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The Picturesque Theory as an Influence on Travel Books

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ABSTRACT

This master thesis deals with the aesthetic theory of the picturesque and its influence on perceiving the landscape, which is analysed on three travel books by Samuel Johnson, Dorothy Wordsworth, and Thomas West. First, it is described the socio-cultural background of the theory and travel writing. In the main part three aspects of the landscape are studied – mountains and ruins, water features, and trees – to discover the influence of the picturesque on perceiving the landscape.

KEYWORDS

British culture, the eighteenth century, the picturesque theory, travel books, Dorothy Wordsworth, Samuel Johnson, Thomas West

NÁZEV

Odraz teorie malebna v pohledu na krajinu na příkladu vybraných cestopisů

ANOTACE

Tato práce se zabývá estetickou teorií malebna a jejím vlivem na vnímání krajiny. Tento vliv je zkoumán na cestopisech od tří autorů – Samuel Johnson, Dorothy Wordsworth, a Thomas West. Nejprve je rozebráno sociálně-kulturní pozadí estetické teorie a cestopisů a v hlavní části práce jsou zkoumány tři aspekty krajiny – hory a ruiny, vodní plocha a stromy. Tyto aspekty jsou studovány s ohledem na odraz teorie malebna v pohledu na krajinu.

KLÍČOVÁ SLOVA

Britská kultura, osmnácté století, teorie malebna, cestopisy, Dorothy Wordsworth, Samuel Johnson, Thomas West

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1. Introduction

Romanticism is a well known and highly studied movement which has many aspects that may be discussed and explored. It is also, as argued by Zdeněk Hrbata, probably the last movement which influenced all kinds of art as well as the life style (2005, p. 12). Although it is not appropriate to define the movement as a period with exact time boundaries, it is agreed that ideas of Romanticism were the most influential from 1790s to 1830. The impropriety of using the exact years to define the movement is that “many elements of Romanticism are present in writers of earlier generations” (Brown, 2010, p. 37) and some authors shared the Romanticism ideas and characteristics after the peak of its influence.

A good way of explaining a term is to contrast it with another one. Romanticism may be put into contrast with Classicism and Enlightenment that historically preceded it. To simplify it, because it is not the purpose of this paper to give an extensive characterization or definition of Romanticism, Enlightenment put importance on the reason, whereas it was the feeling which was crucial for theorists and authors of Romanticism. Another possibility of explaining the difference is to use M. H. Abrams’ terms. According to him, Enlightenment is: “the mirror of wit, Romanticism the lamp of genius; Enlightenment is collective and social and Romanticism private and individual.” (Brown, 2010, p. 39)

An individual and his ideas and own understanding of the world are more important than the universal vision of the world. Everything should be discovered through intuition, feelings, and associations. It is in contrast to highlighting of the reason and a scientific manner of understanding the world. A person was supposed to discover the world himself and then write about the experience. Before travel books by a few authors functioned as a source of knowledge. However, in the 18th century people wanted to prove the ideas, and therefore they travel abroad to find the truth themselves. The reason was that “the praise of fidelity, the only one to which the writer lays claim, cannot be received until another shall have traced his footsteps.” (Browne, 1789, p. viii) They travelled especially to Europe and very often the results of these

tours were some letters (usually addressed to friends or family) or other kinds of travel writing.

During the 18th century women also began to travel more and in general they tried to get more equality with men. For women travelling was connected with gaining more freedom. In fact: “female tourists and travel writers, for whom touring had an added emancipative significance, were in the vanguard in perceiving tourism as an exercise in personal pleasure and feeling.”(Glendening, 1997, p. 5) Travelling motives of men and women were different. Brian Dolan explains that:

Gentlemen Grand Tourists fashioned themselves as connoisseurs and collectors of desirable objects while simultaneously asserting themselves the caretakers of high-culture civility and sensibility, whilst women had more complex motives for travelling. [...] Whereas men’s travel accounts are preoccupied with conquest, connoisseurship and domestication of the wild, women’s narratives record more diverse experiences concerned with individual growth, independence and health. Travel provided education, entertainment, physical exercise, and an escape route for a wide range of women throughout the eighteenth century. (2001, p. 11)

Another field where women obtained more freedom and equality with men was literature. It is a fact that there were “thousands of women whose writing was published in Great Britain in the half-century between 1780 and 1830.” (Curran, 2010, p. 170) Another fact is that very little is known about them or very little attention was given to them. The reason is that: “The social position of a professional woman writer [...] was little better than that of a mistress, and her precarious financial status indeed seems often to have reduced her to that level.” (Curran, 2010, p. 171) Women from aristocratic families had a little bit better position to equal their men counterparts but still they had to struggle to have a position of a reputable woman professional writer. The motivation for mentioning women writers is that one of the travel books chosen for the analysis is by Dorothy Wordsworth who is also not as famous as her brother, although her works are appraised very highly.

Dorothy Wordsworth is not a typical 18th century traveller but she travelled with her brother and a friend to Scottish lakes, which was a favourite target of travellers, and therefore her travel book was chosen to be studied. However, a typical 18th century traveller was a gentleman who was studying the classics and his career was usually to become a diplomat, politician or to work in another position in the politics or

international relations. Such a person was very often sent abroad to finish his education by studying ancient masterpieces in their natural environment and to compare knowledge with the reality.

These gentlemen's journeys had very often a similar itinerary. From Great Britain they sailed to France where Paris was a necessary stop, then continued to Germany and finished in Italy. Visiting of Paris and Italy was connected with the education not only in culture but also in love making. Although gentlemen's parents sent with them their teachers or guardians who were supposed to take care of the gentlemen's behaviour, sometimes their supervision was not successful.

Travelling has been a favourite human activity since antiquity but purposes and the nature of it has changed through the time. The chapter about travelling will present different purposes of travelling to readers but the most important ones were education and entertainment.

Reasons why people were sent abroad were to learn something, to improve one's knowledge and to experience the reality. For example in the 14th century if an artist wanted to learn new skills and improve in his knowledge and skills of art, he travelled abroad, usually to Italy, to study the ancient artists and their masterpieces. It is known that:

The travels of journeymen were part of the highly traditional world of artisan and guild structures, for which documentation exists from the middle of the 14th century. Beginning in the 16th century, the guilds prescribed the common European practice of journeying as an obligatory element of training, often lasting three to four years. (Gyr, 2010, p. 8)

This purpose of travelling remained the same, at least to a certain extent, in the 17th and 18th centuries when it was the time of the famous Grand Tours. Young gentlemen, often accompanied by their servants, tutors, and friends, were supposed to travel abroad to finish their education. Especially for future diplomats and politicians it was considered almost a necessity to visit different countries and gain knowledge of their customs and cultures. The point was that: "During the tour, the young aristocrats visited royal courts and aristocratic estates for, after all, one goal was to teach them the appropriate etiquette and social graces through practice." (Gyr, 2010, p. 10)

The phenomenon of the Grand Tour is an important part of the British history and it is closely connected with the picturesque theory, and therefore a chapter is devoted to give more details. Since one of the analysed travel books is by Dorothy Wordsworth, it was considered important to mention the fact that travelling was highly gendered experience and the travelling goals of men and women differed a lot.

In the 18th century travelling transformed and from that time one can speak about mass tourism. In the chapter about travelling the author will introduce briefly changes which led to the situation when more people and even whole families began to travel.

It was common practice that a traveller wrote about his or her experiences. There were many forms of writing. However, a letter was one of the most popular. Travellers noted down what happened to them, their opinions about things they saw and since many tourists were young gentlemen, they wrote to their parents to inform them they were safe. Using the work by Elizabeth Bohls, the author will discuss various aspects of travel writing. The tradition of writing during travels has changed through the history and a great shift was especially from an objective manner of sharing the experiences to a subjective one. There were also attempts to define the way how a good travel book should look like but it was very difficult because, although there was a need for as much authenticity as possible, readers longed for being entertained too. Therefore the tendency was to combine non-fiction facts with fiction.

The purpose of this paper is to present readers with the important part of the British aesthetics – the picturesque theory. Since this theory influenced many fields of art and among them travel writing, the author will try to investigate the influence of the theory on the travel books. For the analysis there were selected three books – *A Journey to the Western Islands of Scotland* by Samuel Johnson, *Recollections of a Tour Made in Scotland* by Dorothy Wordsworth, and *A Guide to the Lakes* by Thomas West. In the theoretical part there will be described briefly the development of travelling and travel books with one part devoted to the phenomenon of the Grand Tour and in the last part the author will attempt to define the picturesque theory with the help of three theorists – William Gilpin, Richard Payne Knight, and Uvedale Price. In the analytical part the three travelogues will be studied to find out the ways they were influenced by the

picturesque theory or how travel writing influenced the theory because some of the theoretical works were written later than the travel books were published.

2. Travelling

“Since remote antiquity, for all kinds of reasons, people have left home and hit the road.” (Elizabeth Bohls, 2005, p. xiii) There were some external as well as internal forces which forced them to leave home and travel further than to the next village or town.

First and foremost, travelling was connected with a change. People could free themselves from day-to-day experience and find something new about other countries and cultures and at the same time about themselves. As Bohls explains: “Travel fulfils obligations and enhances status, but it also feeds dangerous desires. A traveller might come back transformed – for better or worse – or might not come back at all.” (2005, p. xv)

The relationship of travelling and enhancing status was closely linked to the phenomenon of the Grand Tour which reached its peak in the 18th century. The reason for this connection was that the main assumed purpose of young gentlemen’s travelling to foreign countries was to continue with their education. It was especially related with travelling to Italy. Since the part of the gentlemen’s education was ancient classics, it was an appropriate opportunity to observe and compare one’s knowledge from the books with reality.

There were also other purposes of leaving home and exploring the Continent. The most general and important one was a personal development. A. Dolan put the importance on this purpose by observing that:

It is no accident that the metaphor of travel has long been used to represent the twists and turns, discoveries and drudgery of intellectual and psychological development. (2001, p. 5)

It was closely connected with furthering one’s education. Itineraries were very similar and almost every time visiting Italy had to be a part of a journey. People

travelled to Italy to see the idyllic countryside because the 18th century was a period of a new wave of celebrating rural life. Simon Schama observes that:

the ancient ideal of country life as a corrective to the corruption, intrigue, and disease of the town was always a spur to rustification in a *locus amoenus*, a “place of delight.” (1995, p. 529)

People desired to recreate Arcadia, a place of an ideal life in a landscape with shepherds and peasants working on fertile land with plenty of food for everyone. This was the ideal presented by poets and landscape painters such as Claude Lorrain, Nicolas and Gaspard Poussin; meanwhile the reality in the Italian countryside was different. Peasants were poor and very often did not have anything to eat and a place to sleep. The Grand Tourists made their trips to see the ideal, and therefore:

He [the Grand Tourist] found little to attract him to the country districts, where the miserable conditions of the peasantry made comfort difficult to secure, and he moved from town to town with as little delay as possible along the route. (Mead, 1970, p. 14-15)

The personal development as a goal of travelling was especially extremely important for women. As Chris Rojek explains (cited by Magdalena Ożarska):

the dominant tradition in travel was ... palpably masculine ... and [that] the first explores often refused to take women on board because they were believed to bring bad luck and to distract the men from their task. Bourgeois culture evolved the home as the temple of femininity. (1997, p. 16)

Women were supposed to find an appropriate husband and take care of the house and children and not to be interested in education. Therefore it is not surprising that for them travelling was a way how to free themselves. As Dolan argues:

Unless eloping with a lover or hired by an aristocratic family, middle-class women previously had had no real chance for escape. And ‘escape’ was often the way they viewed going to the Continent. (2001, p. 7)

The Continent was seen as a model of a place where women had more opportunities to develop themselves and became more equal to men in the fields where they normally were not allowed to be active (Dolan, 2001, pp. 4, 22).

As mentioned before, people travelled abroad since ancient times but it was not until the 18th century that one can speak about tourism. It was not so easy to travel to foreign countries in remote times because there were many problems. A transport system was very poor and so was the accommodation, there were wars in the Continent and people could experience a lot of danger on the tour. Of course people travelled despite these difficulties and even a kind of organized tours was observed. As Bohls asserts:

In the Middle Ages, pilgrims generated an entire tourist industry with set itineraries and pre-packaged sites. The history of pilgrimage brings out the multiple, mixed motives and the moral as well as physical dangers attending even such an ostensibly pious quest. (2005, p. xiv)

The increase of an interest in travelling continued with the emergence of the institution of the Grand Tour. Broadly speaking, it can be assumed that the Grand Tour is an early manifestation of mass tourism. William Edward Mead observes this situation as follows:

After the reign of Elizabeth the stream of travel to foreign parts, in spite of occasional interruption by Continental wars, continued to flow; and what came to be known as “the grand tour” attained in the eighteenth century a more widely diffused popularity than it had ever before known. Ever since the Renaissance the tide of travel – particularly to Italy – from various countries of Europe had ebbed and flowed. But in the eighteenth century what had been a few generations earlier a matter of extreme difficulty, and even danger, became relatively easy. (1970, p. 2)

The causes of the change in travelling are various but they are appropriately summarized by W. E. Mead:

This growing interest of Englishmen in foreign countries [...] was due to a multitude of causes: to the centering of attention upon the Continent by the War of the Spanish Succession and other conflicts, to the popularity of French fashions notwithstanding the traditional hostility to France, to the greater perfection of means of transportation, to the increase of foreign commerce, to the rapidly growing wealth and broadening outlook of Englishmen, to the multitudinous attractions of the Continent – social, artistic, architectural, literary, historical – which were sufficient to draw tourists of every taste, whether for enlarging their stock of knowledge or for mere pleasure. (1970, p. 2)

The beginning of the mass tourism can be also connected with a change in the kind of people who travelled. Until the 18th century it was mainly upper classes who

went abroad and the vast majority were male tourists. The situation altered in the 18th century as more women began to travel with their husbands or even alone and travelling thus gradually stopped to be only male-centred activity. As John Glendening explains, tourism eventually became the activity for the whole family:

Because it was conceived in opposition to the vocational sphere of activity that was overwhelmingly male, mass tourism quickly became oriented toward the whole family as a recreational and educational projection of domestic life. (1997, p. 5)

3. The Phenomenon of the Grand Tour

The Grand Tour as an institution was not exclusively a phenomenon of the 18th century but it appeared earlier. Travelling of young English noblemen can be traced back to the mid-16th century when they travelled to the Continent to further their education (Bohls, Duncan, 2005, p. 3). However, the fame and importance of the Grand Tour as well as the name itself is connected mostly with the 17th and 18th centuries:

By 1670, when Richard Lassels coined the term in *The Voyage of Italy*, the 'Grand Tour' of France and Italy was an established institution with set itineraries and topics, such as the examination of sites mentioned in Roman literature and the comparison between a glorious past and a degraded present. (Bohls and Duncan, 2005, p. 3)

The most essential purpose of the Grand Tour was furthering gentlemen's education. As Quest-Ritson points out: "It was not a leisure activity; it was supposed to aid learning through contact with great art and history." (2003, p. 119) The reason also lies in a new way of acquiring knowledge. During the Enlightenment it was put importance on the reason, whereas in the beginning of the 18th century human senses were crucial tools of learning and discovering the world. The idea came from John Locke who claimed that the truest understanding of the world comes from experience and senses. J. Musson speaks about the Grand Tour: "The prime purpose was always to visit the sites described in ancient literature and compare those descriptions with what

they saw before them.” (2010) English noblemen studied at universities and on the Grand Tours they could apply their theoretical knowledge in practice.

If a nobleman wished to be a part of high society, travelling around European countries was a necessity. The importance of travelling is beautifully expressed by Samuel Johnson who said: “A man who has never been to Italy is always conscious of inferiority.” (Musson, 2010) As other possessions the good taste, which was learnt on the Grand Tours, was considered a characteristic factor of wealth and social status. Quest-Ritson points out that: “The taste mattered enormously. It was the mark of a gentleman. If you wanted to insult someone, you said that he had no taste.” (2003, p. 117) It could be shown in many spheres of a human life. One possible way was collecting of drawings, paintings, statues, books, and other pieces of art which were then exhibited in galleries, drawing rooms, libraries, and gardens. The aim of the Grand Tours changed in the 1700s. The Grand Tours became the journeys of pleasure. Men travelled to Italy in order not to continue their studies but to live happy and easy lives. As Matt Rosenberg emphasizes:

While the goal of the Grand Tour was educational a great deal of time was spent in more frivolous pursuits such as extensive drinking, gambling, and intimate encounters. The journals and sketches that were supposed to be completed during the Tour were often left quite blank. (2009)

Instead of writing the journals the Grand Tourists wanted to collect souvenirs. The Italian art (pieces by Raphael, Michelangelo, Correggio, and Titian) was valued very much but Italians did not intend to lose their treasures, and therefore masterpieces were so expensive that only a few people could buy them (Quest-Ritson, 2003, p. 119). This situation led to a fashion for landscape painters and copies of the masters.

As mentioned earlier, the main and the most important purpose of the Grand Tour was to continue with gentleman’s education. Since many of the Grand Tourists were supposed to be active in society and politics, the idea of making themselves familiar with other countries and cultures was crucial for them. As Kathleen Burk mentions, the goals of the Grand Tour were: “to improve the sartorial, social and cultural awareness of well-born young men, to enable them to make useful contacts, and

generally to introduce them to foreign lands and cultures.” (2005) As she continues in her lecture, these goals were very important especially for future diplomats, which was acknowledged as a tradition and claimed as something essential since the times of Francis Bacon (Burk, 2005).

In the previous part it was explained that the Grand Tourists were well educated in classical literature and they could compare the descriptions which they knew from pieces of art with the reality. The countryside around Rome had a special appeal for these comparisons. As Burk declares:

The countryside around Rome, the wide plain of the Campagna bounded by Tivoli in the Sabine hills to the east and by the Alban hills to the south, had a special appeal. This was the landscape most closely associated with the birth of Rome [...] It was dotted with the ruins of temples and villas and, along the Appian Way, with tombs and memorials, and for the classically-trained visitor it was evocative beyond measure. In addition, the Campagna was the realm of pastoral poetry, of Arcadia, as described in the poetry of Horace and Theocritus and Virgil. (2005)

The Tourists often had a guide who should help them to further their education and often was called a ‘bearleader.’ Lawrence Lipking and Leslie Ritchie describe the bearleaders’ duties:

[bearleaders] were supposed to inculcate lessons along the way, pointing out the most important buildings, paintings, views, and historical sites of note to the young men. In addition, tutors had the task of watching over their students' recreation, to see that they did not gamble away their inheritances or contract syphilis by pursuing unwise amours. (2010-2012)

These duties of the bearleaders were connected with the expectations of the gentlemen’s transformation. As Warren Hoge argues: “The young men were expected to come back educated as lovers as well as antiquarians [...]” (1996)

To summarize, the purpose of the Grand Tour was very complex and the gentlemen were supposed to develop in many areas which were considered important for their future career and life. As Mead sums up:

We see, then, wide travel for education or for pleasure was in no sense peculiar to Englishmen, – although as a class they were best able to afford the expense, – but rather a conformity on their part to a practice that had become traditional among the upper classes of Europe – “that noble and ancient custom of travelling, a custom so visibly tending to enrich the mind with knowledge, to rectify the judgement, to remove the prejudices of education, to compose the outward manners, and in a word to form the complete gentleman.” (1970, p. 4)

Since the Grand Tour is the phenomenon which is mostly associated with travelling of the English noblemen in the 18th century, there should be mentioned the targets of the Tours. The primary focus was mainly on France and Italy, as mentioned by many theorists of the Grand Tour. As Burk declares: “in the 18th century, the focus was on Paris, and then on four cities in Italy: Venice, Florence, Rome, and Naples.” (2005) It is not surprising due to the classical education of the Tourists and also the expectations that they will become lovers. Even though some authors (for example Kathleen Burk) mention that the itinerary was not fixed, there were some places and monuments which were considered a core of each Tour. As James Clifford claims:

Most travellers, however, even those who would scorn to think of themselves as tourists, actually move about within predetermined, quite limited circuits and itineraries, dictated by political, economic, and intercultural global relations [...], and of course by the available infrastructure of transport and accommodation. (1997, p. 35)

As touched on earlier, the purpose of the Grand Tour changed and so did the targets of it. Since the society was changing, it also influenced tourism. Bohls and Duncan observe that:

A conspicuous trend of leisured tourism emerged in the 1770s, linked to the opening up of the mountainous interiors of Great Britain (Wales, the Lake District, Scotland) and a new discourse of aesthetic categories, the ‘picturesque’, trained on wild forms of landscape. Domestic tourism provided at once an aesthetic preparation for the Grand Tour [...] and its nationalist, middle-class substitute. Towards the end of the century the Scottish Highlands began to eclipse Westmorland and Cumberland as the premier British site for picturesque tourism. English attitudes to Scotland oscillated between metropolitan contempt and Romantic longing the expressive tendencies of ‘economic’ and ‘picturesque’ tourism, with the latter gaining force in the decades after 1745. (2005, p. 96)

Since the purpose of the Grand Tour was furthering one's education and improving awareness of other cultures and countries, the Tourists were supposed to write diaries or use other means of recording their experiences for a later reminder. There were three major types of recording one's experiences. A very popular way of preserving memories was writing diaries, letters and journals which were quite often printed and became a popular genre for reading.

Another way how the Tourists could preserve their memories was their own paintings and drawings. It may be a little bit unusual for someone nowadays, however, as Burk explains:

Grand Tourists were keen to record what they were seeing, and, lacking the cameras of today's tourists, there were reduced to drawing the sights themselves. This was, of course, a period when all educated English men and women were taught how to draw, so that the idea of picking up a pencil or pen was a natural one. (2005)

As the Tourists were instructed where to go, what to see and from which point a place can be admired in the best way, it is no surprise that they could also read how to draw appropriately. An interesting account on this can be found in an essay by William Gilpin. He is called "the Master of the Picturesque" and in one part of his *Three Essays* he speaks about sketching landscape. The importance of drawing is highlighted in these Gilpin's words: "The *art of sketching* is to the picturesque traveller, what the art of writing is to scholar." (1794, p. 61)

A very favourite activity of the Tourists was collecting. In Italy (especially) there were a lot of ancient statues, sculptures, vases and other things which were bought as souvenirs. The collecting was really a passion for the English gentlemen and some of them brought home an enormous number of things. Hoge describes this activity as follows:

They collected like mad. From Rome in 1740, Horace Walpole wrote his friend Henry Seymour Conway, "I am far gone in medals, lamps, idols, prints, etc., and all the small commodities to the purchase of which I can attain; I would buy the Coliseum if I could." (1996)

A very favourite commodity of collecting was paintings, especially of landscape by famous painters as Poussin, Claude Lorrain, and Salvator Rosa. The influence of these painters on the perception of Italy is explained by Hoge:

They [travelers] crossed the Alps with an Italy in their mind's eye defined by plains stretching out languorously in diffused sunlight, roaring torrents, lagoons and cataracts shaped by painters of pastoral harmony like Poussin, Claude Lorrain and Salvator Rosa. (1996)

When they transported all those things to their homes they displayed them in their country estates and town houses (Hoge, 1996). Many of the sculptures and antiquities were also placed in their parks and gardens. It was especially in the period when the Augustan style gained the popularity. With the help of the souvenirs the English noblemen recreated the Italian countryside – various statues and temples in landscape. As Burk mentions: “This was the period dominated by the so-called ‘cult of the Antique’.” (2005)

4. Travel Books

“Writing and touring were highly reciprocal, reinforcing each other [...]” (Glendening, 1997, p. 10) Among other reasons it was influenced by the connection with the Grand Tour. As mentioned earlier, the Tourists were supposed to write down their experiences and keep diaries or journals, however, they often forgot it and made the tour just a trip of pleasure (Rosenberg, 2009).

The definition of the genre contains in itself the division of the travel books into two types. In *The Penguin Dictionary of Literary Terms and Literary Theory* the travel book is defined as follows: “the genre subsumes works of exploration and adventure as well as guides and accounts of sojourns in foreign lands.” (Cuddon, 1991, p. 995) The travel books can be divided into subjective and objective accounts which were influenced by the different purpose of writing. Nigel Leask observes that:

The discourse of eighteenth-century travel writing is torn in two directions: between ‘useful’ observation and measurement; and a ‘curious’ dynamics of scale haunted by the aesthetics of distance and the (suppressed) rhetoric of wonder. (2004, p. 63)

The travel books’ popularity was not the issue of the 18th century only but as Bohls and Duncan maintain:

Already top sellers in the relatively limited Elizabethan and Stuart book market, travel books continued to dominate the market throughout the eighteenth century as literacy rose and authorship burgeoned. (2005, p. xv)

The great popularity of travel books in the 18th century was connected with many factors which were both cultural as well as social. It was the time when new genres appeared and were gaining popularity among readers. The emergence of new genres was connected with appearance of a new aesthetic movement – Romanticism. Romantic theorists called for freedom in creating and the need for subjectivity in writing.

This change in aesthetics also influenced the genre of the travel books. Whereas in the first half of the 18th century, under the influence of Joseph Addison’s *Remarks on Italy*, it was expected that the travel writing should be impersonal, at the end of the century the trend changed and the travel books became a place for subjective accounts (Bohls, Duncan, 2005, pp. xxiii-xxiv). Bohls and Duncan highlight the importance of the travel books:

travel writing as (arguably) the dominant literary genre of the second half of the eighteenth century, making it a major forum for exploring the resources and limits of sensibility as well as the encounter with other cultures. (2005, p. 3)

The style of travel writing was sometimes also influenced by readers’ expectations. Readers expected from a good travel book that they will get some pleasure when reading while at the same time they will receive some new information about foreign countries. (Lipking, Ritchie, 2010-2012). Since the popularity of the travel books was quite great in the 18th century, characteristics of a good travel book were

considered important and discussed (for example by Samuel Johnson, a writer and a tourist). There appeared a term ‘useful traveller’ which describes what qualities good travel writing should have. As Lipking and Ritchie explain:

The useful traveler is one who meets the reader's curiosity and desire for knowledge with reflective, informative writing, not the barren labor of mere description of successive landscapes. A patriot who collects objects and knowledge for his home country, the useful traveler's writing will give his fellow citizens insightful comparisons of the domestic and the foreign. Above all, Johnson recommends that those authors who wish to be useful travelers pay strict attention to what he views as the most important function of travel and travel writing: the opportunity to observe — and to learn from — the infinite variety of human life. (2010-2012)

5. Theory of the Picturesque

As the 18th century was the period when a new cultural movement was to come to prominence, there were many theorists who discussed topics of the time. It was the same with a theory which became popular during the 18th century – the picturesque theory. As the most important person connected to the theory is considered William Gilpin but there were others who also commented on this topic. Since they in a way complement each other, it was considered useful to define the theory by the help of works by three different authors – W. Gilpin, Richard Payne Knight, and Uvedal Price.

To define the picturesque theory is not easy because it is connected with philosophical categories of taste which are highly subjective. In general, the term was closely connected to painting. The etymological meaning of the word is “that which is like a picture” (Ross, 1985, p. 27) or in other words “after the manner of painters” (Knight, 1805, p. 148) but it changed its meaning to a wider category as a specialized mode of viewing the world (Hrbata, 2005, p. 223). The specialized mode was the one of painting because picturesque became “type of beauty which is found in nature by the seeing eye of the painter.” (Ross, 1985, p. 27)

The great influence in the period had landscape paintings by artists, Nicolas and Gaspard Poussin, Claude Lorraine, or Salvator Rosa. Their works were appreciated very highly. The primary reason for their admiration was the fact that the works reminded

their owners of the tours to Europe and especially Italy. The theme of the paintings was very often the Italian countryside. However, the way of working with this theme differed among these artists. Both Poussin and Lorrain are known for pastoral sceneries, full of scenes from the ideal life in rural countryside, whereas:

Salvator [Rosa] did indeed celebrate the brutal, rocky wilderness that French classicists like Claude Lorrain preferred to keep on a misty horizon. He seemed, almost perversely, to delight in exactly the scenery that convention rejected as savage: the steep, bare granite hills near Volterra, or the high Apennines. (Schama, 1995, p. 456)

As Poussin, Lorrain, and Rosa represented different view of landscape with oppositions of admired parts, the picturesque theory may be also defined through oppositions. The aesthetic categories which were discussed in the 18th century were sublime and beautiful and later picturesque became a part of the discussion. The difference was very often explained through a type of feelings which are produced by sublime or beautiful objects. The sublime was perceived as:

whatever excited the ideas of pain and danger and aroused the passions of terror and astonishment. Obscurity, power, privation, vastness, difficulty, magnificence, loudness, and more were among the qualities associated with the sublime. (Burke, 1968, p. 39)

As mentioned earlier the beautiful was in contrast to the sublime, and therefore it: “Aroused the passion of love and was associated with such qualities as smallness, smoothness, gradual variation, delicacy, and clear but mild coloration.” (Ross, 1987, p. 274)

The terms were also discussed by the theorists whose works were chosen for defining the picturesque theory. For example Richard Payne Knight in his *An Analytical Inquiry into the Principles of Taste* defined the term beauty as follows:

The word Beauty is a general term of approbation, of the most vague and extensive meaning, applied indiscriminately to almost every thing that is pleasing, either to the sense, the imagination, or the understanding; whether a material substance, a moral excellence, or an intellectual theorem. We do not, indeed, so often speak of beautiful smells, or flavours, as of beautiful forms, colours, and sounds; but, nevertheless, we apply the epithet to a problem, a syllogism, or a period, as familiarly, and (as far as we can judge from authority) as correctly to a rose, a landscape, or a woman.(1805, p. 9)

For William Gilpin there are some features of objects that can distinguish whether an object is beautiful or picturesque. One of the characteristics which made objects picturesque is roughness and its contrast smoothness which is perceived as a feature of beautiful. One of Gilpin's advices is "instead of making the whole *smooth*, make it *rough*; and you make it also *picturesque*." (1794, p. 8) Gilpin categorized the three terms as one main category – the picturesque – and two subcategories – the sublime and the beautiful (1794, pp. 42-43).

Whereas William Gilpin saw these categories in this way, Uvedale Price divided them differently. The picturesque is for him somewhere between the sublime and the beautiful. It harmonizes roughness, irregularity, and variety and one has a pleasant feeling when observing a picturesque object. It means that the picturesque aids to make from terror and ugliness something pleasant and aesthetic (Hrbata, 2005, p. 322).

Since the picturesque is closely connected with painting, as one is observing nature through the eyes of a painter, another aspect of this theory is the role of associations. It is especially a concern of Richard P. Knight, although W. Gilpin also mentioned it. Already Joseph Addison distinguished two kinds of pleasures:

Primary Pleasures of the Imagination, which entirely proceed from such Objects as are before our Eye; and [...] Secondary Pleasures of the Imagination which flow from the Ideas of visible Objects, when the Objects are not actually before the Eye, but are called up into our Memories, or formed into agreeable Visions of Things that are either Absent or Fictitious. (1712, No. 411)

It can be summarized that the associations can be included into the Secondary Pleasures.

Knight dealt with the associations in more details. He introduced a term 'improved perception.' It is connected with associations because if one has previous knowledge about an observed object, then one perceives the object differently than others without this knowledge. Like Addison Knight also spoke about pleasures caused by senses only. According to him, it is true that the pleasures of senses are more vivid and stronger but at the same time shorter because "when the novelty of the first impression is over, and the interest of curiosity and surprise has subsided, mere imitation of common objects begins to appear trifling and insipid." (Knight, 1805, pp. 101-102) The difference is that the one with previous knowledge and experience "look

for, in imitative art, something of character and expression, which may awaken sympathy, excite new ideas, or expand and elevate those already formed.” (Knight, 1805, p. 102) However, even for those with the improved perception the senses play a prominent role. The importance of the senses for the imagination and associations is that:

Memory may, indeed, exist without imagination; but imagination can never act without the aid of memory; no image or idea having ever been formed or conceived by the most fertile or extravagant fancy, the component elements of which had not been previously received into this storehouse of the mind through the external organs of sense. (Knight, 1805, p. 141)

Indeed, it is almost an identical explanation of the senses importance for the imagination as was given by Addison because he said that: “We cannot indeed have a single Image in the Fancy that did not make its first Entrance through the Sight.” (1712, No. 411) To resume briefly, our senses are extremely crucial for the perception of the world but the pleasures aroused only from sight, touch or smell are usually very momentary, and therefore not so highly appreciated. However, if one has already come to the contact with many sensual pleasures and also has a kind of another knowledge to associate, this person, then, is able to enjoy the perceiving an object more profoundly.

But what are the characteristics which objects have to be called picturesque? As mentioned earlier, using the words of William Gilpin, first and foremost, it is roughness. Since the picturesque was given to the contrast with the beautiful, which has smoothness as the main characteristic; roughness is therefore a clear choice to characterize the picturesque objects. Rough objects in nature can be also labelled as sublime but here it is a degree of roughness which makes the difference. The sublime objects are supposed to kindle fear and pleasure from terror and profound respect for the grandeur of nature, whereas, the picturesque is something which is not so grand, it “presents a less disturbing vision” (Anderson, 1994, p. 209)

Nonetheless, it is not only roughness which is highlighted in connection with the picturesque. The value is also placed on irregularity, variety, and a usage of light and shade. All these characteristics are interwoven and complement each other. If an object, for example rock, is rough, it produces different light and shades on its surfaces, and therefore its surface is variable and also irregular. Or another example by Knight:

Tints happily broken and blended, and irregular masses of light and shadow harmoniously melted into each other, are, in themselves, as before observed, more grateful to the eye, than any single tints, upon the same principle the harmonious combinations of tones or flavours are more grateful to the ear or the palate, than any single tones or flavours can be. (1805, p. 151)

When reading a piece of literature which is influenced by the picturesque theory, it is very likely that there is a passage where various effects of light on the surface or landscape are described. The light is considered very highly because it bestows objects variety but on the other hand, without roughness it is useless because “The *richness* also of the light depends on the breaks, and little recesses, which it finds on the surfaces of bodies.” (Gilpin, 1794, p. 20) It means that if an object is smooth, without any broken or irregular parts, it is uniform, and therefore not interesting for the ‘painterly eye’ and not suitable for painting and subsequently not picturesque.

The same characteristics can be found when studying Price’s *Essays on the Picturesque* in which he advised how a garden should look like. He speaks about ‘worn and broken’ banks, ‘roots uncovered,’ avoiding monotony, and also usage of light and shade.

There are many more aspects which could be added to give a more precise picture of the picturesque but it is not a purpose of this paper and due to the complexity of this aesthetic theory it maybe not even possible. Despite the problematic parts of the picturesque, it has been a crucial part in the development of aesthetic theories. One of the problems was that till 1805, when R. P. Knight gave an etymological note about the picturesque, everybody considered it a commonplace which did not need any definition or people thought that it can be used without a reference to a specific meaning (Châtel, 2000, p. 231).

The connection to painting and pictures is repeated in many sources. From this point of view, the picturesque is a way of viewing or perceiving the world. This way is influenced by one’s previous knowledge and R. P. Knight called this kind of viewing the things around one the ‘improved perception.’

Other aspects which are shared by the theorists are, firstly, roughness, then variety and irregularity. These features are very often discussed in respect to two more

aesthetic categories – the sublime and the beautiful. Sometimes the only difference among these categories is the degree in which the features are present.

6. Rocks, Mountains, Ruins

Rocks, mountains and ruins are probably the most important elements of the picturesque landscape. Their most visible characteristic is roughness which represents the essential feature of the picturesque. Roughness is considered the key part of picturesque objects by all mentioned theorists – Gilpin, Knight as well as Price. Gilpin held:

Turn the lawn into a piece of broken ground: plant rugged oaks instead of flowering shrubs: break the edges of the walk: give it the rudeness of a road; mark it with wheel-tracks; and scatter around a few stones, and brushwood; in a word, instead of making the whole *smooth*, make it *rough*; and you make it also *picturesque*. (1794, p. 8)

Everything should resemble nature where regular lines are not natural.

6.1 The Influence of the Landscape Painting on Perceiving Mountains and Rocks

The admiration of rough mountains could be explained by the popularity of the landscape painting. A typical landscape painting contains some mountains or rocks, in the case of Poussin not so rough and placed at the back; in works by Rosa very rough and not hidden but painted in the centre of a picture. Another ingredient was some scattered trees lining water – a river, stream, rivulet, or a lake. Poussin's works were then inhabited by shepherds who should symbolize the celebrated idyllic pastoral world and since the Poussin's pictures represented the Italian countryside, they were enlivened by a piece of an ancient ruin – a temple, obelisk, and column.

The landscapes by Poussin maybe labelled as classical, using the term by Knight who distinguished three types of scenery: classical, romantic, and pastoral. Classical is called scenery where an observer can admire ruins and “the ideas, which it excites, associate themselves with those, which the mind has previously received from the writings called classic.”(Knight, 1805, p. 195) In the romantic scenery one is at every

turn surprised and entertained by something new and curious and objects in such scenery are characterized by wildness, abruptness and fantasy. This type of scenery is marked romantic “not only because it is similar to that usually described in romances, but because it affords the same kind of pleasure, as we feel from the incidents usually related in such of them as are composed with sufficient skill to afford any pleasure at all.” (Knight, 1805, p. 195) Another kind of scenery is characterized by cottages with shepherds who are looking at their herds and flocks which are on nice meads and pastures where a stream or brook refresh the scene. For a person whose mind is acknowledged with pastoral poetry the pleasures from observing such scenery are even higher (Knight, 1805, pp. 195-196). Briefly summarized, for Knight the importance lies on the observers mind because, compared to Uvedale Price’s theory who concentrated more on external objects, Knight looked at how these objects influence the mind of the observer; how the perception is influenced by the previous knowledge.

The proof that the picturesque traveller was conversant with landscape paintings of that time and compared the visited places with previously formed ideas and knowledge might be shown by Thomas West’s words describing the mountains on his tour around the Lake District:

The environs exhibit all the grandeur of Alpine scenes. The conic summits of *Langdale-pikes*, and *Hill-bell*; the broken ridge of *Wrynose*, and the rocky point of *Kirkstone*; the overhanging cliff of *Hardknot*; the uniform mass of *Fairfield*, and *Rydal-bead* with the far extended mountains of *Troutbeck*, and *Kentmere*, – form as magnificent an amphitheatre and as grand an assemblage of mountains, dells, and chasms, as ever the fancy of *Poussin* suggested, or the genius of *Rosa* invented. (1789, p. 63)

The influence of the landscape painters was really huge. People collected their works, most commonly on the tours to the European continent and then the paintings were displayed in the gentlemen’s salons and galleries in their houses or villas. The tourists were frequently keen admirers of the Poussin’s or Rosa’s works, and therefore they hired architects and landscape designers to have such a painting in their gardens. A very typical feature is using various temples, obelisks, grottoes, and statues. Buildings became important in a garden. A great popularity gained Palladian architecture. It was connected with the institution of the Grand Tour because the Grand Tourists admired the Italian countryside with all those temples and returned home with a desire to

recreate it. In the 18th century a great paradox appeared: classical architecture was supposed to be set in an informal setting (Balmori, 1991, p. 38). It was a time of appreciation of the ancient world. Quest-Ritson stressed that:

Both [classical buildings as well as sculptures] were valued for their inspirational allusions, which could not be appreciated by the uneducated masses. Part of the attraction of the classical world was its ability to suggest educated associations between things: the deities, temples, orders and architectural forms all evoked ideas. (2003, p. 118)

They wished to recreate the ‘landscape of antiquity’ (Turner, 1986). However, if tourists wanted to have a garden according to the picturesque principles, ruins were preferred to elegant and smooth buildings. Since the meaning of the picturesque is ‘after the manner of painters,’ one had to think how a Palladian building would look in a picture. “If we introduce it in a picture, it immediately becomes a formal object, and ceases to please.” (Gilpin, 1794, p. 7) He then suggests: “from a *smooth* building we must turn it into a *rough* ruin.”(Gilpin, 1794, p. 7) A great example of a tourist who was inspired by his tours and landscape paintings was a great owner of that period, Henry Hoare, who:

returned to England, inspired by his European Grand Tour, to create an eighteenth-century classical masterpiece in the grounds below his Palladian home. His imagination stimulated by the paintings of Claude and Poussin, Hoare turned the painter’s nymph-haunted lakes, classical ruins, and grottoes into a magical reality. A walk through this landscape reveals Hoare’s visions in a sequence of wonderful Arcadian scenes from Virgil’s *Aeneid*. (Spencer-Jones, 2007, p. 348)

6.2 Functions of Mountains in the Landscape

One of the mountains and rocks advantages was that they enable a tourist to be surprised, which was considered a source of pleasures of the picturesque traveller. The sense of expecting something new was valued a lot and “The love of novelty is the foundation of this pleasure. Every distant horizon promises something new; and with this pleasing expectation we follow nature through all her walks.”(Gilpin, 1794, p. 48) Surprise, novelty, wonder, and curiosity are terms which were highly significant in the 18th century. Theorists made inquiries into the causes of human’s mind pleasures and these terms were a lot discussed. It was even studied how these elements influence travelling. In a book by Nigel Leask one can read about this relationship:

Kames here posits a sequential relationship between novelty, curiosity, and wonder: novelty ‘invariably raises’ wonder, which in turn ‘inflames’ curiosity to know more; this affective chain converts the pains into pleasures of travel as otiose wonder is converted into a desire for knowledge. But wonder/novelty, the motivating impulse of travel (like surprise, from which it differs in other respects) (Kames, 1839, p. 113) is marked by the ‘shortness of [its] duration’ as novelty ‘degenerates’ into familiarity. (Leask, 2004, p. 25)

Another explanation of the role of surprise can be found in the essay *Pleasures of the Imagination* by Joseph Addison: “Every thing that is new or uncommon raises a Pleasure in the Imagination, because it fills the Soul with an agreeable Surprise, gratifies its Curiosity, and gives it an Idea of which it was not before possest. [...] It serves us for a kind of Refreshment.”(1712, No. 412)

The picturesque travellers described views and prospects where the mind is not bored but on the contrary, it is filled with wonder and surprise. Dorothy Wordsworth shared her view of a lake:

We had not climbed far before we were stopped by a sudden burst of prospect, so singular and beautiful that it was like a flash of images from another world. We stood with our backs to the hill of the island, which we were ascending, and which shut out Ben Lomond entirely, and all the upper part of the lake, and we looked towards the foot of the lake, scattered over with islands without beginning and without end. The sun shone, and the distant hills were visible, some through sunny mists, others in gloom with patches of sunshine; the lake was lost under the low distant hills, and the islands lost in the lake, which was all in motion with travelling fields of light, or dark shadows under rainy clouds. There are many

hills, but no commanding eminence at a distance to confine the prospect, so that the land seemed endless as the water. (2009, pp. 72-73)

In the analyzed travel books there was often mentioned that mountains or hills terminated a view or a vale (Appendix 1). The same finishing device was used in the paintings by Poussin or Lorrain. In the distant part of their pictures there are often some sublime hills, mountains or rocks. They were on the horizon where the eye was not caught by them because there were more important catchy objects. Mountains on the horizon somehow give the eye a place to rest. However, this relaxation for the sight is fulfilled when a building is placed in a landscape. Price stated that it is “a resting place to the eye, on which it may lie and dwell, and find relief from the intricacy, the indistinctness, and the monotony of mere earth and vegetation.” (1810, p. 254) The fact is that Price spoke about the suggestion for a garden because his *Essays on the Picturesque* are divided into parts where he described how a garden should be improved to resemble nature as much as possible but at the same time it should be better in a way.

Prospects, views and vistas played a key role in gardens whether in formal ones or in the English landscape garden, which was also the phenomenon of the 18th century and was influenced by the picturesque theory. Prospects were supposed to provide a garden with grandeur and an awe-inspiring point. The size of the prospect was designed huge because “Our Imagination loves to be filled with an Object, or to grasp any thing that is too big for its Capacity.” (Addison, 1712, No. 412) People admired the Versailles gardens which became an exemplar for many formal gardens where parterres, terraces, and trimmed trees and shrubs guided the eye to an object. The vistas in the formal garden were sometimes really huge but in the 18th century the taste changed and shaped plants were considered as a limitation of nature and subsequently of vistas and prospects. Addison exposed that:

The Mind of Man naturally hated every thing that looks like a Restraint upon it, and is apt to fancy it self under a sort of Confinement, when the Sight is pent up in a narrow Compass, and shortned on every side by the Neighbourhood of Walls or Mountains. ... [W]ide and undetermined Prospects are as pleasing to the Fancy, as the Speculations of Eternity or Infinitude are to the Understanding. But if there be a Beauty or Uncommonness joined with this Grandeur, as in a troubled Ocean, a Heaven adorned with Stars and Meteors, or a spacious Landskip cut into Rivers,

Woods, Rocks, and Meadows, the Pleasure still grows upon us, as it rises from more than a single Principle. (1712, No. 412)

Addison hated any 'restraint' in a prospect but on the other hand, Price suggested that a prospect is better if it has something to frame it like a picture. The fact is that:

whoever has felt the extreme difference between seeing distant objects, as in a *panorama*, without any foreground, and viewing them under the boughs, and divided by the stems of trees, with some parts half discovered through the branches and foliage, will be very loth to cut down an old tree which produces such effects, and no less desirous of creating those effects by planting. (Price, 1810, pp. 189-190)

This usage of trees to give a prospect a frame is mentioned in *A Guide to the Lakes* by Thomas West:

Vessels traversing this bay are also seen in a most picturesque manner, and, from the lower part of the house, appear sailing through the trees and approaching it till they drop anchor just under the windows. The range of sycamores has a fine effect in this sea view by breaking the line in the watery plane, and forming an elegant frame to a very excellent picture. (1789, p. 44)

As mentioned, mountains function as a termination but they might also be a boundary. Mountains have frequently played a role of a natural border of countries or family territories. The life of the Highlanders epitomized this function of mountains:

The inhabitants of mountains form distinct races, and are careful to preserve their genealogies. Men in a small district necessarily mingle blood by intermarriages, and combine at last into one family, with a common interest in the honour and disgrace of every individual. Then begins that union of affections, and co-operation of endeavours, that constitute a clan. They who consider themselves as ennobled by their family, will think highly of their progenitors, and they who through successive generations live always together in the same place, will preserve local stories and hereditary prejudices. Thus every Highlander can talk of his ancestors, and recount the outrages which they suffered from the wicked inhabitants of the next valley.

Such are the effects of habitation among mountains, and such were the qualities of the Highlanders, while their rocks secluded them from the rest mankind, and kept them an unaltered and discriminated race. They are now losing their distinction, and hastening to mingle with the general community. (Johnson, 1816, p. 56)

The mountains boundary was not connected only with countries, families or clans but a separation could be also linked to a human mind. The observer's

associations were, especially for Knight, a key factor for perceiving picturesque scenery and mountains could offer many associative ideas. Mountains were in many cultures a place of gods, and therefore their base might be considered a boundary between human and divine worlds. In Greek mythology it was the Mount Olympus where gods stayed. Asian traditional stories have many gods, demons and other supernatural creatures which could be glimpsed in mountains. There have been even some sacred mountains which have been visited by pilgrims who have wanted to feel closer to divinity. It is also known that: “The most histrionic versions of seventeenth-century sacred mountains had presented them as spectacles of holy horror.” (Schama, 1995, p. 449)

Another boundary was linked to the image of the ideal life. Shepherds lived near or in mountains and pastoral life has been celebrated many times in the history. Pastoral life in a village has always been perceived as a contrast to the corruption and disease of the town (Schama, 1995, p. 529). When people spoke about the ideal life, they often mentioned arcadia. Arcadia is known as “a picturesque plateau region in Greece reputed to be the home of pastoral poetry and commemorated by pastoral poets as an ideal landscape of peace and contentment, peopled by philosopher-shepherds.” (Tatter, 2010) The popularity of the concept of arcadia was enlarged by the works of Claude Lorrain and Virgil. Their works were quite interconnected because:

The idyllic enchantment and poetic feeling for landscape and atmosphere expressed in Claude’s *Landscape with a Goat herd and Goats* [...] immediately bring to mind the sentiment of Virgil in the *Eclogues*. In his later landscapes with mythological and literary subjects, several of them depicting episodes from the *Aeneid*, he often introduced classical buildings and picturesque antiquities, creating a paradigm which became the standard convention for ideal landscape. (Liversidge, 1997, p. 99)

However, it is not the end of connections. As the landscape painting was highly linked to the picturesque theory and one can also find a connection between the theory and the English landscape garden, there is no surprise that:

Claude’s influence on the way that Virgil’s landscapes were perceived and imagined was not confined to painting. It was also present in landscape gardens. The eighteenth-century English classical garden is redolent of Claude’s pictorial values and was intended to evoke associations with Italy and antiquity. In some there are specific references to Virgil. (Liversidge, 1997, p. 100)

The English landscape garden in Stourhead (Appendix 2) has become a perfect example of a garden where Henry Hoare created a landscape where some places have allusions to specific passages from Virgil's *Aeneas* (Liversidge, 1997, p. 100).

Nonetheless, it should be mentioned that: "There have always been two kinds of arcadia: shaggy and smooth; dark and light; a place of bucolic leisure and a place of primitive panic." (Schama, 1995, p. 517) Both of these kinds of scenery were admired by the picturesque traveller. One because of the allusions to happy and content pastoral life and the other was rougher and as mentioned many times, roughness was the most highlighted feature of the picturesque. In Scotland the picturesque traveller enjoyed views of the both types of arcadia. There were wonderfully green pastures and meadows which were divided by clear streams and a shepherd sat on grass and around him a herd of sheep grazed. On the other hand, there were places where rugged rocks hidden in mist and clouds raised horror and fear in observers. A nice example of Scottish arcadia can be found in the book by Dorothy Wordsworth:

Before we had left the peat-moss to travel to the sea-shore we delighted ourselves with looking on a range of green hills, in shape like those bordering immediately upon the sea, abrupt but not high; they were, in fact, a continuation of the same; but retiring backwards, and rising from the black peat-moss. These hills were of a delicate green, uncommon in Scotland; a foaming rivulet ran down one part, and near it lay two herdsmen full in the sun, with their dogs, among a troop of black cattle which were feeding near, and sprinkled over the whole range of hills – a pastoral scene, to our eyes the more beautiful from knowing what a delightful prospect it must overlook. (2009, p. 155)

It is interesting that the concept of arcadia was not forgotten even in the time of formal gardens. Simon Schama explains that:

When "rudeness" and "confusion" became terms of appreciation for landscape, it was evident that old Arcadia was becoming visible again. It had never been completely effaced by the clipped formality of royal gardens like Versailles, merely banished to their outer edge and concealed by tall hedges. (1995, p. 538)

Nevertheless, when the English landscape garden was at the peak of its popularity, rudeness was visible almost at every place in a garden and the picturesque traveller searched for it wherever he walked. Designers used many elements which aided them to give more roughness to a garden. A very popular object was a grotto. It is "an underground passage often decorated with crystals, bits of broken shells, and broken

pieces of mirror, and involving running water in rill and pools and all of this is calculated to create a mysterious effect.” (Tatter, 2010)

6.3 The Contrast of Light and Shade

The grotto is connected with another aspect of the picturesque scenery – the contrast between light and shade. For Gilpin and Knight a rough surface of an object has the advantage of providing the object with variety of light, shade and colour because:

From *rough* objects also he seeks the *effect of light and shade*, which they are as well disposed to produce, as they are the beauty of composition. One uniform light, or one uniform shade produces no effect. It is the various surfaces of objects, sometimes turning to the light in one way, and sometimes in another, that give the painter his choice of opportunities in massing, and graduating both his lights, and shades. – The *richness* also of the light depends on the breaks, and little recesses, which it finds on the surfaces of bodies. (Gilpin, 1794, p. 20)

In the travel books the effects of light and shade are also mentioned, especially in the *Recollections* by Wordsworth. She usually describes the way in which the light changed the whole scenery and not just an object. Wordsworth quite often spoke about the influence of sunny weather because some places which they visited in misty or cloudy weather would have been much more beautiful if the sun had shone on the scenery. The effects of light are not only visible on the rough surface of a rock but the advantage of shining sun is clearly recognisable on a surface of water. In Scotland there are many waterfalls and Wordsworth described also one which was not so famous but had something peculiar in its look:

coming down unexpectedly upon it, he was exceedingly affected by the solemn grandeur of the place. This fall is not much admired or spoken of by travellers; you have never a full, breast view of it; it does not make a complete self-satisfying place, an abode of its own, as a perfect waterfall seems to me to do; but the river, down which you look through a log vista of steep and ruin-like rocks, the roaring of the waterfall, and the solemn evening lights, must have been most impressive. One of the rocks in the near ban, even in broad daylight, as we saw it the next morning, is exactly like the fractured arch of an abbey. With the lights and shadows of evening upon it, the resemblance must have been much more striking. (2009, pp. 33-34)

It is the sun which makes objects look different. The sunlight changes the overall atmosphere before the eyes. Shadows of trees create a very dramatic scene on the ground. The shadows move in wind and it is like a shadow theatre. Buildings, statues, busts and other objects in a garden make shadows which are very eye-catching. A great example is a shadow of a decorative cast-iron rail on a path. The rail is beautiful on its own but the sunrays with the shadow create a wonderful scene on the path resembling a painting. A great value of this scene is its transience because one has to be there at a particular moment of a day when the sunlight paints the shadow. The second plus is its variability. The sunrays make the shadow look different in accordance with the part of the day.

The contrast of light and shade created by placing a grotto in a garden was even bigger. A path winds through a sunny place and suddenly there is a grotto – dark, humid, gloomy space. At first one can be disoriented because of the contrast of light but it is not the end. Grottos are often decorated with a statue. Then one appreciates another contrast of light and shade; for instance in Stourhead Landscape Gardens there is a white statue of a river god in the grotto. A visitor cannot avoid the view of the statue because in such a dark place like a grotto the white statue is really dazzling. Grottos can offer a great prospect too. A grotto can have a window through which a visitor admires a wonderful view of another architectural object in the garden.

Except the sunshine there are other types of light which are highly appreciated in observing an object or scenery – moonlight and candle light. It was declared that:

In the reality, also, much will depend upon the kind and degree of light to which objects are exposed; whence we can bear, and even require, much more brilliance and opposition of colour in the insides than on the outsides of buildings; and more in articles, that are to be seen by candle-light, than in those which are to be exposed to day-light: for candle-light, moon-light, and twilight melt every thing into one mild hue; through the harmonising medium of which, things the most offensively glittering, gaudy, and harsh, become beautifully rich, splendid, and mellow. (Knight, 1805, pp. 97-98)

The importance of the moonlight is most explicitly formulated by Dorothy Wordsworth:

When we have arrived at an unknown place by moonlight, it is never a moment of indifference when I quit it again with the morning light, especially of the objects

have appeared beautiful, or in any other way impressive or interesting. I have kept back, unwilling to go to the window, that I might not lose the picture taken to my pillow at night. So it was at Ballachulish: and instantly I felt that the passing away of my own fancies was a loss. The place had appeared exceedingly wild by moonlight; I had mistaken corn-fields for naked rocks, and the lake had appeared narrower and the hills more steep and lofty than they really were. (2009, p. 165)

It is a danger when one perceives an object with senses that an image will not be so reliable when not lighted by the sun. Nonetheless, the moonlight or candle-light may give more pleasures to the imagination because one has the possibility to put the finishing touches to the scenery and even improve it. Wordsworth had a wonderful view from her window and her imagination added some features to improve the image:

My room was at the very top of the house – one flight of steps after another! – but when I drew back the curtains of my window I was repaid for the trouble of panting up-stairs by one of the most splendid moonlight prospects that can be conceived: the whole circuit of the hills, the Castle, the two bridges, the tower on Duniquoich Hill, and the lake with many boats – fit scene for summer midnight festivities! I should have liked to have seen a bevy of Scottish ladies sailing, with music, in a gay barge. (1803, p. 131)

This passage nicely epitomizes the improved perception which is highlighted by Knight. Wordsworth used not only her senses to perceive the image of the moonlight landscape but she observed it also through the eyes of an educated person who can associate a place with a certain memory or an image of something else. In this case it was a piece of poetry which came to Wordsworth's mind when looking from her window.

Light and shade change not only objects but they also help to stir up some emotions. From the beginning of a human's exploration of the world the man has felt a certain kind of connection with mountains:

Both man and mountain have emerged from the same origin Earth, and therefore have something in common between them. But the mountain is the lower in the scale of being, however massive and impressive in outward appearance. And man, the punier in appearance but greater in reality, has that within him which will not let him rest until he has planted his foot on the topmost summit of the highest embodiment of the lower. He will not be daunted by bulk. (Younghusband, 1926, p. 19)

6.4 Mountains and Different Feelings

Mountains have always been associated with grandeur. People have perceived them as symbols of the god's power which was worshiped or a man was driven by ambition to conquer the top of a mountain and show his own power:

It seldom happens that mountains in a very clear air look exceedingly high, but these, though we could see the whole of them to their very summits, appeared to me more majestic in their own nakedness than our imaginations could have conceived them to be, had they been half hidden by clouds, yet showing some of their highest pinnacles. They were such forms as Milton might be supposed to have had in his mind when he applied to Satan that sublime expression –

‘His stature reached the sky.’ (Wordsworth, 1903, pp. 173-174)

The grandeur of mountains sometimes aroused other feelings; people were horrified, felt fear and terror. These feelings were more emblematic for the sublime than the picturesque. The sublime objects were really huge and usually awaken in observers the feelings of horror and fear but at the same time the feeling of sublimity. The feelings are caused by the influence of an object on the eyes:

objects of large dimensions are sublime, because the great number of rays, which they emit, crowd into the eye together, or in quick succession, and produce a degree of tension in the membrane of the retina, which, *approaching nearly to the nature of what causes pain, must produce an idea of the sublime.* (Knight, 1805, pp. 59-60)

It is the pain which is connected with the sublime, however, it is not that simple. The fact that an object can be labelled as sublime is not about external characteristics of the object itself but it is the observer's mind which has some associations and is in a certain mode of thinking, and therefore the object can be called sublime (Kant, 1975, p. 82). Nature can be considered sublime not just because it raises fear in the observer but because it arouses power which gives the feeling of supremacy, and therefore observing such natural scenery is pleasant (Kant, 1975, p. 93). The picturesque traveller sought for such horrific landscapes and described them with pleasure:

To the north is a most awful scene of mountains heaped upon mountains, in every variety of horrid shape. Amongst them sweeps to the north's deep winding chasm, darkened by overhanging rocks, that the eye cannot pierce, nor the imagination fathom; from which turn your face to the east, and you have a view of some part of *Windermere-water*. (West, 1789, p. 53)

The difference between the sublime and the picturesque mountains is that the picturesque ones are softened by vegetation and are not so grand and rough to stir up horror. There are usually some trees, gentle grass, and a clear sparkling stream. It is a contrast which also gives the final effect to the picturesque scenery. Especially for Gilpin the contrast is an essential part of the picturesque object. He claimed that even smooth objects can be picturesque but “there must be a proportion of *roughness*; so much at least, as to make an opposition, which in an object simply beautiful, is unnecessary.” (Gilpin, 1794, p. 25) To have pleasant feelings from perceiving roughness, it is inevitable to combine rough objects with something smooth. For example, “rougher parts of the rock must necessarily be set off with the smoother.” (Gilpin, 1794, p. 25) There are many objects which might be contrasted. It can be the mentioned contrast of light and shade, then rocky hills with soft grass, art and nature, wildness and gardens. In the Scottish landscape one can find many places where the principle of contrast is wonderfully alive. One of the places was visited by Dorothy Wordsworth:

The house stands very sweetly in complete retirement; it has its gardens and terraces one above another, with flights of steps between, box-trees and yew-trees cut in fantastic shapes, flower-borders and summer-houses; and, still below, apples and pears hanging in abundance on the branches of large old trees, which grew intermingled with the natural wood, elms, beeches, etc., even to the water’s edge. The whole place is in perfect harmony with the taste of our ancestors, and the yews and hollies are shaven as nicely, and the gravel walks and flower-borders kept in as exact order, as if the spirit of the first architect of the terraces still presided over them. The opposite bank of the river is left in its natural wildness, and nothing was to be seen higher up but the deep dell, its steep banks being covered with fine trees, a beautiful relief or contrast to the garden, which is one of the most elaborate old things ever seen, a little hanging garden of Babylon. (2009, pp. 46-47)

In this case it is the contrast of art and nature. On one side of the river it is an artificially designed garden and on the other one it is nature in a wild form. Picturesque exponents preferred natural look of scenery, and therefore gardens where the touch of a gardener was visible were not popular for them. On the other hand, in the described scenery it was an advantage of the place that there was the garden because the wildness of the opposite bank was more visible. In general, a piece of art was admired in the picturesque landscape, since it lent a place the desired contrast.

But the usual contrast, which was a lot described, was between craggy mountains and smooth pastoral meadows. Thomas West was in one of these places:

The whole of the western coast is beautiful beyond what words can express, and the north end exhibits what is most gentle and pleasing in landscape. The southern extremity of the lake, is a violent contrast to all this. *Falcon-crag*, an immense rock hangs over your head, and upwards, a forest of broken pointed rocks in a semicircular sweep, towering inward, form the most horrid amphitheatre that ever eye beheld in the wild forms of convulsed nature. The immediate margin of the lake, is, however, a sweet variegated shore of meadow and pasture, up to the foot of the rocks. (1789, p. 90)

The smoothness should be contrasted with the roughness because then the roughness is more striking.

6.5 British Mountains and Their Resemblance to the Continental Ranges

When speaking about Scottish mountains, it should not be forgotten to mention the connection to the Alps and Apennines. For an ordinary reader the connection may not be clear but it was quite strong. It is also linked to the reason why Scotland became a favourite destination of the picturesque traveller. One of the reasons was political because when the French Revolution broke out, people could not travel so easily around Europe, and therefore they searched for another, safer destination. So Scotland and also Wales became popular because they in many aspects resemble the places in the Continent which were sought by the traveller. Discussing mountains, it was their resemblance to the Alps and Apennines which was appreciated. Especially in the travel book by Thomas West one can read many times that the mountains are the miniature of the Alps or that he observed the Alpine scenery:

The *Stake* exhibits a miniature of very bad Alpine road across a mountain, just not perpendicular, and about five miles over. The road makes many traverses so close, that at every flexure it seems almost to return into itself, and such as are advancing in different traverses, appear to go different ways. In descending the *Stake*, on the *Langdale* side, a cataract accompanies you on the left, with all the horrors of a precipice. *Langdale-pike*, called *Pike-a stickle*, and *Steel-pike*, is an inaccessible pyramidal rock, and commands the whole. Here nature seems to have discharged all her useless load of matter and rock, when form was first impressed on chaos. (1789, p. 102)

The Scottish or Welsh mountains were really a sufficient replacement of the Alps. There were also horrifying places but they were not as dangerous as in the Alps. Roads across the Alps were sometimes a lot life-threatening. There were extremely deep precipices and dells and gentlemen travelled on bad roads in carriages. It was just one careless step and one could fall. The mountains in Britain were not so hazardous but on the other hand, they were as picturesque as the continental ones. In fact, “The idea of the picturesque created a further reason to visit Scotland, the foremost site in the British Isles for providing experience of this new aesthetic category in conjunction with pastoral beauty and mountain-inspired sublimity.” (Glendening, 1997, p. 11) Probably the most popular part of Scotland was the Highlands and it “gradually became a source of pride and the particular repository for those signs that would represent all of Scotland to itself and the world.” (Glendening, 1997, p. 11) Since Romanticism thrived for the past, Scottish tales and legends were a wonderful source of inspiration and subsequently books about Scotland influenced the popularity of this part of Britain as a tourist destination.

6.6 Ruins

As the picturesque object should be rough, there is no surprise that the picturesque traveller loved ruins. It is a perfect exemplar how a beautiful object might be transformed into the picturesque one. In one period of English landscaping designers frequently placed classical buildings into their gardens. The buildings could be very beautiful in a certain type of gardens but as the picturesque object should be pleasing in a picture, elegant and neat buildings did not produce the searched effect. Gilpin argued that:

A piece of Palladian architecture may be elegant in the last degree. The proportion of it's parts – the propriety of it's ornaments – and the symmetry of the whole may be highly pleasing. But if we introduce it in a picture, it immediately becomes a formal object, and ceases to please. Should we wish to give it picturesque beauty, we must use the mallet, instead of the chissel: we must beat down one half of it, deface the other, and throw the mutilated members around in heaps. In short, from a *smooth* building we must turn it into a *rough* ruin. (1794, p. 7)

Palladian architecture was very popular and it was why a piece of it could be seen in many gardens. The cause of the popularity was the Grand Tour. Gentlemen sailed to Europe and especially to Italy to see the remnants of the ancient civilization and their curiosity was satisfied a lot because there were many ancient monuments and many of them were ruins.

The motivations for placing a ruin in scenery were two. First, it was a piece of art, and therefore it contrasted with nature, which the picturesque traveller appreciated. Secondly, a ruin had in many cases some associations that were recognised as an essential additional element. The most obvious association was the reference to the past. Ruins are memorials or graves of a lost civilization, the result of the work of time. The observer feels emotion of sadness when perceiving the images of time and destruction (Hrbata, 2005, p. 78).

Other allusions might be literary. In gardens it was a ruin of an ancient temple or another building and it should remind the observer of some classical poems. The picturesque traveller was well-read, especially in classics, and therefore it was not problematic to understand allusions which, in the case of gardens, were designed by architects. In natural landscape ruins were not usually designed but it was just the power of time and nature which produced them.

Compared to ruins of temples, it was a ruined castle which was seen in countryside. This type of ruin was also fashionable because it raised certain allusions too. The ruin of a castle in natural environment, which was often mountainous and accompanied by some water and picturesque trees, reminded the traveller of romances or Gothic novels (Appendix 3). It was especially the Gothic novel which contained many descriptions of wild scenery with a ruin of a castle. Therefore when the picturesque traveller saw such an image in front of his eyes and knew the Gothic novels, it was a lot probable that he would recollect the passages from the novel. Such an experience was then much more valuable because the associations were considered important for perceiving picturesque places. Especially for Knight the associations were significant. He also mentioned ruins in the part of his book where he described the improved perception. He explained who could admire the pleasure from observing a ruin the most:

Ruined buildings, with fragments of sculptured walls and broken columns, the mouldering remnants of obsolete taste and fallen magnificence, afford pleasure to every learned beholder, imperceptible to the ignorant, and wholly independent of their real beauty, or the pleasing impressions, which they make on the organs of sight; more especially when discovered in countries of ancient celebrity, renowned in history for learning arts, or empire. (1805, pp. 194-195)

It is pinpointed by Knight many times that the one with previous knowledge for example in art or in other words who is ‘conversant in art’ would feel more intense pleasures than the one who is uneducated. The person without right education would enjoy just the pleasures of senses. Such pleasures are also valuable and essential for the pleasures of the imagination but the later ones were appraised more highly. Then the person with knowledge of architecture is able to use his imagination to visualize a ruin as a whole building as was claimed by Johnson. He observed the ruin of a monastery:

The monastery of Aberbrothick is of great renown in history of Scotland. Its ruins afford ample testimony of its ancient magnificence. Its extent might, I suppose, easily be found by following the walls among the grass and weeds, and its height is known by some parts yet standing. The arch of one of the gates is entire, and of another only so far dilapidated as to diversify the appearance. A square apartment of great loftiness is yet standing; its use I could not conjecture, as its elevation was very disproportionate to its area. Two corner towers, particularly attracted our attention. Mr. Boswell, whose inquisitiveness is seconded by great activity, scrambled in at a high window, but found the stairs within broken, and could not reach the top. Of the other tower we were told that the inhabitants sometimes climbed it, but we did not immediately discern the entrance, and as the night was gathering upon us, thought proper to desist. Men skilled in architecture might do what we did not attempt: They might probably form an exact ground-plot of this venerable edifice. They may from some parts yet standing conjecture its general form, and perhaps by comparing it with other buildings of the same kind and the same age, attain an idea very near to truth. (1816, pp. 10-11)

7. The Stimulant Power of Water

Water is a very important element in the picturesque landscape or in general in any landscape or garden. Its role is so essential because the human life is intermingled with water from the beginning. The connection is as strong as water gives man life and on the other hand, it can take it from him. William Gilpin set the crucial role of water against blood: “Water is as much use in a landscape, as Blood is in a Body.” (Hunt, 1970, p. 3)

As the blood provides the body with life, water was perceived as a feature which lends gardens or landscapes a refreshing character. Therefore landscape designers and theorists of landscape aesthetics highlighted the importance of water in the landscape. One of the ideas claimed that: “Of all the effects in landscape, the most brilliant and captivating are those produced by water.” (Price, 1810, p. 331)

The effects of water in the landscape are variable but it is water which “could provide the strongest and most subtle means of contrast, variety and movement, satisfying and imaging each human mood.” (Hunt, 1970, p. 9) The contrast and variety were key features of the picturesque scenery especially for Gilpin. One might associate the contrast of calmness and a dynamic and the distinction between horizontal and vertical lines with water. The first pair can be more visible in the real landscape while the other one is linked to paintings. In the composition of paintings the horizontal and vertical lines play a fundamental role. When studying the art of painting and, particularly in the landscape painting, one has to learn in which ways these two lines must be contrasted to produce an agreeable result. Such a person is subsequently capable of perceiving this contrast of lines in the real scenery too. A lake might be a typical exemplar of the horizontal line and the simplest way how to contrast it is adding a vertical line – a tree, for example an overhanging willow, which can be found in many gardens or parks near a lake.

The contrast of calmness and a dynamic is a lot refreshing in the landscape or gardens. One is strolling through a calm meadow and there is a swift stream which flows through the meadow and refresh the scene. This type of contrast may be as well fulfilled by comparing two different kinds of water scenery – stagnant water of a lake and a roaring waterfall. If it is possible to follow a river to a waterfall from the top, water before reaching a waterfall can be quite slow and calm but then it is a bigger surprise to hear and observe a waterfall.

The last element mentioned by Hunt which water brings to the landscape is movement. A stream, rivulet or a river flow through a pasture, meadow or vale and the eye of the observer is pulled to the moving water. As the flowing water is distinct from the calmness of its surroundings, the result is the agreeable contrast.

The mentioned contrasts are wonderfully resumed in one of the places described in *A Guide to the Lakes* by West:

Here is one of the sweetest spots that fancy can imagine. The woods, the rocks, the river, the grounds, are rivals in beauty of stile, and variety of contrast. The bends of the river, the bulging of rocks over it, under which in some places it retires in haste, and again breaks out in a calm and spreading stream, are matchless beauties. The ground in some places is bold, and hangs abruptly over the river, or falls into gentle slopes, and easy plains. All is variety with pleasing transition. Thickets cover the brows; ancient thorns, and more ancient oaks, are scattered over the plain, and clumps, and solitary beach trees of enormous size, equal, if not surpass any thing the *Chiltern-hills* can boast. (1789, p. 179)

It is really a wonderful exemplar of the picturesque place. There are many ingredients of the picturesque. The place is variable and full of contrasts and one can admire parts of scenery which are popular in the picturesque landscape. These are rugged rocks, woods, hills, and a river and all of them help to lend the scene the requested contrast. The rock is distinct from the smooth bends of the river. It is a key contrast because as expressed many times, roughness epitomizes the picturesque but contrasted with some smooth parts, the final effect is more pleasing. The river, as a horizontal line in a composition, also contrasts with trees which surround it. The vegetation alone is a lot varied. The variation is in size, kinds and assemblage. One can observe small sized thickets and enormous beach trees which are solitary and differentiate from clumps of other trees. Another discussed contrast was the one between calmness and a dynamic. It is complemented with river itself because “in some places it retires in haste, and again breaks out in a calm and spreading stream.” (West, 1789, p. 179)

Such a place very easily arouses emotions and feelings in the observer and one of the key factors which influences the traveller’s senses is water in any variation in which it can appear in the landscape. In the essay *What’s Water but the Generated Soul?: The Metaphysics of Water in the Landscape Garden* by J. D. Hunt one can read about the categorization of water modes by Thomas Whately. He categorized them according to various moods of a human which water stimulates or suits:

So various are the characters which water can assume, that there is scarcely an idea in which it may not occur, or an impression which it cannot enforce; a deep stagnated pool, dank and dark with shades which it dimly reflects, befits the seat

of melancholy; even a river, if it be sunk between two dismal banks, and dull both in motion and colour, is like a hollow eye that deadens the countenance; and over a sluggard, silent stream, creeping heavily along together, hangs a gloom, which no art can dissipate, nor even the sun-shine disperse. A gently murmuring rill, clear and shallow, just gurgling, just dimpling, imposes silence, suits with solitude, and leads to meditation ...

and so on, through brisker currents that promote cheerfulness; rapid currents, animation; a violent and impetuous torrent, terror. (1970, p. 14)

The traveller felt these emotions and moods and one might notice that the authors of the travel books often used words such as grandeur, delightful, majestic, and pleasing to describe scenery. Indeed, almost all the scenery descriptions resemble describing a picture with reference to emotions which the picture arouses. The fact is that: "In describing the scene as a 'picture', with strong references to art and ornament, the writer clearly expresses his interpretation of the scene in picturesque terms." (Hudson, 2000) As the picturesque means 'after the manner of painters' or in other words the picturesque traveller observed the landscape with 'the eye of a painter,' it is absolutely clear why the traveller used descriptions resembling a description of a picture. Since regarding pictures stirs up some emotions, it is understandable that various types of landscape raise the same feelings as well.

The emotions are variable and different pictures arouse diverse emotions. If one observes a painting by Nicolas Poussin with a stream in the centre of the picture which is flowing in a pasture surrounded by scattered trees and there are shepherds who are taking care of a herd of sheep, the feelings caused by such a picture are the pleasant ones (Appendix 4). One feels content and peace and happiness of pastoral life. By contrast, a picture of a hermit by Salvator Rosa has the opposite effects. The hermit is sitting on a craggy rock which is dark and there are huge scattered trees (Appendix 5). The effects of this painting are completely different when compared with the one by Poussin. Rosa's paintings rise in observers usually a kind of fear or even horror because he presented nature as something terribly magnificent. One might feel the power of nature when watching Rosa's works.

7.1 Waterfall

One of the most admired water features can be classified a waterfall. In the analysed travel books the authors described the places with waterfalls many times. In the case of Scotland there are definitely no huge and grand waterfalls but their number is great and even if they are not grand in their size, they are definitely grand in their appearance and appeal to the observer's senses and mind. There are many impressive waterfalls all over the world and they have become one of the top visited destinations by tourists. "The widespread appeal of waterfalls," Brian J. Hudson explains, "is evident in their being prominently featured in travel literature, guide-books and tourism promotional material relating to many different parts of the world." (2000)

Reasons why waterfalls have been so appealing are numerous; however, one of the crucial ones is the fact that one perceives the falling water through more senses. The waterfall is in its variations pleasing both to the ears as to the eyes (Rashleigh, 1935, p. 13). Joseph Addison already suggested that the more senses are involved in perceiving the world the more pleasures one receives. A waterfall is then a highly pleasurable object for the traveller. Sometimes the effect of falling water on hearing can be really unforgettable:

It is one of those moments which I shall not easily forget, when at that point from which a step or two would have carried us out of sight of the green fields of Glenfalloch, being at a great height on the mountain, we sate down, and heard, as if from the heart of the earth, the sound of torrents ascending out of the long hollow glen. To the eye all was motionless, a perfect stillness. The noise of waters did not appear to come this way or that, from any particular quarter: it was everywhere, almost, one might say, as if 'exhaled' through the whole surface of the green earth. (Wordsworth, 2009, p. 227)

From the choice of words one can conclude that the noise of water made a significant impact on Wordsworth. It is especially the simile which compares the whole scene to a huge organism or creature that exhales through the earth. Nature showed its magnificence and power through the scene. One is listening to the deafeningly loud sounds and the effect is even greater because the cause of the sounds is not visible. The result is that the human's imagination becomes a part of the perception of the scene. If one cannot see an object or a whole landscape properly, the fancy makes use of every suitable memories and experience to finish or improve the image.

It is quite often the case that a waterfall is first heard than seen. This characteristic of a waterfall was labelled as 'partial concealment' by Brian J. Hudson. Since a river, which feeds the power of a waterfall, usually flows through varied landscape, the traveller has to walk for a while before a waterfall can be seen in the whole magnificence. A path, which leads one to a place where one can admire a waterfall, sometimes undulates through woods, and therefore a waterfall might be glimpsed through leaves and branches.

This effect of concealment was highly valued. It provides the traveller with more intense pleasures. One is not offered the whole image at once but first spots just parts of a waterfall. When the traveller comes to the end of a path and a prospect of a whole waterfall is in front of him, it is a moment of surprise. One is confronted with the image and after seeing only its parts it is something new and uncommon. The surprise, uncommonness and novelty were the characteristics which were highlighted in the picturesque landscape. The landscape and a garden were supposed to be observed gradually. It contrasted the formal garden which has a regular composition and so the visitor could observe almost the whole garden from a window in a house. Sometimes one could be surprised even in the formal garden because there were places hidden by trees walls which hid a statue, fountain or another piece of decoration. However, in the period of the English landscape garden and the picturesque theory it was a natural form of objects which was appreciated, and therefore surprises in formal gardens were not valued so much as in the landscape garden or in nature itself.

Another means of partial concealment of a waterfall is mist which can be present under a waterfall over the surface of water. In condition there is a huge amount of water which falls down small drops of water fly into the air and form mist. Then it can be for the observer impossible to watch a waterfall at close range because the image of it is not clear or one cannot see anything.

In some cases the concealment by vegetation or mist might be so great that it breaks the pleasures of observing the falling water, and therefore people improve nature and build some platforms or bridges or cut the vegetation which is in a view of a waterfall (Hudson, 2000). Bridges were quite popular in the landscape garden because if placed skilfully in a garden, they fulfilled the recommendation of combining art and

nature. In Scottish landscape one can find many stone bridges which are simple buildings with just one or two arcs but their beauty is great (appendix 6). In the landscape garden designers imitate nature, and therefore they placed there those simple bridges. Nevertheless, in landscape gardens such as Stowe there are also more artificial and opulent ones. Whether a bridge is rural or artificial and whether in the landscape or in countryside:

In every style of scenery they are objects of the most interesting kind whether we consider their great and obvious utility, and the almost intrinsic beauty of their forms; or their connection with the most pleasing scenes in nature, and the charms which they add to water, and receive from it in return. (Price, 1810, p. 271)

A bridge not only helps to connect banks of a river or stream but it is also a very picturesque element in scenery. The bridges in the Scottish landscape are built from simply hewed stones, which causes that a bridge is rough, and therefore picturesque. One of the bridges in British landscape was depicted by West:

The bridge is one bold arch, supported by the opposite rocks, of unknown antiquity. A mantle of ivy veils its ancient front, and gives it a most venerable appearance. If you ride down the west side of the river from the bridge, as far as the forge, to see the water-fall of the whole river, let it be remembered that the stream is much impaired in beauty since the forge was erected. And if, from the end of the uppermost house, you look up between two trees in the midst of the channel you will see the whole body of the river issuing from a fable cavern, and tumbling over a rock, of height just sufficient to convert it into froth as white as snow, and behind it, the arch of the bridge is partly caught in a disposition that forms a very uncommon assemblage of picturesque beauties. (1789, p. 178)

In this case it is probably not so grand waterfall but the traveller can also find some picturesque beauties of the image. The bridge adds to the image of the waterfall a kind of background and together with the trees which are on the sides of the view the observer sees the picture wonderfully framed. The waterfall in this scene is definitely not the most beautiful one, which is also caused by the human's interference. The bridge and the forge are artificial objects in the scenery; however, each of them has different effects on the observer. The bridge became a part of the landscape and the river because it resembles nature in many ways and is received as a picturesque object. Two picturesque precepts are observed in the image of the bridge – objects and scenery

should be variable and simple and picturesque objects should be rough. The roughness is achieved by the material used for the bridge and by rocks which support it. The ivy, which grows over the bridge, lends it variability. The softness of the plant varies with the rough contours of the bridge. The bridge is also simple as it is just one arch. In gardens bridges were sometimes a lot decorated. There were statues on them and a bridge had more arches which were skilfully carved. Such a decorated bridge would look ridiculous in the countryside, and therefore it is an advantage that there is a simple bridge in this scene.

As touched earlier, various types of water scenery arouse variable emotions and when speaking about a waterfall the traveller most often feel grandeur and astonishment when watching the falling water among rocks. The fact that a waterfall was a popular picturesque object is clear from reading *Recollections of a Tour Made in Scotland* by Dorothy Wordsworth. In this book she mentioned many times how a waterfall stirred up the feeling of grandeur and magnificence. One of the places which mesmerized by its allure was visited by Wordsworth's brother William in the evening when the impression of the place was greater than in the morning:

The little fellow carried him by a wild path to the upper of the Falls, the Boniton Linn, and coming down unexpectedly upon it, he was exceedingly affected by the solemn grandeur of the place. This fall is not much admired or spoken of by travellers; you have never a full, breast view of it; it does not make a complete self-satisfying place, an abode of its own, as a perfect waterfall seems to me to do; but the river, down which you look through a long vista of steep and ruin-like rocks, the roaring of the waterfall, and the solemn evening lights, must have been most impressive. One of the rocks on the near bank, even in broad daylight, as we saw it the next morning, is exactly like the fractured arch of an abbey. With the lights and shadows of evening upon it, the resemblance must have been much more striking. (2009, pp. 33-34)

The description is full of astonishment and picture-like admiration. The way of describing the image is in some things similar to speaking about a painting. It was explained above that the tourist by using picture-like descriptions expressed that he perceives scenery through the picturesque eye (Hudson, 2000). In this case it is especially the role of light which is mentioned more times. The contrast and effects of light and shade are discussed in connection with art as well as the picturesque landscape and objects. The importance of irregular areas of light and shade were discussed by both

Gilpin and Knight. The rough surface of an object causes that if the object is light its surface gets many irregular masses of light and shade which are more appreciated than uniform areas of light and dark. The evening light, as in this case, has a great impact on scenery. It gives to the image a contrast and variability. It changes the colours which look more grand and stunning and sometimes the overall appearance is awe-inspiring.

Another similarity with paintings or pictures may be regarded in noting that some rocks resembled ruins. Damaged buildings were fashionable in landscape paintings, and therefore the picturesque traveller sought for them in the landscape as well. A ruin was a popular picturesque object due to its roughness and plentiful associations. Indeed, if there was a ruin or a ruin-like object in the landscape, it was considered much more picturesque.

7.2 Placid Water

Compared to swift and roaring water of a waterfall, the slow movement of a wide river or quiet surface of a lake have another influence on the observer. The mind of the traveller when watching the lazy movement of a wide river and lake is relaxed and contemplative. "It is surely by means of water," comments J. D. Hunt, "that a landscape gardener could stimulate our meditations or reflections." (1970, p. 5) Since the mind of the observer should be also a part of the perception of scenery, a gardener used many means to achieve such a state and places in the landscape which have impact on the human's mind were appreciated and visited.

7.2.1 Lakes and Ponds as Natural Mirrors

Like other modes of water a lake or a pond is also a refreshing part of the landscape. Although it is not lively like a swift stream, its presence in the landscape is highly appreciated. It is the reason why people have travelled to lakes to admire their beauty. One of the travel books is dedicated to a part of Great Britain which has a lake in its name, the Lake District; however, there are many interesting and picturesque lakes in Scotland too. There were more reasons why the traveller recognised a lake as a picturesque object. The author would like to pay attention to two of them: the reflecting nature of lakes' water and a characterization of lake banks.

The fact that a water surface can reflect nearby objects was celebrated and appreciated as one of the most important features of stagnant water (Appendix 7). Since the role of imagination, associations, and a mind in general were key factors for perceiving the landscape, reverse images of objects in water were a lot popular to observe. As argued by Price: “One of the most striking properties of water, and that which most distinguishes it from the grosser element of earth, is its being a mirror.”(1810, pp. 331-332) The surface of water was seen as a kind of a mirror because it like a mirror reflects objects which are opposite to it. A mirror reflection is only different by sides but reflections in water are reversed. “Reflections in water,” J. D. Hunt claims, “are reversed as images upon our retinas and by that very mysterious insecurity become associated with the imagery of the mind.”(1970, p. 16) It was probably very interesting and surprising to discover how the human sight works, and therefore if something has similar properties as the sight, it was considered mysterious. The connection of water reflections to ‘the imagery of the mind’ might be seen in the similarity of the process. The imagination works with the images which have to be seen before. Through senses one had perceived an object which created an image, memory in the mind and then the imagination can use such images to play with them, to improve, to combine and to create something new. The reflections in water have also some models, real objects, which are reflected in water but their images are reversed.

The reflected image does not only differ from the original in sides but it is changed in other features as well. The reflection softens light and colours of objects. Price observed:

It gives a peculiar freshness and tenderness to the colours it reflects; it softens the stronger lights, though the lucid veil it throws over them seems hardly to diminish their brilliancy; it gives breadth to the shadows, and in many case a greater depth, while its glassy surface preserves, and seems even to increase their transparency. (1810, p. 332)

It is questionable which of the images (the real objects or their reflections) are more picturesque or more interesting for the observer. If a real object is too glittering or in other words its colours are too contrasting and too striking on the sunshine, its reflection is probably more picturesque because colours are not so sharp and vivid, and therefore colours are blended, which was more typical for the landscape painting.

However, the character of a reflected object is a fundamental feature or in general, there must be some objects near water to form reflections. The gardens of Lancelot Brown were criticized of lacking appropriate objects to be reflected. His banks of lakes or rivers were smooth and so there were no objects which could have reflections. Brown also wanted to design a garden which would resemble nature, nevertheless, in the time of the picturesque theory his gardens were regarded too artificial. Even Dorothy Wordsworth was disappointed when saw a place which resembled the Brown's landscape:

The hills near the lake are smooth, so smooth that they might have been shaven or swept; the shores, too, had somewhat of the same effect, being bare, and having no roughness, no woody points; yet the whole circuit being very large, and the hills so extensive, the scene was not the less cheerful and festive, rejoicing in the light of heaven. Behind the Castle the hills are planted to a great height, and the pleasure-grounds extend far up the valley of Arey. We continued our walk a short way along the river, and were sorry to see it stripped of its natural ornaments, after the fashion of Mr. Brown, and left to tell its tale – for it would not be silent like the river at Blendheim – to naked fields and the planted trees on the hills. We were disgusted with the stables, outhouses, or farm-houses in different parts of the grounds behind the Castle: they were broad, out-spreading, fantastic, and unintelligible buildings. (2009, pp. 130-131)

The most inappropriate features are smoothness and bareness. The smoothness is a feature of the beautiful because a smooth object looks insipid in a picture. For example a piece of architecture, a neat building of a temple is very elegant; nevertheless, if it is a part of a picture composition, it becomes too formal. The picturesque eye is therefore more pleased with a rough ruin (Gilpin, 1794, p. 7). The hills and shores in the passage are also too smooth, and therefore might be considered not picturesque. There is no variety, no contrast which is essential for the picturesque composition. If a scene is varied, a smooth object might be picturesque as well. The smoothness must be interrupted by something, for example different shades and colours (Gilpin, 1794, pp. 22-23). Nonetheless, in this passage the hills are large and the whole scene very extensive that the final effect is also impressive. It is also the effect of 'the light from heaven' which gives the scene the impressive effect. If an object is not impressive in size and at the same time is smooth, the traveller is not so content when observing it.

Another passage from the *Recollections* should be contrasted with mentioned one to show how an image of a scene might be different if banks are more variable, and therefore more suitable for water reflections:

The stars were beginning to appear, but the brightness of the west was not yet gone; – the lake perfectly still, and when we first went into the boat we rowed almost close to the shore under steep crags hung with birches: it was like a new-discovered country of which we had not dreamed, for in walking down the lake, owing to the road in that part being carried at a considerable height on the hill-side, the rocks and the indenting of the shore had been hidden from us. At this time, those rocks and their images in the calm water composed one mass, the surfaces of both equally distinct, except where the water trembled with the motion of our boat. Having rowed a while under the bold steeps, we launched out further when the shores were no longer abrupt. We hardly spoke to each other as we moved along receding from the west, which diffused a solemn animation over the lake. The sky was cloudless; and everything seemed at rest except our solitary boat, and the mountain-streams, – seldom heard, and but faintly. I think I have rarely experienced a more elevated pleasure than during our short voyage of this night. (Wordsworth, 2009, pp. 233-234)

The final effect of this scenery was much more pleasing, which can be deduced from the usage of words – ‘like a new-discovered country of which we had not dreamed’ or ‘elevated pleasure.’ The advantages of this scene were the different part of the day and much more interesting banks. The boat journey was experienced during the sunset, as deduced from the part ‘the brightness of the west was not yet gone,’ and therefore the whole scenery received the appreciated contrast of light and shade. The light was even more pleasing since it was the light of the setting sun and appearing stars. Such a kind of light would probably lend the picturesque effect even to the smooth hills; nevertheless, the variable banks of the discussed scene received a dream-like appearance.

The banks were divided by rocks and trees that embody roughness and variety. A rock is a typical rough object which when lighted by a source of light might be extremely picturesque with a broken surface of areas which are light and others which are dark.

In the passage it is also mentioned what is a primary condition for observing water reflections – the motionless state of the water surface. As Wordsworth observed: “those rocks and their images in the calm water composed one mass, the surfaces of

both equally distinct, except where the water trembled with the motion of our boat.” (2009, p. 234) The reflections are therefore more valuable because there can be a gentle wind and the reflected images are destroyed. It is interesting because water was usually celebrated for bringing a movement into the landscape but in the case of reflections the opposite is desired – stagnant water.

The fact that calmness of water is a crucial feature is obvious from a passage from *A Guide to the Lakes* where the similarity of water with a mirror is touched:

The noble scenery increases as you ride along the banks. In some places, bold rocks, (lately covered with woods) conceal the lake entirely, and when the winds blow, the beating of surges is heard just under you. In other places, abrupt openings shew the lake anew, and there, when calm, its limpid surface, shining like a crystal mirror, reflects the azure sky, or its dappled clouds, in the finest mixture of nature’s clare-obscure. (1780, p. 48)

The smoothness has a relation to bareness because when a hill or a river bank is smooth it is usually bare; there are no interesting objects which would lend it the picturesque effect. Uvedale Price in his *Essays* paid attention to river and lake banks and discussed what features banks in a garden should have to resemble nature as much as possible and to be regarded as picturesque. It is not just roughness which is needed for the picturesque effect because roughness without variety, without other objects to contrast with the rough ones would be early boring “In all this,” Price asserted, “I have supposed only *parts* of the banks to be altered, and the other parts to remain in their former smoothness, verdure and undulation.” (1810, p. 15) It is what is meant by variety that the smoothness is broken and contrasted on some places with roughness and so produces the impressive effect.

The changes of the banks should be made in a shape of banks and vegetation which is supposed to grow on banks. To make a bank not smooth a designer has to do almost nothing because banks are liked when being worn and broken and “shew nature in a dwindled and shrivelled condition” (Price, 1810, p. 7) which can be caused by the power of water. The rain and frost do the work for a gardener because they will damage banks. In the case of a garden one should also think of safety, and therefore the banks, at least at some points, should be strengthened and it can be achieved with a cover of the banks by some vegetation.

Plants play an important role near water or in general in the landscape. As explained above, water needs to have objects nearby to be able to have the wonderful skill of reflecting. Plants are the most natural objects which can be reflected. In the countryside banks of water are naturally covered with vegetation – grass, flowers, shrubs, thickets, and trees. And in the landscape garden, which was inspired by nature, banks of rivers and lakes or ponds were also planted with trees and other kinds of plants. Plantation of trees has many advantages. First, it was a practical reason because roots of trees naturally strengthen banks and at the same time they were picturesque because roots are rough and twist variously which brings to the final effect more variety. Secondly, branches of trees can function as a frame of a landscape view. It usually looks better if a view of the landscape is framed. Thirdly, trees as objects of a vertical line contrast with the horizontal one of water.

The popularity of a lake and its banks covered with trees might be expressed by citing a passage from *Recollections* by Wordsworth:

The road carried us sometimes close to the lake, sometimes at a considerable distance from it, over Moorish grounds, or through half-cultivated enclosures; we had the lake on our right, which is here so wide that the opposite hills, not being high, are cast into insignificance, and we could not distinguish any buildings near the water, if any were there. It is however always delightful to travel by a lake of clear waters, if you see nothing else but a very ordinary country; but we had some beautiful distant views, one in particular down the high road, through a vista of over-arching trees; and the near shore was frequently very pleasing, with its gravel banks, bendings and small bays. In one part it was bordered for a considerable way by irregular groups of forest trees or single stragglers, which, although not large, seemed old; their branches were stunted and knotty, as if they had been striving with storms, and had half yielded to them. Under these trees we had a variety of pleasing views across the lake, and the very rolling over the road and looking at its smooth and beautiful surface was itself a pleasure. It was as smooth as a gravel walk, and of the bluish colour of some of the roads among the lakes of the north of England. (2009, pp. 64-65)

The passage is extremely relevant because one can notice in it a few principles of the picturesque. First and foremost, it is the principle of surprise and novelty and one may find more ways the traveller can be surprised. First, it is a road which winds around the lake and facilitates that the traveller can admire many different views of the lake and thus one is not bored but constantly surprised with a new view. This trait of roads and paths was highly used in the landscape garden. The visitor was led by a path through a

garden to perceive places in a specific order and from specific points. Stourhead has become a prominent exemplar of the path-guided landscape. The visitor is guided by a path to observe buildings in the garden in a designed order. The purpose is to experience a similar journey like Virgil's Aeneas. Kenneth Woodbridge pinpoints the role of a path in the Stourhead Gardens:

Paths are not a neutral means of getting from one place to another; they direct attention. To approach the lake for the first time from above is to see it in a different perspective, as part of a larger scene whose details are gradually to be revealed. As William Shenstone said, 'the eye should always rather look down upon water.' (1989, p. 42)

Another means of getting new views is the presence of trees. The trees function as the mentioned frame, and therefore the traveller "had some beautiful distant views [...] through a vista of over-arching trees" (Wordsworth, 2009, p. 64) and further "under these trees we had a variety of pleasing views across the lake." (Wordsworth, 2009, p. 65)

The trees also fulfil another feature of the picturesque and it is the presence of roughness. Trees in their natural form can be very rough. The trees in this scene would be easily models for a painting because their appearance suggested that they had been exposed to rough weather; "their branches were stunned and knotty, as if they had been striving with storms." (Wordsworth, 2009, p. 65)

7.2.2 River

A river as a flowing stream of water which winds through the landscape possesses many associations beginning with life and ending with death. In the history when ancient peoples were searching for a place to settle and live, river banks were regarded as suitable. Flowing water has been a source of needed irrigation for plants as well as a source of drinkable liquid for people. Therefore ancient peoples celebrated the power of a river by worshipping river gods.

It is a movement which is connected with life, and therefore: "Barlow knew that to see a river was to be swept up in a great current of myths and memories that was strong enough to carry us back to the first watery element of our existence in the womb." (Schama, 1995, p. 247)

From this citation one might come to a conclusion why the traveller is so fond of water. Since the first environment of the human's existence is water, one can be influenced by this experience and subconsciously is attracted to any kind of water element. When seeing a flowing river, it can be linked to a moving stream of human's life.

Other associations of a river are continuation and progression which are touched by Price: "Now one of the charms of a river, besides the real beauty of each particular scene, is the idea of continuation, of progression; but the idea can hardly be excited by the imitation of one or two reaches where its motion is least discernible." (1810, p. 77) Observing a river one watches a part of it which can be regarded as unchanging but the opposite is true. It might seem that one is watching the same part of a river for a long time but the stream of water is moving, and therefore the seemingly stagnant part is changing very quickly. If it is forgotten the fact that a river can dry off without rain, the stream still moves and continues till it reaches a place where it flows into another river or a sea. The idea of progression is demonstrative on a river 'path.' There is a source where the path of a river begins. It flows from the source and changes to a rivulet and stream. When it has more and more water it transforms into a river which finishes its journey in a sea or ocean.

The idea of continuation and progression leads to another feature and role of a river; like a path or a road it guides the eye through the landscape (Appendix 8). In the natural landscape it directs the eye to a valley, mountains or just through the space. However, in a garden a designer can use this characteristic of a river and guides the visitor to a certain object of importance. A river might guide the visitor to an interesting building for example a grotto with a statue of a god, a temple, or a ruin.

In the analysed travel books a river is not mentioned so much but speaking about its guiding role, there is a nice part in *A Guide to the Lakes*:

Ascending the road from *Pooly-bridge* to the south, from brew of the common, you have a grand general view of *Ulls-water*, with all its winding shore and accompaniments of woods, rocks, mountains, bays and promontories, to the entrance of *Patterdale*. To the north east you look down on *Pooly-bridge*, and the winding of the river guides the eye to a beautiful valley, much ornamented with

plantations, in the midst of which *Dalemain* is seated, queen of the vale of *Emont*. (West, 1789, pp. 157-158)

8. Trees

Vegetation and especially trees are a fundamental part of the landscape. Without trees a place would be boring because it would miss a contrast and life. First and foremost, trees bring another means of roughness to the landscape. The observer loved their scattered branches, uncovered roots and in general, a tree was more admired the more it was visible that a tree grows in rough weather.

A very nice example of such a tree was seen by Wordsworth on her way around Scotland:

There was one remarkable tree, an old larch with hairy branches, which sent out its main stem horizontally across the road, and object that seemed to have been singled out for injury where everything else was lovely and thriving, tortured into that shape by storms, which one might have thought could not have reached it in that sheltered place. (2009, p. 67)

On this tree nature presented its power but a tree might also show the power of nature on a building or a rocky wall. If a tree has strong roots, it can easily erode a wall. Then a building becomes a ruin and a tree usually grows further and the whole image is more picturesque.

It was a contrast to tree in formal gardens. Trees and shrubs in such gardens were trimmed into various shapes and every piece of vegetation showed touches of a man. The power of a man over nature was presented in these gardens at each step. It was already Joseph Addison who, in his essay *the Pleasures of the Imagination*, criticized the shapes of trees in gardens. The reason why he loved trees in their natural forms was that:

there is generally in nature something more grand and august than what we meet with in the curiosities of art. When, therefore, we see this imitated in any measure, it gives us a nobler and more exalted kind of pleasure than what we receive from the nicer and more accurate productions of art. (Addison, 1712, No. 414)

Therefore the wild forms of trees were more pleasing to the eye than the artificial shapes. The contrast of the artificial shapes and the natural ones is then remarkable:

it has its gardens and terraces one above another, with flights of steps between, box-trees and yew-trees cut in fantastic shapes, flower-borders and summer-houses; and, still below, apples and pears hanging in abundance on the branches of large old trees, which grew intermingled with the natural wood, elms, beeches, etc., even to the water's edge. [...] The opposite bank of the river is left in its natural wildness, and nothing was to be seen higher up but the deep dell, its steep banks being covered with fine trees, a beautiful relief or contrast to the garden, which is one of the most elaborate old things ever seen, a little hanging garden of Babylon. (Wordsworth, 2009, pp. 46-47)

Even in the garden there are wild trees which differ from the trimmed ones and this contrast makes the scene much more pleasing.

Nevertheless, trimmed trees were criticized for ridiculing nature and wild-grown trees or trees which look like natural ones were appreciated more. Addison wrote about the comparison of cut and naturally grown trees:

Writers who have given us an account of *China* tell us the inhabitants of that country laugh at the plantations of our *Europeans*, which are laid out by the rule and line; because, they say, any one may place trees in equal rows and uniform figures. They choose rather to show a genius in works of this nature, and therefore always conceal the art by which they direct themselves. They have a word, it seems, in their language, by which they express the particular beauty of a plantation that thus strikes the imagination at first sight, without discovering what it is that has so agreeable an effect. Our *British* gardeners, on the contrary, instead of humouring nature, love to deviate from it as much as possible. Our trees rise in cones, lobes, and pyramids. We see the marks of the scissors upon every plant and bush. I do not know whether I am singular in my opinion, but, for my own part, I would rather look upon a tree in all its luxuriance and diffusion of boughs and branches, than when it is thus cut and trimmed into mathematical figure; and cannot but fancy that an orchard in flower looks infinitely more delightful than all the little labyrinths of the most finished parterre. (1712, No. 414)

A tree is another way how to have a movement and contrast of light and shade in the landscape. Both of these features are wonderfully resumed in Wordsworth's *Recollections*:

Walked up to Ferniehurst, an old hall, in a secluded situation, now inhabited by farmers; the neighbouring ground had the wildness of a forest, being irregularly scattered over with fine old trees. The wind was tossing their branches, and

sunshine dancing among the leaves, and I happened to exclaim, ‘What a life there is in trees!’ (2009, p. 265)

9. Conclusion

The 18th century was influential in many areas of human life. In the United Kingdom there were many phenomena of art which influenced also the Continent or came to the Isles from Europe. People began to travel more and also the character of tourists changed. The art was transforming from objective to subjective and three important phenomena became a lot popular – the picturesque theory, the English landscape garden, and the Grand Tour.

The picturesque theory was a new way of perceiving the world. Nature was seen as a powerful element and human’s feelings and associations when observing works of nature were more important than searching for an objective way to describe the world. People wanted to discover the world for themselves and they very often wrote about their adventures in a form of a letter, a diary or another form of travel writing. Since the picturesque theory brought a new way of perceiving the landscape, it was analysed on three travel books by different authors whether the theory had an influence on travel writing.

Travelling and travel writing were transformed under the influence of changes in society. During the 18th century there were more middle class travellers and also women were more often seen on roads. A man has always felt a desire to leave his home and try something new and for women travelling was a way of being free. The 18th century can be even regarded as the beginning of mass tourism. There were many conditions which determined a number of people who travelled further than to a nearby village or town. Among the most prominent conditions were the economic growth, more free time, better means of transport and better and safer roads.

As the character of travelling changed, so did travel writing. There has always been two expected properties of a good travel book; it should educate but at the same time one should not be bored, and therefore a travel book should also entertain. Before

the 18th century the objectiveness of a travel book was more highlighted but then authors started to speak about their feelings when travelling and descriptions of places and experiences were more subjective.

It was also touched that travelling and travel writing were gendered traditions. As women followed different purposes when leaving their country, they also wrote about their adventures but they wanted to achieve other goals than men. For women writing and travelling was a way how to break prejudices and traditions and to find other roles in society.

The picturesque theory has been discussed many times but some features are still confusing. One of the reasons of confusion is the fact that the three men who are regarded as the theorists of the picturesque differed in their definitions of the theory. As the aesthetics is very subjective it is not surprising. For the analysis of the travel books there were used works of all three theorists – William Gilpin, Richard Payne Knight, and Uvedale Price.

Each of them had a bit different view of the picturesque. Gilpin is probably the most general in his description. He discussed external properties of picturesque objects but he also touched some philosophical problems. Knight's main concern was associations which appear when one perceives the world. Price, by contrast, wrote how a picturesque garden should look like and he described many details of various parts of the landscape.

Three features of the landscape were chosen for analysing how the travel books were influenced by the aesthetics of the picturesque. These features of the landscape were selected: mountains and ruins, water features, and trees. They represent three characteristics of a picturesque object – roughness, vividness or movement, and a contrast.

All the landscape objects were admired. The picturesque theory caused that the traveller looked at specific kinds of objects in the landscape and he searched for scenery which would represent the picturesque. First and foremost, it was a scene with enough rough parts but a contrast of a scene was also a fundamental element. A much

appreciated characteristic of a scene was its ability to raise in the observer some emotions or to remind him of something else.

Mountains in the travel books were usually described as grand, magnificent or delightful. Sometimes they even aroused fear or terror, and therefore such mountains should be rather labelled sublime. Since the travel books are about the journeys around parts of the British Isles, it was interesting to find out that especially Thomas West compared the hills and mountains in Britain with the ones on the Continent – the Alps and Apennines. The reason for that was seen in the admiration of the Italian countryside and the influence of the Grand Tour. The travellers loved the paintings of Poussin, Lorrain, and Rosa and they began to find similar landscape like in the paintings in their home country.

A ruin was a very specific object for the picturesque traveller. First, it was another exemplar of a rough object and secondly, it possessed associations for a learned observer. The rough form of a ruin was loved because the neat and elegant lines of a new building would be too formal in a picture and a picturesque object should be appropriate for a painting. Ruins also reminded the observer of works by the landscape painters because the paintings were full of ruined temples. Another association which came to a mind was the power of nature and time and a ruin also reminded of ancient civilisations.

In the next part the importance of water in the landscape was presented. Water was regarded as the most vivid element in the landscape, and therefore a landscape with water was admired a lot. Three different water features were discussed to show that each of them has a different impact on the observer; it was a waterfall, a lake, and a river.

The last part touched the role of trees in the picturesque landscape. It was compared how a tree looked in a formal garden and its characteristics when growing in nature. It was explained why travellers hated the formal appearance of trimmed trees and loved naturally shaped trees of the picturesque landscape. For the picturesque traveller a scattered tree represented another piece of roughness and a tree also

functioned as a contrasting element. It contrasts with horizontal lines of lakes and rivers and when lighted its branches offer a very nice contrast of light and shade.

To resume, the picturesque theory influenced the characteristics of objects which people admired in the landscape. The most fundamental features of the picturesque landscape are roughness, contrast, surprise or novelty, and ability to stir up emotions and associations. The aspects of the picturesque were present in many objects of the landscape and together these objects form a wonderful picturesque image which could be perceived through more senses.

10. Résumé

V 18. století došlo k různým změnám, které ovlivnily mnohé sféry lidského života. V případě estetiky musíme zmínit romantismus spjatý s rozličnými odvětvími kultury. Jednou ze změn v estetickém pohledu na svět byl přechod od objektivního vnímání k subjektivnímu. Umělec je tím, kdo udává, co je hezké a zároveň se čtenářem či divákem sdílí své emoce, které jsou důležitější než posouzení objektu rozumem.

Na základě romantických myšlenek je postavena i teorie malebna. Osoba cestovatele či pozorovatele je velmi důležitá, malebno je chápáno jako druh vnímání světa. Specifičnost tohoto procesu souvisí se spojením malebna s malířstvím, s „okem umělce“. Z etymologického hlediska můžeme výraz malebno (anglicky picturesque) přeložit jako „po vzoru umělců“ nebo „něco jako obraz“. Jinými slovy - malebný předmět je takový, který by mohl být zpodobněn na obraze.

Ne všechny předměty existující v krajině jsou vhodné pro umělecké ztvárnění. Jak uvádí například William Gilpin, chrám s krásnými rovnými a hladkými liniemi nás může zaujmout v reálné krajině, ale kdyby byl namalován, stal by se příliš formálním objektem a ztratil by pro nás přitažlivost. Gilpin proto navrhuje změnit chrám v ruinu, změnit jemnost na drsnost. Ta se stala nejvíce vyzdvihovanou vlastností malebných objektů.

Drsnost nebo rozervanost však nebyla jediným kritériem pro označení předmětu jako malebného. Rozervané skály byly často nazývány vznešenými. Vznešenost, krása a malebno byly estetické kategorie, o kterých se široce diskutovalo v 18. století. Rozdělení těchto tří kategorií se u jednotlivých teoretiků lišilo. Gilpin považuje malebno jako nadřazenou kategorii, pod kterou spadá krása a vznešenost. Pro Uvedale Price je však malebno jakousi jemnější verzí vznešena, a proto ho umísťuje mezi krásu a vznešeno. Pro tyto estetické kategorie byly velmi důležité emoce, které v lidech vyvolávaly, a proto je rozdíl mezi nimi často vysvětlován pomocí emocí, které v pozorovatelích vyvolávají.

Krásné předměty bývají spojovány s pocity příjemnými, zatímco vznešeno vyvolává pocity respektu, strachu, hrůzy nebo děsu. Vznešené předměty však mohou

vzbuzovat i libý pocit hrůzy. Ohromné, rozervané hory a pohoří v nás vyvolávají strach, ale zároveň i pocit velikosti. Vnímáme velikost přírody i nás samých.

Jak uvádí Richard Payne Knight, pro vnímání krajiny je rovněž důležitý vliv asociací, které v nás určitý předmět vyvolá. Podotýká, že malebný předmět může být obdivován každým člověkem, ale jen pozorovatel s předchozími zkušenostmi a vzděláním pocítí největší potěšení z pozorování předmětu. To platilo zejména pro návštěvu krajinářských parků a italské krajiny. V obou typech prostředí se hojně vyskytovaly různé antické stavby, které vzbuzovaly ve správně naladěné mysli nespočet asociací. Cestovatelé byli muži vzdělaní v oblasti klasické literatury a sběratelé krajinomaleb. Při pozorování chrámu, grotto či obelisku se jim evokovaly části děl antických spisovatelů nebo malby, jejichž autory byli Nicolas Poussin, Claude Lorrain nebo Salvator Rosa. Vliv těchto malířů byl značný, což můžeme například dokumentovat ztvárněním krajinářského parku Stourhead, jehož kompozice byla přímo inspirována jednou malbou.

Teorie malebna ovlivnila i cestování a styl popisu pozorované krajiny. Cestovatelé vyhledávali určitý typ prostředí, kde by mohli rozjímat nad malebnými objekty. Oblíbená byla hornatá krajina s komplexem lesů, solitérními stromy a nějakou vodní plochou, která dodávala místu živost.

Během 18. století začalo cestovat více lidí ze střední třídy a více žen, což bylo podmíněno změnami ve společnosti. Ekonomická situace obyvatel se zlepšovala, lidé měli více volného času, který začali stále častěji využívat k objevování nových míst. K rozvoji turismu přispěla i lepší kvalita cest a dopravních prostředků.

V práci byl zmíněn i vliv pohlaví na možnost cestování. Hlavní rolí ženy byla starost o domácnost, rodinu a podpora manžela, cestování a vzdělávání bylo chápáno jako zbytečné zaneprázdnění žen. Pro ženy se tudíž stalo cestování symbolem možného osvobození a změny stereotypního vnímání ženy jen jako dokonalé manželky.

Rozdíly mezi pohlavími byly patrné i ve stylu cestopisů. Spisovatelky se více zaměřovaly na popis života lidí a jejich domácností, což dokládá vliv rolí, které ženy doma vykonávaly. Muži si naopak všímali politických otázek a historických informací o daných místech.

Změny v teorii estetiky se odrazily v charakteru cestopisů. Dříve byl kladen důraz na objektivní zobrazení skutečnost, cílem bylo zejména vzdělávání čtenářů. S příchodem romantismu se však důraz přesouvá na subjektivní hodnocení a vyjádření pocitů cestovatelů. Cestopisná díla poskytují čtenářům nové informace, ale zároveň mají schopnost je i pobavit.

Žánrově se cestopisy lišily, nejčastějšími formami byly dopisy a deníky. Dopisy byly často adresovány přátelům a rodinným příslušníkům, kteří je pak předčítali v salonech. Cestopis byl považován za jakési zakončení cestovatelské zkušenosti. Člověk, který se vydal za hranice svého domu, chtěl své zkušenosti sdílet s ostatními, zážitky sepsal a často i knižně vydal.

Psaní deníků bylo i úkolem tak zvaných Grand Tourists. Grand Tour se stala fenoménem 18. století, i když tyto cesty anglických gentlemanů do zahraničí byly pořádány již dříve. Cílem cest bylo dokončení vzdělání mladých šlechticů. Tito muži studovali díla antických umělců, po studiu v domácích podmínkách byli často vysíláni na několikaleté cesty, aby se mohli s uměním antiky seznámit v přirozeném prostředí Itálie. Vzdělání šlechticů mělo být rozšířeno v oblasti literatury a malířství, muži měli získat rozhled v politické sféře, ve správném chování u dvora a rovněž měli navázat vhodné kontakty v zahraničí. Důvodem byla jejich budoucí kariéra.

Tito turisté na svých cestách velmi často sbírali různé suvenýry, které pak vystavovali ve svých palácích a salonech. Jedním z oblíbených předmětů byly krajinomalby zachycující italskou krajinu. Tyto malby pak následně ovlivnily vnímání krajiny při cestování a rovněž sloužily jako vzory pro zahradní architekty při tvorbě parků a zahrad.

Jak již bylo zmíněno, krajinomalby měly velký vliv i na teorii malebna. Krajina na malbách obsahovala často tyto prvky; ruinu chrámu nebo antický sloup, skály či hory v pozadí, rozeklané stromy a nějakou vodní plochu. Tyto prvky byly vybrány pro analýzu vlivu teorie malebna na cestopisy.

Prvním zkoumaným objektem v krajině byly hory a kopce. Jejich významnou vlastností byla majestátnost. Díky velikosti se označovaly jako vznešené, spojené

s pocity strachu. Hory v krajině často zakončují pohled. Obliba hornaté krajina byla spojena s popularitou krajinomaleb, kde byly umístované na pozadí.

Dalšími obdivovanými vlastnostmi hor byl kontrast s ostatními částmi krajiny, jejich funkce hranice oddělující národy a klany a zároveň dělící obyčejný život od představy toho ideálního.

Hory byly představitelem drsnosti v krajině. Dalším prvkem, který ztělesňoval tuto vyzdvihovanou vlastnost, byla ruina. Ruiny byly velmi oblíbené a to nejen pro své tvary, ale rovněž i pro asociace, které v pozorovateli vyvolávaly. Rozbořené stavby jsou častým prvkem v krajině gotických románů, které byly v té době dost populární. Dále sloužily ruiny jako symbol nebo ztělesnění dávno zaniklých civilizací, výsledku práce času a moci přírody.

Velmi důležitou částí krajiny byla voda. Je označována jako oživující prvek krajiny. Voda v jakékoli podobě do krajiny vnáší rovněž kontrast, variabilitu a pohyb. Její vliv je patrný i na měnících se emocích při pohledu na různé druhy vodní plochy. Jiné emoce v cestovateli vyvolá hučící vodopád, jiné pocity přináší pozorování pomalu tekoucí řeky nebo vlnícího se povrchu jezera.

Obdivovanou vlastností vodního povrchu je schopnost odrážet okolní předměty. Tato vlastnost vody byla přirovnávána k zrcadlu a autoři jí věnovali pozornost. Odrazy na vodní hladině zjemňují světlo a barvy okolních předmětů a tento výsledek může způsobit, že odraz předmětu je malebnější než originál.

Posledním zkoumaným prvkem krajiny byly stromy. Důležitý byl zejména jejich tvar, který měl být co nejvíce přirozený. Ve formálních zahradách byly stromy stříhány do nejrůznějších tvarů, což bylo teoretiky malebna považováno za zneuctění a zesměšnění přírody. Na stromu neměly být patrné zásahy člověka, na první pohled mělo být zřejmé, jak je strom vystavován různým živlům. Čím více byl strom rozeklaný od větru, tím byl malebnější.

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12. Appendix



Appendix 1 Langdale Pikes – mountains often function as a termination of a view (photo Dayna Cowper, 2013)



Appendix 2 Stourhead Gardens – paintings by Poussin, Lorrain, and Rosa were models for landscape gardens (photo Louise Jolley, 2010)



Appendix 3 Dunluce Castle – a ruined castle reminded the traveller of a Gothic novel (photo Corbis, 2013)



Appendix 4 The Funeral of Phocion – a typical landscape by Nicolas Poussin (National Museum of Wales)



Appendix 5 Landscape with Hermit – landscapes of Salvator Rosa stir up different emotions in the observer when compared with works by Poussin



Appendix 6 Glen Lyon – Scottish bridges were admired for their picturesque appearance



Appendix 7 Water reflections – popular feature of water



Appendix 8 Perth and Kinross – a river can guide the eye through the landscape (photo BBC, 2013)