An Unweeded Garden That Grows to Rhyme: The Relationship between William Shenstone's Gardening and His Poetics*

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18世紀の英国においては、文学と造園術、または、文学と絵画といった異なったジャンルの芸術が相互に結びつけられる傾向があった。Horace Walpoleが指摘しているように、三者は姉妹関係にあると考えられていたのである。この結びつきの例は、Joseph AddisonやAlexander Popeといった当時の代表的な文人たちの言説にみてとることができる。

William Shenstone（1714-63）はこの総合芸術の傾向を受けて、文学と造園術の関係を強化しようとしたと言える。彼は1743年から自らの地所に、それまで好まれていた整形庭園とは対照的な自然風風景庭園を造りはじめ、彼の造園術と詩学との相互関係を明らかにした。

このことはこれまでに、Michael Charlesworthなどの研究者たちによって指摘されてきたが、本稿は、従来の研究とは違った視点に立って、Shenstoneにみる詩学と造園術の関係について考察している。

第一に、Shenstoneによる、この関係への直接的な言及を彼の庭園論*Unconnected Thought*等に求めて論じている。

第二に、造園においては自然美を際立たせ、人工を目立たせないことが重要だとShenstoneが考えていたことの根拠を、Robert DodsleyによるShenstoneの庭園に関するエッセイやShenstone自身の詩作品などからいくつか挙げて指摘したうえで、この考えが、彼の理想とするバラッドをつくるための修正の仕方にも応用されることを、ShenstoneのThomas Percy（1729-1811）への手紙の記述から明らかにしている。

第三に、Shenstoneの庭園論*Unconnected Thought*とShenstoneの手紙（Percyが編集することになるバラッドまたはバラッド集を話題にした手紙）を照らし合わせることによって、Shenstoneにみる造園術と詩学の結びつきが浮き彫りにされる。その照合によって、両者（庭園論と手紙）には、第二点目でも触れら

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* 歌う風景庭園—ウィリアム・シェンストンにみる造園術と詩学の関係性（三原　穂）

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れた、人工が目立たないようにするのが重要であることを訴える箇所がともに存在し、さらに、崇高さが簡素さによってあらわされるという考えが、両者に共通して見られることがわかるのである。

本稿は Shenstone にみる詩と庭園の関係を明らかにする際に、特に、Shenstone の Percy への手紙を取り扱っている点において、従来の研究とのちがいを示しているといえよう。

1. Introduction: The Association of Arts in the Eighteenth Century in England

The eighteenth century poets and critics in England resurrected the tendency to associate poems with other arts, which the post-Renaissance ages had neglected. Jean H. Hagstrum argues that "the Renaissance was also an example to posterity not so much of the triumph of a single art as of the fruitful intercourse and collaboration of all the arts, which, now awakened from their Gothic sleep, mutually stimulated one another."[1] He goes on to explain this 'Re-Renaissance' phenomenon: "such a reading of cultural history as this was characteristic of the major and minor poets of the period and of the leading critics and aestheticians, including Abbé du Bos, who called the Renaissance a 'prodigy.' "[2] It is safe to say that in the eighteenth century arts, the prevalence of *ut pictura poesis* (the notion that poetry is a speaking picture and painting a silent poem) deriving from a phrase in Horace's *Ars Poetica*, was part of the predilection for collaboration.[3]

As early as the end of the seventeenth century, John Dryden (1631-1700) discussed this association of arts in his "Parallel of Poetry and Painting" of 1695.

Joseph Addison (1672-1719), the editor of the famous periodical, *The Spectator* (1711-12), reveals the relationship between his poetics and his gardening:

> Reading the Iliad is like travelling through a country uninhabited, where the fancy is entertained with a thousand savage prospects of vast deserts, wide uncultivated marshes,

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[1] Jean H. Hagstrum, *The Sister Arts: The Tradition of Literary Pictorialism and English Poetry from Dryden to Gray* (1958; Chicago: University of Chicago Press, 1987) 163.

[2] Hagstrum 163.

[3] After arguing that *ut pictura poesis*, replaced by a new trend, was outdated, John Dixon Hunt disputes that "Lockean psychology and the rise of sentiment fostered individual responses, which in their turn neglected the universal languages of *ut pictura poesis*." See John Dixon Hunt, *Gardens and the Picturesque: Studies in the History of Landscape Architecture* (Cambridge: Massachusetts Institute of Technology Press, 1992) 105 and 134. In contrast to this, Hagstrum insists on page 138 in *The Sister Arts* that "the widespread acceptance in the eighteenth century of this Lockean idea gave new importance to *ut pictura poesis*." I would support Hagstrum's idea, for this paper asserts that *ut pictura poesis* was not abandoned under the influence of Lockean psychology.

> huge forests, misshapen rocks, and precipices. On the contrary, the Æneid is like a well-ordered garden, where it is impossible to find out any part unadorned, or to cast our eyes upon a single spot that does not produce some beautiful plant or flower. But when we are in the Metamorphoses, we are walking on enchanted ground, and see nothing but scenes of magic lying round us.[4)]

> As for myself, you will find, by the account which I have already given you, that my compositions in gardening are altogether after the Pindaric manner, and run into the beautiful wildness of nature, without affecting the nicer elegances of art.[5)]

Pindar (c.522-c.440 BC) was "the chief lyric poet of Greece, born near Thebes," who "became famous as a composer of odes for people in all parts of the Greek world."[6)] It is evident that Addison was influenced by the tendency to make a connection between the arts.

Alexander Pope (1688-1744) was also one of the advocates of the collaboration of the arts. He states the bond between poetry and music in his *Essay on Criticism*:

> Music resembles poetry, in each
> Are nameless graces which no methods teach.
> And which a master-hand alone can reach. (143-45)[7)]

He did not restrict the collaboration of the arts only to the relationship between music and poetry. He also expounded the harmony of gardening and poetry.

Grottoes were highly fashionable as a garden ornament in the English garden of the eighteenth century. This phenomenon took place against the background of the classical revival: the literary trend of the eighteenth century revalued ancient Greek and Roman myths and literature. The Muses in the Greek myths who protected and encouraged poetry had a tremendous impact on the eighteenth century poets. Pope exclaims in his *Windsor Forests*:

> Ye sacred Nine! that all my soul possess,

[4)] Joseph Addison, *The Spectator*, George A. Aitken, ed., vol. 6 (London: Nimmo, 1898) 104-05.
[5)] *The Spectator*, vol. 7, 19.
[6)] David Crystal, ed., *The Cambridge Paperback Encyclopedia*, 3rd ed. (Cambridge: Cambridge University Press, 1999) 671.
[7)] Pat Rogers, ed., *Alexander Pope* (Oxford: Oxford University Press, 1993) 23.

> Whose raptures fire me, and whole visions bless,
> Bear me, oh bear me to sequestered scenes,
> The bowery mazes, and surrounding greens;
> To Thames's banks which fragrant breezes fill,
> Or where ye Muses sport on Cooper's Hill. (259-64)[8]

Thus the poets of the eighteenth century had a deep attachment to the Muses. With such an attachment Pope created his grotto in Twickenham on the River Thames, which encouraged the vogue of grottoes. Grottoes in which the Greek myths say the Muses dwelled not only inspired the poets and stimulated their poetic imagination, but played a significant role in the English garden. This can be regarded as the garden-poetic association.[9]

Toshihiko Kawasaki points out that the neoclassical heroic couplet in Pope's poems is allied to ornaments with which he decorated the walls of his grotto.[10]

Horace Walpole (1717-97) referred to the cooperation of three arts as sisterhood: "Poetry, Painting, and Gardening, or the Science of Landscape, will forever by men of taste be deemed Three Sisters, or the Three New Graces who dress and adorn nature."[11]

John Dixon Hunt explains that the Vale of Venus in the miniature landscape garden in Rousham designed by William Kent (1685-1748) was intimately connected with Spenser's most substantial poetic work, *The Faerie Queene*.

> [A] more exciting theory and one supported by Kent's evident delight in Spenserian theme is that the Vale of Venus recalls that eloquent vision in the sixth book of *The Fairie Queene* where the poet, in the person of Colin Clout, presents and explains to Sir Calidore the dance of the Three Graces.[12]

This is a vindication of the garden-poetic relation.

Moreover, Hunt indicates that "early eighteenth-century gardenists saw their designs in

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[8] Rogers 56-57.
[9] The argument of this paragraph is based on Kei-ichi Matsudaira, *The English Garden Culture: A Literary Study of the Background and the Development of the English Garden from the Sixteenth Century to the End of the Eighteenth Century* (Okayama: Nishinihonhouki, 2002) 77-87.
[10] Kawasaki Toshihiko, *The English Garden: Symbolism in Landscape and the Modern History of England* (Nagoya: Nagoya University Press, 1983) 335-37.
[11] Paget Toynbee, ed., *Strawberry Hill Accounts: A Record of Expenditure in Building Furnishing, &c. Kept by Mr. Horace Walpole from 1747 to 1795* (Oxford: Clarendon, 1926) 43.
[12] Hunt 86.

terms of the theater."[13]

This paper aims at placing William Shenstone (1714-63) in the tendency toward such collaboration of arts as has been discussed above. I will present an in-depth analysis of how Shenstone displayed a penchant for the cooperation of his poetics and his gardening.

2. A poet and gardener, William Shenstone

It was William Shenstone who coined the term 'landscape gardening,' by which he meant the formation of a natural garden. In 1743 he began to turn his estate into a typical example of a landscape garden, *ferme ornée*. The garden of natural design, called 'The Leasowes,' led to a departure from the previously favoured formal garden, in which geometrical design was predominant. In addition to Shenstone, William Kent, Joseph Addison, and William Stukeley (1687-1765) helped to prompt this shift. Shenstone made so considerable a contribution to English landscape gardening that we are apt to neglect his career as a poet. As well as his eminence as a gardener, we should recall his literary activity. Shenstone was a distinguished poet of elegant taste, which inspired his masterpiece, *The Schoolmistress* (1742), a reminder of the poetic style of Edmund Spenser. His contemporaries depended upon him as an arbiter of elegance and a poet of taste. One of them, an influential publisher, Robert Dodsley, revered Shenstone's critical abilities.[14] Shenstone played a significant role as a mentor in Thomas Percy's (1729-1811) edition of the seminal ballad collection, *Reliques of Ancient English Poetry* (1765).[15] Hugh Miller, who neglected this honourable component of Shenstone's literary activity, explains that "England has produced many greater poets than Shenstone, but she never produced a greater landscape gardener."[16] However, we need to observe Shenstone's career both as a gardener and as a poet in order to study his opinion about the collaboration of gardening and poetics. It is an undeniable fact that his poetics was strongly related to his gardening.

This connection has been discussed by some scholars. Thomas Whately, a contemporary of Shenstone, remarks in his *Observations on Modern Gardening*:

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[13] Hunt 114.

[14] James E. Tierney, ed., *The Correspondence of Robert Dodsley 1733-1764* (Cambridge: Cambridge University Press, 1988) 19.

[15] No doubt Shenstone's letters to Percy reveal that Shenstone gave Percy much editorial advice as to which ballads were to be selected or how they were to be annotated. But Jean Marie O'Meara and Nick Groom argue that in reality Percy did not follow Shenstone's advice faithfully. See O'Meara's "Thomas Percy and the Making of the *Reliques of Ancient English Poetry*," diss., U of California, 1990, 160-61. Groom writes in *The Making of Percy's Reliques* (Oxford: Clarendon, 1999) 107: "Shenstone was as much an irritant to Percy as an aide, and . . . the apparently close collaboration between Percy and Shenstone was in fact brief and inconclusive."

[16] This quotation from Hugh Miller can be found in Marjorie Williams, ed., *The Letters of William Shenstone*

> [I]t is a perfect picture of his mind, simple, elegant, and amiable; and will always suggest a doubt, whether the spot inspired his verse; or whether, in the scenes which he formed, he only realized the pastoral images which abound in his songs.[17]

Whately is skeptical about the theory that The Leasowes has a close relation with Shenstone's poetry. This idea of Whately's is supported by a modern scholar, Edward Malins.[18] After citing this passage from Whately's *Observations*, however, John Riely points out that "in pointing to the intimate connection between Shenstone's poetry and his gardening, Whately was acknowledging the strongly literary character of The Leasowes."[19] Riely adheres to Shenstone's garden-poetic relation. This is also reflected in Riely's own idea on the relation:

> [The Leasowes'] intermingling of the poetic and the picturesque appealed irresistibly to the sensibility of the mid-eighteenth century.[20]

Michael Charlesworth argues in his introduction to *The English Garden: Literary Sources and Documents*:

> [T]he experience of climbing hills in gardens and experiencing surprise views of the countryside can be used as a starting-point for moral and historical reflections similar to those inscribed in poetry of the same kind. Both gardens and poems could focus on the same themes. William Shenstone was keenly aware of the possibilities of this type of poetry, of which he wrote several examples, and the technique of alternating views of the

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(Oxford: Blackwell, 1939) xii. Unfortunately, however, Williams does not give the source of this quotation.

[17] Thomas Whately, *Observations on Modern Gardening* (London: Payne, 1770) 162.

[18] Edward Malins, *English Landscaping and Literature, 1660-1840* (London: Oxford University Press, 1966) 69.

[19] John Riely, "Shenstone's Walks: The Genesis of The Leasowes," *Apollo* 110 (1979): 209.

[20] Riely 209. The picturesque characterizes Shenstone's landscape garden. Shenstone passed for the best exponent of the methods of picturesque gardening by his contemporaries. Nature in The Leasowes is often described as picturesque by Robert Dodsley in his essay on Shenstone's garden: "Passing through a gate, we enter a small open grove, where the first seat we find affords a picturesque view, through trees, of a clump of oaks at a distance, overshadowing a little cottage upon a green hill." Dodsley goes on to say that "we come at a seat under a noble beech, presenting a rich variety of fore-ground, and at perhaps half a mile's distance, the Gothic alcove on a hill well covered with wood, a pretty cottage under trees in the more distant part of the concave, and a farm-house upon the right, all picturesque objects." See Robert Dodsley ed., *The Poetical Works of William Shenstone with the Life and the Author, and a Description of The Leasowes* (London: Cooke, n.d.) xxii, xxiii and xxxii. As for a ruined priory, Marjorie Williams makes an interesting comment on pages xi-xii of *The Letters of William Shenstone*: "[Shenstone] filled his days . . . supervising the erection of the 'ruinated Priory' for no garden was complete in the eighteenth century without the ruin, which was to give to the scene a pleasant air of the antique."

> countryside with poetic or moral reflection informed his design of his garden, The Leasowes.[21]

I shall reveal the relationship between Shenstone's theory on poetry and his gardening from a fresh viewpoint other than those of the scholars written above. In order to achieve this aim, firstly I will discuss Shenstone's direct reference to the garden-poetic relationship, and secondly spotlight the relation by exploring Shenstone's belief about how inconspicuous the artificial hand should be in making the picturesque nature stand out. Lastly I shall demonstrate the relation by cross-reference from Shenstone's essay on gardening, *Unconnected Thought* to his letters featuring ballads.

3. Shenstone's Direct Mention of the Garden-Poetic Relationship

First of all, I shall present Shenstone's direct mention of the garden-poetic relationship both in his account of James Thomson's visit to The Leasowes and in the *Unconnected Thoughts*.

According to Shenstone's account, "A Conversation at The Leasowes between William Shenstone, James Thomson and William Lyttleton," James Thomson (1700-48), the author of *The Seasons* (1726-30), paid a visit to The Leasowes. Shenstone records Thomson's praise for Virgil's Grove in The Leasowes:

> We [William Lyttelton, James Thomson and William Shenstone] now passed into Virgil's Grove. What a delightful place, says [Thomson], is this for a person of a poetical genius. I don't wonder you're a devotee to the Muses. –This place, says Mr L. will improve a poetical genius.– Aye, replied Mr T. and a poetical genius will improve this place.[22]

Thomson and Lyttelton claim that such a garden as Shenstone's exerts an effective influence over a person of poetical genius, and vice versa. This is not Shenstone's own opinion, although it is safe to think that he shares it with Thomson and Lyttelton.

The *Unconnected Thoughts* provides us with evidence directly connecting Shenstone's poetics and his gardening:

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[21] Michael Charlesworth, ed., *The English Garden: Literary Sources and Documents*, vol. 1 (Mountfield: Helm Information, 1993) 24.

[22] Charlesworth, vol. 2, 220. Riely refers to this passage on page 209 in his essay cited above.

> In designing a house and gardens, it is happy when there is an opportunity of maintaining a subordination of parts; the house so luckily placed as to exhibit a view of the whole design. I have sometimes thought that there was room for it to resemble an epick or dramatick poem.[23]

He draws an analogy between a garden and a poem.

4. Inconspicuous Artificiality both in Shenstone's Garden and in his Poetics

Secondly, I shall investigate the significance of discreet artificiality in Shenstone's garden of picturesque nature with a view to revealing his idea on the garden-poetic connection. Shenstone added inconspicuous artificial items (such as an artificial cascade or pool, a ruined priory, and so on) to his garden in an attempt to highlight beautiful nature of the picturesque garden. Such a device was meaningful for his poetics as well as his gardening. I will point out several pieces of evidence from Robert Dodsley's comment, Shenstone's poetic works and his correspondence.

Robert Dodsley argued about Shenstone's garden in his essay, "A Description of The Leasowes":

> Far from violating its natural beauties, Mr. Shenstone's only study was to give them their full effect; and although the form in which things now appear be indeed the consequences of much thought and labour, yet the hand of Art is no way visible either in the shape of ground, the disposition of trees, or (which are here so numerous and striking) the romantick fall of his cascades.[24]

It is obvious that Shenstone arranged "natural beauties" to the best effect in his garden and that despite the fact that "the hand of Art" was utilized in his garden, it was made unnoticeable. This argument of Dodsley's summarizes Shenstone's opinion about the part played by art in nature.

"Rural Elegance," a piece of Shenstone's poetical works, deals with the idea that art makes the most use of nature: "Nature exalt the mound where Art shall build, / Art shape the gay

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[23] Charlesworth, vol. 2, 170. This quotation is also used by Christopher Thacker. See his *The History of Gardens* (Berkeley: University of California Press, 1979) 202.
[24] *The Poetical Works of William Shenstone* xvii.

alcove, while Nature paints the field" (281-82).[25] But this piece does not go so far as to say whether art is subsidiary to nature or not.

A small root-house in Shenstone's garden has a tablet on which the following poetic lines are carved:

> The turf, with daisies broider'd o'er,
> Exceeds, we wot, the Parian floor;
> Nor yet for artful strains we call;
> But listen to the water's fall.[26]

These lines suggest how Shenstone used artificiality in his landscape garden. It seems that they express respect for natural beauty while disregarding artificiality. One may consider that this is inconsistent with what Shenstone argued in "Rural Elegance." As Robert Dodsley's essay shows, however, Shenstone respected inconspicuous artificiality, which can be ancillary to wild nature (such as "the turf" and "the water's fall"). "Art" in "Rural Elegance" means unnoticeable artificiality. In contrast to this, he neglected ostentatious artificiality, such as "Parian floor" or "artful strains." Judging from "Rural Elegance," we can infer that Shenstone believed that picturesque nature in his garden can be made outstanding and perfect by the unostentatious artful hand.

This belief is not restricted only to the picturesque landscape garden but expands to Shenstone's idea on improvement of rough ancient ballads. Thomas Percy inquired of Shenstone how ancient ballads should be rectified into ideal or respectable forms. His advice is:

> I believe I shall never make any objection to such Improvements as you bestow upon them; unless you were plainly to contradict Antiquity, which I am pretty sure will never be the Case. As to alterations of a word or two, I do not esteem it a point of Conscience to particularize them on this occasion. Perhaps, where a whole Line or More is alter'd, it may be proper enough to give some Intimation of it. The Italick type may answer this purpose, if you do not employ it on other occasions. It will have the appearance of a modern Toe or Finger, which is allowably added to the best old Statues: And I think I should always let the

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[25] *The Poetical Works of William Shenstone* 166.
[26] *The Poetical Works of William Shenstone* xviii.

> Publick imagine, that these were owing to Gaps, rather than to faulty Passages.[27]

Shenstone allowed Percy to alter several original lines, not only a word or two. He is of the opinion that improvement is to rough ballads what a modern toe or finger is to an old statue. The statue would be imperfect without the toe or finger. This signifies that modest amendments by artificial hand would change corrupt ballads into elegant forms. As has been revealed, Shenstone believed that the picturesque landscape would be imperfect without inconspicuous artificial devices. Shenstone's idea about the picturesque garden is echoed in his advice about revisions of ballads. This advice endorses the theory of the close connection between gardening and poetics. In Shenstone's mind, his idea of poetry and that of gardening exercised a mutual influence over each other.

5. Cross-References from Shenstone's Essay to his Letters

Lastly, I shall demonstrate the garden-poetic connection by cross-referring from the *Unconnected Thought* to Shenstone's letters.

Shenstone shows his neglect of ostentatious artificiality in the *Unconnected Thoughts* as well:

> After all, in regard to gardens, the shape of ground, the disposition of trees, and the figure of water, must be sacred to nature; and no forms must be allowed that make a discovery of art.[28]

> Art, indeed, is often requisite to collect and epitomize the beauties of nature; but should never be suffered to set her mark upon them. . . .[29]

Shenstone claims that art should be made inconspicuous in order for nature to stand out in the landscape garden. He goes on to say:

> But, though art be necessary for collecting nature's beauties, by what reason is she authorized to thwart and to oppose her? Why fantastically endeavor to humanize those

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[27] *The Letters of William Shenstone* 561-62.
[28] Charlesworth, vol. 2, 172.
[29] Charlesworth, vol. 2, 175.

> vegetables, of which nature, descreet nature, thought it proper to make trees? Why endow the vegetable bird with wings, which nature has made momentarily dependent upon the soil? Here art seems very affectedly to make a display of that industry, which it is her glory to conceal.[30]

> Nor do we view with pleasure the laboured carvings and futile diligence of Gothic artists.[31]

Shenstone presents the idea that artists should avoid demonstrating industry, laboriousness and diligence, which bring artificiality into prominence. This idea is also manifested in his letter about Percy's ballad collection:

> The absolute Necessity of Notes, will be the Rock that you may chance to split upon. I hope they will be as short as possible, & either at the end of every Piece; or thrown into the Form of Glossary at the end of the Collection. . . . [I]f it be the least necessary to add notes by way of explanation, One may readily enough conclude that they had better all be totally omitted.[32]

This remark of Shenstone's has a negative tone for notes, which are accompanied by industriousness and diligence. This is perhaps because the artificiality of notes, resulting from industriousness and laboriousness, makes unseen a simple fascination with ancient ballads. Shenstone ignored notes replete with laborious artificiality in the ballad collection, as he neglected conspicuous art in the landscape garden.

Next I shall turn to another cross-reference to digress from the subject of invisible artificiality. I shall focus on Shenstone's viewpoint about sublimity and simplicity.

In the last part of the *Unconnected Thoughts*, Shenstone discusses the role that the beautiful and the sublime play in the landscape garden, like Edmund Burke (1729-97)[33]:

> Grandeur and beauty are so very opposite, that you often diminish the one as you encrease

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[30] Charlesworth, vol. 2, 175.
[31] Charlesworth, vol. 2, 175.
[32] *The Letters of William Shenstone* 562-63.
[33] Edmund Burke published *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* in 1757.

> the other. Variety is most a-kin to the latter, simplicity to the former.[34]

This idea of interconnecting grandeur and simplicity is paraphrased in the following example:

> [T]he prospect would be really grander, did it consists [sic] of simple foliage.[35]

The prospect made grander by simple foliage is crucial in Shenstone's gardening. At first sight, these statements of Shenstone's might not support the relationship between his poetics and his gardening. However, they reverberate in Shenstone's idea on an ancient ballad sent to him by Thomas Hull:

> I first communicated my Friend Dr. Percy's Design. I sent [your ballads] directly to him; he has begun to print off his venerable Collection, with an Eye to the Publication of it sometime next Winter. One of your Ballads is truly beautily [sic] and extremely proper to his Purpose. It has that Naiveté, which is so very essential in Ballads of all Kind; and which requires no more than, that sublime, or elegant; or tender Sentiments be expressed in a simple and unaffected Manner. . . .[36]

Shenstone connects the sublime with simplicity in discussing a ballad of Naiveté. It is obvious that this assertion is interrelated with the quotations above from the *Unconnected Thoughts*.

6. Conclusion

I revealed that in both his gardening and his poetics, Shenstone designed unostentatious artificiality unconnected with laboriousness and respected sublimity represented by simplicity. We can clearly see in Shenstone's aesthetics the tendency to associate poetry with another art. To use Hagstrum's words in the beginning of this paper, "such a reading of cultural history as this was characteristic of" a poet and gardener, William Shenstone.

John Dixon Hunt makes a clear distinction between *ut pictura poesis* and the picturesque typical of Shenstone's garden. In *Gardens and the Picturesque*, he argues that "the picturesque seems to have come to its special prominence at precisely the time when the traditional

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[34] Charlesworth, vol. 2, 176.
[35] Charlesworth, vol. 2, 176. Shenstone substitutes the word "sublime" for "grander" immediately after this quotation.
[36] *The Letters of William Shenstone* 613.

maneuvers of *ut pictura poesis* were moribund and under attack," and that "the picturesque should be understood as a reformation and adjustment of those old Renaissance strategies to serve new ideas, attitudes, and adventures of the human spirit."[37] He means that the picturesque was a complete reform of *ut pictura poesis*. He regards Shenstone as a man who abandoned *ut pictura poesis* under the influence of Lockean psychology.[38] However, I must dispute this opinion of Hunt's. Shenstone was never uninterested in the relation between poems and paintings. For he himself produced six drawings of The Leasowes, which John Riely presented to the public for the first time.[39] Judging from this fact and the original meaning of the word "picturesque" ("fit to be the subject of a picture"), it may be difficult to say that Shenstone neglected *ut pictura poesis*. In Shenstone's aesthetics, '*ut hortum poesis*' (meaning that poetry is like a garden) can be substituted for *ut pictura poesis*. If we think of *ut pictura poesis* as a phrase with a sense broad enough to remind us of the association of arts, it follows that Hunt's theory is in conflict with what this paper has argued.

Shenstone failed to stem the current of the trend toward collaboration of arts. The current flowed through Shenstone's aesthetics to Wordsworth's.[40] This trend survived irrespective of the influence of Lockean psychology.

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[37] Hunt 105.

[38] Hunt 134.

[39] Riely 204-06.

[40] In 1825 Wordsworth showed his penchant for the association of arts by planning "to make Snowdon the scene of a Dialogue upon Nature, Poetry, and Painting." See E. de Selincourt, ed., *The Letters of William and Dorothy Wordsworth, The Later Years, 1821-50*, vol. 1 (Oxford: Clarendon, 1939) 185.

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