

EIGHTEENTH-CENTURY GARDEN MANUALS: OLD PRACTICE, NEW PROFESSIONS

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Abstract: *This article sketches the cultural significance that garden manuals had in England, from exemplifying a pleasurable and an aesthetic activity to encouraging the setting up of a profitable business. By investigating gardening manuals and treatises from the period, this study argues that eighteenth-century gardening manuals played an important role in shaping the cultural meanings of English gardens, in conveying "a practical knowledge of gardening, to gentlemen and young professors, who delight in that useful and agreeable study" (Abercrombie, The Preface, 1767) and in producing an original type of discourse which was employed to describe and represent the newly created professions.*

Keywords: *eighteenth-century garden manuals, new professions, paradigm shift, profitable business, readership, utilitarian and aesthetic functions*

1. Introduction

In *La Crise de la conscience européenne* (1935) Paul Hazard drew attention to the transformations in European culture and mentality that occurred in the late seventeenth century, a period associated with the rise of modern science in Europe. According to Hazard, the Enlightenment stemmed from the "crisis of the European mind" that took place during the late seventeenth century, and despite the fact that his thesis has been sometimes challenged by historians of the Enlightenment, the fundamental consequences of the critical period between 1680 and 1715 that he pointed out cannot be refuted. The quarrel between the Ancients and the Moderns stemmed from the fact that knowledge and taste were no longer dictated by tradition. A crisis of authority was on its way and it brought about all the other subsequent crises: a crisis in authenticity, a crisis of representation, and eventually, a sincerity crisis which encompassed the others.

The crisis mainly reflected the controversial attitudes toward such concepts as "Truth" and "Nature." Before the crisis, it was commonly assumed that truth will be attained by scrutinizing the Book of Nature and the Book of Scripture together. After Descartes' mechanical worldview had interfered with the principles displayed by the Book of Nature and after the eighteenth-century European world had enlarged to include the whole world via the voyages of exploration, the telescope, the microscope, and Newton's contribution to scientific knowledge, these two fundamental Books for the European Christian tradition raised controversial questions about the understanding of the world, which caused an unprecedented crisis of faith as well as a crisis in understanding the relationship between the two Books. In the words of Matt Goldish,

The European mind was forced by these discoveries to re-evaluate its picture of the natural world, the respective places of God and man within the world, and the religious traditions which underlaid the intellectual *status quo ante* (1998:2).

The natural sciences were not the only areas of knowledge that underwent fundamental revaluations and innovations. A radical revaluation of the chief aims and ends of gardening occurred in the arrangement of the natural world as well. The socio-economic changes that occurred during the seventeenth and eighteenth centuries enabled English people of the middling sort to afford to design their own gardens modelled after royal estates and aristocratic gardens. These changes influenced the evolution of the practice of gardening in England in the long eighteenth century and consequently, the authors of gardening manuals distinguished between professional and amateur gardeners. In other words, the rise of the profession of gardener generated a paradigm shift in the organisation of the new professions related to gardening as a leisure activity and gardening as a profitable business.

Eighteenth-century English book trade produced a large number of garden manuals, all pretending that they consisted of the most recent and authoritative information concerning gardening methods and techniques. Apart from the ones considered at large in this article, I shall mention some of them here, as the limited space of this article does not permit a detailed discussion of all the significant writers of garden manuals: Stephen Switzer, *The Practical Kitchen Gardiner: Or, a New and Entire System of Directions for His Employment in the Melonry, Kitchen-garden, and Potagery, in the Several Seasons of the Year*. London: Printed for Thomas Woodward, 1727; Richard Weston, *The Universal Botanist and Nurseryman: Containing Descriptions of the Species and Varieties, of All the Trees, Shrubs, Herbs, Flowers and Fruits, Natives and Exotics, at present cultivated in the European Nurseries, Greenhouses, and Stoves, or Described by Modern Botanists*. London: Printed for J. Bell, 4 vols., 1772; and Thomas Whately, *Observations on Modern Gardening, Illustrated by Descriptions*. London: Printed for T. Payne, 1770.

The eighteenth century witnessed the foundation of professions such as market gardeners, nursery men, botanists, and florists, as well as the rise of various types of gardens (botanical gardens, kitchen gardens, cottage gardens, landscape gardens, flower gardens, etc.), which confirmed the changing nature of gardening and the close relationship between people's social roles and what they cultivated in their own gardens. Although I am concerned primarily with pleasure gardening, my interest necessarily extends to practical gardening, because a garden provided for orchards, flowers, herbs, fruit, and vegetables in order to meet the demands of both pleasurable activity and utilitarian purpose. In the eighteenth century, gardening manuals and handbooks, encyclopaedias, dictionaries, as well as "Kalendars" were all widely available in England. John Abercrombie's *Every Man His Own Gardener* (1767) and Thomas Mawe's *The Universal Gardener and Botanist* (1778) were the standard practical gardening handbooks during the latter half of the eighteenth century, but the number of similar publications was by far greater.

2. Portraits of Medieval and Renaissance Gardens

Throughout the medieval and Renaissance period, there was an obvious distinction between the practical garden and the leisure garden. Similar to the household gardens that flourished in the seventeenth century, practical or utilitarian gardens were of medieval origin and their main emphasis was on the cultivation and management of kitchen and fruit gardens. As Sylvia Landsberg asserts,

The kitchen or utilitarian garden, in contrast with the pleasure garden, contained food and medicinal plants as well as plants for strewing on floors, making hand waters, quelling insects and other household purposes (Landsberg 1995:27).

The garden was not merely a space allocated to decorative plants and profitable vegetables, but a significant and symbolic text endowed with webs of meaning as well as cultural configurations and codes that were deciphered within the context in which they were enacted. The garden of Renaissance England was hugely explored in romances, epic and lyric poems, and practical handbooks. The ideal landscape or *locus amoenus* was known in the medieval period as the enclosed garden or the *hortus conclusus*, a site of erotic encounters as well as a place of desire and delight. Medieval gardens were usually surrounded by walls in order to protect the ornamental "pleasance" or "herber" where beds were crammed with "native plants, flowers, and herbs; some had topiary and ornamental pots for delicate and exotic specimens" (Henderson 2012:47-8). The discourse of medieval gardening manuals addressed significant social and intellectual issues which were taken over and improved upon by the subsequent early modern manuals, handbooks, treatises, and calendars dealing with how to weed and cultivate fruit, herb, and flower gardens. Rebecca W. Bushnell declares that her account of gardening manuals ends in the early eighteenth century, when all the key genres of the gardening book became relatively settled and stable (Bushnell 2003:9). As a matter of fact, it is this controversial stability of a genre which eventually turned into scientific theory that has convinced me to investigate the subsequent cultural conditions conducive to innovation in garden practices during the eighteenth century, in order to trace the evolutionary history of the English garden manuals and treatises. Thus, my own tentative approach to the discourse employed by eighteenth-century writers of gardening manuals will necessarily depart from the medieval tradition of gardening, which was largely preserved during the Renaissance and the early modern period.

Actually, publication of practical English manuals as a form of popular and accessible literature goes back to 1557, when Thomas Tusser, an English poet and farmer, published his didactic volume in rhymed verse, *Five Hundred Points of Good Husbandry*. Although the book has long been considered a standard manual on farming, it focuses less on practical knowledge of farming, as it contains much useful advice on how to make a profit from the cultivation of a garden.

Anthony Low states that Thomas Tusser "oscillates between anxiety to preserve the ancient hierarchies and concern for making a quick profit" (Low 1985:32). Indeed, Tusser himself openly expresses his intentions to offer instructions about plants for household consumption and teach both men and women how to bring their harvest to the market in order to turn a profit, even on a small scale. His book proves all the more valuable on the account that it gives advice on the basics of garden practices: "What is a groat/Or twain to note,/Once in the life,/For man or wife,/To save a pound,/In house or ground,/Each other week? [...] That every share/Of every verse,/I thus rehearse,/May profit take,/Or vantage make/By lessons such" (*To the Reader* xi). Besides, Thomas Tusser's book is not so much a gardening treatise as it is a "husbandry" manual that focuses on household management and prescribes the general guidelines for the preparation and management of a household, distinguishing between the duties of the husband from those of the wife. Whereas the housewife does most of her duties indoors, being associated with domestic chores and the supervision of the servants, the husband completes the outdoor jobs such as ploughing and planting.

The book is a general introduction into domestic matters, but it includes an interesting fragment "Of Herbs and Flowers" intended for the housewife. This section displays various references to herbs for the kitchen, cultivated for medical virtues (avens, betony, beets, burnet, cabbage, colewort, cresses, endive, onions, parsley, rosemary, spinage, thyme, violets of all sorts, etc.), herbs and roots for salads and sauce (artichokes, blessed thistle, cucumbers, mints, radish, spinage, sparage, tarragon, capers, lemons, olives, oranges, rice, and samphire), herbs and roots to boil and butter (beans, carrots, gourds, rapes, turnips, etc.), "strewing herbs of all sorts" (basil, camomile, sweet fennell, lavender, marjoram, red mints, sage, etc.), herbs and

flowers for windows and pots (eglantine, gillyflowers, lavender, etc.), "herbs to still in summer" (blessed thistle, betony, dill, endive, fennell, hyssop, mints, etc.), and herbs grown "for physic" (annise, archangel, cummin, dragons, licquorice, peony, poppy, rhubarb, valerian, etc.) (Tusser 1812 (1557):118-124).

In his long rhyming handbook, Tusser recommends that the use and arrangement of flowers and herbs conform to certain standards and he indicates that the most effective arrangement to be placed in windows and pots should include lilies, sweet Williams, carnations, lavender, roses and double marigolds. This ornamental arrangement with symmetrical and geometric patterns was typical of the Renaissance and the choice of flowers was essentially symbolic.

In the first half of the fifteenth century, another book on gardening written as a manual in verse discusses the growing of plants. The English poem *The Feate of Gardeninge* written by Jon Gardener before Tusser's publication, enumerates at least a hundred plants and the poet gives seasonal advice on how to use wild herbs (Thacker 1985 (1979):86 et *passim*). Gardener includes a section on saffron, one on parsley and, what is most noteworthy, he does not discuss flowers in a separate section, as he considers them herbs that could be very useful in the treatment of various affections: "Perunynke violet cowslippe and lyly [...] rose ryde, rose whyghte, foxglove, and pympernold" (Thacker 1985 (1979):86).

Long before that, in 1393, a late medieval document was written as a treatise on how to grow plants throughout the year. Written in the fictional voice of a husband who gives advice to his younger wife, *The Ménagier de Paris* does not list as many plants as Gardener would do a century later, but gives advice on housekeeping and contains a cookery section where the author deals with herbs, vegetables, and fruit.

3. Eighteenth-century Gardening Treatises and Manuals

By and large, neither instruction nor practical manuals brought something new to the practice of gardening in the eighteenth century. What sets the eighteenth-century gardening treatises apart from their previous relatives is a better management of the manual into sections that separate flowers from herbs, on the one hand, as well as the kitchen garden from the flower garden. These manuals offered a hierarchical organisation of information about "natural" ranking that ought to be preserved. Whereas during the early modern age the gardening manual was in its incipient stages and accommodated miscellaneous, disorderly texts, in the eighteenth century the major genres of the gardening book (garden calendars, dictionaries, treatises, handbooks, comprehensive manuals, and pocket companions) had all been established. Consequently, the expansion of market gardening in the sixteenth century became the object of scholarly study in the eighteenth century.

As Rebecca W. Bushnell puts it, manuals "elaborated dreams of self-improvement, fashioning 'the image of the gardener as sensualist, man of wit, lover of God, and creator of wealth [...] someone who reads and works to better himself and his world'" (Bushnell 2003:16).

It appears that the number of publications on gardening manuals grew considerably during the long eighteenth century. The distribution of the various forms of knowledge in the shape of printed material, including periodicals, imaginary voyages, fiction narratives, pamphlets, biographies, handbooks, and manuals brought about a crucial transformation in European intellectual thought. The flood of gardening treatises and gardening periodicals can be explained by the rise of the urban middle classes in conjunction with the botanical systematisation and the dramatic increase in printing and literacy. Ever since the beginning of the seventeenth century, botanical knowledge was growing swiftly along taxonomic lines and practical knowledge of horticulture as well as understanding of the factors that affect plant

growth became necessary for social advancement. The bulk of didactic literature was pragmatic and despite their focus on pleasure and embellishment, sixteenth-century gardening manuals had no illustrations, apart from garden tools and utensils, equipment and gardening techniques:

The art of botanical illustration did not flourish in English gardening books (as opposed to herbals) until the eighteenth century, when copper engraving became common. Where there are illustrations in early gardening books, the crude figures mostly depict tools and techniques (watering, grafting, or weeding) or designs for knot gardens (Bushnell 2003:64).

Another distinction that should be pointed out in regard to gardening manuals addresses the question of readership. There were not too many literate people at the end of the seventeenth century and those who read did so for pure entertainment. According to Paul Hunter, before the rise of the novel, readers were concerned mainly with religious writings or "works of imagination" (Hunter 1990:86-8). Whereas early modern manuals were intended for women's practical use, and did not separate men's and women's gardening customs, late seventeenth-century handbooks describe women "more as parts of gardens or objects of garden desire and less as creators of them." (Bushnell 2003:10) This change of paradigm comes from literary depiction of women as "flower gatherers and 'flowers' themselves" (Bushnell 2003:109-110). This fact is best exemplified by the portraits of Shakespeare's Ophelia and Perdita, Milton's Eve, and Marvell's Mary Fairfax.

Eighteenth-century English gardening manuals written for English people of the middling sort demonstrate the important role gardening played in promoting the principle that the cultivation of land might represent both a pleasurable activity and profitable leisure. The question of readership at the beginning of the eighteenth century is rather blurred, as there are confusing recordings of the types of readers as well as their gender and social class (Hunter 1990), so we cannot know exactly who engaged in reading, apart from the few educated people. Historians of the book have often declared that justifying why eighteenth-century readers made a specific choice from the available books on the market is a matter of critical speculation. Analytical information related to the class, profession, age, and sex of readers, as well as the existence of particular genres of print is accurate and accessible to the contemporary academic world, but issues concerning relevant facts about individual experiences of reading cannot go further than speculative conclusions.

These manuals stand proof of the fact that in between the medieval period and the middle of the eighteenth century, the history of gardening added to its artistic purpose that of scientific arrangement of plants. Besides, a typology of gardening manuals and plant taxonomy was now available. There was still the dictionary-type manual, which included and explained all types of gardens, but many books titles were issued on distinct types of gardens, which dealt with a distinct classification of plants, and distinguished among various occupations, such as gardener, florist, and nurseryman.

In 1728, Batty Langley, an architect of buildings and plants, published *New Principles of Gardening*, a garden manual which gives testimony of the unclear boundaries between the design of a garden - that pleases the eye - and the cultivation of fruits and vegetables - that can provide profitable production. As Rachel Crawford observes, "Langley's ideal garden is a tumult of components, an entire world in which pleasure and utility jostle together" (Crawford 2002:198-9). Langley greatly contributed to the literature on the subject of gardening, in that he mainly focused on the design of landscape gardens, and was a promoter of the method called graduation, which recommended that trees should be planted in ranks or "choruses," according to their size and flower colour – whites, yellows, blues, and peach: "Thus combining the principle of graduation with the tradition of mixing [...] the gardener could

then produce 'a perfect Slope of beautiful Flowers'" (Crawford 2002:198-9). Here is how Langley decided to arrange the plants:

Let the first Plant be the double-blossom Cherry; the second, an Almond; the third, the Mirabalon Plumb; the fourth, a Blue Lilac; the fifth, a Guilder-Rose; the sixth, a *Spanish* Broom; the Seventh, a White Lilac; the eighth, a Laburnum; the ninth, the White Rose; and the tenth, a Tulip-tree; and then beginning again with the double-blossom Cherry, Almond, Mirabalon Plumb, Blue Lilac, Guilder-Rose, *Spanish* Broom, etc. you will have placed them in such a Manner, as to be always beautiful. And altho' they are not all in Bloom at one Instant, yet one or other of them are: And even those as have no Blossoms, are extremely beautiful, in respect to the great Variety of Colours contain'd in their leaves and Shoots (Langley 1728:182-3).

There is nothing exotic in Langley's method of arranging plants. However, the author's reputation resides in the novelty of his approach to the design of Georgian gardens. The principles professed by the author in regard to the method of laying out gardens and the elements of geometry necessary in the "dispositions of gardens in general" reflect the author's intention to replace the old patterns of a regular and formal garden with a new style which encourages the imitation of nature by taking advantage of streams, canals, cascades, rocks, ruins, hedges, grottos, etc. Batty Langley's handbook became one of the best known manual on gardening among the gardeners and nurserymen, seedsmen and botanists, although the principles that Langley puts forward in his book are hardly new and they basically restate the practices illustrated by Addison's *Spectator* and Steele's *Guardian*, the only difference being that Addison values the garden solely for the delight and pleasure he takes in its natural beauty. Addison does not ascribe utilitarian function to the garden, as, for instance, Langley and Phillip Miller do.

In his dictionary Philip Miller promoted the idea that people derive both pleasure and utility from a kitchen garden. *The Gardener's Dictionary* first came out in London in 1731 in folio and its successful reception was visible in the rapid multiplication of subsequent editions. Miller embraced the system of Linnaeus, although he learned the structure and characters of plants according to the traditional and formal theory and practice of gardening. As the preface to *The Gardeners and Florists Dictionary, or a Complete System of Horticulture* (1731) shows, there is an express invitation on the part of the author to experience the environment, as he whets the appetite of his readers:

What can be more *delightful*, than in the *Spring-time*, to behold the Infant Plants putting forth their verdant heads, from the Bosom of their fostering Mother the earth? In the *Summer Months*, the Flowers ting'd with a Variety of the most charming Dyes, seeming, as it were, to vie with each other, which shall most allure the Beholder's eye with their splendid Gaiety, and entertain the Nostrils with their enlivening Fragrancy? And in *Autumn*, to view the bending Boughs, as it were submissively offering their delicious Fruit, and courting the Gatherer's Acceptance? (Miller qtd. in Crawford 2002:199)

Miller's rhetorical questions are typical of the discourse employed by other authors of garden manuals who considered that, apart from offering pleasure and delight to the eye, gardens played social symbolic roles and proved to be useful as well, providing fruits, vegetables, and herbs.

To John Abercrombie and Thomas Mawe, useful and delightful are not only the products of the garden, but also the practices of gardening as such. The discourse they employ in their manual provides a clear and comprehensive account of the practical knowledge of gardening. Eighteenth-century gardening manuals made the distinction between the gardener, the botanist, and the florist, on the one hand, and between the gardener and the owner of the garden, on the other hand. According to every garden manual, the gardener, the florist, and the nurseryman were expected to do whatever was necessary in the kitchen-garden, fruit-garden, nursery, and flower-garden. Every gardener was advised to provide himself with appropriate

garden utensils and learn how to use them correctly, according to the weather and each type of soil. A gardener was expected to display his abilities and show his talent in his profession, as he knew the perfect time to gather the cauliflowers for use, how to assist cucumbers and melons, how to arrange hedges of evergreens, and he should show great skill in performing all the gardening operations. In 1822, John Claudius Loudon, who was born in 1783 and was a member of the Linnean Society, became first interested in landscape gardening and then devoted himself to writing on horticultural subjects, thus encouraging the publication of the first edition of his *Encyclopedia of Gardening*, which he considered a complete and systematic treatise on the art of gardening. The encyclopaedia is a training manual, as it includes specific instructions and advises how to accomplish the mission of gardening and what someone needs in order to become a skilful gardener.

In the section entitled "Of the intellectual Education which a Gardener may give himself independently of acquiring his profession" the author specifies that no gardener should practice his profession as a master gardener under the age of twenty-five. A gardener works from eight in the morning till four o'clock in the afternoon, being allowed two hours for breakfast and dinner. After careful calculation and accurate division of time, the author concludes that every gardener should devote twelve hours of study every Sunday, thus being compelled to find time for his "intellectual improvement" (Loudon 1822:1328), but, at the same time, a gardener is advised to carefully choose the branches of knowledge which are worthy of attention. The next recommended step is "to determine the studies to be commenced with" (Loudon 1822:1329). Reading solely is not sufficient, unless someone is able to analyse language and discourse, identify the goals of the author, and understand the order of the writer's ideas. Besides, a moral, religious, and physical education of the gardener is also required. It can be easily noticed that eighteenth-century manuals, treatises, encyclopedias, as well as other books that systematically explained the design of gardening practices provide plentiful evidence that writers of such compendia took a methodical approach to the subject of gardening.

In *New Improvements of Planting and Gardening* Richard Bradley, Professor of Botany at the University of Cambridge, member of the Royal Society, and editor of the first British horticultural journal, expressed his uses methodology in order to initiate the reader to his observations on planting and gardening. Bradley pretends to have invented a new System of Vegetation and he attempts to prove his theory according to which "the Sap of Plants and Trees circulate much after the same manner as the Fluids do in animal Bodies" (*Preface*). He then proceeds to explain his approach to the generation of plants and the theory of cross-pollination. He is fascinated with the result of plant impregnation:

For example, the *Carnation* and *Sweet William* are in some respect alike; the *Farina* of the one will impregnate the other, and the *Seed* so enliven'd will produce a *Plant* different from either, as may now be seen in the Garden of Mr. *Thomas Fairchild* of *Hoxton*, a Plant neither *Sweet William* nor *Carnation*, but resembling both equally, which was raised from the *Seed* of a *Carnation* that had been impregnated by the *Farina* of the *Sweet William* (Bradley 1739: 18).

This new plant creation was reported to the Royal Society in 1720 and, as a consequence, Bradley was selected to serve as a member of the Royal Society at the age of 26. In his *New Improvements* he is concerned about the difference of soils, how to make plantations of Timber-trees, how to best ornament a flower garden (in which part he introduces his invention "for the more speedy Drawing or Designing of Garden-Plats"), how to propagate and manage fruit-trees, how to order the kitchen garden, and how to correct the faulty ornaments in a garden:

Iron-Works are often placed where there are no Prospects. We see many large *Statues* in small Gardens, and a few small ones in large Gardens. The misplacing of Ornaments in Gardens is another Fault, which is sometimes so absurd as to equal the mismanag'd Picture in *Horace*. [...] Thus we view a *Neptune* in a *dry Walk*, and a *Vulcan* in the middle of a *Fountain*. These are so shocking to common Sense, that I think it sufficient only to take a cursory Notice of them to make them avoided (*Preface* 1739).

The author explains the rules representative for each type of garden, such as, for instance, the management of the fruit-trees, the arrangement of the kitchen garden, the construction of greenhouses, the propagation of timber-trees, and the cultivation of orange tree. He concludes with observations on exotic plants, which were mainly used at that time to increase someone's status. In Bradley's opinion, cultivating the garden and planting present peculiar advantages not only for the nobility and gentry of the kingdom, who generally maximize their private profit, but it is also as a source of profit to the nation at large.

A similar horticultural taxonomy appears in Thomas Mawe (gardener to the Duke of Leeds) and John Abercrombie's (a horticultural writer) *Every Man his own Gardener* (1767). They titled the chapter on how to cultivate flowers "The Pleasure, or Flower Garden." In this chapter, the authors give advice on how to plant hyacinth and tulip roots, how to sow Anemomy and Ranunculus seed, how to transplant perennial plants, how to cut box edgings, how to clip hedges, and how to trim flowering plants.

4. Conclusion

Significantly, by 1800, the increase in publications on the topic of gardening suggests the growing interest over the period in organising and promoting a typical gardening discourse while at the same time a distinction was drawn between professional and amateur gardeners, and the relationship between different types of gardening and various social positions. Eighteenth-century England witnessed the foundation of professions such as market gardeners, nursery men, botanists, and florists, as well as the rise of various types of gardens (botanical, kitchen, and cottage gardens), which confirmed the changing nature of gardening and caused a linguistic explosion. According to Jennifer Munroe, in *British Botanical and Horticultural Literature before 1800*, Blanche Henrey mentions at least "nineteen new titles on botany and horticulture during the sixteenth century, one hundred or so new titles in the seventeenth century (of which over eighty came after 1650), and over six hundred during the eighteenth century" (Munroe 2008:37).

In order to frame the story of garden writing, this article tried to survey the flourishing practices of English gardening in the long eighteenth century. What is noteworthy about this subject matter is the amazing diversity of modern gardeners, who expected different responses from their work: a comfortable household, a profitable business, a pleasant stimulating space, a magnificent estate, or scientific knowledge. Gardening offered a path to self-improvement for all categories of citizens. The role of garden manuals appears to have been essential in the construction of the personal and social identity of the master gardener in generating an emblematic discourse used to describe this profession, and in challenging the gardener to create a balance between the various species of plants, trees, and flowers, on the one hand, and their colour, textures, and shapes, on the other hand. Also, the impact that these manuals and treatises had on the reader was immense. By using textual evidence and sometimes images, these manuals detailed gardening techniques and methods for the advancement of a theoretical discourse on the eighteenth-century garden in order to provide the readers with the basic knowledge of perennials and annuals, plants, and horticulture. The fact that the writers were themselves gardeners or had significant experience in cultivating the land granted them authority to instruct the reader. Besides, these manuals introduced the reader to the utilitarian as well as the aesthetic function of the garden. That said, authors of eighteenth-century

gardening manuals fully exploited the fashion for gardening and landscape by offering comprehensive guidance on all practical aspects of gardening. On the one hand, these manuals represented a source of income to the publishers, editors, and authors. On the other hand, they marked an increase interest in horticultural activities, which, in the nineteenth century, will result in the future development of commercial horticulture.

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