Introduction

In *Hypothetical Garden*, the third part of the *Corridor of the Gaze* exhibition from the permanent collection, gardens are our key to exploring changes in attitudes towards nature and the variety of ways photographers have expressed themselves through the landscape.

The Italian and French garden styles codified in the sixteenth and seventeenth centuries rebuilt the natural landscape as a symbolic construct to create their distinctive, stylized beauty. The later-developing English style of garden, however, respected the unadorned face of nature, eschewing artificiality in composition.

The design and planning of a garden is an attempt to construct an ideal landscape. Thus, the rise and transformation of garden styles reflect differences how people think and feel about landscape, the ideas and emotions they assign to landscapes and express through them. The European photographers of the nineteenth century have given us a faithful record of those garden landscapes, those utopias.

The eighteenth century was a watershed in concepts of the landscape. Until then, mountains had been despised as warts on the face of the earth. The rise of the concept of the noble or sublime—an aesthetic concept particularly widespread in English discourse of the time—changed the image of mountains. No longer disliked, mountains gained stature in a milieu that addressed nature with awe and sought aesthetic elements in the landscape and particularly in mountains. The poetry and prose of the time—exemplified by the works of Wordsworth—were rife with the influences of that way of thinking. Moreover, the longing for nature that transformed people's attitudes towards the landscape continued to influence landscape photographers after the nineteenth century.

ティモシー・オサリヴァン *Timothy Henry O'Sullivan*
インスクリプション・ロックの南面、ニューメキシコ州 South Side of Inscription Rock, N.M.
1873/albumen print

William Henry Jackson and Timothy O'Sullivan, who participated in the opening of the American West. Dynamically recorded the vastness of nature there, in a land not yet settled, tamed, and developed. I the late nineteenth century, Peter Henry Emerson, a self-proclaimed Naturalist, took landscape photographs that presented the everyday realities in which human life is rooted and demonstrated the relationships between nature and humanity. The work of the Pictorialist photographers at the beginning of the twentieth century were produced with a soft focus technique to created images of idealized gardens abounding in lyricism. In Japan, Pictorialism expressed qualities distinctive of Japan in the landscape photography genre and unreservedly expressed the uniquely Japanese sense of attempting to become one with nature.

This exhibition uses these perspectives as organizing principles in revisiting the landscapes natural and artificial that photographers have recorded. We hope our *Hypothetical Garden* will prove a thought-provoking opportunity to compare and contrast Occidental and Oriental ideas and feelings projected on the landscape and to consider changing photographic styles in addressing the landscape.

Garden of the Gods—Nineteenth Century American Landscape Photography and Painting

Kyoko Jimbo

The creation of gardens is inseparable from human hopes for paradise. Indeed, the root meaning of the word "paradise" is "walled garden." To the ancients, in the Orient, Greece, and Rome, paradise was where the gods, deceased heroes, and wise men dwell in happiness and delight. A later eschatology, however, transformed the ancient image of an idyllic garden, however, and chased Adam and Eve out of the Garden of Eden. In the early modern period, however, images of paradisical gardens as utopian spaces revived, with landscape images gaining power from the Baroque period on, consolidating themselves in the idealized landscapes found in the paintings of Nicholas Poussin and Claude Lorrain, then dissolved into nineteenth century landscape painting.

The source images for gardens date back thousands of years. The Hanging Gardens of Babylon (c. 600 B.C.) were counted at one of the seven wonders of the world. Medieval monasteries laid their cloister gardens. But it was not until sixteenth century Italy that a specific garden style was established in Europe. In the idealized landscapes that the seventeenth-century artists Nicholas Poussin and Claude Lorrain painted, the human figures were placed as on a stage seen from afar, as though they were characters in a tale, and the statuary then commonly installed in European gardens may have played a similar role.

Moreover, the many garden styles reflect their creators' differing views of utopia, likened to the natural landscape. In contrast to the Italian and French garden with its geometrical motifs and bilateral symmetry, the English-style garden that developed in the eighteenth century rejected artificial elements. The English taste was for a landscape-style garden that paid respect to the look of nature. These stylistic changes reflected both cultural differences between the nationalities and changes in attitudes towards nature.

In the second half of the seventh century, a shift in the concept of the sublime occurred in England: what had been a rhetorical concept, the grandeur of thought, emotion and spirit that makes great art, was being reinterpreted as experienced in nature—the natural sublime. Edmund Burke, in his *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757), touching on the emotions of surprise, uneasiness, horror, and dread, recognized that fear of and fascination with the vastness and bugginess of nature were intermingled, contrasting concepts in the beautiful and the sublime.

The aesthetic of the sublime particularly awakened interest in the domain of landscape. As a passion for travel gripped Europe and the custom of making a Grand Tour became established, the image of the Alps was referred to repeatedly to express the notion of the sublime, and Wordsworth and other poets and writers incorporated images of the natural world, formed by the Alps and other mountain ranges, in their writing. Mountains had been regarded as warts on the face of the earth, huge ruins wrought by the destruction caused by the Flood. Now their emotional significance changed entirely : mountains were viewed as evoking an aesthetic consciousness. That change had an impact on artistic trends, including trends in photography, which was invented in the nineteenth century. It is perhaps symptomatic that the English critic John Ruskin boasted of being the first person to take daguerreotypes of the glaciers on the Alps, but in fact, given the intellectual climate of the time in Europe, the Alps were being photographed in vast numbers.

In the United States, the Hudson River School of landscape painters had already taken shape in the mid-nineteenth century, when photography was invented. (Its name, applied after the fact, refers to the inspiration many of these painters drew from the Hudson River Valley.) Thus, it was natural for him, when other Hudson River artists, to celebrate the scale of sublime elements.

Another example of photography's assisting painting can be found in the 1837 painting of Niagara Falls for which Frederick Edwin Church is known. Church is also know for have had a large collection of landscape photography painted the like by entering in a stereograph made by Frederick Langenheim. (The stereograph came into use of or stereoscope viewer, a device for viewing two images taken from different camera viewpoints, by fusing two images taken from different camera viewpoints, just as each of our eyes sees slightly different images; it is possible to create effects of depth and multiple overlapping board.) Since equipment for stereo photography was relatively cheap, it was widely distributed throughout the world. Many landscape paintings were from a stereograph made from a particular viewpoint, so it is possible to trace the sources of many paintings. Thus we can see that photography may have contributed in the way to stimulating photographers' imaginative powers.

The classic form of the paradise in the mountains in the Western tradition, is the Garden of Eden. The word "Eden" means "flat land," and in the legends of ancient Israel, it was said that on the peak of the so tall mountain rising from a plain Good created a paradise, which is what the Garden of Eden was. Adam, the progenitor of the human race, was placed in this paradise, then cast out when he, with Eve, ate of the forbidden fruit. That story, of course, is the theme of Thomas Cole's *Expulsion from Eden*.

After Adam and Eve were expelled from Eden, returning there was forbidden to human beings. In Christianity, the eternal human desire for a return to paradise is redirected a s desire to reach Heaven. But the human imagination could not let go of the idea that paradise might exist on earth, and our yearning for paradise has continued to stimulate the human imagination.

That ancient desire for paradise exercised, it may be imagined, a powerful sway over the spirits of the Europeans who crossed the Atlantic to the New World. The early British and French colonies in North America, such as Louisiana, Florida, or Virginia, were likened to earthly Eden. As they moved west, and yet further west through that land of endless wilderness, the New World seemed like virgin land to be conquered. To the Puritans, the westward invasion itself served a mission led by God. But as the West was opened up, a drive to preserve something of the last wilderness also rose. In fact, both photography and painting contributed the desire towards preservation. Thus, in 1872 Yellowstone became the world's first national park, and Yosemite followed in in 1890 as the first preservation. Thus, in 1872 Yellowstone became the world's first national park, and Yosemite followed in in 1890 as the first preservation. For example, O'Sullivan photographs include at least, and often give them names implying of divine presence. For example, O'Sullivan photographs include at least, and often give them names implying of divine presence, for example, O'Sullivan photographs include the image of a huge cathedral on a towering rock in addition to photographing such wounded natural scenes. O'Sullivan made extensive use of photography in the last quarter of the 19th century, photographing the Mexican Indian ruins of Mesa Verde and Chaco Canyon, and in New Mexico, the *Inscription Rock* in the *Zuni Cities*, and in the Colorado Desert, the *Cathedral Rock* which process in the image of a huge cathedral on a towering rock in addition to photographing such wounded natural scenes. O'Sullivan made extensive use of photography in the last quarter of the 19th century, photographing the Mexican Indian ruins of Mesa Verde and Chaco Canyon, and in New Mexico, the *Inscription Rock* in the *Zuni Cities*, and in the Colorado Desert, the *Cathedral Rock* which process

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コロラド砂漠、キャセドラル・ロック Cathedral Rock, Colorado Desert, Colorado, U.S.A.
1873/albumen print

The documentary photographs O'Sullivan and his peers made have an aesthetic quality that is same as the same images by people who encountered the same landscape at the same time. But, given the historical context, it should be possible to use the raw American landscape that the photographers created as a lens to achieve more reality-based perceptions. Perhaps the true image lies somewhere between the photograph and the painting, perhaps not. Could it be that the nineteenth century photographers who addressed on the photograph and the painting looking for the garden of the gods?

[Curator, Tokyo Metropolitan Museum of Photography]

In fact, even if these photographers did look up their imaginative to some extent—as, for instance, O'Sullivan did the emotions or rhythms of art.

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