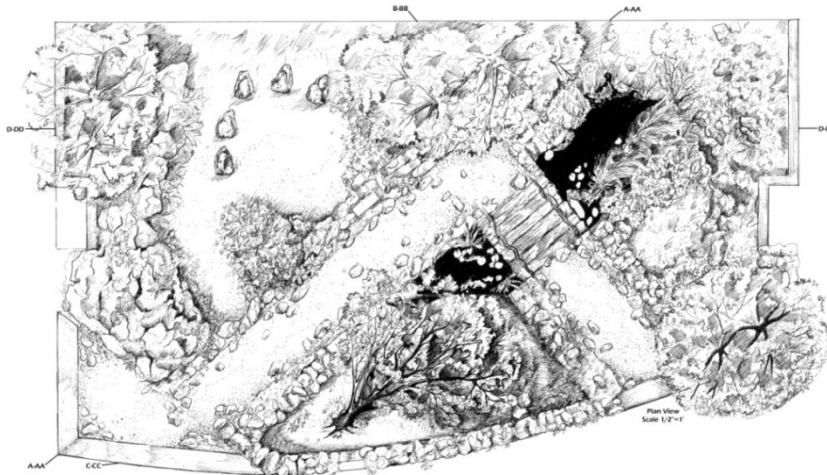


## FLOWER SHOW 2007: THE POETIC LANDSCAPE OF IRELAND

STUDENTS - CLASS OF 2008. FACULTY - PAULINE HURLEY- KURTZ. HORTICULTURE STAFF - KAREN WATTS, SHEILA CHLEBDA



Whether formed by nature or man, the Irish landscape and everything which it represents, from the lowland limestone ‘Burren’ of maidenhair ferns and orchids to the megalithic ‘portal’ tombs of early humankind, has inspired poets to translate the physical landscape to the creative word. Just as climate, time and Man have formed this mystical landscape, the written word has carried the story of the landscape through the ages. Through Irish landscape poetry, the world is able to experience the evolution, mythology and science of this culture.

An upland moor of juniper and heather, the sacred tree or ‘craobh’, the Ogham alphabet, a bog of iris and sundew; the words alone are poetic, just imagine what the actual landscape holds. Welcome to the Poetic Landscape of Ireland.

*Credit : Photos: Bill Kelly; Images, students*

ASLA NATIONAL CONFERENCE, PHILADELPHIA, PA- OCTOBER 3, 2008



Landscape Architecture Student Work

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## Tírothreach Fileata na hÉireann

The landscape of Ireland was shaped first by water and then by man. The concept of geology and climate are seen here viewed as island with higher, one like peninsula and several lowland. The higher elevations are dominated by moorland grasses and spruce woods. The lowlands contain the most fertile types of limestone, which produce rich green pastures and fields, support the same "Irishman life".

From, found everywhere in the Irish landscape, has been used by man for thousands of years. The tradition of "magical" stones or "magical" stones began in Neolithic times. As a result, massive stone, pyramids and wedge graves began to appear. The stones and their signs through forest grounds with large and scattered stone circles, like those shown in the middle. Ancient stone circles, "Belted Hills" are evidence of human culture from 1900 BC and 1400 BC. After Christian and more complex, round stone circles were built with ornamental on top, appeared. Ringed marked farmland and enclosed houses and farm buildings.

With some structures continue to be a source of cultural, religious, and archeological research. Folklore suggests that the importance of building and arranging may have had a religious meaning or a response to natural or cultural changes. Today, some in the form of stone circles, standing stones, or field walls remain as integral part of the landscape.



### The Mason

Nothing older than stone but the soil and the sea and the sky.  
Nothing stronger than stone but water and air and fire.  
Nothing worthier than stone but the harpstring, the word and the tree.  
Nothing humbler or sturdier than stone - whatever it be.

Stone is the bone of the world, under moor, under loam  
under ocean and churchyard-corruption of buried bone;  
floor of the mountain, pound of the ocean, the world's cord.

-Robert Farren-

Stone

Ogham Symbol	Irish Letter Name	English Equivalent	Tree
ᚋ	Nin	N	Cherry
ᚏ	Sail	S	Willow
ᚑ	Fern	F	Alder
ᚕ	Luis	L	Rosam
᚛	Beithe	B	Birch
᚞	Cert	C	Apple
ᚠ	Coll	C	Hazel
ᚡ	Tinne	T	Holly
ᚣ	Dair	D	Oak
ᚤ	Idub	I	Hawthorn
ᚥ	Raiti	R	Elder
ᚦ	Sraid	ST	Blackthorn
ᚧ	Grad	NG	Broom
ᚨ	Gort	G	Furze
ᚩ	Main	M	Buckhorn
ᚪ	Lad	L	Yew
ᚫ	Edad	E	Aspen
ᚬ	Ur	U	Elm
ᚭ	Onn	O	Ash
ᚮ	Ailm	A	Pine

Ogham

Ogham is a primitive alphabet from Ireland and Scotland dating from the 7<sup>th</sup> to 8<sup>th</sup> century AD. It was most popular in the 10<sup>th</sup> century AD when it was used to mark territory. Ogham inscribed on stones or ancient wooden crosses, Ogham letters can be recognized as horizontal strokes or groups of strokes made from a piece of wood or stone. The Ogham alphabet leaves a pale contrast of 20 characters.

Ogham has been called a tree alphabet for several reasons. Unlike modern English text, which is read horizontally from left to right, Ogham text is read from bottom to top and from left to right. It has been theorized that the arrangement of Ogham text corresponds to the growth of a tree. Each letter of the Ogham alphabet is known as a "tree" or "tree letter". The roots of the alphabet are also called "trees" while the characters are known as "branches" or "tree branches". Each individual mark of a "tree" is called a "tree" or "tree stroke". The order of the Ogham alphabet is arranged according to the seasons in which the corresponding trees are most prominent in the landscape.

Each character of Ogham refers to a distinct plant or a plant attribute. Some letters of the alphabet, like the letter "L", have no Irish equivalent in Irish, correspond directly to a tree. Other letters recall prominent characteristics of a tree. For example, the letter "L" meaning "elm", while not directly identified with a tree, is sometimes associated with the letter "L" (which is interpreted as a tree branch and berries, which grow through the winter).

The Ogham Alphabet

## The Poetic Landscape of Ireland

## Tírothreach Fileata na hÉireann

Drumlin, based on some sources, are considered of Irish origin, placed just during the Middle Ages for use. These elongated and tapered hills are described by one source as having "a basket of egg topography".

These hills are "Irish" often attributed to the thousand, stretch over one square mile. The most notable of drumlins formation is still common. Glaciers may have either caused the drumlins from the local geology while advancing upon the land or left them behind in their wake. The tapered hills of the drumlins are all oriented in the same direction, following the glacier path. The drumlin consists of every stone that was with glacial till on the surface.

Due to their steep slopes and grassy soil, drumlins are not the best agricultural land in Ireland. In fact, the presence of Drumlins often obstructs drainage from surrounding fields. Despite this, and even as found in the surrounding landscape, as a result of the land use, drumlins that do not represent, these areas are not highly populated.

Despite the challenges that drumlins have presented for farming and communication, they nonetheless remain an important feature in the Irish landscape. While the drumlins' difficult conditions prohibit an ideal growth of vegetation, some manage to survive. True to the name, the drumlin often has a hillside, which is a hillside. Such beauty has inspired Irish poets.

### Ontario Drumlin

Having run out the boat,  
what stop of the heart  
Causes us to beach on the half-known  
as Colmille dragged up his skin boat  
on the white strand of Iona?  
An exile surely,  
but the same salt-shriven grass,  
the same wind at his heels.

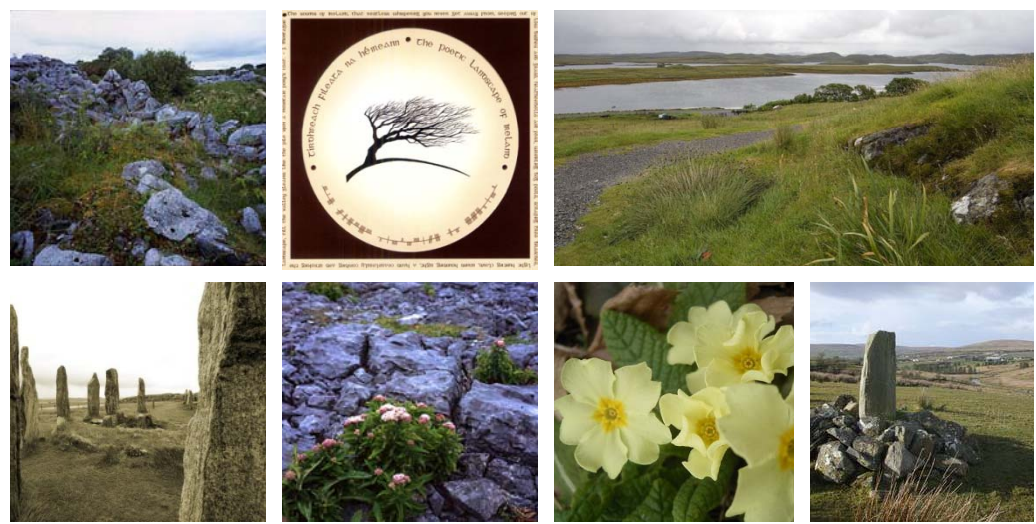
Or what in me longs enough for the diminutive  
in a continent of trees,  
for the name to grip  
here beside the Oronabee?  
Drumlin,  
little back, little hill,  
a glacier kernel  
rounded and stony  
as any in Ulster's Cavern,  
though the trees on it are red  
and the hill's real name  
is not heard.

-Moya Cannon-



## The Poetic Landscape of Ireland

Drumlin



Credit : Photos, various; Images, students

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b05

*We have no prairies  
To shive a big sun at evening -  
Everywhere the eye concedes to  
Encroaching horizons.*

*Is wooded into the cycllops' eye  
Of a fern. Our unfenced country  
Is bog that keeps crusting  
Between the sights of the sun.*

*They've taken the skeleton  
Of the Great Irish Elk  
Out of the peat, set it up.  
An astounding crane full of air.*

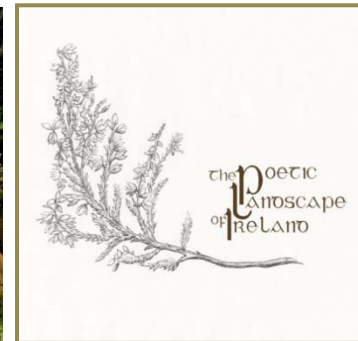
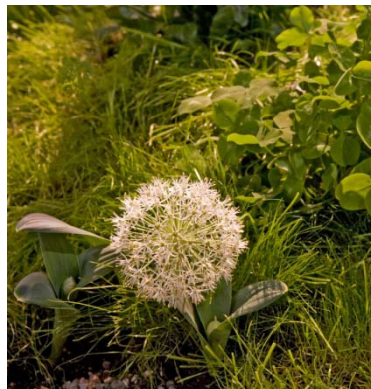
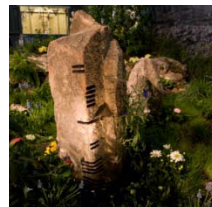
*Batter sunk under  
More than a hundred years  
Was recovered sily and white.  
The ground itself is kind, black, batter.*

*Melting and opening underfoot,  
Missing its last definition  
By millions of years.  
They'll never dig coal here.*

*Only the waterlogged trunks  
Of great firs, soft as pulp.  
Our pioneers keep striking  
Inwards and downwards.*

*Every layer they strip  
Seems cramped on before.  
The bogholes might be Atlantic seepage.  
The wet centre is bottomless.*

-England by Seamus Heaney



Credit : Photos: Bill Kelly; Images, students

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