Karson’s contribution to this volume, “Warren H. Manning: Pragmatist in the Wild Garden,” might already indicate one reason why his contribution to natural garden design has not yet been appreciated in the same way as those of some of his more eloquent, doctrinaire, and less modest colleagues. Indeed, as Karson shows, Manning had a more holistic perception of nature than many of them that also included mosses, lichens, and fungi as part of the wild garden.

To fully understand historical developments in garden design it is necessary not only to consider the landscape architecture profession but to include popular culture in the historical analysis. Virginia Tuttle Clayton focuses on ideas about natural gardens in popular American magazines from 1890 to 1918. She elucidates the popularity and the ideological significance wild gardens had among American middle-class gardeners around the turn of the nineteenth to the twentieth century. Wild gardens, as Clayton shows, were not only a refuge for endangered plant species but also for endangered social values of a special group within American society. Clayton discusses how nature was monopolized for national issues and how natural gardens were intended to contribute to a national garden style that could help to distinguish American from European garden design.

The Dutch biologist Jacobus P. Thijse is introduced by Jan Woudstra as the “father of the ecological movement in the Netherlands.” Woudstra discusses the influence of this interesting, yet internationally more-or-less ignored, scientist on landscape architecture in the Netherlands and on ideas about natural gardens developed by twentieth-century Dutch landscape architects.

Three particular sites in northern Germany, two cemeteries and a gathering place for Heinrich Himmler’s SS, were designed shortly before and after the takeover by National Socialism. The natural landscape design of these sites should connect them ideologically to ancient Germanic history. In my own contribution, I use these places to exemplify attempts to nationalize garden design. A specific ideology about the German nation and its alleged relationship to nature was developed by intellectuals in the late eighteenth and early nineteenth centuries. Under changing political and social conditions during the early twentieth century, particular ideas about landscape design evolved and were turned into an aggressive nationalistic concept that saw natural design as most appropriate for the German people.

Gert Gröning’s and Anne Whiston Spirn’s contributions to this volume have a major focus on the recent history of natural garden design. Gert Gröning gives a detailed insight into land-

³² L. M. Neckar, “Book review: R. Grese, *Jens Jensen: Maker of Natural Parks and Gardens*, in *Planning Perspectives* 8, 3 (1993), 346.

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scape design in twentieth-century Germany. In late twentieth-century Germany, concepts of natural gardens were developed without awareness of historic predecessors in the early twentieth century. Proponents of natural garden design overlooked the period of National Socialism with its special interest in natural gardens and its impact on German landscape architecture. In conclusion Gröning elaborates on the hitherto ignored *Ideas for a Garden Logic* by Christian August Semler, a fascinating theory of gardens published in 1803, in which an early concept of a German nature garden is presented.

The volume concludes with Anne Whiston Spirn's paper on "The Authority of Nature: Conflict and Confusion in Landscape Architecture." With her definition of nature "as an abstraction, a set of ideas," Spirn may lead the reader back to the introductory definition of nature as ideology. Spirn offers a critique of recent ideas about nature, ecology, and natural garden and landscape design. Using two examples, the Fens and Riverway in Boston and Columbus Park in Chicago, two sites often referred to as exemplary for ecological design, she discusses how similar natural-looking designs might express the different values and ideas of their creators, Frederick Law Olmsted and Jens Jensen.