1. **A Trip East**
   a. **Nature as Muse:**
      - *The Gardens of China and*
        i. *Mountains, lakes and Islands: Intimations of Immortality in Chinese gardens*
        ii. *Techniques*

   b. **Moss and Stones: Temple and Palace Gardens of Japan**
      i. *Geomancy*
      ii. *Shinto gardens*
      iii. *Zen Buddhist gardens*

2. **Introduction**
   a. **Harewood House**

   b. **The Context**
      i. **English natural or romantic period 1715-1837**
         1. John Evelyn’s book *Sylva or a Discourse of Forest Trees* (1664)
         2. The Book *The Architecture of Palladio* by Leoni 1714
         3. Jean Jacques Rousseau
         4. Joseph Addison and Richard Steele, writings in the Spectator, 1712-14, “Nature and art should imitate each other”
         5. Alexander Pope writings in the Guardian, 1714
         6. William Kent stated in 1730 that “Nature abhors a straight line”
         7. William Hogarth stated in 1752 “The waving line is the way to beauty”
         8. Visits to China by Sir William Temple and Sir William Chambers; asymmetrical design or “occult balance” (Anglo-Chinese or chinoiserie)
9. The “Grand Tour” to Roman or Greek Sites
10. 16th Century fashion of owning romantic landscape paintings
11. Parliamentary enclosure acts of the 1660’s
12. England emerges as a world power and is desirous of its own national style as opposed to the French grand style
13. Age of enlightenment and increase in scientific endeavors
14. Rejection of geometric formal style meant corresponding excesses of the new fashion; palatial rural mansions left to sit amidst pastureland

c. The Garden Emerges
   i. People
      1. Lancelot Brown (Capability Brown) and lack of geometry
      2. Sir Humphrey Repton and his “Red Books”
   ii. Places
      1. Stowe

2. Blenheim

d. Public Service
   i. Victoria Park

   ii. Birkenhead Park

e. The continent
   i. Puckler-Muskau and Hints on landscape gardening

   ii. Alphand and the remaking of Paris’ Bois de Bologne