

Book Review

Ilídio Alves de Araújo, *Arte Paisagista e Arte dos Jardins em Portugal*, Teresa Portela Marques and Teresa Andresen (eds.), Lisbon: Câmara Municipal de Lisboa, 2020.

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This book on estates and gardens in the central and northern regions of Portugal is based on a meticulous inventory conducted by Ilídio Alves de Araújo (1925-2015) in the 1950s, involving site visits to each of the locations discussed. Originally published in 1962, the 2020 reissue by Teresa Andresen and Teresa Portela Marques provides an occasion to revisit Araújo's innovative work from a twenty-first century vantage point.

Ilídio Alves de Araújo (1925-2015) received a degree in agronomy and landscape architecture from the Instituto Superior de Agronomia in Lisbon in 1953, studying under Francisco Caldeira Cabral. Araújo's professional career was largely carried out within public administration, with a trajectory beginning in Lisbon and eventually taking him to Porto in the 1960s, and finally to the Planning Commission of the Northern Region (now CCDR N), where he concluded his public service activities in 1986 as the Deputy Director General of Land Management.

Ilídio Alves Araújo is currently considered the founder of modern garden historiography in Portugal. When he undertook the project of the book under present consideration, Portuguese art

historians had not yet paid attention to the aesthetic arrangement of outdoor spaces, nor had any significant work on Portuguese estates and gardens been produced from the perspective of landscape architecture. The relevant literature consisted of a few works dedicated to gardens (including scattered studies on Bom Jesus do Monte, the Botanical Garden of Coimbra, and Quinta da Bacalhoa by Joaquim Rasteiro), as well as Sousa Viterbo's more comprehensive volume, *The Art of Gardening in Portugal*. It is noteworthy that during this period in Portugal, both art history and landscape architecture were disciplines in their infancies.

The first part of Araújo's work is a study of the origins of landscape art in Portugal up to the Renaissance, when the Quinta da Bacalhoa in Azeitão and the garden of Paço do Fontelo, near Viseu, were designed. The second part provides an inventory and description of about sixty gardens of estates, villas, and monastic enclosures in the north of Portugal, dating to between the middle of the sixteenth through the nineteenth centuries.

Araújo paid special attention to matters of toponymy, and was also sensitive to philological,

ethnographic, archaeological, geographical, and mythological issues. He used both manuscript and printed primary sources, and captured more than 300 photographs, now precious material for the understanding the condition of the estates in the 1950s and 60s. In this 2020 edition, a total of 234 black and white photographs stored on SIPA (Information System for Architectural Heritage) were reproduced, as well as nine original colored photographs held by his family.

Some sixty years after its original release, the book remains surprisingly current. While a reissue had long been desired by lovers of gardens and landscape architecture, the task facing editors Teresa Portela Marques and Teresa Andresen was challenging. The long wait for scholars with the courage, requisite knowledge, and capacity for such an intensive project has proven more than worthwhile – in its accuracy and quality, the 2020 edition arguably exceeds the original.

The editors of this reissue consulted the working copy belonging to Ilídio Araújo and had access to all his pencil-written notes, which were not included in the original book, having likely been added over time subsequent to the 1962 publication. Most of the notes were revisions that he made to his own work. Along with this core material, however, there were loose notes on various themes. Access to this material led the publishers to enrich the original, instead of producing a facsimile reprint. Rather than directing readers to subsequent studies on the author's work, the editors chose to present the manuscript materials themselves, with end-of-chapter notes (distinctly identified as "Editors'

Note") giving the transcriptions. On the whole, these annotations reveal his concern with verifying and deepening the information he obtained from the sources he consulted. It is evident that queries regarding vegetation were a constant theme.

Including these notes as specific editorial inserts serves not only to preserve the integrity of Araújo's original work, but also to enhance the reader's understanding of both his approach and dedication to the field. Moreover, the editors corrected errors to bibliographic references and revised the plans of the estates and gardens. These editorial choices foster a deeper connection between Araújo's work and those who study it, ensuring that his meticulous attention to detail and his scholarly rigor continue to influence and inspire future generations of researchers and enthusiasts in landscape architecture and garden historiography.

The beauty, care, and dedication that Teresa Portela Marques and Teresa Andresen poured into this edition are palpable throughout its pages, testifying to a deep respect for Araújo and his work, and their sense of responsibility to the field. They have provided the community of garden enthusiasts with a precious tool that can now grace the shelves of many, after decades out of print. Speaking as a member of that community, I offer the editors my sincerest gratitude and congratulations.