

Price and Gilpin in the Cottage Garden: Reading the Picturesque in Late Victorian Watercolours

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The typical middle-class parlour of the Victorian era contained many objects that were in “good taste,” as defined by the prevailing rules for furnishing and decorating a proper, prosperous household. These rules appeared in numerous handbooks written by self-appointed arbiters, mostly middle-class wives and mothers, for the benefit of their peers.¹ The wide-ranging advice found within included instructions on how to prepare supper, decorate fireplace mantels, and dress windows. According to these guides, the parlour’s plush furniture, warm hearth, and heavy curtains served as fitting complements to the display of the family’s picture collection.² Small watercolours and oil paintings depicting genre scenes would often appear among these aspirational assemblages of art, and they were indicative of the increasing popularity of the theme of the idealised representation of cottage life in the early-nineteenth century, both in Britain and in the United States.

Pictures that showed either interior or exterior cottage scenes often evoked a warm domestic bliss. They were in vogue throughout the nineteenth century and their popularity continued into the Edwardian era. Scenes of the rural garden cottage, as well as the larger category of domestic genre subjects, can be assessed by considering traditional theories of the picturesque. Thad Logan summarises these theories thus: “Rural scenes of all kinds were very popular subjects, as were animals and children, whether the ‘picturesque’ children of the urban and rural poor or the frequently sentimentalised children of the middle and upper classes. [...] [The] familiar—or fantasised—world of a pastoral British life had a powerful appeal to Victorians.”³

Although the picturesque originated in the late-eighteenth century, its popularity and influence endured well beyond the era of its theorists and founders, who included Uvedale Price (1747–1829) and William Gilpin (1724–1804). Gilpin may be credited with formulating the classification of the picturesque, which Price then systematised.⁴ Together, these figures advocated on behalf of this category of beauty, an idea that became a defining preference of eighteenth-century aesthetics. The aesthetic values that elucidated the sensibility of the picturesque lived beyond the period of its nascence, and its critical vocabulary continued to influence cultural critics throughout the nineteenth and early-twentieth centuries. Initially dedicated to describing a beauty particular to the world of pictures, the picturesque became increasingly aligned with a mode of seeing. Its late characteristics were not strictly located in print culture, the realm in which Gilpin initially defined his ideas, but in the pursuit of understanding larger ideas of vision and perspective.

Certainly, the aesthetic characteristics of the picturesque underwent a change throughout this period. As John Conron asserts, the picturesque “leads a nineteenth-century life very much

distinguishable from its eighteenth-century predecessors.”⁵ How did nineteenth-century cottage scene pictures reflect this difference? What was uniquely picturesque about the Victorian cottage garden scenes depicted by watercolour artists? How do the characters populating these pictures correspond with those favoured by Price? I will address these questions by comparing the cottage garden watercolours of the late picturesque artists Helen Allingham and Thomas James Lloyd with those of early picturesque painters Price and Gilpin. The paintings of Allingham and Lloyd reflect the tastes of their era, providing unique access to the Victorian life of the picturesque ideal that was established in the eighteenth century by Price and Gilpin, but transformed over time.

The picturesque was a relatively new concept for both the middle and upper classes in the early-nineteenth century. The widespread taste for rural life and cottage existence was connected to the preference for the rural scenes favoured by Price and Gilpin, a preference they may have aided in popularising. Both Price and Gilpin, however, developed their ideas in conjunction with travels abroad, whilst during the Victorian period the picturesque became increasingly domesticated, leading to the discovery of aesthetically pleasing vistas in places closer to home, such as Surrey and Sussex. This aesthetic of domestication led, in turn, to the cottage garden as a popular artistic subject.

For many Victorians and Edwardians, the desire to keep a small house in the country was symptomatic of a widespread interest in the picturesque.⁶ Over time, the gardens surrounding country cottages began to reflect contemporary discourses on aestheticism.⁷ By the time Walter Hamilton's book *The Aesthetic Movement in England* (1882) was published, gardens were viewed as “a home for the aesthetes.”⁸ The philosophical ideas of the picturesque landscape were adopted later by the Aesthetic Movement, which held that the reformation and harmonisation of the environment, interior and exterior, was a vital aspiration.⁹

The popularity of the country cottage grew as the Victorian era progressed and as the middle class grew in tandem. Countless volumes were published on picturesque English cottages, as books recommended the most aesthetic practices for designing thatched roofs and doorway gardens. Such works seem uniquely preoccupied with picturesque theory, dictating the ideal compositional elements one must employ to create pleasing outdoor spaces in which the eye can travel with pleasure. One early example of this kind of text is Edmund Bartell's *Hints for Picturesque Improvements in Ornamented Cottages and Their Scenery* (1804). In his introduction, Bartell writes,

Few researches of late years have more occupied the attention of persons of taste, than those which relate to Picturesque Scenery: a line of study that is greatly indebted to the assiduous investigations and accurate definitions of a few ingenious authors, for the just ideas of taste which their remarks have tended to produce in the minds of the lovers of Nature.¹⁰

Bartell's text finely details the picturesque qualities of country architecture and garden design,

illustrating the parallels of theory with the larger guiding principles of the picturesque and its characteristic emphases on roughness, smoothness, order, and regularity. Bartell continues,

Among the various objects of picturesque beauty, the cottage, whether ornamented or not, has been but slightly noticed; and I do not recollect to have seen any attempt to lay down rules for the management of such buildings upon picturesque principles. I am aware of the great difficulty that attends the undertaking; but, as some rule, however imperfect, is more useful than vague and uncertain plans without any fixed principle for their guide, my purpose is to give a few hints upon the subject.¹¹

Whilst Bartell's predecessors had published design guides for cottages and other rural buildings, those earlier works did not consider the specific circumstances of rural architectural details and their role in creating a picturesque experience in through which the eye would travel with pleasure. Bartell's book addressed these concerns, discussing topics such as the aesthetic qualities of thatch, climbing plants, and the various building materials used in cottage construction.¹²

Bartell's text is also useful for its consideration of the depiction of the cottage as a subject in Victorian painting. He notes, "An object may appear in nature to be perfectly picturesque yet if transferred to canvass [*sic*] in the exact state in which it appears would fail in its pleasing effect."¹³ He recommends that the building materials selected for the construction of the ideal picturesque cottage be subjected to aesthetic evaluation in terms of colour, shadow, and a harmonious coexistence with the landscape, judging them in light of the picturesque archetype of variegated forms and controlled natural phenomena. Special attention is given to equipoise between the materials and textures of the cottage and surrounding objects, gardens, and dwellings. Bartell also recommends certain forms of lines and picturesque effects that are "likely to produce a proper play of light and shade and thereby obtain picturesque effects."¹⁴ In the pursuit of attaining rural beauty, Bartell reflects the legacy of picturesque theory, finding parallels between these ideals and the taste for cottage life.

In the hands of Price and Gilpin, the picturesque dictated the "improvement" of grand country estates, as those who had control over and access to large swathes of the English countryside largely developed the principles of the picturesque. Yet throughout the nineteenth century, the ideal of the picturesque increasingly found itself at home in more modest locales, such as the country cottage and its doorway gardens. The surroundings of the rural cottage dweller were a powerful expression of the picturesque; and cottage design and its natural effects encouraged contemplation of the relationship between humans and their world. As John Conron explains,

Picturesque design makes the cottage a geometric analogue of the landscape's colour and "wealth of flowing lines." Embowered by vines, shrubs, a grove of trees,

it dissolves (only visually and from a distance) into a sea of natural effects: haze melting it; earth colours blending it with earth; trees atomizing it—a window, a gable among leaves; the sun (especially at morning and evening) transfiguring it into fragments of light and shadow, making it possible to contemplate human beings and their artefacts as part of the natural order.¹⁵

The picturesque aids in the viewer's navigation through the natural world, and architecture's alteration of the environment changes the meaning of the landscape. If Price's idea was that the building should be accommodated to its setting, then the country cottage would be the most appropriate articulation of this picturesque ideal within the English countryside.¹⁶

Upon visiting England in the 1820s, Stendhal observed the uniquely British position of the picturesque. He noted, in his *Mémoires d'un Touriste*, "Le Pittoresque nous vient d'Angleterre; un beau paysage fait partie de la religion comme de l'aristocratie d'un Anglais; chez lui c'est l'objet d'un sentiment sincère."¹⁷ There is scarcely a more sincere articulation of the object of earnest feeling than the humble country cottage. The picturesque enabled an upper and middle-class appreciation of humble country life, consistent with the similar taste for parlour pictures on this theme.

In addition to defining the picturesque landscape, the eighteenth and nineteenth centuries also saw the reassessment of the symbolism, social role and design of the cottage, a project in which countless writers and artists were implicated. John E. Crowley explores the reconsideration of the cottage, arguing that,

The association of the cottage with physical comfort originated obliquely from fashions in landscape architecture after 1750. These fashions encouraged exotic and primitivist styles in the incidental architecture of garden buildings, among which were buildings in rustic styles resembling cottages. During the same period, roughly the third quarter of the century, the culture of sensibility made physical comfort an objective problem, testing people's moral and technical enlightenment... In the 1790s the theory of the picturesque aesthetic was used to explain how freedom from formal architectural imperatives gave the cottage an inherent potential.¹⁸

The cottage thus represented a form of ideal, modest, rural architecture. Its bucolic landscape setting signified harmonious relations between the inhabitants of the cottage and their immediate physical environment.¹⁹ Visual concerns in late-eighteenth century landscape architecture were focused on the cottage, which could define a setting in picturesque terms. Victorian artists who understood the sentimental potential of the picturesque landscape expanded upon these concerns. Genre painting slowly gave preference to the rural English cottage dwellers as the most worthy subjects of watercolour and oil painting, selecting them rather than livestock, pets, or conversation scenes.²⁰

The artistic glorification of the rural cottager grew in conjunction with the proliferation

of architectural texts regarding the design of cottages and their picturesque execution.²¹ The use of the cottage in both the artistic and architectural renditions of the picturesque demonstrates the various possible Victorian responses to the design strategy and occupation of such properties. The visual culture of the cottage is reflected in the work of many Victorian artists, including the watercolourists Helen Allingham and Thomas James Lloyd. Their portrayals of the rural English country cottage, its gardens, and its inhabitants are steeped in sentimentality and nostalgia.²² Their works prompt viewers to consider the very settings of their pictures in terms of the picturesque. These artists advanced the concept of the beautiful rural home and its aesthetic values and qualities.²³

Helen Allingham (1848–1926) was associated with a number of significant artists and writers, such as Alfred Lord Tennyson (1809–92), John Ruskin (1819–1900), and Thomas Carlyle (1795–1881). These friendships presumably exposed Allingham to contemporary artistic and literary ideas of the beautiful and the picturesque.²⁴ Allingham is best recognised for her scenes of rural gardens and cottage doorways, soft and gentle images of rustic dwellings and country lanes characterised by pastoral floral idylls in soft focus.²⁵ For example, in *A Kentish Cottage* [Fig. 1] Allingham emphasises the synergy of natural scenery and humble cottage gardens in the formation of the rural picturesque. *A Kentish Cottage* shows a young woman and an older woman standing at the end of a garden path, distanced from the viewer by a winding stone walkway overgrown with flowers. They are positioned before the doorway of a large, rustic cottage. Pigeons nest in the thatched roof, and wild white and lavender flowers grow in bursts along the unrestrained shrubbery. The cottage, aged and in ill repair, echoes the figure of the older woman herself. The roof hosts a small patch of moss hanging above an upstairs window that opens to reveal delicate, cream lace curtains. Flowers resembling wild roses grow above the doorway, inviting all who cross the threshold to pass under twisted stems, branches, and buds. The figures converse on either side of a low wooden gate that forms a barrier between the neatly contained dirt path and the uncultivated and uncontrolled growth of wildflowers and grasses surrounding the cottage. The figures are simultaneously integrated in both the natural and architectural environments, effectively fusing the compositional elements of Allingham's picture and of the cottage garden as an independent aesthetic arrangement.

Allingham's scenes, as exemplified by *A Kentish Cottage*, demonstrate the unique aesthetic qualities of such cottage doorway gardens. In 1903, Peter Hampson Ditchfield devoted an entire book to the subject, entitled *Picturesque English Cottages and Their Doorway Gardens*.²⁶ It is not difficult to access Allingham's paintings through Ditchfield's text; he wrote,

The beauty of English cottage-building, its directness, simplicity, variety, and above all, its inevitable quality; the intimate way in which the resulting buildings allied themselves with the soil and blended with the ever-varied and exquisite landscape, the delicate harmonies almost musical in their nature, that grew from their gentle relationship with their surroundings, the modulation from man's handiwork to God's enveloping world that lay in the quiet gardening that bound

one to the other without discord or dissonance – all these things were as newly found truths to men who had unexpectedly awakened to “a new heaven and a new earth.” For English cottages and their gardens possess an actual importance other than that which is most patent and obvious. Picturesque they are indeed, very singularly, so in point of fact, and this quality gives them a notable claim on consideration in the new prizing of beauty that has slowly grown from the early days of the XIXth century when the old regime of artificiality and false standards that had held for three hundred years began to give place to a new dispensation wherein the sounder principles of the middle ages reasserted themselves.²⁷



Fig. 1. Helen Allingham, *A Kentish Cottage*, watercolour with scratching out. Private Collection. Photo © Christie's Images. Bridgeman Images.

Allingham's watercolours demonstrate the appealing simplicity and the harmony that exist between the garden and the home without "discord or dissonance." Her pictures have a significant claim on the Victorian picturesque, the nineteenth-century vision that made such pictures collectable and valued additions to the average middle-class parlour.

These images also record for posterity cottage exteriors and gardens that have likely outlived the lifespan of the buildings themselves, providing evidence of historic preferences and tastes. Whilst passionate pleas were made for the protection of these timeworn dwellings, the domestic architecture of the English countryside has largely given way to industrialisation and modernisation.²⁸ Allingham's watercolours serve as a reminder of the late Victorian picturesque, an aesthetic taste that no longer exists apart from this type of picture.

The richness of the vernacular architectural picturesque also appears in the cottage scenes of Thomas James Lloyd (1849-1910). Like Allingham, he was a member of the Royal Watercolour Society. Lloyd's pictures like *Grandmother* [Fig. 2] and *The Sundial* [Fig. 3] epitomise the kind of idealised cottage scenes that were prized by middle-class collectors. These are also late Victorian pictures, painted in 1894 and 1898 respectively, giving viewers a notion of the late Victorian taste in picturesque views.

In *Grandmother*, Lloyd depicts another pairing of a young woman with her elderly grandmother who sits in the cottage garden. The young woman stands in the doorway, dressed in white, looking over her grandmother towards the wild blossoms of the garden. Grandmother, garbed in black and wrapped in a brown shawl, stares at her lap, neglecting



Fig. 2. Thomas James Lloyd, *Grandmother*, 1894, watercolour on paper. Private Collection. Bridgeman Images

the picturesque beauty of the snapdragons and larkspurs before her.²⁹ The same characters, in similar attire, reappear in the later picture, *The Sundial*. In this scene grandmother and granddaughter have moved farther away from the doorway garden towards the larger expanse of the property. Grandmother sits in an armchair nestled amongst flowering veronicas and foxgloves, with a tabby cat at her feet. She directs her attention towards her lap rather than looking at the sundial before her. A country cottage stands behind her, its thatched roof covered in moss, with treetops emerging behind the house.

Just as the picturesque had informed Lloyd's predecessors, it may also have dictated the manner of his approach to the Sussex countryside.³⁰ The influence of picturesque thinking appears in the connection of the people to the landscape, the wild growth of flowers and tall bushes, and through his exploration of the language of humble vernacular architecture. Lloyd's work also conveys the introspective and private qualities of the picturesque, which require thoughtful and personal engagement with nature in an ideally balanced state.

These paintings by Allingham and Lloyd also share another aspect of the traditional picturesque by including aged rural figures. In contrast to the indigents and gypsies favoured by Price, however, these images feature the softer, more sentimentalised character of the country grandmother. Whilst the kindly grandmother may represent the idealisation of rustic life, she has little in common with the advanced state of decay that earlier proponents of the picturesque preferred.³¹

Although the figures in these scenes cannot be equated with the decrepit persons found in Price's paintings, the cottage itself was historically identified with that uniquely picturesque form of rural poverty. In a way, these scenes eulogise those destitute characters, whilst the



Fig. 3. Thomas James Lloyd, *The Sundial*, 1898, watercolour on paper. Private Collection. Bridgeman Images.

figure of the kindly grandmother distances them even more from the realm of these images. Price valued “all rough rugged and abrupt forms—all sudden irregular deviations, [that] produce more striking oppositions and varieties, [and] more strongly marked characters.”³² The grandmother figure appears as a sentimentalised version of the rough and rugged form, a sweet and gentle personification of the ruin.

Price found artistic success in his use of elderly figures. He writes at length about this preference, stating,

It has been observed, for example, that painters generally succeed better in men than in women—in old than in young subjects; —from what reason? Clearly, because they have more of those qualities which I have assigned to the picturesque. But are not the freshness and smoothness of youth, more generally attractive, than the furrows, and the autumnal tint of old age? Certainly; and on that account it cannot be said, that they are *peculiarly* suited to the painter; for that expression implies some qualities (such, for instance, as ruggedness, abruptness, &c.) which, though not suited to the *general* taste, are suited to his art.³³

Although Price insists that age is not intrinsic to the quality of being picturesque, it certainly does aid in establishing such aesthetic qualifications, since age has traditionally been associated with the state of “picturesqueness.”³⁴ As the aged pollard confirms a picturesque attachment, so too does the presence of the elderly figure.³⁵

Allingham and Lloyd place their figures at a distance, making it difficult for the viewer to read them and their experiences. As the picturesque frequently locates individuals and matter at a removed distance from the observer, both painters have adhered to this tradition.³⁶ But whilst early practitioners of the picturesque may have decided to create employ this distance to convey the personal and contemplative aspects of surveying nature, the late Victorians use physical space merely as a method for including more details of the cottage and its environs. In late picturesque paintings, the cottage garden communicates its own artificiality, accepting its primroses and violets as an articulation of manipulated nature, in stark contrast with the discovered ruins and vistas of earlier picturesque landscapes. The views of Gilpin locate the picturesque in ruins and rugged trees that seem to occur naturally, whilst the cottage doorway garden is picturesque in its minute untidiness. This is a modest picturesque, one in which the emphasis has shifted from grandeur to domesticity, and that favours climbing wisteria over craggy mounts.

Gilpin’s picturesque also contrasts with the late Victorian cottage garden scene in its use of practical, quotidian encounters. Whereas canvases by Salvator Rosa (1615–73), Nicholas Poussin (1594–1665), and Claude Lorraine (c.1600–82) were also populated, their characters were depicted as outcasts—gypsies and bandits—which distanced them both from the viewer and from the realm of recognizable behaviours and customs. The distance the viewer senses from the morals and qualities of these characters diminishes their humanity.³⁷ The rise of the sentimental Victorian period was accompanied by a taste for mawkish and relatable subjects,

placing the grandmothers of Allingham and Lloyd in a more familiar context. As a result, these late Victorian and early Edwardian scenes are comforting, warm, and gentle, rather than communicating to the viewer a sense of alienation and ruggedness. The warmth and gentleness of this late iteration of the picturesque may have made them easier to live with and also more highly collectable.

Although the rise of nineteenth-century genre painting may not seem to share in the immediate objectives of the eighteenth-century picturesque, there are certain congruent interests between the late Victorian watercolourists Allingham and Lloyd and the attitudes of Price and Gilpin. By working within the picturesque realm of the country cottage, Allingham and Lloyd colour aesthetic theories with the warmth of domestic bliss. Elderly characters are related to those favoured by Price, and older women populate paintings of the rural countryside and its vernacular architecture in a way that echoes the intentions of the less genial rugged figures visible in scenes by Lorraine and Rosa. These late Victorian watercolourists created picturesque scenes that were earnest and heartening. Far from the beggars, gypsies, and rocky crags of the eighteenth century, the vision employed by Allingham and Lloyd speaks to the popular appeal of the picturesque as characterised by the English country garden, vernacular architecture, and the benevolent dwellers of the idealised cottage.

Whereas earlier artists employed distance in their compositions to convey desire and unattainability, painters like Allingham and Lloyd used this device merely as a tool for elevating the visibility of the country cottage and its doorway gardens. The beauty of these scenes is conveyed through their sense of variety and disarray, as savage roses and violets are left to grow according to their own wishes. This unrestrained preference for the will of nature over that of human beings is a quality shared by earlier versions of the picturesque. The directness and simplicity of these late Victorian watercolours give them a notable claim to mediate between humanity and nature, immediacy and distance. They reveal the manner in which the English cottage and its garden possess an important picturesque quality, one that ushered such aesthetic visions into the twentieth century.

- 1 There are countless examples of Victorian titles dedicated to the subject of household decoration. See, for example, F. Caddy, *Household Organization* (London: Chapman and Hall, 1877); L. Orrinsmith, *The Drawing-Room: Its Decorations and Furniture* (London: Macmillan and Co., 1878); and H.R. Haweis, *The Art of Decoration* (London: Chatto and Windus, 1881). Also of special interest is W.J. Loftie's *A Plea for Art in the House* (London: Macmillan and Co., 1878).
- 2 There are countless examples of these types of recommendations to be found in nineteenth century household management guides. For example: "The parlour is neither a library nor a museum, but works of art may be admitted there, and books which charm by their beautiful exteriors as well as by their cuts and their literary contents." A Skilled Corps of Authorities, *How to Make Home Happy. A Housekeeper's Handbook* (Philadelphia: The Cottage Library, 1884) 55.
- 3 T. Logan, *The Victorian Parlour: A Cultural Study* (Cambridge: Cambridge University Press, 2001) 138.
- 4 C. L.V. Meeks, 'Picturesque Eclecticism.' *The Art Bulletin*, Vol. 32, no. 3, September 1950, 226.
- 5 J. Conron, *American Picturesque* (University Park, PN: The Pennsylvania State University Press, 2000) xvii-xviii.
- 6 Logan, *The Victorian Parlour*, 22.
- 7 A. Helmreich, 'Body and Soul: The Conundrum of the Aesthetic Garden,' *Garden History*, Vol. 36, no. 2, Winter 2008, 273.
- 8 Ibid.
- 9 Ibid.
- 10 E. Bartell, *Hints for Picturesque Improvements in Ornamented Cottages and Their Scenery. Including Some Observations on the Labourer and His Cottage* (London: J. Taylor, Architectural Library, 1804) v.
- 11 Ibid., vii.
- 12 Bartell dedicates a great deal of space to expounding on the picturesque qualities of thatch, which he considers "as indispensable in rural architecture I think so far from reprobating a material whose picturesque beauty is augmented by age it is one of its greatest recommendations..." E. Bartell, *Hints*, 119.
- 13 Ibid., 119.
- 14 Ibid., 137.
- 15 Conron, *American Picturesque*, 239.
- 16 M. Batey, 'The Picturesque: An Overview.' *Garden History*, Vol. 22, no. 2, Special issue, Winter 1994, 126.
- 17 "The Picturesque comes from England; a beautiful landscape is a part of the religion of the aristocracy of England, and his home is the object of a sincere feeling." Quoted in Batey, 'The Picturesque,' 131-132. The translation is my own.
- 18 J. Crowley, "'In Happier Mansions, Warm, and Dry: The Invention of the Cottage as the Comfortable.'" *Winterthur Portfolio*, Vol. 32, no. 2/3, Summer-Autumn 1997, 170.
- 19 Ibid., 172.
- 20 Ibid., 180.
- 21 Crowley writes, "No British architectural publication had the word cottage in its title before 1780; in the next two decades at least seventeen did." Ibid., 180.
- 22 "Picturesque" meaning literally "in the manner of a picture; fit to be made into a picture."
- 23 K. Garrigan, 'Review of *Nostalgia and Recollection in Victorian Culture* by Ann C. Colley,' *Victorian Periodicals Review*, Vol. 33, no. 2, Summer 2000, 193.
- 24 C. Newall. 'Allingham, Helen.' *Grove Art Online. Oxford Art Online*. Oxford University Press, accessed

March 9, 2013, <http://w.oxfordartonline.com.offcampus.lib.washington.edu/subscriber/article/grove/art/T001913>.

- 25 M. Kirkby, *A Victorian Flower Dictionary: The Language of Flowers Companion* (London: Macmillan, 2011) 73.
- 26 P. Ditchfield, *Picturesque English Cottages and Their Doorway Gardens* (Philadelphia: House and Garden, The John C. Winston Company, 1903).
- 27 *Ibid.*, 7.
- 28 For instance, the horticulturalist and writer Gertrude Jekyll was deeply invested in the preservation of such cottages. See M. Batey, 'Landscape with Flowers: West Surrey: The Background to Gertrude Jekyll's Art,' *Garden History*, Vol. 2, no. 2, Spring 1974, 13-14.
- 29 On the practical and symbolic importance of the larkspur, particularly in Allingham's work, see Kirkby, *A Victorian Flower Dictionary*, 73.
- 30 M. Huish 'Tom Lloyd, R.W.S,' in *British Water-Colour Art in the First Year of the Reign of King Edward the Seventh* (London: The Fine Art Society, 1904) 143-144.
- 31 R. Modiano, 'The Legacy of the Picturesque: Landscape, Property and the Ruin,' in S. Copley and P. Garside, eds., *The Politics of the Picturesque* (Cambridge: Cambridge University Press, 1994) 196.
- 32 U. Price, *An Essay on the Picturesque as Compared with the Sublime and the Beautiful* (London: J. Robson, 1796) 230.
- 33 *Ibid.*, 213.
- 34 "One misapprehension I would wish to guard against I do not mean by the instances I have given to assert that an object to be picturesque must be old and decayed but that the most beautiful objects will often become so by age and by decay and I believe it is equally true." *Ibid.*, 98.
- 35 For more on the pollard and the picturesque, see E. Smith, 'The Aged Pollard's Shade: Gainsborough's "Landscape with Woodcutter and Milkmaid,"' *Eighteenth-Century Studies*, Vol. 41, no. 1, Fall 2007, 17-39.
- 36 Modiano, 'The Legacy of the Picturesque,' 197.
- 37 D. Townsend, 'The Picturesque,' in *The Journal of Aesthetics and Art Criticism*, Vol. 55, no. 4, Autumn 1997, 370.