

A Philosophy Of Gardens

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Cooper's *A Philosophy of the Garden* is a fine and stimulating study that is highly accessible even for those foreign to the field of philosophy. The study nicely grasps the aesthetic distinctiveness of gardens in a way that demonstrates the ultimate inadequacy of such labels as 'nature', 'art', or even 'nature and art' - the garden stands on its own ground., Marie-Luise Egbert ZAA

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Now at last there is a philosophy of gardens. Not only is this a fascinating subject in its own right, it also provides a reminder that the subject-matter of aesthetics is broader than the fine...

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Given the enthusiasm for gardens in human civilization ancient and modern, Eastern and Western, it is surprising that the question has been so long neglected by modern philosophy. Now at last there is a philosophy of gardens. David Cooper identifies garden appreciation as a special human phenomenon distinct from both from the appreciation of art and the appreciation of nature.

~~A Philosophy of Gardens Hardcover David E. Cooper ...~~

A Philosophy of Gardens. David E. Cooper, A Philosophy of Gardens, Oxford University Press, 2006, 173pp., \$35.00 (hbk), ISBN 0199290342. In these times of anti-essentialism, it is refreshing to find an author who unapologetically takes on the challenge of analyzing what is distinctive or irreducible in a realm of human experience, in this case the appreciation of gardens and engagement in the practice of gardening.

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In my philosophy, garden is a verb; it is what you do. And, gardening is a noun that describes not what you did, but what you got when you gardened. So, if gardening is the therapeutic benefit that you receive when you garden, your goal should be to get as much gardening as you can, and with luck, as much as anyone.

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Now at last there is a philosophy of gardens. Not only is this a fascinating subject in its own right, it also provides a reminder that the subject-matter of aesthetics is broader than the fine arts; that ethics is not just about moral issues but about 'the good life'; and that environmental philosophy should not focus only on 'wilderness' to the exclusion of the humanly shaped environment.

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The history of gardening may be considered as aesthetic expressions of beauty through art and nature, a display of taste or style in civilized life, an expression of an individual's

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or culture's philosophy, and sometimes as a display of private status or national pride—in private and public landscapes.

~~History of gardening—Wikipedia~~

In addition, gardens make us mindful of our surroundings and our engagement with them. They place us between what is ours and what is not. They also tie us to gardeners of the past in a relation of co-creation. Finally, gardens encourage reverie because they are familiar and comfortable yet also places where something is always happening.

~~Philosophy of Gardens | The British Journal of Aesthetics ...~~

Philosophy in the Garden reveals the profound thoughts discovered in parks, backyards, and pot-plants. It does not provide tips for mowing overgrown couch grass, or mulching a dry Japanese maple. It is a philosophical companion to the garden's labours and joys.

~~Philosophy in the Garden: Amazon.co.uk: Young, Damon ...~~

Philosophy and gardens have been closely connected from the dawn of philosophy, with many drawing on their beauty and peace for philosophical inspiration. Gardens in turn give rise to a broad spectrum of philosophical questions. For the green-fingered thinker, this book reflects on a whole host of fascinating philosophical themes. ...

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The garden is a living art form that being nurtured and shaped by us, and by the years, will never be truly completed, but as in the Zen philosophy the focus is on the way of attaining perfection not the state of perfection itself.

~~History & Philosophy—The Japanese Garden~~

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Philosophy Behind the Zen Rock Garden. Traditionally, Zen rock gardens are not meant for picnics or other recreational activities. It is a sacred realm for Zen monks to perform their daily practice. The Japanese word "niwa" that means "garden" nowadays actually denoted "a ritual space" in the ancient time.

Why do gardens matter so much and mean so much to people? That is the intriguing question to which David Cooper seeks an answer in this book. Given the enthusiasm for gardens in human civilization ancient and modern, Eastern and Western, it is surprising that the question has been so long neglected by modern philosophy. Now at last there is a philosophy of gardens. Not only is this a fascinating subject in its own right, it also provides a reminder that the subject-matter of aesthetics is broader than the fine arts; that ethics is not just about moral issues but about 'the good life'; and that environmental philosophy should not focus only on 'wilderness' to the exclusion of the humanly shaped environment. David Cooper identifies garden appreciation as a special human phenomenon distinct from both from the appreciation of art and the appreciation of nature. He explores the importance of various 'garden-practices' and shows how not only gardening itself, but activities to which the garden especially lends itself, including social and meditative activities, contribute to the good life. And he distinguishes the many kinds of meanings that gardens may

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have, from representation of nature to emotional expression, from historical significance to symbolization of a spiritual relationship to the world. Building on the familiar observation that, among human beings' creations, the garden is peculiarly dependent on the co-operation of nature, Cooper argues that the garden matters as an epiphany of an intimate co-dependence between human creative activity in the world and the 'mystery' that allows there to be a world for them at all. A Philosophy of Gardens will open up this subject to students and scholars of aesthetics, ethics, and cultural and environmental studies, and to anyone with a reflective interest in things horticultural.

Why did Marcel Proust have bonsai beside his bed? What was Jane Austen doing, coveting an apricot? How was Friedrich Nietzsche inspired by his 'thought tree'? In *Philosophy in the Garden*, Damon Young explores one of literature's most intimate relationships: authors and their gardens. For some, the garden provided a retreat from workaday labor; for others, solitude's quiet counsel. For all, it played a philosophical role: giving their ideas a new life. What unites the authors--Proust, Woolf, Colette, Rousseau, Orwell, Emily Dickinson, Kazantzakis--portrayed in *Philosophy in the Garden* is not any one ideal, but a devotion to the garden itself: to its philosophical fertility. Despite being bookworms and paper moths, they did some of their best thinking *al fresco*. (Even Jean-Paul Sartre, whose hero in *Nausea* was sickened by a chestnut tree.) *Philosophy in the Garden* reveals the profound thoughts discovered in parks, backyards, and pot-plants. It does not provide tips for mowing overgrown couch grass, or mulching a dry Japanese maple. It is a philosophical companion to the garden's labors and joys.

Philosophy and gardens have been closely connected from

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the dawn of philosophy, with many drawing on their beauty and peace for philosophical inspiration. Gardens in turn give rise to a broad spectrum of philosophical questions. For the green-fingered thinker, this book reflects on a whole host of fascinating philosophical themes. Gardens and philosophy present a fascinating combination of subjects, historically important, and yet scarcely covered within the realms of philosophy Contributions come from a wide range of authors, ranging from garden writers and gardeners, to those working in architecture, archaeology, archival studies, art history, anthropology, classics and philosophy Essays cover a broad spectrum of topics, ranging from Epicurus and Confucius to the aesthetics and philosophy of Central Park Offers new perspectives on the experience and evaluation of gardens

A book for philosophizing gardeners, now available in English. Kitchen gardens, moss gardens, botanical gardens, landscape gardens: there are as many varieties of gardens as there are gardeners, and the way we tend to our gardens is just as vast. Every gardener discovers a new world every year--regardless of whether they cultivate heirloom vegetables, specialize in wild herbs, create a small permaculture garden on the city balcony, or maintain a garden designed for self-sufficiency. In these informative personal essays, writers, designers and master gardeners explore the philosophical dimension of gardening and tend to the aesthetic, cultural, political and sociological implications of gardens and the people who keep them. Why garden at all? Is it better to leave nature to its own devices? Can cities reclaim nature through urban gardening? Which garden design, which plants and seeds? In addressing gardening's most deep-rooted questions, this delightful volume highlights the magic of gardens that makes us, year after year, pick up a shovel and a rake and get back to gardening.

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Presents advice on low-maintenance gardening, with tips for easy landscaping, short-cut composting, container gardening, and reliable plant combinations.

Humans have long turned to gardens - both real and imaginary - for sanctuary from the frenzy and tumult that surrounds them. Those gardens may be as far away from everyday reality as Gilgamesh's garden of the gods or as near as our own backyard, but in their very conception and the marks they bear of human care and cultivation, gardens stand as restorative, nourishing, necessary havens. With *Gardens*, Robert Pogue Harrison graces readers with a thoughtful, wide-ranging examination of the many ways gardens evoke the human condition. Moving from the gardens of ancient philosophers to the gardens of homeless people in contemporary New York, he shows how, again and again, the garden has served as a check against the destruction and losses of history. The ancients, explains Harrison, viewed gardens as both a model and a location for the laborious self-cultivation and self-improvement that are essential to serenity and enlightenment, an association that has continued throughout the ages. The Bible and Qur'an; Plato's Academy and Epicurus's Garden School; Zen rock and Islamic carpet gardens; Boccaccio, Rihaku, Capek, Cao Xueqin, Italo Calvino, Ariosto, Michel Tournier, and Hannah Arendt - all come into play as this work explores the ways in which the concept and reality of the garden has informed human thinking about mortality, order, and power. Alive with the echoes and arguments of Western thought, *Gardens* is a fitting continuation of the intellectual journeys of Harrison's earlier classics, *Forests* and *The Dominion of the Dead*. Voltaire famously urged us to cultivate our gardens; with this compelling volume, Robert Pogue Harrison reminds us of the

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nature of that responsibility - and its enduring importance to humanity.

Tom Turner's systematic history of European garden design uses almost 900 photographs, plans and style diagrams to explain, when, why and how European gardens were designed. With a focus on beliefs, functions and design philosophy, he covers the period from the origin of cultivation and settlement in the Fertile Crescent to garden design trends in 2011. The 10,000 years covered are split into ten sections giving detailed information on the main periods in the history of European garden design. 10,000 years ago, Europe was wooded, swampy and sparsely populated by nomadic hunter-gatherers. Neolithic techniques of cultivation and settlement spread north and west through the millennia, changing as they encountered different environmental and cultural conditions. *European Gardens* begins with the separate histories of domestic gardens, sacred gardens and palace gardens. The distinctions survived in Ancient Greece but converged in Italy, resulting in types of space not unlike modern gardens being made throughout the Roman Empire. The most intense period of garden making, linked with art and architecture, was from the Renaissance to the present day. This is the second of Turner's books dealing with the history of garden design following on from *Asian Gardens: History, Beliefs and Design* (published by Routledge in 2010). *European Gardens: History, Philosophy and Design* is an expanded version of the original *Garden History* book, published in 2005. It features new illustrations and additional text. Further details of all the gardens are available on the gardemasit.com website, which the author edits. 'The scope of this book is vast ... a remarkable achievement.' --- Tim Richardson, *Daily Telegraph* 'Concise and wide-ranging. An invaluable reference for students or designers.' --- Katie

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Campbell, Garden Design journal '[Garden History] takes readers on a tour of gardens, garden design and the reasons for making gardens throughout the centuries.' --- Suzanne Hively, Cleveland Plain Dealer 'This book provides a good amount of basic material and provides a sound introduction to garden history. Since the book highlights that there is still an incredible amount of riches to explore, it ought to be able to inspire further reading and research as well.' - Jan Woudstra, The Garden, the journal of the Royal Horticultural Society

Garden design began in West Asia and spread through Europe. This book tells how, in the British Isles, it flourished to an extraordinary degree. Following the historical method in Tom Turnere(tm)s books on Asian gardens (2010) and European gardens (2011), it uses almost 1000 colour photographs, plans and style diagrams to provide a word and image history of garden design. Individual chapters cover the Celtic, Roman, Medieval, Renaissance, Baroque, Neoclassical, Romantic, Arts and Crafts, Modern and Postmodern periods. Additional information about the gardens in the book is available on the Gardenvisit.com website, which the author edits eehttp://www.gardenvisit.com/history_theory/british_gardens_companion

Ever since 1759, when Voltaire wrote "Candide" in ridicule of the notion that this is the best of all possible worlds, this world has been a gayer place for readers. Voltaire wrote it in three days, and five or six generations have found that its laughter does not grow old. "Candide" has not aged. Yet how different the book would have looked if Voltaire had written it a hundred and fifty years later than 1759. It would have been, among other things, a book of sights and sounds. A modern writer would have tried to catch and fix in words some of those Atlantic changes which broke the Atlantic monotony of

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that voyage from Cadiz to Buenos Ayres. When Martin and Candide were sailing the length of the Mediterranean we should have had a contrast between naked scarped Balearic cliffs and headlands of Calabria in their mists. We should have had quarter distances, far horizons, the altering silhouettes of an Ionian island. Colored birds would have filled Paraguay with their silver or acid cries. Dr. Pangloss, to prove the existence of design in the universe, says that noses were made to carry spectacles, and so we have spectacles. A modern satirist would not try to paint with Voltaire's quick brush the doctrine that he wanted to expose. And he would choose a more complicated doctrine than Dr. Pangloss's optimism, would study it more closely, feel his destructive way about it with a more learned and caressing malice. His attack, stealthier, more flexible and more patient than Voltaire's, would call upon us, especially when his learning got a little out of control, to be more than patient. Now and then he would bore us. "Candide" never bored anybody except William Wordsworth. Voltaire's men and women point his case against optimism by starting high and falling low. A modern could not go about it after this fashion. He would not plunge his people into an unfamiliar misery. He would just keep them in the misery they were born to.

One day Sophie comes home from school to find two questions in her mail: "Who are you?" and "Where does the world come from?" Before she knows it she is enrolled in a correspondence course with a mysterious philosopher. Thus begins Jostein Gaarder's unique novel, which is not only a mystery, but also a complete and entertaining history of philosophy.