

5.0 CONCLUSION

When Monsieur Joseph Pitton de Tournefort (1656–1708) set out on his voyage of discovery to the Levant at the command of the French King, Louis XIV, he did not know that he was about to become the first to explore and write about many of the lands of the Mediterranean. He was particularly directed to those countries at the eastern and southern boundaries; ostensibly to report on the accuracy of maps and reports that were coming from the king's ambassadors to the Caliphs in Constantinople and Alexandria. Tournefort was commanded to travel overland rather than by sea so that he could observe the people, towns and cities, produce and manufactures of those countries through which he and his artist companions M. Claude Aubriet, draftsman, and M. Andre Gundelschiemer, botany student, passed.

The title of the book is worth recording as it sets forth the full range and scope of the King's purpose in establishing the expedition and making Tournefort its leader:

*A VOYAGE INTO THE LEVANT: PERFORM'D BY THE COMMAND OF THE LATE FRENCH KING, CONTAINING THE ANCIENT AND MODERN STATE OF THE ISLANDS OF THE ARCHIPELAGO; AS ALSO CONSTANTINOPLE, THE COASTS OF THE BLACK SEA, ARMENIA, GEORGIA, THE FRONTIERS OF PERSIA, AND ASIA MINOR with plans of the principal Towns, and Places of Note; an Account of the Genius, manners, Trade and Religion of the respective People inhabiting those Parts: And an Explanation of Variety of Medals and Antique Monuments. Illustrated with Full Descriptions and Curious Copper Plates of Great Numbers Of Uncommon Plants, Animals etc And Several Observations in Natural History.*²⁵⁸

²⁵⁸ Tournefort, Joseph Pitton de, *A Voyage Into The Levant: Perform'd By The Command Of The Late French King, Containing The Ancient And Modern State Of The Islands Of The Archipelago; As Also*

A
V O Y A G E
I N T O T H E
L E V A N T :

Perform'd by Command of the Late *French King*.

C O N T A I N I N G

The Antient and Modern STATE of the Islands
of the *Archipelago*; as also of *Constantinople*, the Coasts of the
Black Sea, *Armenia*, *Georgia*, the Frontiers of *Persia*, and
Asia Minor.

W I T H

PLANS of the principal Towns and Places of Note; an
Account of the Genius, Manners, Trade, and Religion of the re-
spective People inhabiting those Parts: And an Explanation of Variety
of Medals and Antique Monuments.

Illustrated with Full Descriptions and Curious Copper-Plates of great
Numbers of Uncommon Plants, Animals, &c. And several Obser-
vations in Natural History.

By M. *TOURNEFORT*, of the Royal Academy of Sciences, Chief
Botanist to the late *French King*, &c.

To which is Prefix'd,

The Author's LIFE, in a Letter to M. *Begon*: As also his Elogium, pro-
nounc'd by M. *Fontenelle*, before a publick Assembly of the Academy of Sciences.

Adorn'd with an Accurate MAP of the Author's Travels, not in the *French*
Edition: Done by Mr. *Senex*.

I N T W O V O L U M E S.

L O N D O N,

Printed for D. BROWNE, A. BELL, J. DARBY, A. BETTESWORTH, J. PEM-
BERTON, C. RIVINGTON, J. HOOKE, R. CRUTTENDEN and T. COX,
J. BATTLE, E. SYMON. M. DCC. XVIII.

Title Page: Joseph Pitton de Tournefort, *A Voyage into the Levant etc.*

Tournefort; a doctor of medicine, a botanist, a naturalist, a chemist – indeed a polymath, did not complete his commission as he was forced to turn back from travelling the final leg to Alexandria, Cairo, Arabia and Ethiopia by reports of the plague but his report clearly established the importance of the Mediterranean as a major site for trade and diplomatic influence; a fact that was pursued with

vigour by the French kingdom and afterwards during the Republic. His journey began in April 1700 and concluded in June, 1702²⁵⁹. Like Rackham²⁶⁰, Tournefort noted some 300 hundred years earlier, the impact of changing patterns of human usage put on the ancient Mediterranean landscape:

*The masons from the nearby islands [to Delos] all come here as if to quarry, to chose the pieces they need. A beautiful column is broken to make a stair step. Turks, Greeks, and Latin's break, overturn, and carry off whatever takes their fancy.*²⁶¹

Tournefort was also moved to comment on the degraded nature of parts of the landscape he travelled through; of Mt Ida on Crete he wrote:

*With all due respect to Jupiter, who it is said, was raised and buried here, his is the most unpleasant mountain I have ever seen. It looks like the bare back of an ugly donkey, with no trace of a forest, no landscape, pleasant solitude, stream nor springs.*²⁶²

Tournefort's description could almost apply to the degradation of the landscape caused today by tourist developments. It is diverting to wonder to what extent the barren landscape Tournefort noted was caused by tourism to the learning seat of the great God and the site of the Judgment of Paris.

It is scarcely possible to leave Tournefort without mentioning the 'Mediterranean' plants that he was first to introduce to gardens in the west. Altogether he collected 1,356 new plants, more than had been described by the ancient Greco-Roman authorities Dioscorides and Theophrastus. Important among them were Bear's Breeches (*Acanthus mollis*), Marigolds (*Calendula* ssp), Mallows (*Lavatera* ssp, *Malva* ssp), Thymes (*Thymus* ssp), Lavenders

²⁵⁹ The only earlier recorded journey to the Levant was made by George Wheeler (Wheeler) of his travels between 1675–76. He was on an 'embassy' to Constantinople to install a pipe-organ at the Caliph's court in Constantinople; a gift from Queen Elizabeth 1. The book is called *A Journey into Greece in Company of Dr Spons of Lyon*, (1682)

²⁶⁰ A.T. Grove and Oliver Rackham, *The Nature of Mediterranean Europe – An Ecological History*, Yale, New York and London, 1991.

²⁶¹ Delos, an island in the Aegean Sea, birthplace of twins Artemis and Apollo. The island was raised from the sea by their father, Poseidon. It was a major religious centre in Greek and Roman times with magnificent temples dedicated to each of these important gods.

²⁶² Mt Ida, a mountain on Crete, where Zeus was educated – not Jupiter as Tournefort wrote.

(*Lavandula* ssp), Rocket (*Hesperis matronalis*), Buttercup (*Ranunculus* spp), Violets (*Viola* ssp), Valerian (*Valeriana* ssp), Irises (*Iris* ssp), Speedwell (*Veronica* ssp), rock roses (*Rosa* ssp), Gentians (*Gentiana* ssp), Woad (*Isatis tinctoria*), Aconites (*Aconitum* ssp), Deadly Nightshade (*Hyoscyamus* ssp), Foxglove (*Digitalis* ssp), Dictamnus (*Dictamnus* ssp), Traveller's Joy (*Clematis* ssp), Betony (*Stachys* ssp), Bellflowers (*Campanula* ssp), Honeysuckles (*Lonicera* ssp), Heliotropes (*Heliotropium* ssp), Cyclamen (*Cyclamen* ssp), Arums (*Arum* ssp) – even dwarf Cherries (*Malus* ssp)²⁶³. In his time these were thought mainly to be medicinal plants, including poisons, but in the intervening centuries many have crossed over to become valued hardy cottage garden flowers and are now regarded as drought tolerant and authentic plants for Mediterranean gardens.

The gap in time between Tournefort's first adventures in uncovering the breadth and range of the Mediterranean and those of Braudel and Matvejevic in recent history gives cause to reflect on the impact of the idea of the Mediterranean as an entity that has its own unique cultural identity.

The purpose of this thesis has been, in a modest way to consider the impact of the idea of Mediterranean-ness or Mediterranean-ism on the development of the cultural landscape in South Australia between its first Anglo-European settlement in 1836 and 1938. This date effectively marks the cessation of Walter Bagot's career as a practicing architect and practitioner of built environments that gave acknowledgement to the Mediterranean nature of the South Australian climate and the rich cultural heritage that has grown out of the entity and the idea.

The complexity and antiquity of the entity and the idea has given rise to many attempts to describe it; all of them valid expressions of experience, all of them inadequate to carry the fullness and richness of the idea, all of them slightly at variance with each other, and all of them singular in their objective.

²⁶³ Margueritte Duval, *La Plantes des Fleur*, Editions Robert Laffont, Paris, 1977.

Several further examples can be added to those impressions and ideas expressed and quoted earlier simply to further demonstrate the richness of the fabric that has been woven out of the idea of the Mediterranean:

Ferdinand Bac writes:

What it involves [the Mediterranean landscape/garden] is making a choice of shapes coming from the Mediterranean, stripping them of that boasts the oh-so-precise character of times, religions and reigns, and deriving there from a sufficiently clear synthesis to rediscover the ancestral sign that brings them all together in one single family, lapped by the same sea, the same climate, and the same original culture ... it is architecture of feeling ... An art made up of all our nostalgic memories and all the places we might have liked to pitch our tent and sojourn in the sweetness of the Beautiful and the power of the Simple ... The Elegance of the Mediterranean is straightforward; you can hold it in the palm of your hand²⁶⁴

Fernand Braudel writes:

We have imagined it [the Mediterranean] too much before getting to know it, in order to see it as it is. We like it through ourselves. Spell, illusion, trap, distorting mirrors, that's what it is; what we ask it to be.²⁶⁵

At this stage of my discussion it is useful to consider these two points of view. Braudel was introduced early into the argument because his approach is global and capable of broad application. The degree to which this applies will be considered in a moment. Bac on the other hand has been introduced late because he offers us a view that is contingent upon accepting his unique capacity to see and feel the Mediterranean ethos: a mystique – that only he can deconstruct and reconstruct the Mediterranean landscape.

²⁶⁴ Ferdinand Bac, *Jardins Enchantés: Un Romancero*, Louis Conard, Paris, 1925.

²⁶⁵ Fernand Braudel, *The Mediterranean and the Mediterranean World in the Age of Philip II*, end notes by Sian Reynolds, translated from the French edition, Harpur & Row, New York, 1966.

In relation to the idea of the Mediterranean as it applies in South Australia, we must ask which authority allows us to consider the question: Does the South Australian experience represent a Mediterranean experience? Clearly only Braudel's view allows that.



Ferdinand Bac, original design for 'Villa Fiorentina', St. Hospice Point, Saint Jean Cap Ferat. c. 1920 but not executed by the owner, Comtesse Robert de Beauchamp. (image: Ferdinand Bac *Jardins Enchantés, Un Romancero*, Louis Conard, Paris, 1925)

Bac has been dead for half a century and his capacity to interpret our circumstances for us uniquely through his sight and feel is distinctly diminished.

Bac's view is defined and contained by his interests as a designer; a person with a visual and decorative point of reference; a view that is superficial and held in a narrow framework of ideas no matter how pared down and stripped of extraneous concretions.

In contrast, Braudel gives permission to attach many other threads of meaning and thought to his global view of the diverse and complex inter-relations that circle around and flow out of the Mediterranean. Indeed, he refers to it using the Fontaine de Vaucluse as a metaphor for the Mediterranean as an ever-flowing source of ideas and possibilities. Seeing the great spring at Vaucluse bubbling up, roiling and swirling with un-diminishing strength proves the idea to be apt and powerful.

How useful then are Braudel's views? As a vehicle for exploring the transference of Mediterranean influences beyond the physical boundaries of the Mediterranean Sea, the Sahara Desert and mountains of central Europe and Turkey, his approach has been a great stimulus to thought and a proponent of liberating scholarship.

His global approach is inclusive. Local experiences may certainly be read in harmony with the view he derived from his own experiences in the real Mediterranean and its long history.

His *histoire événementielle* and *longue durée* view of history, as it developed in the Mediterranean, has offered a perspective that is based not on the 'great man' and diplomatic view of events, but on the slow development of the relationships between geography and history in relation to its culmination, at Braudel's chosen time, in Spain in the reign of Philip II (1527–98)²⁶⁶. In arriving at that point Braudel covered a huge slice of history during which the Mediterranean region had exerted significant influence in trade, politics, religion, culture, economics, environment and (to some extent) social interaction in the wider world. On this last point Braudel is not without his critics; in particular David Abulafia, writing in the preface to *The Mediterranean in History*²⁶⁷ directs

²⁶⁶ Sir Charles Petrie, *Philip II of Spain*, Readers Union, London, 1954.

²⁶⁷ David Abulafia (ed.), *The Mediterranean in History*, J. Paul Getty Museum, Los Angeles, 2003.

us towards Braudel's mortal imperfection in dealing with only one Mediterranean society, even while still acknowledging Braudel as *highly influential* and even *the greatest living historian*²⁶⁸ of his day. With the advantage of an editorial team of no less than nine academic authorities garnered from Yale, Oxford, Cambridge, Perugia, Princeton, São Paulo, Paris, St Andrews and Sydney, Abulafia is able to command a view that encompasses *the parts and the whole* and *how contemporaneous societies interacted with one another across the [Mediterranean] sea*.

In particular Abulafia cites Horden and Purcell as having conceived the Mediterranean on an even vaster scale than Braudel²⁶⁹:

*The chronological range of their book takes us from ancient hellas to early modern times, with occasional peeks earlier and later. In three words, their thesis is that of diversity within unity. Horden and Purcell stress the relationship between the very diverse localities of the Mediterranean and the 'connectivities' that bind one locality to another. Paradoxically, the fundamental geographic feature of the Mediterranean is thus the enormous complexity of the region. Complexity means richness, diversity in a very positive sense, facilitating exchanges over short and long distances.*²⁷⁰

This (minor) detraction, notwithstanding Braudel's model, still offers the best insight into interpreting the made and cultural landscape that has developed in South Australia since colonial times. The converse option would appear to be some sort of idiosyncratic mystical interpretation as could only be divined by a latter-day Ferdinand Bac; an option that would be so restrictive as to be unsatisfactory from almost any point of view, including academic, apart from a puritanic individual vision and transient fashion that grows from it.

Divination being scarcely held in high regard by historians and those associated with landscape and gardens it is preferable to stick with Braudel's model, while

²⁶⁸ Abulafia, *The Mediterranean in History*, p. 19.

²⁶⁹ Peregrine Horden and Nicholas Purcell, *The Corrupting Sea: a Study of Mediterranean History*, Blackell, London, 1998.

²⁷⁰ Abulafia, *The Mediterranean in History*, p. 19.

admitting the necessary assistance of Abulafia *et al* in developing the concept of the Mediterranean as a constructed relationship between place, environment, and society.

Adopting this position allows for a richer and more realistic view of the Mediterranean concept, as is encapsulated in South Australia. It answers the need to explain and understand the want of evidence of a hierarchical development. There were simply were no great movers and shakers by whose command South Australia, its society, governance, economy and culture, materialized in 1836. It is a thing that has grown out of comparatively small shifts and gentle movements rather than from huge periodic, heroic phenomena.

A Braudelian view could be further enriched by the use of many more common people's stories. Had any been available from 16th century Spain he very well may have used them but such resources seem not to have survived the centuries. The only contemporaneous records, and even then not of a very 'common' man are found in those of Francesco di Marco Dattini, the Merchant of Prato – a Mediterranean merchant and banker, as recorded by Iris Origo in *The Merchant of Prato*.²⁷¹

The Mediterranean has been a crucible for the development of European thought as it was transferred to South Australia. In the Arts and the Arts of living, in particular, has this Mediterranean ethos most subtly pervaded our way of looking at things. In ways not immediately apparent and infrequently admitted, the thing has registered its impact on the virgin landscape and on the transposed culture so that from an Anglo-European background has emerged a new comprehension; a new reality based on being here and finding the old culture unable to support itself in the new situation. Clearly we are no longer in Sussex, Kent or Cornwall, any more than we are in Prussia, the Netherlands or Austria-Hungary. The old realities failed in their new setting: farming methods established by tradition failed; traditional crops failed; expectations of climate proved seriously mistaken; modes of horticulture foundered when translated to unknown soils and climatic patterns, popular mythology was confounded; rain

²⁷¹ Iris Origo, *The Merchant of Prato* Jonathon Cape, London, 1957.

didn't follow the plough, or far that matter the planting of trees. The new landscape was alien; the native plants were alien, the inhabitants were beyond comprehension as a people with a culture or a civilization. The very distances and open skies were alienating. New situations called for new realities to be constructed.

Braudel's model, based as it was on four thousand years of Mediterranean history, charts a series of events that while not histrionic or monumental have exerted a long term influence on what has happened in the region when viewed as a tide of cumulative waves building and building into a discernable current.

To what extent can the evidence so far apparent in South Australia between 1836 and 1938 be interpreted in this manner?

Before answering that question a small aside is necessary to point out that the views we have of the Mediterranean and its influence are highly coloured by the way we want and prefer to see it: as a sunny, benign climate where the Arts and the Arts of living flourish, where culture is relaxed accessible and easy, where society is affable and laid back, and where life in general is pleasant, almost lazy and sybaritic. It is clear that such projections on reality do not encompass the facts of life for many Mediterranean peoples, even today, but especially within the period under discussion. Despite the glamour and glitz of High Society and the Bohemians who enjoyed holidaying on the Mediterranean shores everyday life for many was still a hard grind barely changed by the passage of time.



A milk vendor (previous page), a seller of fish and a water seller offer their wares in the streets of Nice in the 1910's showing no benefit from the massive tourist trade then at full tide. How our perceptions of the Mediterranean and its influence are coloured by the images we have of it through popular culture. (photo. Museo di Storia della Fotografia, Florence)

Given the restraints to perspective and a long term view imposed by so short a time span it is my conviction that there is certainly sufficient evidence of ripples and small tides that suggest a definite move towards a cultural and actual Mediterranean sense of connectedness astir here.

I have demonstrated greater and lesser waves of movement. Admittedly these did not, within the span of the study, build into a cumulative surge of awareness of the Mediterranean phenomenon. Nor did they appear in any sequence or with any regularity, neither did they necessarily bear any relationship to each other as to nature or subject. Rather there were many separate and individual streams of transferred thought and ideas, to which can be added to by a few local examples across various fields such as George Kingston (Colonial Architect), George McEwin (nurseryman), William Light (painter and surveyor), John Ednie Brown (forester), Samuel Davenport (acclimatizer, politician), Thomas Hardy (vigneron, acclimatizer), Albert Molyneaux (publisher, editor, acclimatizer), Henry Dutton (financier, banker and pastoralist), or Walter Bagot (architect, collector and aesthete).

Given the broad landscape adopted in Braudel's model the panorama of this assembly of local influences seems comfortably accommodated so long as we conceive Braudel's view as being expansive rather than constricted which is well substantiated by any reading of his own works²⁷². Within the text I have drawn on a wealth of sources to illustrate the pervasive nature of the Mediterranean as a concept vital to our understanding of where we are as a culture and as individuals in creating a new Mediterranean landscape of our own realization. A new reality, that while emergent between 1836 and 1938, has since grown to an awareness that continues to build and gather new, fresh ideas about what the term can mean for us in making our lives in this place – South Australia.

Influences as disparate as agriculture, painting, opera, horticulture, novels, health, soils, climate, tourism, poetry, trade, manufacturing, fashion, politics, economic development, colonialism, wars, globalization, geography, topography, climatology, botany, even religion and faith in the future were brought to bear on developing the reality of being in and living in South Australia. A new sense of place, a product of the human imagination, began to emerge from all these shifting and over-lapping waves of influence.

²⁷² Fernand Braudel, *A History of Civilisation* (trans. Richard Main), Les Editions Arthaud, Paris, 1987; Fernand Braudel, *On History* (trans. Sarah Matthews), Weidenfeld & Nicholson, London, 1980; Fernand Braudel, *Les Mémoires de la Méditerranée préhistoire et antiquité*, Editions de Fallois, Paris, 1997.

As yet these remain just what they are; it being too early in the scale of developing awareness into understanding and appreciation to anticipate a more definite tide that might yet develop into a stronger Mediterranean consciousness regarding this place. Consideration needs yet be given to what happened after 1938; mass migration from Europe and the Mediterranean basin, changes to our lifestyle based on Mediterranean cultural traditions, mass tourism, mass communications and media coverage of the Mediterranean idea and ideal, the penetration of painting and sculpture derived from Mediterranean experiences and sources into a global art market, the rapid transfer and adoption of ideas and images, critical assessments and reviews of environmental and health matters, and questioning of the right way to live if culture and society are to be sustained.

The question is: to what extent can our knowledge and experience of Mediterranean influences in South Australia and the Mediterranean world beyond these shores shape the emerging reality of the future?

The Mediterranean is nothing more than the image we make of it for ourselves, and that it is still a magnet for all those who are lucky enough to discover it one day. Herein lays the secret. It is perhaps not the secret conjured up by 'the land where the orange tree blossoms'. It is the secret of this image itself, the secret of a dream which paradoxically contrasts abundance with drought, merriness with poverty, moderation with excess, joy and tragedy. Who can say why we need the Mediterranean? If the Mediterranean didn't exist we would have to invent it.

Bernard Pingaud
L'Arc (magazine), Paris, 1959

das Ding an Sich
(the Thing unto Itself)

Rainer Maria Rilke
(German poet, 1875–1926)



Schematic map of the world by Isidore of Seville, 1472, showing the Mediterranean separating Europe from Africa and fed by the *Mare Magnum Siue* that supposedly separated both from Asia.²⁷³

²⁷³ Albulafia *The Mediterranean in History*.

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APPENDIX 1

The Mediterranean Climate according to Peter Dallman²⁷⁴

The Mediterranean climate regions found in California, Chile, South Africa, Australia and the Mediterranean basin share a climate of dry summers with brilliant sunshine and clear blue skies. Rainfall is concentrated during the mild winter half of the year and averages roughly 10–49 inches (25–100cm) annually. Snow is rare except at high elevations. The total amount of winter rain is highly variable from year to year, coming in storms that may last a few days. Between storms the weather is often crisp and clear. Summer rains are rare and scant.

A Mediterranean climate occurs on about two percent of the world's total land area (Thrower and Bradbury, 1973; World Conservation Monitoring Centre, 1992). The largest region of land with this climate is the Mediterranean Basin with about 60% of the world's total Mediterranean climate area. The Mediterranean Sea splits the basin up into several geographically distinct regions and over 15 countries. The Mediterranean Basin is the only Mediterranean climate region that includes parts of three continents, giving it a very rich flora, particularly where continents touch.

The next largest area of Mediterranean climate, with about 22% of the total, is found in Australia. It is split into two parts that are separated by about 500 miles (800km) of intervening desert and semi-arid terrain: the south western part of the state of Western Australia lies to the west and the southern part of the state of South Australia lies to the east. The Mediterranean climate region of South Australia extends eastwards for a short distance into the states of Victoria and New South Wales.

Among the remaining three regions, California occupies about 10% of the world's Mediterranean climate area, comprising most of the state west of the Sierra Nevada (mountains) together with a small adjacent portion of the Mexican state of Baja California Norte. Central Chile accounts for about 5% of the world's total area. Lastly, the Mediterranean climate area of Western Cape

²⁷⁴ Peter Dallman, *Plant Life in the World's Mediterranean Climates*, University of California Press, Berkeley, 1998. See Introduction and Chap. 1, pp xi–8.

is by far the smallest, occupying only 3%, but it has the highest concentration of plants species.

APPENDIX 2

Alvise Cornaro (1484? – 1566)

Alvise Cornaro was born in Venice, possibly in 1484, and died in Padua on May 8, 1566. He was from a noble but impoverished family, and moved to Padua at the age of 18 to study law at the Padua University. He inherited a vast wealth upon the death of his uncle, a priest called Angieri, and then devoted himself to a life of Mecantilism, literature and agriculture. He is the author of a treatise on architecture (1540), many writings about the drainage of his lands (he had the knowledge of a hydraulic engineer), and a famous *Elogio della vita sobria* (*Praise of a sober life*) in which he sings the virtues of a healthy diet and controlled habits. In a certain sense he is considered a forerunner of the macrobiotic principles. He was the patron and protector of many artists and writers, specially the comedian Beolco, nicknamed Ruzante, and the architect Falconello: both lived in his house, at his expense, for more than 20 years.

Among his properties, he owned many villas and hunting lodges in the country, and a wonderful villa in the city (in Padua), which was considered one of the most splendid houses of Italy. It was called *La casa dipinta*, the painted house, from the many frescoes it had, or *casa molto rara e bella*, a very rare and beautiful house. It is still possible to visit in Padua his house, and two famous buildings he had built; the Loggia (an open portico-ed building) and the Odeo (a round building), both lavishly decorated with niches and statues.

He loved agriculture, and was proud of his gardens, fruit trees and grapevines that gave him a renowned wine.

He was considered one of the most cultured men in his time, and a magnificent antique collector, and his buildings reflect his taste for antiquities and archaeology. He also built utilitarian buildings, such as bridges, farms, warehouses and all that was required for his agricultural and land drainage activities.

At the end of his life he concentrated on creating and enforcing his image, insisting in his writings that the old age he had reached was due to his sober habits. His later works were filled with self-praise for his achievements and

activities, telling the story of his life in encomiastic words. He is quite an interesting, multi-faceted man, like so many in that age.

Vinciguerra, Alessandra
American Academy of Rome – Feb 2000
(Personal Correspondence)

One cannot underestimate the fact that Palladio's villas rendered concretely the ideals of an epoch important to the West. In one of the most significant aspects of Palladio's vision of the world, the villa seems to be the complete expression of the Renaissance. The Veneto villa represented the arrival of the revolution that had put an end to the medieval concept of the significance of man's life. Christianity had preached scorn for the gifts of life for centuries. It had taught men to value each thing with regard for its moral value and to consider the entire universe exclusively in relation to religion, thus minimizing the works aspirations of man. (p59)

Cornaro's example became emblematic as far as the world of life in the villas was concerned.

I pass my time [he wrote] in the greatest delight and pleasure at all hours because I find I frequently have the opportunity to converse with honoured gentlemen, with men of great intellect, men of fine manners and letters; excelling in every virtue. And when I do not have their conversation, I set myself to reading some good book. And when I have read enough, I write. In all this I seek to please others to the limits of my ability. (p57)

I take pleasure [Cornaro wrote] in visiting friends, being with them and discussing with them and those I find with them: architects, painters, sculptors, musicians and agriculturalists, men of fine intellect who abound in this age. I see their works newly finished: palaces, gardens and collections of antiques ... (p53)

I enjoy travelling above all, going and returning to where I can observe the beauty of places and countries which I visit in passing. Some on the plain,

some in the hills, near rivers or springs, often with many beautiful buildings and gardens around them. (p56)

Alvise Conaro, *Vita probia* c.1550
(details sought from Alessandra Vinciguerra, Vatican Library and the American University, Rome)

The dualism between the city and the country; theorised since the times of ancient Rome, seemed to have deeply interested the humanists of the Quattrocento and the Cinquecento. Petrarch had already recounted the advantages of living in the country as opposed to life in the bustling frenetic city. In the country passions are exalted, man finds redemption from the negative influence of the city; home of vices and corruption, and virtue triumphs. In fact it is virtue which distinguishes a gentleman, which raises him up and confers prestige upon him; it is not by accident that in the frescoes of these villas one often finds tributes to the virtuous behaviour of the great men of the past, such as Alexander the Great and Scipio. (p242)

Appendix 3

Italian Influenced Buildings in Adelaide



'Holmwood', Devonshire Street, Gilberton

A hilltop crowned with white Greco-Roman temples surrounded by dark evergreens rises on grassy terraces from the banks of the River Torrens. The Arcadian Ideal expressed in South Australia.
(author's photograph)



Italianate mansion, Fisher Street, Highgate
Large shuttered windows allowed light and air to enter the house and circulate freely in accord with
“improved and healthy architecture” made popular by Prince Albert.
(author’s photograph)



Venetian – Italian architecture, Wakefield Street, Adelaide
The Italianate style affords a diverse range of options to 19th C architects.
(author's photograph)

NOTE: This image is included on page 196 of the print copy of the thesis held in the University of Adelaide Library

The garden front, the Italianate main façade at ‘Anlaby’ near Kapunda in South Australia showing broad balustraded terracing and deep verandas, and a half sunken lower storey – all features designed to ameliorate the Mediterranean climate, built features known since Roman times.

(photograph, *Homesteads of Australia*)
(see also Chip Sullivan, *Garden and Climate*)

NOTE: This image is included on page 197 of the print copy of the thesis held in the University of Adelaide Library

'Glenara', A latter-day Plinian marine villa in full blown Italianate style, open to the sea breezes and the ocean views. Built for William Hill, 1873, 32 South Esplanade, Glenelg South.
(The Advertiser Photographic Library)



'Benacre' Glenunga, a grand Italian-Renaissance style mansion now badly diminished in splendour by the close proximity of 20th century suburban housing in-fill.
(author's photographs)

APPENDIX 4

Italianate Buildings in South Australia

List of Italianate houses and buildings in South Australia in chronological order taken from *Colonial Architecture in South Australia*²⁷⁵ by Elfreda and Rolf Jensen. Throughout the book there are numerous references to 'Italian' and 'Italianate' styles. These are frequently qualified by additional descriptive terms that apparently differentiate between 'Anglo-Italian', 'Florid Italian', 'Florentine', 'Florentine Italianate', 'Highly Decorated Italian Renaissance', 'Italian Renaissance', 'Italian Doric', 'Italian Gothic', 'Italian Lombardie', 'Italian Mixed', 'Venetian', 'Venetian Italian'.²⁷⁶

- ❖ 'Anlaby' (now 'Old Anlaby') near Kapunda, 1880, architect Thomas English for Henry Dutton.
- ❖ 'Atheley House', Hackney, St Peters, 1858, architect Edmund Wright for his brother-in-law Peter Prankard.
- ❖ 'Claremont' ('Beaumont House'), Beaumont, c.1851, architect Henry Stuckey for the Right Reverend Augustus Short.
- ❖ 'Colona', Robert Street, Glenelg, c.1865-70
- ❖ 'Corryton Park', near Pewsey Vale, architect? for David Randell.
- ❖ 'Eden Park', Echunga
- ❖ 'Glenara', Roberts Street, Glenelg, Adelaide.
- ❖ 'Highfield', St Georges, Glen Osmond, 1849, architects Richard Lambeth and W. Weir, for the developer W. Price on behalf of the estate owner Sir Samuel Davenport.
- ❖ 'Ivymeade', 19 Milpenna Street, Beaumont, built for Ed Lawton
- ❖ 'Martindale', Gawler, 1860, architect George Kingston
- ❖ 'Para Para' ('Para Inya'), Gawler, 1861-62, architect J. MacGeorge for Walter Duffield.
- ❖ 'Paringa Hall' (now Sacred Heart College), Somerton, Adelaide, 1882
- ❖ 'Rust Hall', Mitcham, 1856, architect George Kingston for Sir Arthur Blyth.
- ❖ 'Struan House', near Penola, 1876, architect for John Robertson

²⁷⁵ Elfreda Jensen, & Rolf Jensen, *Colonial Architecture in South Australia – a definite chronicle of development 1836 – 1900 and the social history of the times*, Rigby, Adelaide, 1980.

²⁷⁶ Jensen & Jensen, *Colonial Architecture in South Australia*, p. 848.

- ❖ ‘The Briars’ (McBride House), Walkerville, 1856, architect Edmund Wright for G.C. Hawker.
- ❖ ‘Verona House’, Prospect Road, Prospect, Adelaide
- ❖ ‘Woodfield’, Fullarton, 1850, architect Phillip Santo, for Joseph C. Verco, enlarged c.1857 for Joseph Fisher.
- ❖ ‘Woodforde House’ (Rostrevor College), Rostrevor
- ❖ 56 Hutt Street, 1880, architect Roland Rees.
- ❖ 66 Bay Road, Mt Gambier, late 1850’s, builder A. James.
- ❖ Attorney General’s Department Building, 24 Flinders Street, Adelaide.
- ❖ Catholic Boys School (St Ignatius College), Norwood, c.1875, architect M. McMullen.
- ❖ Italian Cottage Villa, Montefiore Hill, North Adelaide, 1846, (*The South Australian Gazette and Colonial Register*)
- ❖ Kentish Arms Hotel, Stanley Street, North Adelaide, 1883
- ❖ Largs Pier Hotel, Largs Bay, Adelaide, 1882
- ❖ New Congregational Church, Jetty Road, Glenelg, 1879, architect Daniel Garlick.
- ❖ Railway Station, Kapunda
- ❖ The Police Station, Port Adelaide, 1859, architect Edward Angus Hamilton (Colonial Architect).
- ❖ The Younghusband House, North Adelaide, 1850, architect George Kingston for William Younghusband.

Not included in this book but highly significant examples:

- ❖ ‘Benacre’, Glen Osmond, 1880, for G.F. Shipster (?)
- ❖ ‘Eynesbury’, Unley Road, Mitcham – no other details recorded.
- ❖ ‘Holmwood’, Devonshire Avenue, Gilberton, Adelaide, copy of design by “Athenian” Thomson (Glasgow) for Charles Rasp (?)
- ❖ ‘Martindale Hall’, Mintaro, 1879, architect Ebinizer Gregg (London) for Edmund Bowman.²⁷⁷

²⁷⁷ Additional information from *Historic Homesteads of Australia*, Australian Council of National Trusts / Cassell Australia, Melbourne, 1969.

- ❖ 'Prospect House', Prospect, 1846, architect William Price, for J.B. Graham (see S.T. Gill painting, collection Art Gallery of South Australia)
- ❖ 'The Pinnacle' ('Carminow') (entire eastern façade of 1920 built by Sir Langdon Bonython), Mt Lofty, 1885, architect Black & Hughes, for Sir Thomas Elder.
- ❖ Glenelg Town Hall, Glenelg
- ❖ Government House, North Terrace, Adelaide, 1841-45, 1855, 1878, particularly the 1855 additions, architects George Kingston and Mr (?) O'Brien.
- ❖ North Adelaide Post Office and Institute, Tynte Street, North Adelaide

Houses with some Italianate features:

- ❖ 'Ayers House', North Terrace, Adelaide, 1855-59, (additions to an earlier house owned by the chemist Paxton), architect George Kingston, for Sir Henry Ayers.
- ❖ 'Cummins House', Camden Park, Morphettville, 1840-42, architect George Kingston for John Morphett. 'Cummins' speaks evocatively of overseas influence – rooms are lofty, main entrance through an arched loggia, paved terraces outside living rooms, louvred shutters inside and outside a form of sun protection still not improved upon." Thick whitewashed walls were also a feature of many of Kingston's buildings.
- ❖ 'Hughes Park', Watervale, 1891, architect G.K. Soward, for John Duncan.
- ❖ 'Kingston House', Brighton, 1839, architect (Sir) George Strickland Kingston, for his own family. His wife was South American/ Spanish and newly married when he brought her to the colony.
- ❖ 'Kurralta', Beaumont, 184-46, architect George Kingston, for Dr William Wyatt. A three bay arcaded loggia extends across the façade of the main block. The style has been described as "Mediterranean'.

- ❖ ‘Lindsay Park’²⁷⁸, Angaston, 1846, architect Henry Evans (chemist and son-in-law of George Fife Angus) for George Fife Angus (absentee landowner) under the supervision of his son John Howard Angus.
- ❖ ‘Willyama’, Medindie, 1876, architect unknown, home of Dr Oscar Gouger, later enlarged and garden developed by Charles Rasp, Italianate garden façade in particular.
- ❖ Government Offices (now replaced by present Treasury Building, Victoria Square) Adelaide, 1839, architect George Kingston, single storey with an internal piazza.
- ❖ South Australian Company Market, corner Rundle Street and Gawler Place, Adelaide, 1840, architect George Kingston, an arcaded horseshoe of 11 single storey shops.

Related Examples of Italianate Architecture under Royal and Vice Regal patronage:

- ❖ ‘Osborne House’, Isle of Wight, England, 1845 – 48²⁷⁹, architects Thomas Cubitt and HRH Prince Albert Saxe Coburg Gotha, Prince Consort²⁸⁰ for HRH Queen Victoria and the Royal Family Crown Estates.
- ❖ Government House, Melbourne, 1871 – 74, architects William Wardell (Inspector General, Public Works Department, Government of Victoria), J.J. Clark and Peter Kerr (both Public Works Department, Government of Victoria) for the State of Victoria.²⁸¹

*The design of the terraces, as that of ‘Osborne House’ itself, is consciously reminiscent of Italian models such as the ‘Villa Torrigiani’ near Lucca, or the ‘Villa Garzoni’ in Tuscany, or other garden architecture in Northern and central Italy known to Prince Albert.*²⁸²

²⁷⁸ Additional information from Rodney Beames & Tony Whitehill, *Some Historic Gardens in South Australia*, National Trust of SA / Botanic Gardens of Adelaide, 1981.

²⁷⁹ Christopher Thacker, *The Register of Parks & Gardens of Special Historic Interest in England*, 1982 – 86, English Heritage serial publication.

²⁸⁰ J.H. Plumb & Huw Wheldon, *Royal heritage – The Story of Britain’s Royal Builders and Collectors*, BBC Books, London, 1977; Hermione Hobhouse, *Thomas Cubitt, Master Builder*, 1971.

²⁸¹ Rodney Davidson (ed.), *Historic Houses of Australia*, Australian Council of National Trusts & Cassell Australia P/L, North Melbourne, 1974.

²⁸² Thacher, *The Register of Historic Parks and Gardens*.

Appendix 5

Early South Australian Nursery Catalogues and Seed lists

1843	McEwin, George <i>Catalogue of Plants</i> (introduced to South Australia by George Stevenson and grown at Melbourne Cottage, North Adelaide)
1845	Hackney Nursery (John Bailey) <i>Catalogue of Plants</i> (Trees, Shrubs, Herbaceous Plants) Also, <i>Catalogue of Plants</i> (Fruit Bearing Plants)
1860	Evandale Nursery (J F Wood) <i>General Catalogue, Evandale Nursery, nr Angaston</i>
1862	Davis, F C, <i>Catalogue of Plants, Trees, Roses, Vines etc For Sale, Moore Farm Reedbeds, nr Adelaide</i>
1876	Hackett, E & W <i>Catalogue Flower Seeds, vegetable, Agricultural & other Seeds</i>
1880	Sewell, Henry <i>Payneham Nurseries, Plant Catalogue</i> Also 1888, 1892-93
1882	Forest Board <i>Descriptive catalogue of Trees at the various nurseries</i>
1882	E B Heyne & Co <i>List of Garden, Agricultural and other Seeds</i>
1885-86	Smith, Edwin <i>Clifton Nurseries</i> <i>General descriptive Catalogue of Plants, Trees, Shrubs etc</i>
1886	E B Heyne & Co <i>Special Catalogue of Bulbs and Tubers</i>
1886	Pascoe, John <i>Seed Catalogue, East End Market and Korra Weera Nursery, West Marden</i>
1886	Pitt, Charles <i>Fruit Tree List, Felixstow</i>
1888	Wicks, H <i>Fruit Tree List</i> Also 189?
1893	Newman, F C & Sons <i>Seed and tuber Catalogue</i>
1894-95	Newman, F C & Sons <i>General descriptive Catalogue of Seeds, Plants, Roses, Trees etc</i>
1898	Hackett, E & W <i>Illustrated Manual for the Garden and the Farm, Catalogue Seeds, Plants etc</i>

APPENDIX 6

Additional Primary Reference Material

From the beginning of the sixteenth century there was a growing interest in plants in Rome, and this led to the development of general enthusiasm for collecting, provoked by delight at the surprise and even astonishment aroused by the appearance of unknown and exotic new species. The passion which was widespread among the aristocratic families, led in 1514, to the establishment of the Chair of Botany ... so that the first half of the sixteenth century saw the beginnings of intense cultivation and acclimatization of new species, which were the exclusively available to the aristocracy, because of their rarity and cost. In the city, one of the first and most important collections was made by Pope Paul 111 (Farnese) in the Orti Farnesiani. The cultivation was continued by his nephew Cardinal Alessandro Farnese, in the secret garden of the Palazzo Farnese in Caprorola. Another valuable collection was the one which Cardinal (Carlo) Barberini made in his own villa on the slopes of the Janiculum, facing the Basilica of St Peter's. The Keeper of this garden was Giovan Batista Ferrari, the most thorough scholar of plants and gardens of the seventeenth century. In his book 'De Florum cultura' published in 1633, he described the methods of culture and the plants existing in the gardens of his day.

Paolo Lanzara p123 – 124

Among the plants illustrated are Lemon (*Citrus limona* L.), Myrtle (*Myristica fragrans* L.), Rosa spp (rose), Date Palm (*Phoenix dactylifera* L.), Prickly Pear (*Opuntia ficus-indica* L.). Plants listed include *Hibiscus mutabilis*, the Judas Tree, the Tamarisk, Jasmine, crocus, jonquil, iris, cyclamen, peony, and *Amaryllis belladonna*.

It now seems certain that the pergola has existed since antiquity. It certainly existed in Egypt, where grapevines were associated with the cult of Isis. From there it spread throughout the Mediterranean as is attested rather later in Pompeian frescoes, where pergolas appear in a fully

developed architectural form. With the arrival of Christianity the symbolic value of the pergola did not diminish. In fact it became stronger, since the vine was associated with the Redeemer himself: "I am the vine and you are the branches." (John 15:5) Although the classical pergola will always remain associated with the grapevine and will retain a strong Mediterranean character other factors have caused it to be used for other plants such as roses, jasmine, honeysuckle and wisteria.

Luigi Berliocchi (p. 97–98)

Roberto Lucifero et al, *Guida al Giardini Perduti di Roma* (catalogue raison) TECLA (Associazione per la Cooperazione Transregionale Locale ed Europea) & Di Baio editore, Rome, 1995.

In the evening, after having observed these beautiful houses at leisure, we went into the gardens on the Palatine, pleasant green spaces which fill the gaps between the ruins of the palaces of the Caesars ... Up there we enjoyed the fascination of that hour of the day. Thus, from observing the works of art, our eye is gradually educated, so as to become more and more receptive before the reality of nature and more capable of savouring its beauties.

Goethe, *Voyage*, 1786-88

... the question of what Mediterranean gardening physically means for the likes of me ... it is a gardening not of nuances but of essences: a gardening (more than is usual, or even possible, in England) of graphic shapes, and resinous seductions, of stricter profiles and intense shadows, of tighter habits and of fiercer clat – a maximization of the benefits of sunlight, in short!

Alasdair Forbes, 'A Mediterranean Garden in North Devon', *The Mediterranean Garden*, no. 18, Autumn, 1999, p. 24.

*That Mediterranean Feeling all about us is created by the flavours on our table,
by the last noise of the cicadas as evening falls, by the warm breezes and by
Nature's breathtakingly beautiful handiwork that surrounds us.*

Elena Pizzi, 'That Mediterranean Feeling',
The Mediterranean Garden, no. 18, Autumn 1999, p. 54.

NOTE: This image is included on page 207 of the print copy of the thesis held in the University of Adelaide Library

An ancient California live oak (*Quercus agrifolia*) being moved to make way for the construction of 'La Cuesta Encantada', William Randolph Hearst's Hispano-Moorish Colonial mansion near San Simeon, California
(photo. Julia Morgan archive)

FIN