

2. Andrew Jackson Downing, *A Treatise on the Theory and Practice of Landscape Gardening Adapted to North America; with a View to the Improvement of Country Residences*, New York and London: Wiley and Putnam, Boston: C. C. Little & Co., 1841), 19.

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4. See <http://americangardenhistory.blogspot.com/search/label/Gardeners> for background on enslaved gardeners. Accessed March 1, 2017.

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8. "A Deer that Landseer Would Have Admired," *The Boston Daily Advertiser*. 1863. The *Boston Daily Advertiser* publishes an article apparently reprinted from the *Cincinnati Commercial* describing a Chattanooga correspondent visit to Belmont. Belmont Mansion Archive 1863/10/27.

9. Mary Daniel Brown Moore, *History of Homes and Gardens of Tennessee*, (Garden Study Club of Nashville: Parthenon Press, 1936), 165.

10. James R. Cothran, *Gardens and Historic Plants of the Antebellum South*, Charleston: University Press of South Carolina, 2004.

11. Roberta Seawell Brandau, ed., *History of Homes and Gardens of Tennessee*, (The Parthenon Press: Garden Study Club of Nashville, 1936; 2nd edition reprinted by Friends of Cheekwood, 1964), 130.

12. Peter Barry, ed., "Garden Furniture," *The Horticulturist*. 3 (8): 355–359.

13. Barbara Sarudy, "Early American Gardens: Public Gardens—July 4th Celebrations," *Early American Gardens*, July 2, 2011. <http://americangardenhistory.blogspot.com/2009/07/celebrating-4th-of-july-in-public.html>. (Web page no longer accessible, March 1, 2017.)

14. 1860/08, Review 1—No Title, *DeBow's Review and Industrial Resources, Statistics, etc. Devoted to Commerce*. Aug 1860; Vol IV, No. 2 APSO, 248.

15. C. T. Hinckley, "A Day in the Ornamental Ironworks of Robert Wood," *Godey's Lady's Book*, XLVII (July, 1853), 5–12.

16. For a more details see Julia Nash, "'Lacy Iron': Nineteenth Century American Ornamental Castings and Robert Wood of Philadelphia," *Pennsylvania History: A Journal of Mid-Atlantic Studies* Vol. 34, No. 3 (July, 1967), 229–23.

17. For an overview of American zinc sculptures see Carol A. Grissom, *Zinc Sculpture in America, 1850–1950*. (Newark: University of Delaware Press, 2009).

18. Quoted in Roberta Seawell Brandau, *History of Homes and Gardens of Tennessee*, (Friends of Cheekwood and the Garden Study Club: Nashville. 1964), 133.

19. An identical gazebo was sold in 1870 to the Convent of Visitation in Mobile, Alabama, by Daniel Geary, a salesman for R. D. Wood and Company of Philadelphia. Wood was in partnership with Perot from 1857–1865.

20. James D. Kornwolf and Georgiana Wallis Kornwolf, *Architecture and Town Planning in Colonial North America* (Johns Hopkins University Press, 2002), 752.

21. Barbara Sarudy, "Early American Gardens: The Practical Republican Garden in the Chesapeake," *Early American Gardens*, May 31, 2011, <http://americangardenhistory.blogspot.com/2010/01/mid-atlantic-gardens-after-revolution.html>. (Web page no longer accessible, March 1, 2017.)

22. Brandau, *History of Homes and Gardens of Tennessee*, 133.

23. Ibid.

24. Quoted in Grissom, *Zinc Sculpture in America*, 279.

25. Betsy Rosasco, Anne Gossen, and Elizabeth Allan, "'My Four Marble Emblems': Elias Boudinot's 'Four Continents' in Eighteenth Century America." *Record of the Art Museum*, Princeton University 70 (2011): 30–45.

26 Ibid., 36.

27. Unpublished excerpt copied from the diary of John Hill Ferguson, Thursday 16th. Belmont Mansion Archives.

28. Quoted. in Therese O'Malley with contributors Elizabeth Kryder-Reid and Anne L. Helmreich, *Keywords in American Landscape Design*. (Center for Advanced Study in the Visual Arts, National Gallery of Art and Yale University Press: New Haven and London, 2010), 128.

29. Brandau, *History of Homes and Gardens of Tennessee*, 133.

30. See endnote 14.

31. Brandau, *History of Homes and Gardens of Tennessee*, 133.

32. Fred French, "The Conservatory, Built of Iron, Is Truly a Crystal Palace," *The Gardener's Monthly*. May 1868 Vol. X, 137–138. Belmont Mansion Archive 1868/03/03.

33. "The Magazine of Horticulture, Botany, and All Useful Discoveries and Improvements in Rural Affairs," Vol. 29. (Boston: Hovey and Company, 1863).

34. The canvas is not signed or dated. Speculation about the identity of the artist has pointed to local Nashville painters, itinerate artisans, and even acclaimed regional painters. One possible attribution is James E. Wagner, an artist who worked in Nashville from 1840 to 1860. Wagner produced lithographs of Nashville in the years leading up to the Civil War and exhibited work at the capitol in 1858 with what the Tennessee Historical Society called "some of our very best artists." There are some similarities between Wagner's paint-

ing *Tennessee State Capitol from Morgan Park*, ca. 1857–60, and the oil-on-canvas portrait of *Belmont Mansion*. The dimensions of the canvases are comparable as are the styles of trees used to frame the focal point of the compositions. Both images emphasize figures in a landscape in a detailed foreground stage that contrasts with the architectural subjects on the hill.

35. This is verified in a letter written by Joseph Acklen in which he states he was giving the workers a day off in celebration of the birth of the Acklens' daughter Pauline.

36. Vlach provides numerous examples of this convention in paintings of plantations, including a scene from a collection of watercolor sketches made by Benjamin Latrobe as he traveled through Virginia in 1796. Latrobe's sketch depicts four viewers looking up toward a planter's home at Airy Plain in New Kent Co., Virginia, where the artist stayed for a month while recovering from an illness. John Michael Vlach. *The Planter's Prospect: Privilege and Slavery in Plantation Paintings*. (University of North Carolina Press, 2002.)

37. Vlach, *The Planter's Prospect*, 2. After the war and the abolition of slavery, Michael Vlach argues a wistful revisionism seems to have restored these people—still toiling in the service of the masters—to the landscapes they had created and on which they were so cruelly mistreated.

38. Albert Wardin, Jr., *Belmont Mansion: The Home of Joseph and Adelia Acklen* (Nashville: Historic Belmont Association, 1981), 7.

39. Albert Bates, "A Permaculture Interpretation of Belle Monte," March 10, 2007, Global Village Institute for Appropriate Technology. <http://www.thegreatchange.com/belmontwalk.htm>, accessed March 1, 2017.

40. I am grateful to my colleague, Dr. Darlene Panvini, Professor of Biology at Belmont University, for her assistance in identifying some of the plant species in the Belmont Mansion painting.

41. O'Malley, *Keywords in American Landscape Design*, 26.