

at Russell Page's dictatorial cry, "Get Rid of that Fuzz!" or his pleasure in "the added cachet of [a small aruncus] being a plant the British were unaware of, a rare opportunity for one-upmanship." He disarms criticism of the scale of his garden by including Reginald Arkell's remark, "a vista is a thing which shows how far your garden really goes." He allows his readers to hear his enthusiastic, genuinely valuable account of combining ideas and plants from a lifetime of travel into a remarkable whole.

Professor des Gagniers, on the other hand, uses his thorough understanding of the region and scholarly methodology to place *Les Quatre Vents* firmly in terms of Quebec geology, ecology, and history. References to Virgil, LaFontaine, Jean Jacques Rousseau, and the great regional novelist, Félix Antoine Savard, illuminate his appreciation of the garden's place in the history of landscape design. The result is an informative, often poetic guide.

The illustrations in *The Greater Perfection* are exceptionally fine. They include family photographs, construction details of walls and buildings, and exquisite landscape and plant portraits by Richard Brown, Mick Hales, Jerry Harpur, Andrew Lawson, and Virginia Weiler show the garden in all seasons. The inclusion of aerial views is helpful in showing the relation of the garden areas to one another and to the surrounding countryside.

SALLY MUSPRATT

H. W. S. Cleveland, **Landscape Architecture As Applied to the Wants of the West, with an Essay on Forest Planting on the Great Plains**, introduction by Daniel J. Nadenicek and Lance M. Neckar, Amherst: University of Massachusetts Press, 2002, 8 b/w illustrations, 176 pages, notes, bibliography, ISBN 1-55849-330-1, \$29.95 cloth.

The year after his good friend's book *Landscape Architecture As Applied to the Wants of the West* was published in 1873, Frederick Law Olmsted reviewed it in *The Nation*. Olmsted praised the book, noting that "The publication is invaluable, timely, and altogether a good omen for the West." Olmsted's words ring true yet today, for the book is one of landscape architecture's early classics.

Long out of print, this delightful treatise was republished in 1965 with a thoughtful introduction by sociologist Roy Lubove. However, it lacked the "Forest Planting on the Great Plains" sequel from the original book. Lubove's introductory essay drew upon the paucity of previously published material about Cleveland, including Theodora Kimball Hubbard's revealing 1930 article in *Landscape Architecture*. Unfortunately this book also has been out of print for some time.

Thus the republication of Cleveland's important work as part of the ASLA's Centennial Reprint Series is a welcome addition to the profession's still quite small body of literature. Fortunately, this version includes the forest planting essay. The book is especially significant because of its insightful introduction by Professors Daniel J. Nadenicek and Lance M. Neckar. Drawing upon their extensive research, and that of others who have long examined Cleveland's illustrious career, they have compiled a scholarly analysis of this pioneering landscape architect's book with a well-crafted overview of his achievements. Profusely illustrated with plans and early photographs, the introduction places Cleveland and his work into the broader context of American history from the time he established his practice with Robert Morris Copeland in the 1850s, until his career ended at the dawn of the twentieth century.

Nadenicek and Neckar start their reprint edition by exploring events shortly after Cleveland's move to Chicago in 1869. There, "he hoped to make a significant difference in shaping much of the western half of the nation." They rightly consider the book to be "a mission statement with detailed design agenda for what might be accomplished," in shaping new cities and towns beyond the Mississippi. In their view, it is also a promotional document, since at this time Cleveland's profession was merely in its infancy in the burgeoning Midwest. Hence, they link Cleveland's forest planting essay to his quest for employment by railroad companies in the extensive Great Plains tree-planting efforts they were considering at the time.

The introduction then turns to Cleveland's early years in Massachusetts and his literary interests and acquaintance with important literary figures, especially Ralph Waldo Emerson. Mention is made of his

pioneering design partnership with Robert Morris Copeland, which ended with the onset of the Civil War. Then, his work in Chicago is discussed, followed by his noteworthy efforts to plan an extensive park and open space system for Minneapolis—his crowning achievement. Curiously, however, little mention is made of Cleveland's last important commission: a park and boulevard plan for Omaha, Nebraska.

Cleveland's close friendship with Olmsted is woven throughout much of the introduction. Indeed, the two corresponded throughout much of their professional careers. The authors aptly sum up the significance of these two visionaries, noting that "in the realm of landscape aesthetics, both Cleveland and Olmsted should be credited with creative innovations that shaped the urbanization of the United States in the last half of the nineteenth century."

A helpful "Summary of Chapters" concludes the introduction. Finally, a formidable array of detailed endnotes attest to the quality of the authors' meticulous scholarship. Until an exhaustive biography of Cleveland is published, this reprint of his book and its perceptive introduction should help landscape historians give Cleveland the recognition he rightly deserves as one of America's foremost pioneering landscape architects.

WILLIAM H. TISHLER

Erik de Jong, *Nature and Art: Dutch Garden and Landscape Architecture, 1650–1740*, Philadelphia: University of Pennsylvania Press, 2000, 15 color plates, 177 b/w illustrations, 229 pages, notes, bibliography, index, ISBN 0-8122-3543-6, \$49.95 cloth.

Chronologically and intellectually, Dutch landscape architecture between 1650 and 1740 is situated between the intricacies of seventeenth-century French parterres and the romanticism of eighteenth-century English landscapes. Until relatively recently, this was *terra incognita* among garden historians, largely because the volume of evidence about this period is slim. While archival evidence exists, no period examples remain. Dutch landscapes and garden traditions have been both oversimplified (to reclaimed land and tulips, for instance) and overpowered by extant European examples that are more

popular or more accessible. *Nature and Art*, originally published in Dutch in 1993 (now offered in an English translation), should change this situation among English-speaking garden historians and, perhaps, with general readers as well.

Several events of the last two decades have propelled Dutch culture in general and its garden history in particular into popular consciousness. These include previous scholarship (such as the 1981 and 1988 special issues of *Journal of Garden History* and the Dumbarton Oaks 1988 colloquium devoted to Dutch gardens), the Dutch government's 1984 reconstruction of Het Loo (circa 1698), recent museum exhibitions devoted to Vermeer and other seventeenth-century Dutch artists, and popular publications, such as Anna Pavord's *The Tulip* (1999). De Jong, a researcher in the department of art history at Amsterdam Free University, offers welcome scholarship (he was also a contributor to the 1988 *Journal of Garden History* and the Dumbarton Oaks colloquium). His scholarship, as well as the other, more popular events, all serve to illuminate a time and place, thereby giving new understanding to the wealth of seventeenth-century Dutch life and culture. *Nature and Art*, with its beautiful presentation, well-reasoned text, and extensive illustrations, gives life and context to Dutch garden history of this period. With this new work, these gardens are now firmly established in European garden history as places where intellectual, artistic, scientific, and religious ideas were explored and realized.

The text is divided into two parts. In the first, de Jong explores Dutch country life and the changing relationships between art and nature by examining material culture and literary, religious, allegorical, and scientific influences. The second part examines "the shape and importance" of five period gardens (Het Loo, Heemstede, Zijdebale, and medicinal gardens in Leiden and Haarlem) from "an architectural historical perspective." With the premise that the "garden is a complex entity," where "architecture, layout, usage, and perception are closely related," the author investigates the roles of garden patrons and mines visual and verbal sources in an effort to "chart the various factors that played a role in the designing process." John Dixon Hunt, series editor of the Penn