

England and its Gardens

STUDY GUIDE

**Garden History for Master Gardeners
2018**

PURDUE
UNIVERSITY.

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Purdue University
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Table of Contents

| Item | Page |
|---|------|
| Program Locations Map | 2 |
| Program Itinerary | 3 |
| Timeline of Landscape/Garden Development | 5 |
| Garden Design Styles Encountered in EaiG 2018 | 6 |
| Some Important Designers Encountered in EaiG 2018 | 7 |
| Historic Garden / Landscape Study Pages | |
| Ascott, Lynn Garden | 12 |
| Beth Chatto Gardens | 15 |
| Blenheim Palace and Gardens | 21 |
| Blooms of Bressingham | 26 |
| Chiswick House and Garden | 29 |
| East Ruston Old Vicarage Garden | 35 |
| Hidcote Manor Garden | 37 |
| Kiftsgate Court | 43 |
| Mill Dene Garden | 47 |
| Rousham | 49 |
| Savill & Valley Gardens | 63 |
| Stowe House | 67 |
| Upton Grey | 81 |
| Waddesdon Manor | 85 |
| Woolbeding | 89 |

England and its Gardens 2018 Program Locations



England and its Gardens - 2018

"More Great Garden History"

Master Gardener Study Abroad Program

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V. 7-4 - Itinerary

| Day/Date/ Day no. | Hotel | Time | Activity - Location | Meals |
|--------------------------|------------------|---|---|--|
| Wednesday 18-Jul-2018 | NA | | Depart USA | B:OYO L:OYO D:OYO |
| Thursday 19-Jul-2018 | Sheraton LHR | | Arrive UK, LHR, transfer to Sheraton Hotel LHR 6:30p Get acquainted gathering, orientation, dinner provided | B:OYO L:OYO D:group-Sheraton, 6:30p |
| Friday 20-Jul-2018 | Sheraton LHR | 8:00a 9:00a 11:00a 2/3:00p | depart hotel Upton Grey depart UG Woolbeding (NT) | B:hotel L:Hoddington Arms D: OYO |
| Saturday 21-Jul-2018 | Sheraton LHR | 8:15a 9:00a 12:30p 1:15p 5:00p | depart hotel Chiswick House & Gardens depart for Savill & Valley Gardens Valley Garden coach tour (1:30), then back to Savill move to Windsor, the Boatman | B:hotel L:OYO at Chiswick D:The Boatman, 6:00p |
| Sunday 22-Jul-2018 | Swan Lavenham | 8:15a 8:30a 10:15a 11:30p 3:00p | luggage at the coach depart for East Anglia stop at Chelmsford BP for break Beth Chatto Garden (open 10am-5pm) depart for Lavenham (portering assistance for move in at Swan) | B:hotel L:OYO at Beth Chatto D:group-Swan, 6:30p |
| Monday 23-Jul-2018 | Swan Lavenham | 8:00a 10:00a 3:00p | depart hotel East Ruston Old Vicarage Garden (coffee, tour, lunch) depart EROVG, return to Lavenham | B:hotel L:E. Ruston OVG D: group-Swan, 6:30p |
| Tuesday 24-Jul-2018 | Swan Lavenham | 9:30a 10:30a 2:30p 3:30p | depart hotel arrive Blooms of Bressingham (opens 10:30) depart for return to Lavenham pm free time in Lavenham | B:hotel L:OYO at Blooms D:OYO in Lavenham |

| | | | | |
|------------------|--|----------|---|-------------------------|
| | | 8:00a | luggage to coach (portering arrangements TBA) | |
| Wednesday | | 8:15a | depart Lavenham (20 min. stop along the way) | B: hotel |
| 25-Jul-2018 | Whately | 11:30a | arrive Woodstock, Blenheim Palace | L: OYO at Blenheim |
| | Banbury | 4:00p | Afternoon Tea in Blenheim Palace Orangery | D: High Tea at Blenheim |
| | | 5:00-ish | depart Blenheim for Banbury | later-OYO in Banbury |
| Thursday | | 9:15a | depart hotel (Cheney replacement coach) | B: hotel |
| 26-Jul-2018 | Whately | 10:00a | Rousham House (tour house 10:00a, then see garden) | L: OYO in Banbury |
| | Banbury | 12:30p | return to Banbury, afternoon free time | D: OYO in Banbury |
| Friday | | 8:00a | depart hotel (to Buckingham, Stowe Avenue, Oxford Water) | |
| | | 9:00a | tour Stowe House, then move to New Inn Stowe (NT) | B: hotel |
| 27-Jul-2018 | Whately | 2:00p | depart Stowe, head for Ascott | L: OYO - Stowe New Inn |
| | Banbury | 3:00p | arr. Ascott, Lynn Garden, (timed entry 3:45, last at 4:00p) | D: group-Whately |
| | | 5:00p | return to Banbury | |
| Saturday | | 8:45a | depart hotel | |
| | | 9:45a | arr. Mill Dene Garden, Moreton in Marsh | B: hotel |
| 28-Jul-2018 | Whately | 11:15a | depart for Kiftsgate | L: Kiftsgate |
| | Banbury | 2:30p | move to Hidcote Manor Garden | D: OYO in Banbury |
| | | 4:30p | return to Banbury | |
| Sunday | | 10:15a | luggage to coach | |
| | | 10:30a | depart hotel | B: hotel |
| 29-Jul-2018 | Sheraton | 11:30a | arrive for lunch at Five Arrows | L: Five Arrows, noon |
| | LHR | 1:00p | move to Waddesdon Manor (house entry 2:30p-2:40p) | D: group-Sheraton 7:00p |
| | | 4:00p | depart for return to Sheraton, LHR | |
| Monday | | | fly home or on to further travels | B: hotel |
| 30-Jul-2018 | | | | |
| Lodgings: | | | | |
| Sheraton | Sheraton Heathrow Hotel, Colnbrook By Pass, West Drayton, London, UB7 0HJ, Tel. (0)2087 592424 http://www.sheratonheathrowhotel.com | | | |
| Swan | The Swan at Lavenham, High Street, Lavenham, CO10 9QA, Tel. (0)1787 247477 http://www.theswanatlavenham.co.uk | | | |
| Whately | Mercure Whately Hall Hotel, 17-19 Horsefair, Banbury, Oxfordshire, OX16 0AN - UK Tel. (0)2477 092803, http://www.accorhotels.com/gb/hotel-6633-mercure-banbury-whately-hall-hotel/index.shtml | | | |

Emergency-only cell contact numbers: Rosie (765-426-7789), Mike (765-337-4844)

Time Line of Site / Landscape / Garden Development

| | Year | | | | | | | | | | |
|--|---|------|--|------|---|------|------|------|--|--|--|
| | 1700 | 1750 | 1800 | 1850 | 1900 | 1950 | 2000 | 2050 | | | |
| Blenheim Palace | 1705-1722 original design by John Vanbrugh | | 1764 - 1774 alterations by Lancelot "Capability" Brown | | | | | | | | |
| Stowe | 1713-1730 Bridgeman & Vanbrugh | | 1731 expansion by William Kent & 1739 buildings by James Gibbs | | | | | | | | |
| Rousham | 1720's original design by Charles Bridgeman | | 1737 modifications by William Kent | | | | | | | | |
| Chiswick House | 1733 William Kent designs gardens for Palladian house designed by Lord Burlington | | | | | | | | | | |
| Waddesdon | | | | | 1883 House completed followed by parterre garden | | | | | | |
| Ascott / Lynn Garden | | | | | 1902 main gardens designed by Sir Harry Veitch | | | | | | c. 2000 Lynn Garden by Jacques & Peter Wirtz |
| Hidcote Manor Garden | | | | | 1907 Hidcote bought by Mrs. Winthrop and son Lawrence Johnson | | | | | | |
| Upton Grey | | | | | Garden Rooms | | | | | | |
| Kiftsgate Court | | | | | 1908 design and planting by Gertrude Jekyll | | | | | | 1984 restoration by Wallingers begins |
| Savill and Valley Gardens | | | | | 1920s creation of garden by Heather Muir | | | | | | |
| Blooms of Bressingham | | | | | 1950s continuation by daughter Diany Binny | | | | | | |
| Beth Chatto Garden | | | | | 1963 granddaughter Anne Chambers | | | | | | |
| East Ruston Old Vicarage Garden | | | | | 1931 original garden by Sir Eric Savill | | | | | | |
| Woolbeding | | | | | 1940s & 50s Valley Garden planted, expanded | | | | | | |
| Mill Deen Garden | | | | | 1955-1962 Alan Bloom creates Dell Garden | | | | | | |
| | | | | | 1966 Adrian Bloom begins Foggy Bottom | | | | | | |
| | | | | | 1960 Beth and Andrew Chatto begin garden | | | | | | |
| | | | | | 1973 gardens begun by Alan Gray and Graham Robeson | | | | | | |
| | | | | | 1980s Laming Roper design | | | | | | |
| | | | | | 1990 Banner design expansion | | | | | | |
| | | | | | 1990 serious garden work begins | | | | | | |

Garden Design Styles Encountered in EaiG 2018

Augustan Style: Keydate 1730 The first 'landscape gardens' in England were inspired by visions of the Roman landscape in the time of the Emperor Augustus. It was conceived as a classical landscape with woods, water, grass and classical buildings. William Kent was one of the first professional designers to give physical form to this vision. But landowners who had been on the Grand Tour used the style on their own country estates.

Serpentine Style: Keydate 1750 In the middle years of the eighteenth century, Lancelot Brown developed a personal style which is a more-abstract version of the Augustan Style. It emphasized serpentine lines in the layout of woods and water. The classic features of this style were a pasture and lawn appearing to seamlessly sweep up to the house, clumps of trees, a serpentine lake and an encircling tree belt and carriage drive. This is the 'English landscape garden' or 'Brownian' style.

Mixed Style: Keydate 1810 Humphry Repton argued that there is no more absurdity in collecting garden styles than in collecting historic books or pictures in a gallery. This led to a vogue for American, Chinese and other eclectic gardens. Victorian gardens came to be characterized by their mixed collections of areas laid out in different styles. The 'Italian' style came to be the most popular.

Gardenesque Style: Keydate 1829 John Claudius Loudon developed a love for the exotic plants which were being brought to the British Isles from all parts of the world. He proposed a Gardenesque Style of planting design. Loudon favored circular beds because they show plants so well and because they are instantly 'recognizable' as the work of man. The gardenesque style required the use of non-native plants.

Arts and Crafts Style: Keydate 1890 Artists and designers came to despise styles borrowed from other countries and historical periods. There was also resistance to the standardized, "factory-made" (perceived as lower quality) character of goods and products resulting from the Industrial Revolution. Led by John Ruskin and William Morris, they sought a return to the principles of art and to the craft skills on which, it was believed, a genuine style must rest. Arts and Crafts gardens generally have a clear boundary between an enclosed area, with geometrical beds, near the dwelling and a naturalistic 'wild garden'. Discernment is exercised in the use of good plants, fine building materials and traditional crafts. Arts and Crafts includes the cottage garden movement popularized by William Robinson and Gertrude Jekyll. From the 1890s, Jekyll applied cottage garden principles to more structured designs in even quite large country houses.

Abstract & Post-Modern Styles: Keydate – Twentieth Century The Abstract Style, like the Modern Movement, grew out of Arts and Crafts. The lines of the machine age became apparent. Twentieth century garden designers have been inspired by the shapes and patterns of Abstract Art. Both rectilinear and curvilinear geometry have influenced the design of paving and walls and planting. Postmodernism is associated with a layered and deconstructive geometry. Rectangles may clash with circles and are intersected by haphazard diagonals.

Some Important Designers Encountered in EaiG 2018

George London

c.1680/90s/ d:1713

French Style in the British Isles

Henry Compton, Bishop of London and a leading early plant collector hired George London as gardener following London's travels in France. London used his royal connections and knowledge of the French parterre garden style to make a successful career as a designer and landscape manager. He co-founded, in 1681, the Brompton Park Nurseries (on the present site of the South Kensington museums, near Harrod's) and took Henry Wise as a partner in 1689.

Henry Wise

c.1700/10s / d:1738

French Style in the British Isles

A gardener and garden designer, Wise was apprenticed to George London at the Brompton Nursery and later became his partner. Both drew their inspiration from France and Holland, favoring avenues and topiary. Wise was appointed Royal Gardener to Queen Anne and George I.



Charles Bridgeman

c.1710/20s / d:1738

French Style in the British Isles

Serpentine

An English garden designer much influenced by the French style. Some argue that he contributed to the transition from the geometric layouts of the early 1700s to the freer designs of Kent and Brown. But, except for The Serpentine in Hyde Park, his work was fundamentally classical with strong geometric, architectonic and symmetrical qualities. He often simplified older, more complex designs for the purpose of lower cost maintenance. From 1728 to 1738 Charles Bridgeman was Royal Gardener and designed the Round Pond in Kensington Gardens.

John Vanbrugh

1690s/1720s / d:1726

Italianate Baroque

English playwright and architect, a leading exponent of the English Baroque. In 1699 John Vanbrugh took over the design of Castle Howard and worked with Nicholas Hawksmoor. The two men also designed Blenheim Palace. John Vanbrugh was also involved with garden design. This came about because, as a former stage designer, he always had an interest in the combination of architecture and landscape. John Vanbrugh worked with Bridgeman at Stowe and Clarendon.



Alexander Pope

c.1680/1720/1740s / d:1744

Augustan



The poet Alexander Pope is notable in 18th-century garden history for a variety of reasons. He is the author of some of the most influential garden poetry of the early 18th century; his own small garden at Twickenham was a significant early example of the new, less formal garden style; he was friend and adviser to a number of the owners of great gardens, such as the Earl of Burlington at Chiswick; and he was well acquainted with many of the best-known garden designers of his day, including William Kent and Charles Bridgeman. The classical foundation of Pope's own ideas about nature and gardens is clear in his 1713 essay on gardens in the *Guardian*, which includes a translation of a passage from Homer's *Odyssey* describing the garden of Alcinous. As a writer and garden owner, adviser, and visitor, Pope was one of the most

prominent thinkers determining the direction of garden design in early 18th-century England. His contribution was frequently downplayed by historians following the lead of Horace Walpole, who chose rather to see a clear lineage from William Kent to Lancelot "Capability" Brown, bypassing the intellectual content that was so important to Pope and many of his friends. Scholarship of the late 20th century, however, has returned him to a well-deserved place of prominence as one of the foremost garden designers and theorists of his age.

William Kent

c.1720/30s / d:1748

Augustan

William Kent, trained as a coach painter, became an artist and designer working in many areas, including garden design. His taste was formed during travels to France and Italy prior to 1719. In the 1720s he worked with Lord Burlington on Chiswick House. William Kent then became a landscape designer and, in Walpole's famous words proved himself 'born with a genius to strike out a great system from the twilight of imperfect essays. He leaped the fence, and saw that all nature was a garden'. William Kent's remark that 'all gardening is landscape painting' continues to influence garden designers.



Lancelot 'Capability' Brown

c.1750/60/70s / d:1783

Serpentine

Lancelot Brown is the most famous English landscape designer. He was born in Northumberland and moved to Buckinghamshire in 1739 where he was employed by Lord Cobham at Stowe in 1741. This gave him the opportunity of working with Kent and Vanbrugh. He later practiced as an architect in his own right. On some occasions Brown designed both a house and its park. His practice expanded rapidly and he was often away on coach tours.

Lancelot Brown's nickname 'Capability' came from his fondness for speaking about a country estate having a great 'capability' for improvement.

Lancelot Brown's popularity reached a peak at the time of his death. It then fell into decline, reaching its nadir in the 1880s. It then began to recover and by 1980 he was being recognised as a genius of English garden design. Lancelot Brown described himself as a 'place-maker', not a 'landscape gardener'. It was the nineteenth century which saw 'landscape gardening' become a trade name.

Gertrude Jekyll

c.1890/1900/10s / d:1932

Arts and Crafts

Jekyll was a trained artist, craftswoman, writer and gardener. She "painted", both on canvas and in the garden. She became acquainted with the youthful Edwin Lutyens and they later worked together on many gardens. Her wide fame also derives from her books (ie. *Colour in the Flower Garden*, 1908) published during the first two decades of the 20th C.



Achille Duchene

c.1890/1930s / d:1947

Arts and Crafts – French Grand Manner

Duchêne was a garden designer in great demand among high French society at the turn of the twentieth century. He worked in the grand manner of André Le Nôtre, but his style was Arts and Crafts in the sense of taking an old tradition and using it inventively and with close attention to construction and planting details. He worked on thousands of gardens including Vaux le Vicomte, Courances, and the water parterre at Blenheim Palace. By 1935 he saw no future in designing great parks for the aristocracy and wrote a book

on *The Gardens of the Future (Les Jardins de l'avenir)* in which he suggested they would be smaller and more functional.

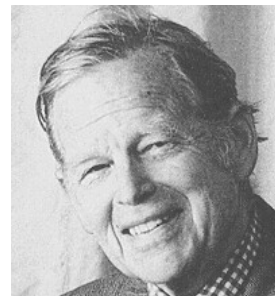
Lanning Roper

https://www.washingtonpost.com/lifestyle/home/remembering-garden-designer-lanningroper/2012/05/15/gIQAbIbeTU_story.html?utm_term=.121c19f2a93c

c.1950s-80s / d:1983

Arts and Crafts

Roper was born of blue-blood New England stock in West Orange, N.J., in 1912. He lived most of his life in England, where he became a respected designer of private gardens. "The Oxford Companion to the Garden" describes Roper as a designer who "practiced in a relaxed English style with exuberant mixed borders and a refined sense of architecture." His credo was "Know your plants, have fun with them, but pay attention to structure and design." For his borders, he used the whole bag of tricks short of annuals and grasses, employing evergreen and deciduous shrubs, perennials, herbs and bulbs. He was telling us: Use loads of plants, but make the design clear. His compositions were soft but not mushy; they had form and a certain rhythm achieved by



repeating plants here and there. He loved to insert roses into his borders. Roper would have been sensitive to nature, but his gardens existed in a purer time when horticulture was less freighted by ecological imperatives. His gardens and, particularly, his borders were assembled by a master for their own simple beauty and joyfulness. Imagine such a thing.



Jacques and Peter Wirtz

Modern/Abstract

Wirtz International NV, and its sister company, **Wirtz Tuinarchitectuur NV**, together form the largest landscape garden design business in Belgium. Father and founder Jacques Wirtz was born in Antwerp in 1924 and established the company in 1950. Since then, the business has grown into a family company that has been led by his two sons, Martin and Peter, for the last 25 years. Wirtz International NV comprises twelve full-time designers and Wirtz Tuinarchitectuur NV comprises 40 full time gardeners. It makes designs of the highest class – from the original concept and schematic suggestions, to the end phases of the building process. Wirtz also takes care of the maintenance of the projects executed.



At Wirtz International, shapes are as important as plants. Hedges are shorn into curving coils that wander dreamily across pristine lawns, while shrubs are trimmed into cloudlike formations that seem to billow. Artificial hills are carefully graded, their gentle swellings adding movement to parks and gardens. The effects are both stately and slightly surreal. (From: <https://www.architecturaldigest.com/gallery/wirtz-international-garden-retrospective-slideshow/all>)

Julian and Isabel Bannerman

<https://www.gardendesign.com/abroad/romantic-english-gardens.html>,
<http://www.bannermandesign.com/>

English Romantic Mixed Styles

Julian and Isabel Bannerman met in their 20s in the rollicking art scene of Edinburgh, Scotland. They have been together, personally and professionally, and designing gardens and garden buildings together since 1983.

Their unreconstructed Bohemian look belies their passion for the well-manicured gardens of England's historic estates and their clientele among England's social elites, from entertainers to the Prince of Wales.

They don't do things halfway. Their signature act is to create dreamy English country gardens filled with historical allusions: a world of roses and ruins, formal allées and follies. They aren't daunted by unpromising sites. Their response to a given site is founded upon observation of what they find, trying to see a different level, informed by a lifetime of fascination with the natural world and the history of human intervention in that world. Not only passionate about plants and gardens, but also built structures and the wider landscape, they try to use the simplest and most familiar materials.



LANDSCAPE/ GARDEN SITES

Ascott (especially the Lynn Garden)

Brief Description - House: Ascott House was originally a farm house, built just after 1600 and known as "Ascott Hall". In 1873 it was acquired by Baron Mayer de Rothschild of the ultra-wealthy banking family. The de Rothschild family had begun to acquire vast tracts of land in Buckinghamshire earlier in the century, on which they built a series of large mansions.

Baron Mayer's nephew Leopold de Rothschild, employed George Devey to transform Ascott from the 1870s and over the next 75 years into a showcase for the family collections of Oriental porcelain, paintings, and fine furniture. Though the interior is a mix of authentic Tudor beams and later copies, it is the art that really makes the house come alive. The Rothschild owners had a taste for fine art, and the money to collect only the best.



Ascott House is owned by the National Trust, but is still used by direct-descendant members of the de Rothschild family. Sir Evelyn de Rothschild, pictured here, born in 1931, is the senior family member. He is a financier in the de Rothschild banking world.

Gardens: The extensive manicured gardens, an unusual mix of formal Victorian and 20th century informal plantings with a mix of trees, shrubs, and informal walks, were originally laid out on the advice of the garden designer Sir Harry Veitch circa 1902 by Leopold de Rothschild as a wedding present to his wife. A striking feature of the old garden (as a wedding gift) is a sundial made entirely of topiary complete with Latin numerals. It proclaims in clipped golden yew: "Light and shade by turn, but love always". Other garden elements include an Italianate Sunken Garden, numerous sculptures and fountains, a formal Dutch Garden, the obligatory perennial borders, topiary, ponds, and the Chinese Dell.



Of great interest due to its highly contrasting character with "traditional English gardens" is the ultra-contemporary Lynn Garden. Created about 2000, as a wedding gift from Sir Evelyn to his third wife, the American lawyer and entrepreneur Lynn Forester, who was the head of the Luxembourg-based wireless broadband venture FirstMark Communications Europe and the former wife of Andrew Stein, a New York City political figure. The garden was designed by the Belgian father and son landscape architecture team of Jacques & Peter Wirtz. It's very much in their signature style with an emphasis on living green architecture.

Key Dates: 1873 – Estate acquired by de Rothschild Family
1902 – Sir Harry Veitch consults on garden layout with Leopold de Rothschild
2000 – Lynn Garden created

Style: Arts and Crafts
Abstract-Post Modern

Description by Pat Webster,
<http://www.siteandinsight.com/>

(Pat Webster is passionate about the land. An artist, writer, popular speaker and experienced gardener, she explores the connections between landscape and history throughout her work.)



Entering the Lynn Garden, I saw an earthen mound surrounded by sweeps of ornamental grasses. More mounds appeared to the left and right, and circles encircling other circles, of water, hedges and trees. Following a curving line of ornamental grass, I was mildly irritated to discover that I had to retrace my steps, but this retracing meant I saw the space again, from the opposite direction. Unlike many gardens where doing this reveals something unexpected, here there were no new views, no revelations. Rather there was a sense that I was going backwards in time as well as space. The mounds and ditches were unlike other parts of the garden yet they seemed to fit, as if in some more significant way they had grown out of the site itself.

It was only later, when I began to research the area, that I discovered that the nearby Chiltern Hills are dense with Iron Age hill forts. These large enclosures surrounded by circular ditches and banks were not always built on hills nor were they necessarily built for defence. They had a range of uses, as homes for communities, places of trade or sites for tribal ceremonies — like marriages perhaps. Reading the brief descriptions of Cholesbury Camp and Ivinghoe Beacon, I was struck by subtle connections between those ancient earthworks and the contemporary garden. The distinctive clumps of trees on Ivinghoe Beacon's bare hilltop seemed linked to the trees on the Lynn Garden's mounds, and the unobtrusive location of Cholesbury as a place of refuge in times of trouble seemed mirrored by the almost secret location of the Lynn Garden itself.

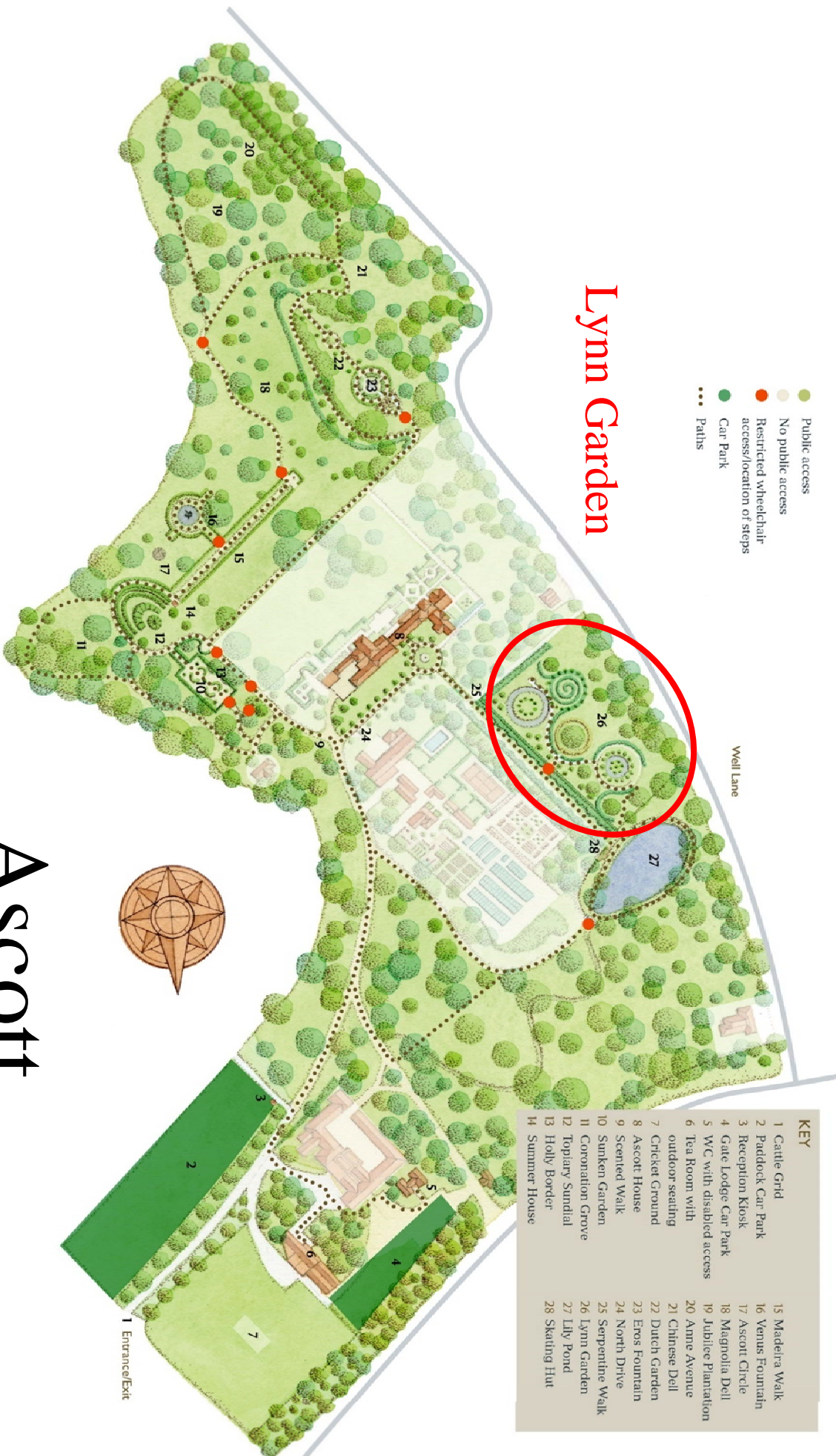
Whether these connections exist or arise only from my imagination is less important than the overall sense of satisfaction I derived from the Lynn Garden. This contemporary



addition lifted a fine, if not extraordinary, English garden from one level to the next. Through its use of sculptural landform, water and topiary, it added a sense of sophistication and continuity that drew together disparate parts of the garden into a continuum. Individual jewels become linked into a single horticultural necklace.

Lynn Garden

Ascott



- Public access
- No public access
- Restricted wheelchair access/location of steps
- Car Park
- ... Paths

| KEY | |
|-----|-------------------------------|
| 1 | Cattle Grid |
| 2 | Paddock Car Park |
| 3 | Reception Kiosk |
| 4 | Gate Lodge Car Park |
| 5 | WC with disabled access |
| 6 | Tea Room with outdoor seating |
| 7 | Cricketer Ground |
| 8 | Ascott House |
| 9 | Scented Walk |
| 10 | Sunken Garden |
| 11 | Coronation Grove |
| 12 | Topiary Sundial |
| 13 | Holy Border |
| 14 | Summer House |
| 15 | Madeira Walk |
| 16 | Venus Fountain |
| 17 | Ascott Circle |
| 18 | Magnolia Dell |
| 19 | Jubilee Plantation |
| 20 | Anne Avenue |
| 21 | Chinese Dell |
| 22 | Dutch Garden |
| 23 | Eros Fountain |
| 24 | North Drive |
| 25 | Serpentine Walk |
| 26 | Lynn Garden |
| 27 | Lily Pond |
| 28 | Skating Hut |

Beth Chatto Gardens

Brief Description: The Beth Chatto Gardens began in 1960 when the site was an overgrown wasteland between two farms. Faced with all kinds of difficult conditions Beth and her husband Andrew Chatto set out to find homes for many of the plants they wished to grow. With dry and damp soil in both sun and shade, they were able put into practice the underlying principles of what is now referred to as "Ecological Gardening". Andrew died in 1999 and Beth died in May this year at the age of 94 (see full obituary at the end of this section).

Key Dates: 1960 – The Chattos begin garden creation
1977 – 1986 – 10 Chelsea Gold Medals awarded to Beth Chatto Gardens
2002 – Beth Chatto awarded Order of the British Empire

Style: Informal
Ecological Gardening

Top Features: Gravel Garden
Water Garden

Gravel Garden

This drought resistant garden has never been artificially watered since its creation during the winter of 1991/2. This fact combined with the regions very low average rainfall of 50cm/ 20" and the very poor nature of the soil, have made this horticultural experiment all the more remarkable in its ability to survive and indeed thrive in such harsh conditions.

The planting in the gravel garden relies on a structure of drought tolerant evergreens and evergreys such as Lavender, Ballota and Cistus sp. Bergénias are used to great effect, coming into their own during winter. Many different bulbs create everchanging scenes from Alliums to Tulip species. Drought resistant grasses are a feature throughout the year with many standing amongst herbaceous Sedums and Phlomis during the winter months.

The gravel garden has been an inspiration to many, including ourselves who wish to garden with nature, not struggle against her.



Water Garden

Just a short distance from the dry, sandy gravel garden, descending shallow steps the atmosphere changes totally. With the lush leafy planting of Gunnera, Eupatorium, Phormium and impressive Miscanthus around a series of natural ponds.



A backdrop of ancient oaks have been joined by other more ornamental trees including Dawn Redwoods and Swamp Cypress, rarely seen Pin Oak and many flowering shrubs. This permanent structure is underplanted with moisture loving perennials, which burst into life during early spring and come into their own from late spring onwards, such as Candelabra primulas, Trollius and Water forget-me-nots. The pond margins are home to, amongst others Iris and flowering rush. Many late flowering herbaceous plants are to be seen as the season goes on, Astilbes and Persicaria though to Rudbeckia.

After the excitement of the hot gravel garden, the water gardens provide a peaceful resting place to go on and explore the remainder of the gardens.



Scree Garden

Constructed on part of the old Mediterranean garden, this series of raised beds accommodate many of the plants that would get lost if planted out in the main gravel garden.

The low walling is constructed from ex council paving, broken up and laid exposing the rough sides. Mortar being used in such a way as to create a dry stone wall effect. Each bed is filled with a well-drained soil and top dressed with local gravel. The plants used are

what might loosely be termed "alpine" plants along with small, sun loving shrubs and a selection of suitable herbaceous perennials such as Sedum, Salvia, Diascia and Nepeta to mention a few. As with all new gardens we expect the planting to evolve as we learn what will do and look well or otherwise.

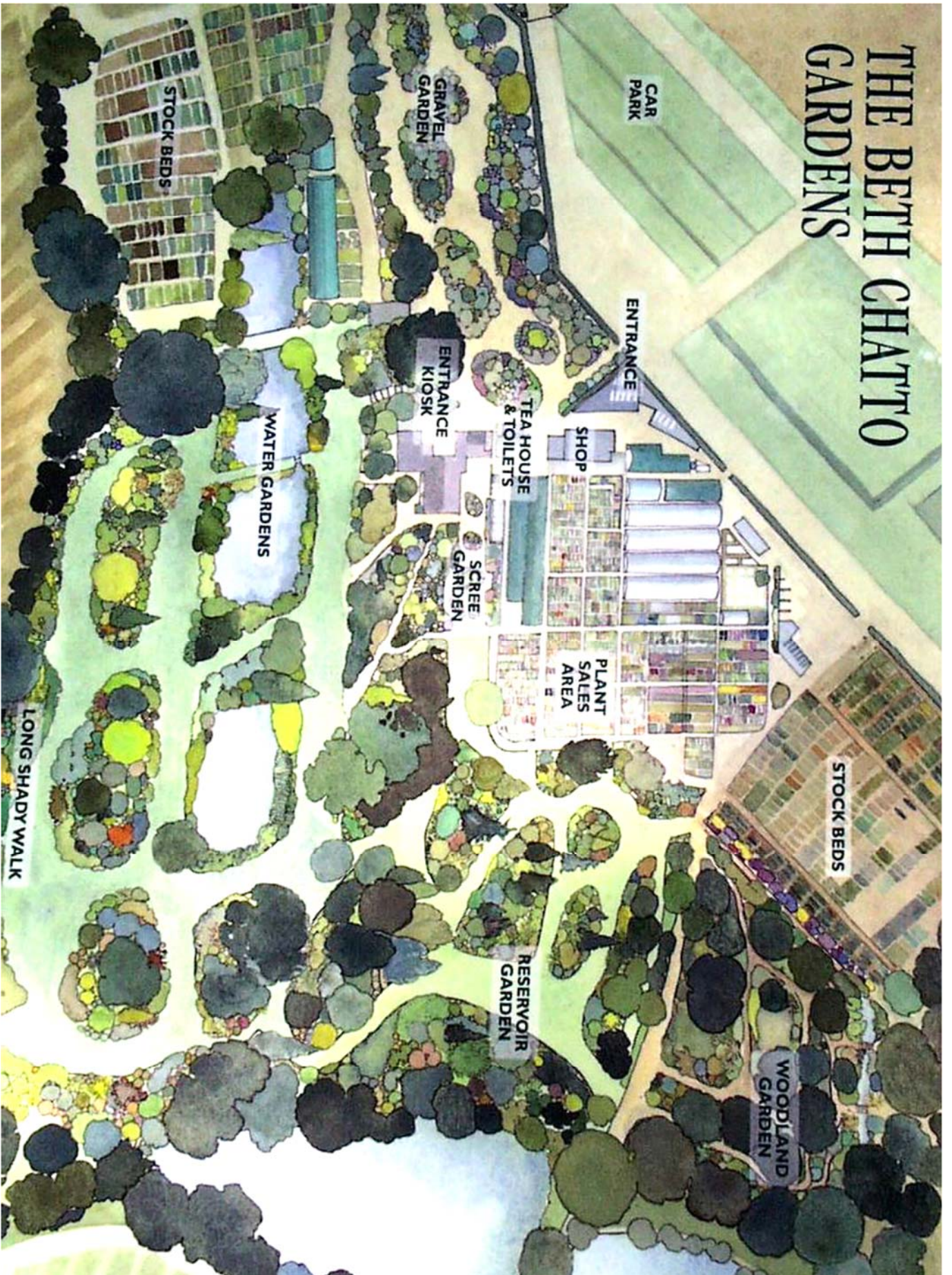
Woodland Garden

Developed over a number of years following the "Hurricane" in 1987, the woodland garden is by nature at its peak in the spring. Beneath mainly Oak trees is found an everchanging herbaceous tapestry of ground cover plants, slowly awakening during January and February with sheets of winter aconites and snowdrops in many forms. Hellebores feature too. Narcissus and Dog tooth violets soon follow. All the while as spring rushes into April, the freshness of emerging foliage goes on. As the canopy of foliage shades the undergrowth, flowers abate, only to come alive



again as the weather cools down in September and October with the pinks and whites of Colchicum, Cyclamen and Japanese Anemones. As in many other parts of the garden, autumn goes out in a blaze of glory with many of the trees and shrubs showing berry and leaf colour to take us into the winter months.

THE BETH CHATTO GARDENS



Beth Chatto obituary

abstracted from: <https://www.theguardian.com/lifeandstyle/2018/may/14/beth-chatto-obituary>

Influential gardener and writer who emphasized the importance of choosing the right plant for the right place

The distinguished nurserywoman Beth Chatto, who has died aged 94, was one of the most influential horticulturists of the past 50 years. Well known and respected for the nursery of unusual plants she started in Essex in 1967, she was also an inspirational writer and lecturer whose great theme was the importance of providing garden plants with an environment as close as possible to their native habitat.

During the 1970s, she won 10 successive gold medals at the RHS Chelsea flower show, where she introduced ecological ideas into garden design, demonstrating the possibilities of natural plant groupings, while also achieving the highest aesthetic standards. In those days nurseries arranged their plants for maximum visual impact regardless of differing plant needs. Chatto's approach was a revelation and immediately established her significance as a guide to better and more environmentally friendly gardening techniques.

She stressed the importance of looking at the whole plant, foliage as well as flowers, and judging the quality of a plant by observing it throughout the seasons.

She was born in the village of Good Easter, Essex, the daughter of Bessie (nee Styles) and William Little, both enthusiastic gardeners. Named Betty Diana, she used the name Beth from her 20s onwards. She was educated at Colchester County high school and Hockerill training college for teachers. She had no formal training in horticulture but her marriage in 1943 to Andrew Chatto, a fruit-grower near Ipswich, Suffolk, who made a lifelong study of plants and their habitats, set her on course for her own successful career. With him she started a garden in 1960 on a dry, windswept site at Elmstead Market near Colchester.

Prior to this she had developed skills as a flower arranger, and was a founding member of the Colchester flower club, giving demonstrations throughout Britain. A friendship with the painter Sir Cedric Morris, who introduced her to his rare plants at Benton End in Suffolk, marked the beginning of her interest in the more unusual, and often neglected, perennials suitable for both dry and damp situations. In later years she developed a woodland site, again emphasizing plant "suitability" above all other criteria.

Morris's influence extended beyond the actual plants, opening her eyes to the overall picture, and her frequent visits to Benton were a great source of artistic inspiration. Her garden and nursery, on the gravelly soil at Elmstead Market, soon became a mecca for keen gardeners. Her willingness to share her own eloquently expressed beliefs and her personal charisma made visits unforgettable.



Her books disseminated her ideas to a wider market and she became justly famous, attracting a huge following among aspiring gardeners at a time when only a few German and Dutch nurserymen and designers were beginning to preach a naturalism based on sustainability of plant communities. Chatto stood out for her emphasis on control and appearance and, although accepting their philosophy, she retained doubts about the overall look through the seasons. There was never any room in her garden for sloppiness.

Highly strung and committed, Chatto could at times be imperious, expecting high standards from her staff and acolytes, and never wavering in her firmly held organic and environmental beliefs. She drove herself to achieve perfection. She was an exacting figure at her nursery, where she remained very hands on, but she inspired genuine devotion in her workers.

She always gave credit to Andrew for teaching her about plant associations in the wild and early on in her gardening life making her realize that plants perform better when their needs are considered. Her whole philosophy was based on this simple premise but she discovered for herself, through experience, how much variation in conditions plants will take. But she also learned that true satisfaction came from combining her deeply felt ecological convictions with creating beauty, surely the aim of all true gardeners? In this she remained remarkable during a period when younger garden designers tended to emphasise plant compatibility at the expense of true artistry.

The gravel garden that she laid out at the end of the 1990s, in what was originally the heavily compacted nursery car park, was perhaps her greatest aesthetic achievement. On the plot, with the low rainfall typical of East Anglia, and free-draining sand and gravel, Chatto determined to create conditions for a range of carefully chosen plants which could survive with no watering, even in the hottest summer.

Its flowerbeds, arranged in curvaceous abstract patterns, contain drought-tolerant perennials, grasses and bulbs designed as plant partners over a long season that extends from early spring into late autumn. It is stunningly beautiful and attracts visitors from all over the world. Sculptural spurges, sedums, verbenas and soaring verbascums are inter-planted with sun-loving tulips, iris, alliums and crocus with a splattering of self-seeding eryngiums and others; it is a “naturalistic” tapestry.

In 1987 Chatto was awarded the Lawrence memorial medal and the Victoria medal of honour by the Royal Horticultural Society, the latter’s highest award to British horticulturists. She received an honorary degree from Essex University the following year, and was presented with the lifetime achievement award of the Garden Writers’ Guild in 1998. She was appointed OBE in 2002. In 2015, the Beth Chatto Education Trust was established to promote her beliefs and give practical advice to future generations of young gardeners.

Chatto is survived by her daughters, Diana and Mary, five grandchildren and five great-grandchildren.

Beth Chatto, gardener, born 27 June 1923; died 13 May 2018

Blenheim Palace and Gardens

Brief Description: Home to the 12th Duke and Duchess of Marlborough, Blenheim Palace with its 2,000 acres of landscaped parkland and formal gardens was given to British general John Churchill, the 1st Duke of Marlborough by Queen Anne as a reward for his leadership in defeating the French in the Battle of Blenheim (1704). Passed down within the family for generations, the land and its gardens have been developed and altered over time by the various owners. Perhaps best known to most Americans as the home of Sir Winston Churchill, Blenheim reflects the work of several luminaries of architecture and landscape including Henry Wise, John Vanbrugh, Lancelot “Capability” Brown and Achille Duchêne.



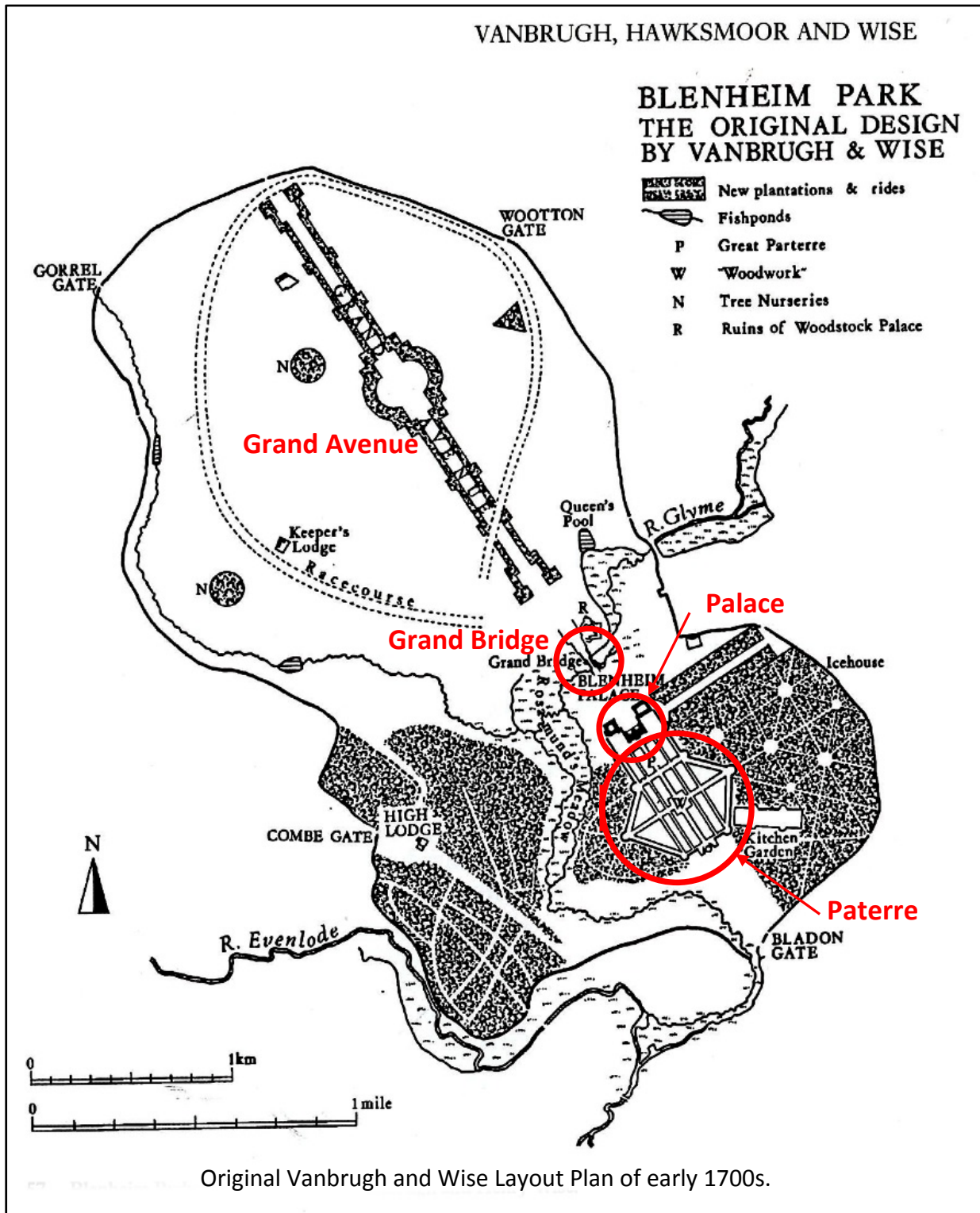
French landscape architect Achille Duchêne designed this entrance to Blenheim, the Great Court, to mimic that of Versailles.

Key Dates: 1704 - John Churchill, 1st Duke of Marlborough given the land by Queen Anne
1705 - 1733- palace construction takes place
1764 - 1774- “Capability” Brown “improves” the landscape
1900 - 1910, 1925 - 1930 - Achille Duchêne adds formal terraces, gardens
1987 - Blenheim Palace declared UNESCO World Heritage Site

Style: Baroque – French Style
Serpentine

Top Features: Great Lake with Vanbrugh’s Grand Bridge
Italian Garden
Water Terraces
Rose Garden
Secret Garden
Grand Cascade

The site of Blenheim Palace has a long history. Part of the royal Manor of Woodstock dating from the time of the Norman Conquest, the grounds, mostly a deer park were given by Queen Anne to General John Churchill whom she created 1st Duke of Marlborough. Churchill led the British, and the armies of the Grand Alliance to victory over the French in the Battle of Blenheim in southern Germany, a major turning point in the War of the Spanish Succession.



from: Blenheim Landscape for a Palace edited by James Bond & Kate Tiller

The Palace and Grand Bridge spanning the River Glyme were designed by Sir John Vanbrugh, in collaboration with his architectural associate Nicholas Hawksmoor. The entire project was embroiled in disagreements between Vanbrugh and the Duchess of Marlborough, compounded by funding problems from Parliament including accusations of excessive costs.

Vanbrugh is thought to have been responsible for the original overall site plan of that day in collaboration with Henry Wise. It included a huge parterre on the south front of the palace and the grand avenue of trees to the north. The woodland to the southeast was designed with geometric alleés.

In 1764, the 4th Duke brought in Lancelot “Capability” Brown to transform the estate in a more contemporary, naturalistic style. Brown’s work was inspired by nature, but as he said, “contrived to pleasing effect.” He wiped out Vanbrugh’s south parterre and naturalized the woodlands by planting thousands of trees including his trademark belt of woodland around the park’s perimeter. Brown’s most notable contribution was the creation of the Great Lake, partially submerging Vanbrugh’s overly large Grand Bridge which had long been judged to be grossly out of proportion with the small trickle of the River Glyme. At the lake’s outfall, Brown created a series of wild-appearing cascades. The view across the lake to the bridge and palace (below) are thought by many to epitomize the English Landscape Garden style.



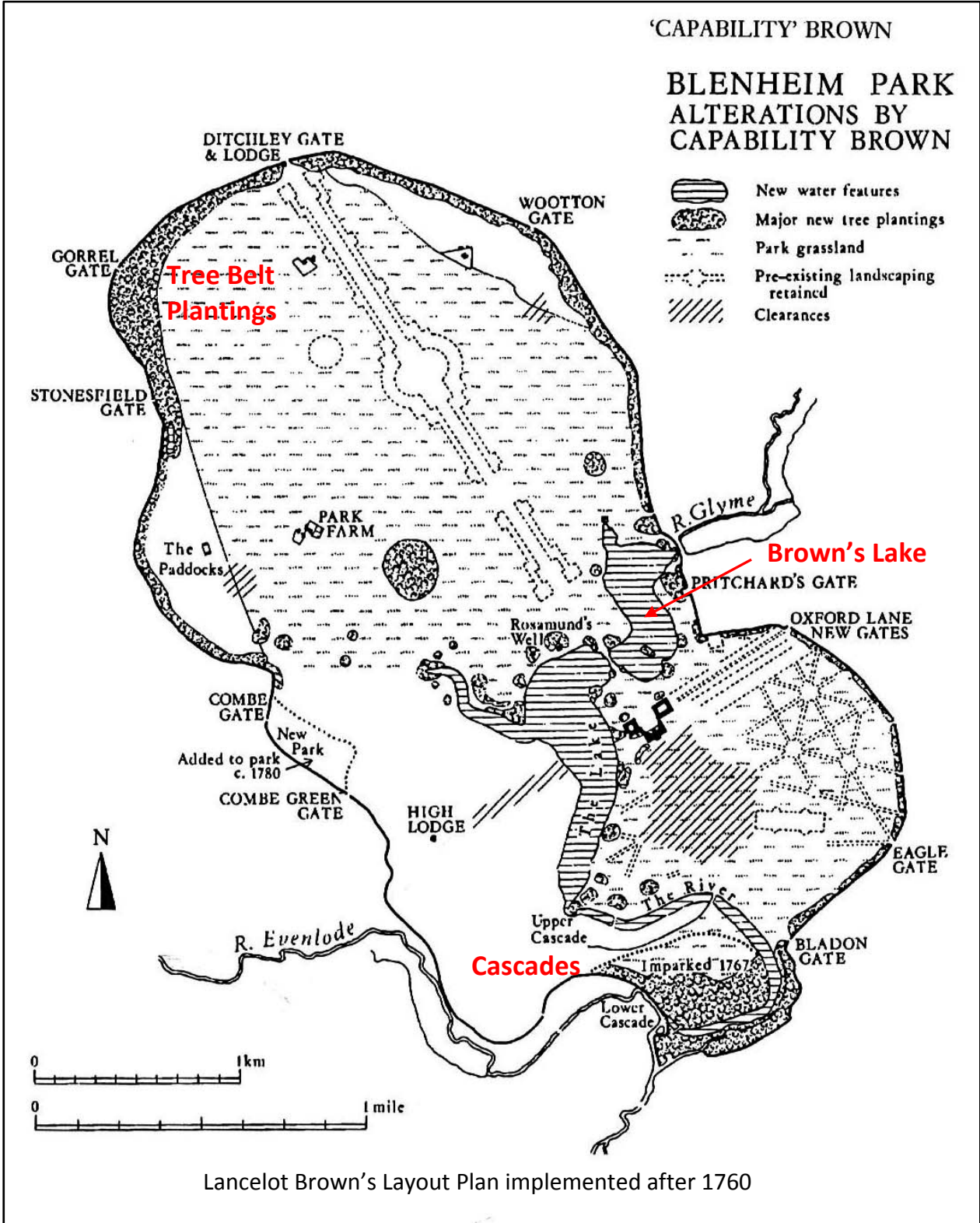
The Palace at left, Brown’s Great Lake and Vanbrugh’s Grand Bridge



Brown’s cascades as the Great Lake outfall, built 1760



Blenheim supports the greatest collection on ancient oak trees in Europe, including the ‘King Oak’ (pictured here), which is 1,046 years old. This tree was NOT planted by “Capability” Brown!



from: *Blenheim Landscape for a Palace* edited by James Bond & Kate Tiller

Later garden development at Blenheim Palace was mainly done by the 9th Duke and his landscape architect, Frenchman Achille Duchêne during the first part of the 20th century. Duchêne created French parterre-style formal gardens near the palace. The now private garden to the East is the Italian Garden (at right).



On the west side of the palace, the Water Gardens were designed on two levels also in a French or somewhat Italianate manner, full of fountains and classic sculpture. The lower terrace features a miniature version of the Bernini Fountain of the Four Rivers found in the Piazza Navona in Rome.

Duchêne also restored the Great Court and replanted the entrance avenue, both to add a sense of awe upon entering the estate.

The 5th Duke of Marlborough was a renowned horticulturist of international standing who planted many different gardens throughout the estate. The only remaining garden of his is the Rose Garden.

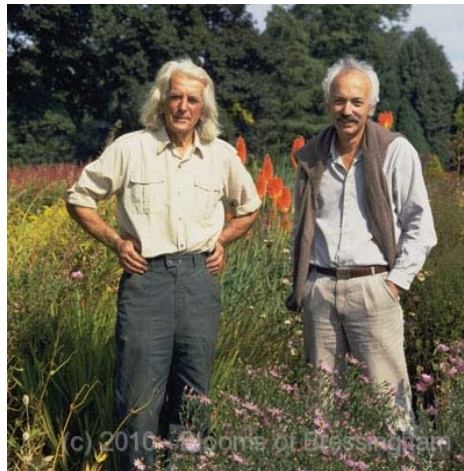


Bloom's of Bressingham

adapted from Wikipedia and Bressingham Gardens websites

Brief Description: Nursery, retail garden center, display garden and a world-famous center of perennial plant development.

Key Dates: 1946 – Alan Bloom purchases Bressingham Hall
1955-62 – Alan Bloom, founder of Blooms Nursery creates the “Dell Garden” and its famous “Island Beds”
1964 – Alan’s sons Robert and Adrian add retail and mail-order business
1963 – present – Adrian’s Wood, begun as a planted forest that have evolved to become a North American Native plant collection
1966 – present – Alan’s son Adrian begins planting “Foggy Bottom” garden.



Style(s): Arts & Crafts, Contemporary

Top Features to See: Dell Garden, Island Beds, Foggy Bottom, Adrian’s Wood

Alan Bloom (19 November 1906 – 31 March 2005) British Horticulturist, writer, and steam engine enthusiast, was himself the son of a nurseryman and is credited with over 170 new varieties of hardy [perennial plants](#). He wrote some 30 books and appeared on radio and television. He was the founder of Bressingham Steam and Gardens. Bressingham Gardens encompass 17 densely planted acres with over 8,000 plants. Tried and tested plants and new design ideas have long been developed, continuing to today. The late Alan Bloom’s Dell garden features his trend-setting island beds – 47 of them – designed with perennials and grasses. There is also a Winter Garden, a Fragrant Garden and a Summer Garden. Adrian Bloom’s Foggy Bottom garden is famous for year-round color and interest, using woody plants with perennials and grasses. Adrian’s Wood, his newest garden, is planted entirely with North American-origin plants as a tribute to plants from that continent.

Alan Bloom's 'Dell Garden'

Alan Bloom, founder of the Blooms nursery business, created the Dell Garden and its famous 'Island Beds' from 1955-1962. This unique garden is now world renowned for its collection of nearly 5,000 species and varieties of hardy perennials set in a park-like meadow.

The wonderful rural setting of the Dell Garden has color and interest from spring to autumn and is a mecca for perennial lovers from all over the world.





The 47 Island Beds, designed and introduced by Alan, show off his wide and varied collection of plants, including many Bressingham-raised varieties. Alan was one of the most respected plantsman of the twentieth century, and was often found talking with visitors outside his home, Bressingham Hall. Jaime Blake, his son-in-law, carries on the family tradition as Curator of this historic garden, maintaining and developing it and the collection of plants.

Adrian Bloom's 'Foggy Bottom' Garden

Equally famous, yet totally different from his father's Dell Garden, Adrian has created a garden for all seasons at 'Foggy Bottom'. Situated only a few hundred yards from the Dell Garden and Bressingham Steam Experience, Foggy Bottom has been developed to create a garden for year-round interest. Planting began in 1966 and today trees, conifers and shrubs provide a continuous backdrop of shape and seasonal foliage, enhanced by plantings of perennials and ornamental grasses. Broad grass meandering pathways lead to changing vistas at every corner, with many plant associations and ideas that can easily be adapted for the smaller garden.



Adrian's Wood

This 'new' Bressingham garden lies between the Dell and Foggy Bottom gardens. It was first started in 1963 when Adrian planted many trees, including five Giant Redwoods, which he had brought back as seed from California, now 24 meters (80 feet) tall.

Thirty-five years went by as it became a forest, largely untouched until 2001 when much of it was cleared to create a new pathway linking the two now famous gardens for the first time.

The focus of the Adrian's Wood is North American native plants. Adrian hopes this garden will act as a focus and tribute to the invaluable North American horticultural heritage, which has contributed to the vast range of trees, shrubs and perennials that have become part of the British gardening heritage.

Notable Bloom's Plant Introductions

1920s – *Dianthus* 'Oakington'

1930s – *Phlox* 'Oakington Blue Eyes'

1950s – *Achillea* ‘Moonshine’, *Heucherella* ‘Bridget Bloom’, *Heuchera* Bressingham hybrids
1960s – *Crococsmia* ‘Lucifer’, *Geranium* ‘Ballerina’, *Kniphofia* ‘Bressingham Comet’
1970s - *Astilbe* ‘Sprite’ (1994 PPA Perennial Plant of the Year), *Phlox* ‘Eva Cullum’
1980s – *Leucanthemum* ‘Snowcap’,
Bergenia ‘Bressingham Ruby’,
Phlox ‘Franz Schubert’, *Achillea* ‘Anthea’
1990s – *Lavandula* ‘Blue Cushion’,
Polemonium ‘Brise d’Anjou’
2000s – *Geranium* ‘Rozanne’ (2008 PPA Perennial Plant of the Year),
Campanula ‘Blue Waterfall’



The Garden Center Retail Store

Map of Bloom’s Gardens



Chiswick House and Garden

Brief Description: Chiswick House and Garden are the best intact examples of the early introduction of the Palladian style of design into England. The house is entirely Palladian while the garden embodied the earliest movement towards an Augustan style, leading to the development of the English Landscape Garden. William Kent designed the early elements of the Chiswick landscape in collaboration with his friend, patron, house designer and owner of Chiswick House, Richard Boyle, 3rd Earl of Burlington.



Key Dates: 1682- Richard Boyle's grandfather bought property with Jacobean-era house
1729- Palladian house construction complete under Lord Burlington
1733- William Kent begins work on landscape
1929- estate sold to Middlesex County Council (public ownership)
2005 - 2010 -Gardens restoration

Style: Palladian, Augustan

Top Features: Ionic Temple & Obelisk
Patte d'Oie
Cascade
Lake

Richard Boyle, born in 1694, epitomized the young gentlemen of the age who completed their educations by travelling in Europe, especially Italy, on the "Grand Tour" to learn of the greatness of the Romans and gain awareness of the best of fine art. Boyle's "Tour" in 1715 focused on acquiring painting and sculpture. He returned to London with 878 trunks of purchases.



Lord Burlington



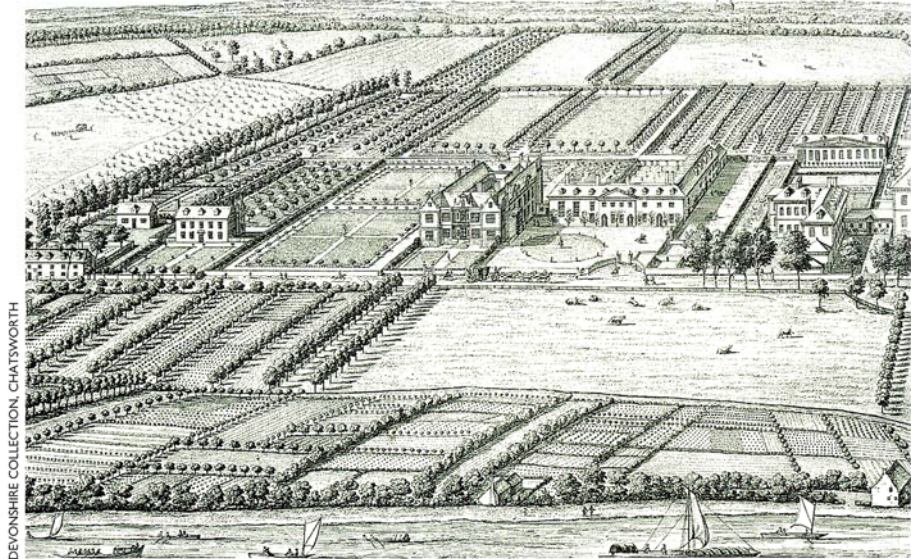
William Kent

Following publication in 1715 of the English translation of Andrea Palladio's *Four Books of Architecture* and *Vitruvius Britannicus*, by Colen Campbell (a British architectural compendium), Boyle concentrated on studying architecture during his Tour of 1719. It was that experience that provided him with the foundation for his future endeavors as an architect. Unusual for an aristocrat, Boyle not only designed his own Chiswick House, but approximately twenty other buildings. In addition to books and art, Boyle brought back with him from Rome an aspiring painter and designer, William Kent. Kent, from Yorkshire had been in Italy 10 years, and he became Boyle's key collaborator on both interior architectural and landscape design.

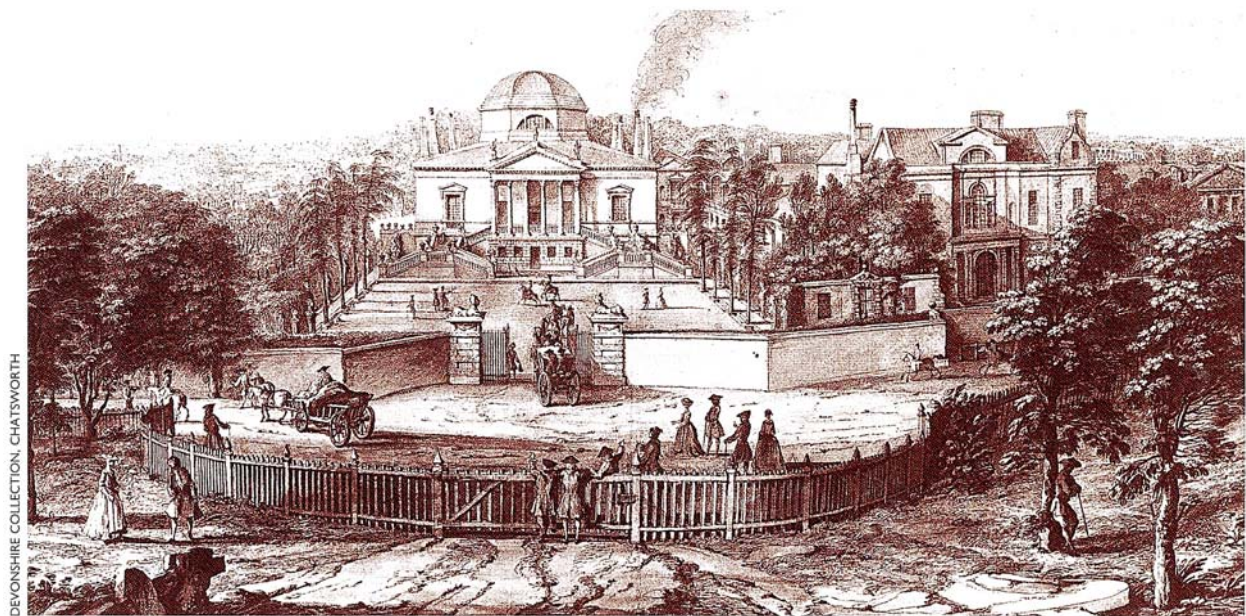
The Chiswick Estate of the Lords Burlington

The Houses

Richard Boyle's grandfather bought the original Chiswick property which contained a Jacobean house. These were commonly known as "Thames-side Villas." It was flanked by adjoining properties, both of which eventually were purchased and incorporated into the Chiswick House property of today. The illustration at right, a Kyp and Knyff engraving from 1699, shows the Boyle house and stable block in the center and the River Thames at the bottom.



The Palladian Chiswick House designed by Richard Boyle was built beginning after a fire in a portion of the old house in 1725. It stood to the left of the original house and was originally connected to the old house via a link building. William Kent published the designs for the building in 1727. The Jacques Rigaud view of 1733, below, shows the new Palladian house and entry courtyard, much as it is seen today. Note that the public road at that time passed immediately in front of the gateposts



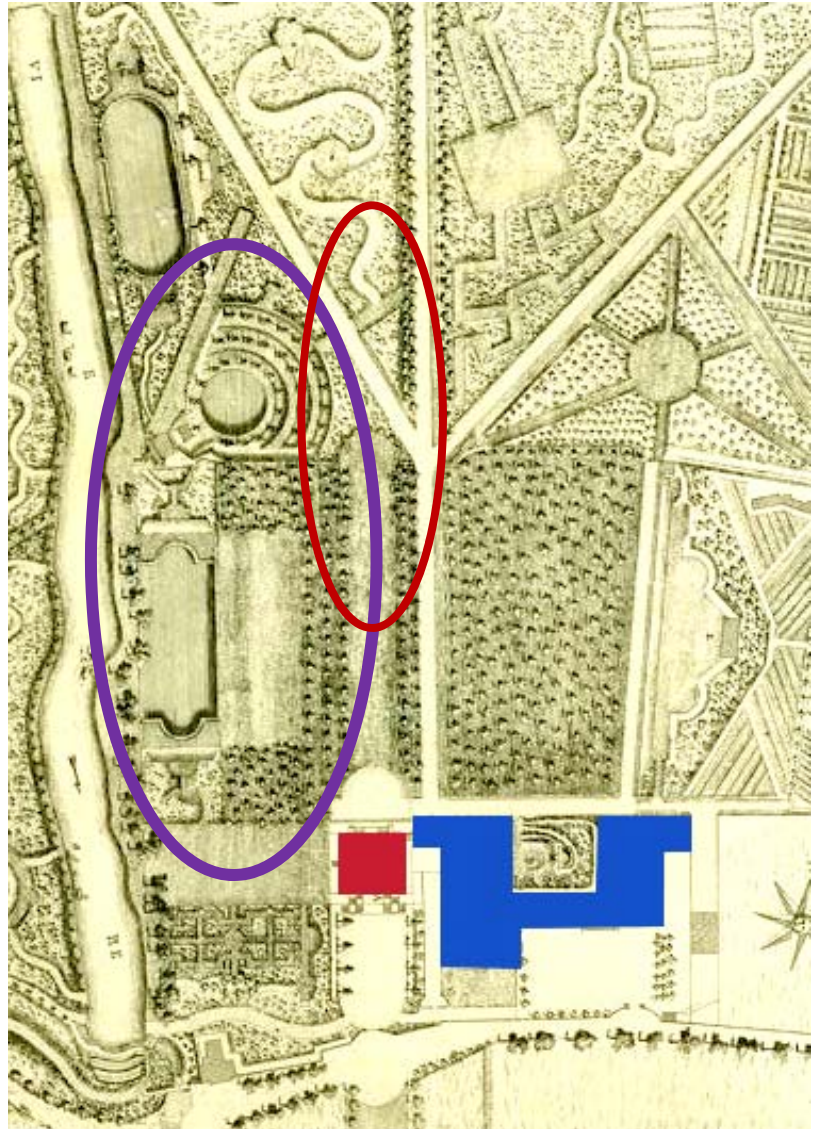
The Landscape

Landscape work on Lord Burlington's Chiswick property began, probably under the direction of Charles Bridgeman well before the Palladian house was built. William Kent is credited, after the 1733 completion of the new house, with softening the classically structured layout. The stream was widened into a larger pool with naturalistic edge, formal parterres were changed into flowing lawns and a cascade was built to terminate the view down the river.

At right is a 1736 plan view by Jean Rocque that shows mostly a pre-Kent layout. The red block is the Palladian House. The blue block is the Jacobean House.

The purple oval shows the area of the site that was later modified by Kent to ease the formality. The classical Kent-designed allée and Excedra, however, meant to compliment the formality of the Palladian House is indicated by the red oval.

The style of design employed by Kent at Chiswick is echoed by examples of his work at Stowe and Rousham. His Chiswick Cascade is very similar to the structures found in the Venus Vale at Rousham. Kent's original design for the Excedra at Chiswick (rejected based on cost) was later used as the design for the Temple of British Worthies at Stowe.



Jean Rocque, Plan du Jardin & Vue des Maisons de Chiswick, 1736



Panoramic view the length of the allée terminating in the Excedra

At right is the naturalized edge of the stream, made wider into a “lake” by Kent.



Below is the Ionic Temple and Obelisk, probably a design by Bridgeman



After Lord Burlington’s death in 1753 the estate passed by marriage to the Dukes of Devonshire, of Chatsworth fame. In 1788 the fifth Duke added substantial wings to the house following demolition of the old, Jacobean house. Both the fifth and sixth Dukes altered Burlington’s gardens, including adding the elegant stone bridge seen at right, as a replacement for an earlier wooden bridge in the same location. The sixth Duke also added the Conservatory which houses a famous camellia collection. From the 1860s onwards the Devonshires rented out the house and gradually moved the historic contents to Chatsworth House, where many items remain today.



Ownership shifted to Middlesex County in 1929, then to the Ministry of Works in 1948 which did extensive restoration of house and gardens. Now, English Heritage cares for the Palladian house while the Borough of Hounslow manages the grounds.



1 Orange Tree Garden
A self-contained garden which focuses on an obelisk and a small domed temple; in Burlington's time it contained numerous orange trees in tubs

2 Burlington Lane Gate and the 'Patte d'oie'
Created after Burlington acquired the Sutton Court estate in 1727. The obelisk incorporates a copy of an ancient curved relief

3 Bridge
Built by the fifth Duke of Devonshire in 1774 and probably designed by James Wyatt; the Bagno, Burlington's first architectural design, stood nearby but was demolished in 1778

4 'River'
Originally a stream called the Balls Brook, it was widened by Burlington, first into a formal canal and then into a naturalistic lake

5 Cascade
Designed by William Kent to terminate the view down the river, it was begun in 1738 but never worked properly in Burlington's time

6 Lawns West of the House
Originally divided by hedges and railings, the area was gradually opened up and deformed under William Kent's influence

7 Forecourt
Framed by cedar trees and stone terraces; a pair of lead sphinxes once guarded the entrance

8 Site of Old Chiswick House
The Jacobean mansion was demolished in 1788; when wings were added to Burlington's villa

9 Exedra
Designed by William Kent to incorporate Burlington's collection of ancient and eighteenth-century sculpture

10 'Patte d'oie' ('goose foot')
An arrangement of radiating avenues, probably laid out in about 1716 and the earliest surviving feature of the garden; originally each vista cradled with an ornamental building

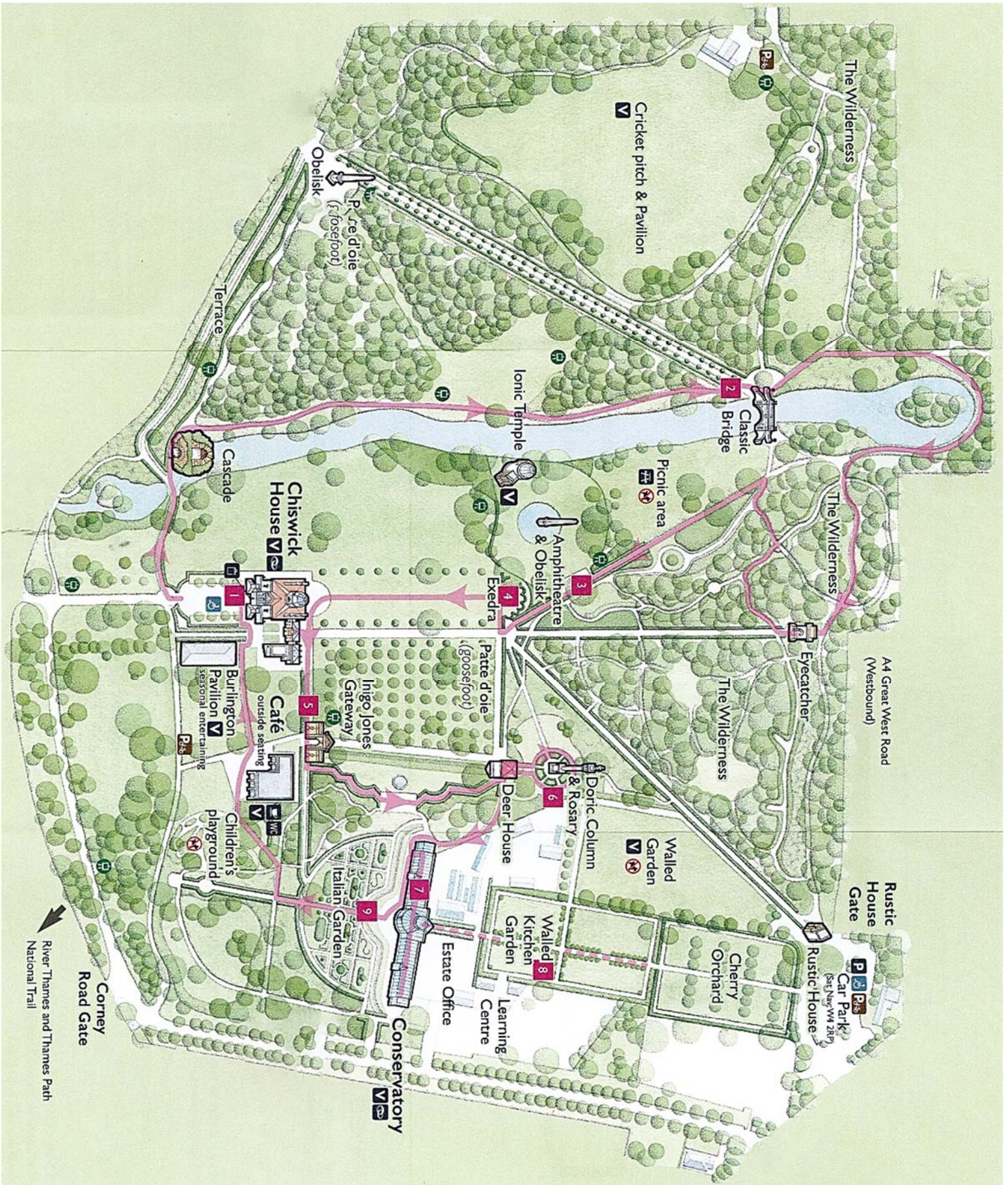
11 Napoleon's Walk and Rustic House
Probably designed by Burlington, the Rustic House contains a copy of a bust of Napoleon

12 Doric Column
Shrouded by a copy, as it was originally, of the 'Venus de Medici'; the rose garden around it was first recorded in 1811

13 Deer House
Designed by Burlington to service a short-lived deer paddock

14 Inigo Jones Gateway
Laid out by the sixth Duke of Devonshire in 1812 on the site of Moreton Hall; the conservatory, designed by Samuel Ware in 1813, contains a historic collection of camellias

15 Italian Garden
Designed by Inigo Jones for Beaufort House, Chelsea, in 1621 and re-erected at Chiswick in 1738



East Ruston Old Vicarage Garden

Brief Description: Considering the exposed prairie-like landscape that would become the East Ruston Old Vicarage Garden as an opportunity to vent their creativity, owners Alan Gray and Graham Robeson (pictured at left) set to personally redesign and revive the grounds of their new private estate in 1973. Tucked along the coast of the North Sea, warm currents deliver a unique microclimate which is further amplified by a series of shelter belts composed of Monterey pines, Italian alders, and eucalyptus. With this buffered, warmer climate sparing the area from serious frost damage combined with their own limitless ingenuity, Gray and Robeson have injected the quiet English landscape with an unexpected, exuberant, and lively space for all to enjoy.



At mercy to the whims of Gray and Robeson, the grounds feature stark contrasts, varied styles, and novel plantings. Intermixed with traditional rose, woodland, and vegetable gardens stand mass succulent plantings, cacti, and lush tropical plants. Dry, desert scapes and lush, vibrant tropical schemes occupy the same space as classic herbaceous borders and architectural topiaries. The varied and compartmentalized nature of the grounds can transport visitors to seemingly endless plant palettes and places, all while staying within 31 acres.



Style: Contemporary

Top Features: Exotic Garden
Desert Wash
Tree Fern Garden
Dutch Garden
Mediterranean

Garden

Key Dates: 1973- estate acquired by Alan Gray and Graham Robeson

The arching, nearly touching fronds of the fern trees are intended to resemble the gothic architectural style of medieval buildings.



Although opposites in their geometric versus organic appearance, the groomed topiaries and stiff desert plants marry the structured, formal mood of the space. Contrasts such as this are incorporated throughout the garden.



These three spaces- the Dutch Garden (top left), Exotic Garden (top right), and Desert Wash (bottom) exhibit the diverse plant palettes that the unique microclimate allows. The Desert Wash was designed to resemble parts of California and Arizona.



- | | | |
|---------------------------|-----------------------------------|---------------------------------------|
| 1. Plant Sales | 11. Thalictrum Garden | 20. Apple Walk & St Mary's Happsburgh |
| 2. Entrance Drive | 12. Woodland Garden | 21. Lighthouse View & Winter Garden |
| 3. Courtyard & Front Door | 13. Desert Wash | 22. Clematis Walk |
| 4. North Garden | 14. Mediterranean Garden | 23. Glasshouse Garden |
| 5. Dutch Garden | 15. Vegetable & Cutting Garden | 24. Tea Garden |
| 6. Catalpa Garden | 16. Fruit Cage | 25. Wildflower Meadow |
| 7. King's Walk | 17. Diamond Jubilee Walled Garden | 26. Wildlife Pond |
| 8. Red & Purple Border | 18. Hortus Spiralis | 27. Lavatories |
| 9. Rose Garden | 19. The Scottish Sundial | |
| 10. Exotic Garden | | |



Hidcote Manor Garden

Brief Description: Famous for its innovative garden "rooms," Hidcote Manor Garden was created by an American (by parentage, but a Briton by upbringing who was born in France), Major Lawrence Johnston. The bachelor son of a wealthy, twice-widowed American mother, Mrs. Gertrude Winthrop, who had inherited her wealth from her own family's Baltimore rope making business, the Major graduated from Cambridge in Classics. He served in the Boer War followed by service in WWI, where he was severely wounded and collected with the dead from the battlefield before being saved by an observant corpsman. After that near-death experience, he became a mostly private man focused on garden building, painting and tennis. Hidcote became a model for other garden makers of the day, particularly Vita Sackville-West and Harold Nicholson at Sissinghurst.



Major Johnston with his gardeners and his dogs

Key Date(s): 1907 - Gertrude Winthrop and her son Lawrence Johnston buy Hidcote
1914 - Lawrence is nearly killed in WWI

Top Features to See: Red Borders
Stilt Garden
Pillar Garden
The Stream Gardens
Topiary and mixed hedges



Red Borders

Historic England records that Hidcote Manor was owned by Bradenstoke Priory in Wiltshire until the Priory was dissolved by Henry VIII in around 1539. The manor house was built in the 17th Century as a farm house. It passed through several hands before being inherited in early 1907 from the Freeman family by John Tucker, who had farmed there since 1873. Within a couple of months of probate being granted the estate was put up for auction. It was advertised in *The Times* on 22 June 1907 as a 'valuable freehold farm comprising 287 acres'. The land would be sold with a 'very substantial and picturesque farm house..... with lawns and large kitchen garden'.

At the auction in July 1907, the bidding had reached £6,500, at which point it was withdrawn from sale. Three weeks later Lawrence Johnston, acting on behalf of his mother, agreed to purchase the estate from John Tucker for £7,200.

Lawrence arrived at Hidcote in October 1907, his mother arriving from America in June 1908. The house was adapted to suit their requirements, with an extension being built. As there was little existing garden, Lawrence effectively had a blank canvas to work with. He began to put into practice what he had learnt from studying gardening books such as *The Art & Craft of Garden Making* by Thomas H. Mawson.

The period 1907 – 1914 saw the creation of intimate garden rooms around the house, the Circle; to the south, the Fuchsia garden and the Bathing Pool Garden; and to the west, the Red Borders and the steps up to the two gazebos. The outbreak of the Great War (1914 – 1918) suspended progress.



Major Johnston, relaxing with friends on a plant hunting expedition to the Knysna Forest of South Africa. Johnston is on the right.

In 1919, Gertrude bought the farm at the end of the village road, enabling the garden to be extended to the current boundaries. This period saw the extension of the Long Walk and the creation of the Wilderness, Mrs Winthrop's Garden, the Pillar Garden and the Rock Bank. By the early 1920s the garden design was largely complete.

Lawrence's interests then moved on to plant hunting, both for Hidcote and the new garden he was developing in the south of France, called Serre de la Madone. He traveled to South Africa and China to find new and different plants for horticulture. Improved selections of numerous taxa resulted from Johnston's keen eye, the most well-known being *Hypericum* 'Hidcote.'

The 1920s and 1930s were Hidcote's glory days attracting many well connected people interested in gardening and widespread critical acclaim. It was also open to the public for charity on two or three days each year.



Pillar Garden



Thunbergia vine
in the
Plant House



Topiary above the Bathing Pool Garden

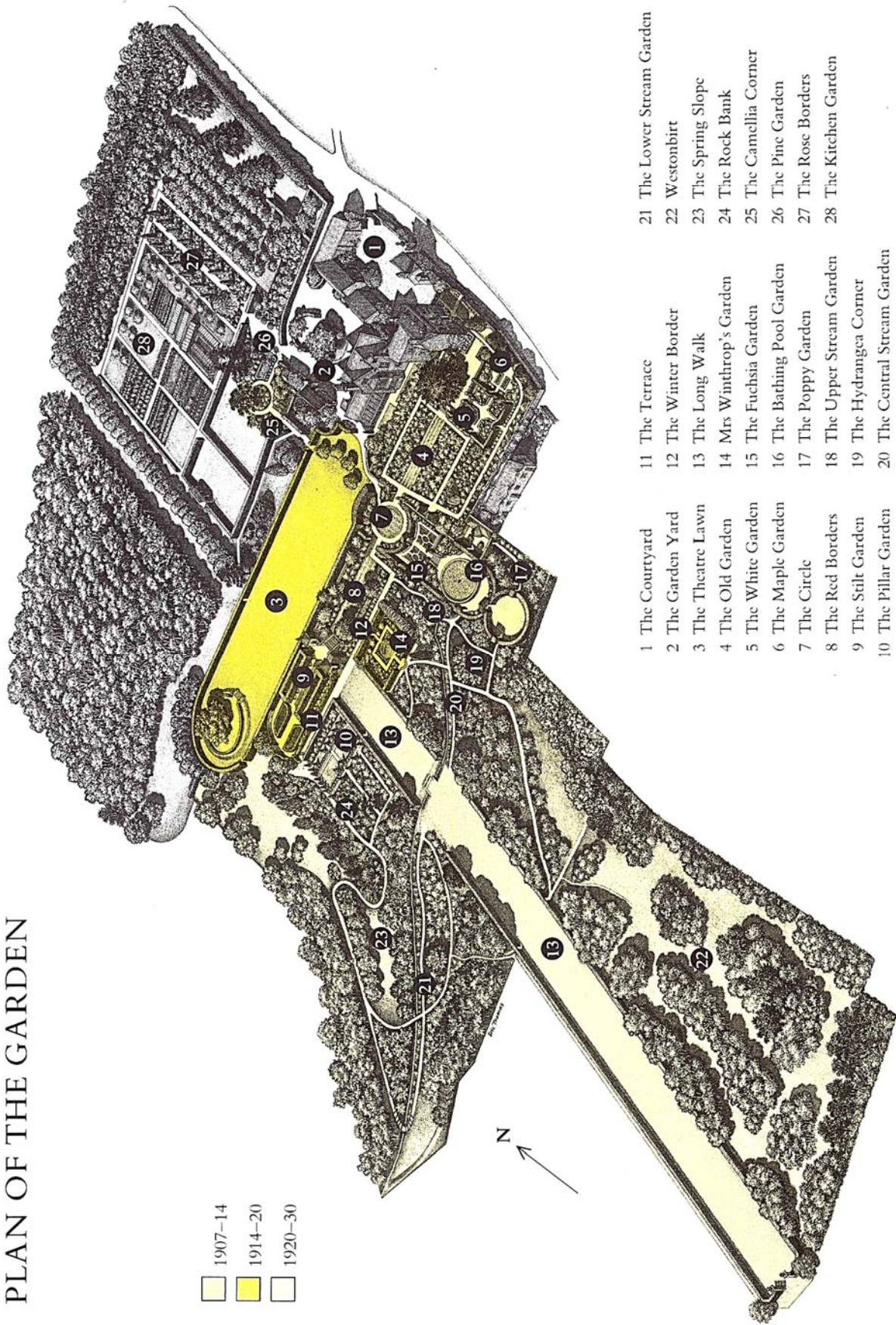


View of the Long Walk



Stilt Garden, looking to Heaven's Gate

PLAN OF THE GARDEN

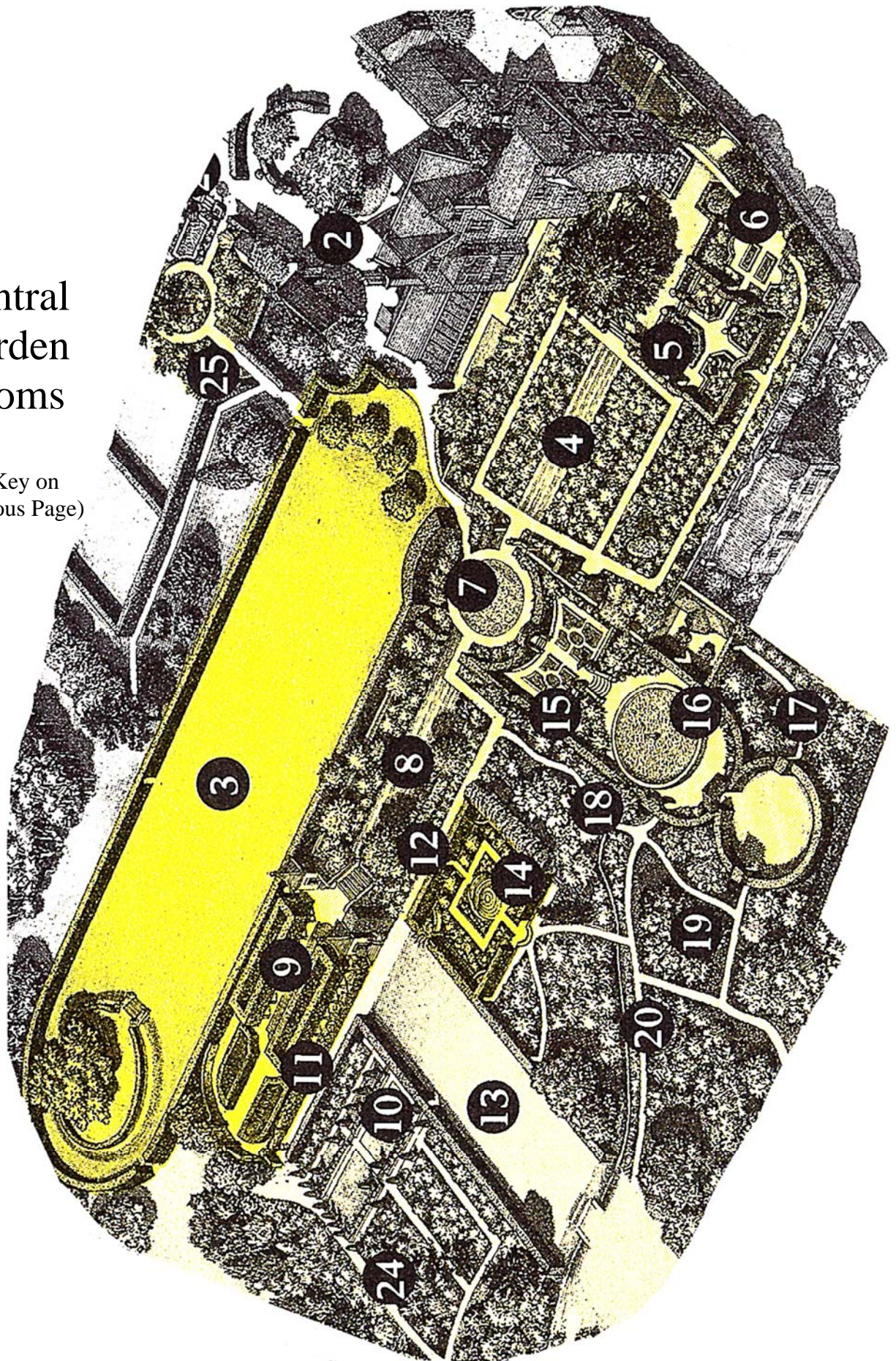


- 1907-14
- 1914-20
- 1920-30

- | | | |
|----------------------|------------------------------|----------------------------|
| 1 The Courtyard | 11 The Terrace | 21 The Lower Stream Garden |
| 2 The Garden Yard | 12 The Winter Border | 22 Westonbirt |
| 3 The Theatre Lawn | 13 The Long Walk | 23 The Spring Slope |
| 4 The Old Garden | 14 Mrs Winthrop's Garden | 24 The Rock Bank |
| 5 The White Garden | 15 The Fuchsia Garden | 25 The Camellia Corner |
| 6 The Maple Garden | 16 The Bathing Pool Garden | 26 The Pine Garden |
| 7 The Circle | 17 The Poppy Garden | 27 The Rose Borders |
| 8 The Red Borders | 18 The Upper Stream Garden | 28 The Kitchen Garden |
| 9 The Stilt Garden | 19 The Hydrangea Corner | |
| 10 The Pillar Garden | 20 The Central Stream Garden | |

Central Garden Rooms

(See Key on Previous Page)



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Kiftsgate Court (adapted from Wikipedia and other sources)

Brief Description: Heather Muir originated the garden at Kiftsgate about 1920. A horticultural novice, she was helped and inspired by her lifelong friend Lawrence Johnston of Hidcote Manor. The garden was further developed by her daughter, Diany Binny and is currently under the guidance of her granddaughter, Anne Chambers. It has grown organically over the decades with each generation maintaining the old while leaving their distinctive mark on the garden. In it, a woodland garden steps down the hillside to a half-moon swimming pool. Many features are typical of the Arts and Crafts period: herbaceous borders, a four square garden, a white garden, a yellow border, a rockery, lawns and a bluebell wood.

Key Dates: 1919 – Mr. & Mrs. J. B. Muir purchase Kiftsgate, Heather begins gardening

Style: Mixed
Arts and Crafts

Top Features: Banks and Lower Garden
Water Garden
Kiftsgate Rose

The Three Generations of Kiftsgate Gardeners



Heather Muir



Diany Binny



Anne Chambers

The Gardens (adapted from Wikipedia)

The garden at Kiftsgate up to 1920 consisted of the paved formal garden in front of the portico, beyond which was a plain grass field with wooded banks. The first thing Heather Muir did was to make a lawn with steps leading to it from the formal paved garden, this was quickly followed by taking in what is now the Yellow Border and the Rose Border; the connecting bridge was built and the yew and copper beech hedges planted.

Many people would have thought they had achieved enough but in 1930 the steep bank was tackled, and a summer house with steps either side down to the lower garden was built.



The hard tennis court, now the modern water garden (at left), was made in the 1930s and the yew hedge was planted around it at the same time. During the war the tennis court, which required continual watering and upkeep, was allowed to become derelict and in 1955 there was a wonderful display of seedling roses and Scotch firs growing on it, which Mrs Muir was very grieved to see go, when it was resurfaced.

In making the garden at Kiftsgate there is no doubt that Heather Muir was greatly helped and inspired by her lifelong friend Major Lawrence Johnston, who created the garden next door at Hidcote Manor. The flower picture in the tea-room at Hidcote was painted directly on the wall at Kiftsgate by Major Johnson and moved to Hidcote in 1981 by the National Trust.

Kiftsgate first became well known to the gardening public after Graham Stuart Thomas's article in the Royal Horticultural Society Journal, May 1951, in which the great plantsman observed, "I regard this as the finest piece of skilled colour work that it has been my pleasure to see."

In April 1954 the magazine Gardening had an illustration of the Yellow Border on its cover and inside an article by A.G.L. Hellyer, reporting that

Each rose bush has grown to its maximum proportions and to the conventional gardener these proportions will come as a revelation. Yet despite the luxuriance of Kiftsgate it is a garden upon which an extremely firm hand and a very discerning eye have been kept. There is nothing of the wilderness here and one is immediately conscious that everything is in its place and is there for a definite purpose. That purpose is to produce a series of pictures in colour that are rich but never glaring. They are the colours I associate with fine tapestry.



View to Lower Garden

Kiftsgate Rose

The gardens are well known for the famous Kiftsgate rose (at right), a scented climbing rose, which is shade-tolerant and very vigorous. It is claimed that the *Rosa filipes* 'Kiftsgate' is the largest rose in Britain measuring 80 feet (24 m) x 90 feet x 50 feet (15 m) high at last measurement, as reported on the Kiftsgate website. It was planted in 1938 and named by Graham Stuart Thomas in 1951. The same official website says that it would be even larger were it not cut back, and the owners fear for the integrity of the beech tree which it has colonised owing to the weight of its foliage.



Four Squares Garden

Wide Border





1. Four Squares
2. Wide Border
3. White Sunk Garden
4. Bridge Border
5. Rose Border
6. Kiftsgate Rose
7. Wild Garden
8. Orchard & Mound
9. Water Garden
10. Yellow Border
11. North Border
12. Scotch Firs
13. Banks
14. Lower Garden
15. Bluebell Wood

Mill Dene Garden

Brief Description: Surrounding a Norman water mill and hugging a steep valley, the Mill Dene Garden is a refreshing, whimsical escape. After acquiring the property, owner Wendy Dene (with help from designer Rupert Golby) transformed the 2.5-acre land into a playful and inviting space reminiscent of a family garden, complete with pouncing cat sculptures and humorous signs. Terraces,



winding paths, and shady tunnels of ivy, laburnum, and clematis open up the space, making the smaller plot of land feel large and complete. Also contributing to the full space are bursting borders (pictured left), filling in every inch of space with masses of vibrant color in a variety of shapes and sizes. Mirrors scattered throughout the garden reflect back shades of green to add the illusion of even more space and depth. Despite a crowded and busy planting, the Mill Dene garden remains quiet and tranquil, with a bubbling stream running behind the house and plenty of seating to sit and relax.

Key Dates: 1086- mill listed in Domesday Book
1914- property converted to a private residence
1964- Dare family purchased first half of mill property (garden development begins)
1975- property fully owned by Dare family
1992- garden opened to public viewing

Style: Mixed, Arts and Crafts

Top Features: Mill Pond
Shell Grotto
Ornamental Fruit Garden
Vegetable and Potage Garden
Herb Garden
Rose Walk



A mirror reflects above the bench, effectively increasing the spatial feel of the garden.



A bubbling stream runs behind the mill, filling the garden with the sound of gentle, running water.

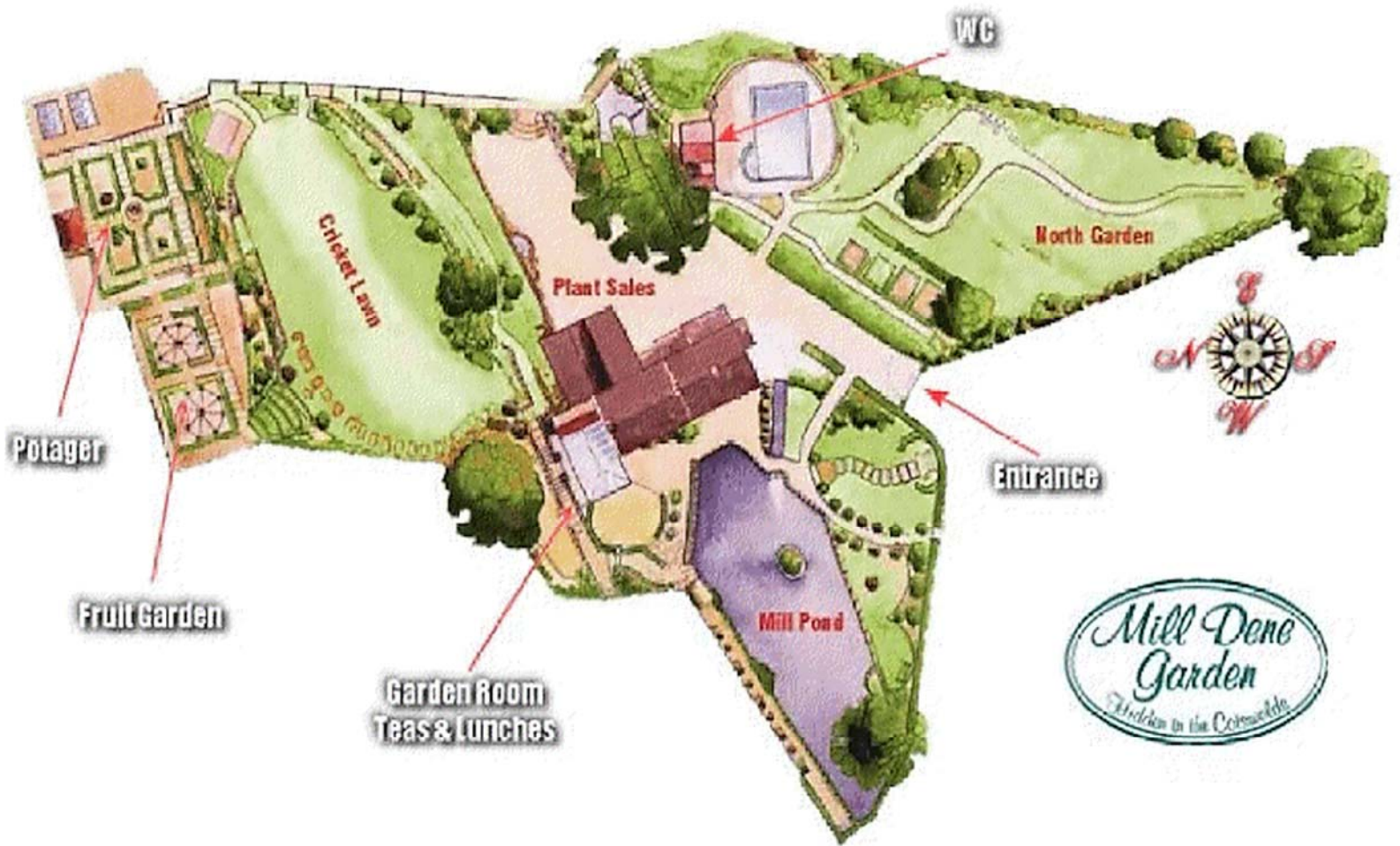
The Shell Grotto



The cricket lawn includes this tiny pavilion made to entertain the 13 Dare family grandchildren.



A 12th century parish church is visible in the distance over the Cotswold Hills.



Rousham

Brief Description: The garden at Rousham is an example of the first phase of 18th century English landscape design. It is the best of the early 18th century gardens that remains largely intact with little change to its original design layout. The garden in its current form, designed for retired Whig officer General James Dormer, is the work of William Kent dating from the later 1730's. Its original layout was executed by Charles Bridgeman a decade earlier in a more formal style, then modified by Kent.



Key Date(s): 1720s - Bridgeman;
1737 - Kent's design is implemented

Style: Augustan

Top Features to See: Venus Vale
Praeneste Terrace
Dying Gladiator



Rousham House was originally built in the letter "E" footprint, ostensibly as an homage to the first Queen Elizabeth. Its castle-like appearance reinforces the image of the Dormers as a military family and staunch Royalists throughout their history. However, the upper level castellations were only added as a Victorian-era enhancement.

A full understanding of Rousham landscape garden requires familiarity with its designer, William Kent. Kent worked first for Richard Boyle, 3rd Earl of Burlington, at Chiswick House and began there to explore a more naturalistic approach to design. At Rousham, Kent was in charge of creating a garden that would be emotionally serene and mentally engaging—a place where General Dormer could express his interests for both literature and classic sculpture and reflect on his life's accomplishments.

Kent's transformation of the garden involved architectural constructions designed as framing devices intended to capture views of the landscape. The most prominent of those is the Praeneste Terrace. It was inspired by the tiered ruins of an ancient arcade on a hillside in Palestrine, Italy (Temple of Fortune). A great Roman soldier, Marcus Aurelius (remember the movie *Gladiator*) is said to have taken retreat there shortly before his death. Take time to sit in the Praeneste and take in the view.



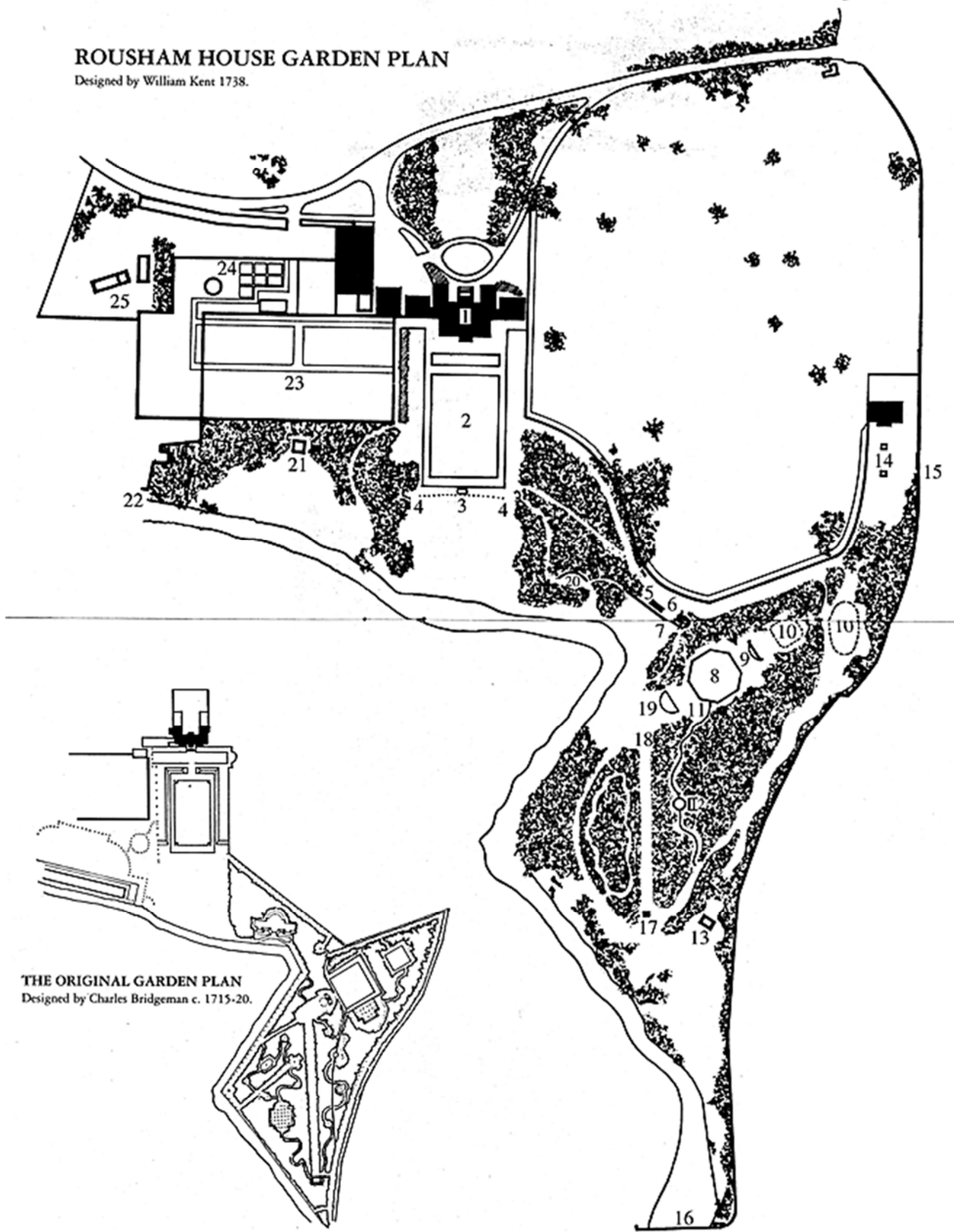
The Venus Vale

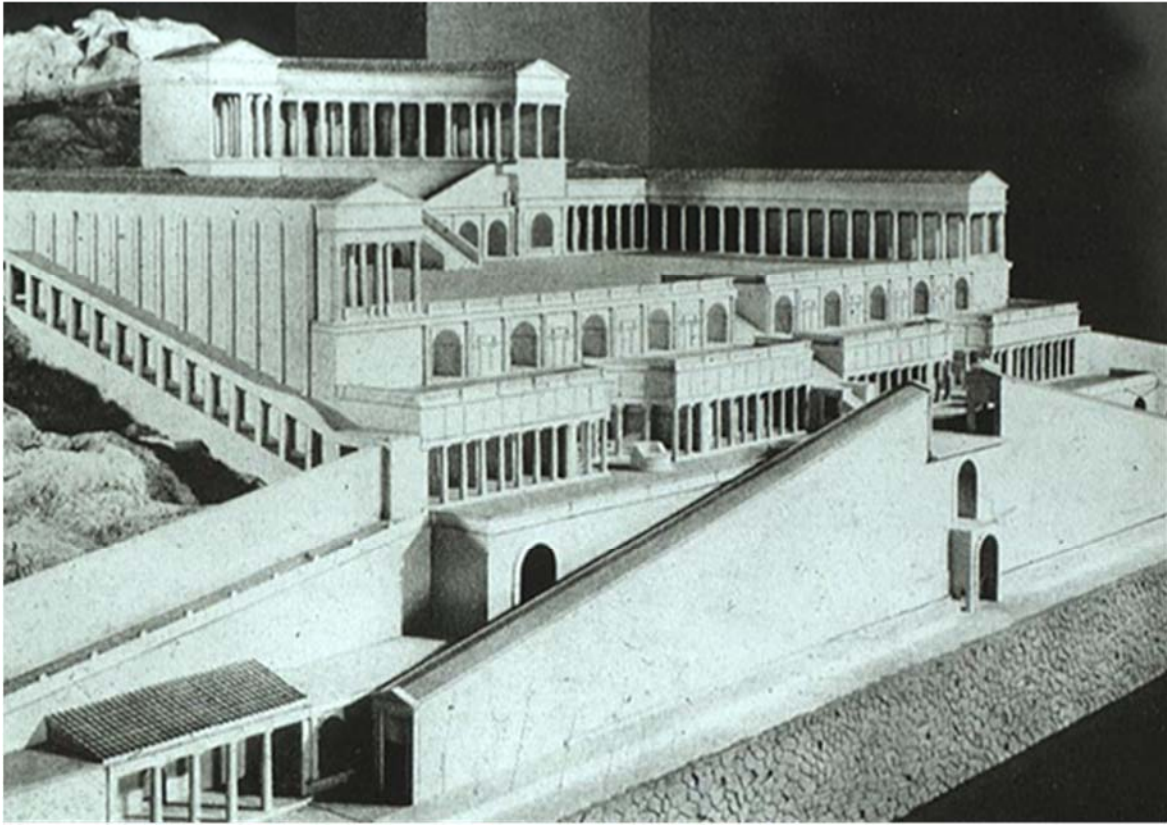
KEY TO MAP ON FACING PAGE

- | | |
|--|---------------------------|
| 1. Rousham House 1636, 1740, 1877 | 16. Heyford Bridge, 1255 |
| 2. Bowling Green c. 1720 | 17. Statue of Apollo |
| 3. Lion and Horse by P. Scheemaker, 1740 | 18. Long walk |
| 4. Four seats by William Kent | 19. Lower Cascade |
| 5. Praeneste Terrace | 20. Theatre by Bridgeman |
| 6. Dying Gladiator | 21. Pyramid by Kent, 1720 |
| 7. Arcade by William Kent | 22. Classic seat |
| 8. Octagon pond | 23. Walled garden |
| 9. Upper cascade with Venus and Cupids | 24. Pigeon House garden |
| 10. Site of upper ponds | 25. Church, c. 1200 |
| 11. Watery walk | |
| 12. Cold Bath | |
| 13. Temple of Echo by Kent and Townsend | |
| 14. Gothic seat by Kent | |
| 15. Paladian doorway | |

ROUSHAM HOUSE GARDEN PLAN

Designed by William Kent 1738.

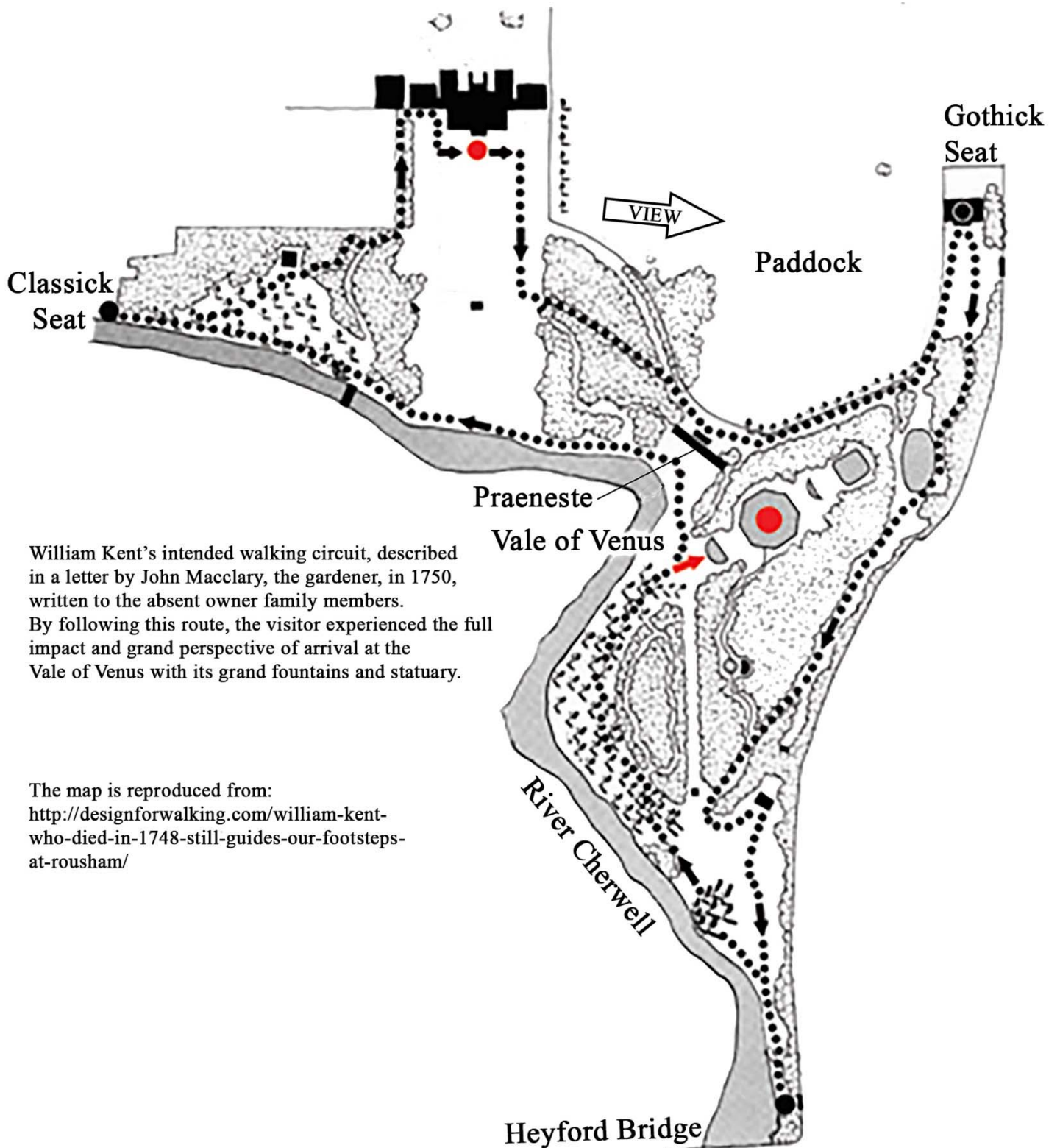




A Model of the Temple of Fortuna at Palestrina (Praeneste) in Classical Italy. Note especially the arches in the central level of the temple that inspired Kent.

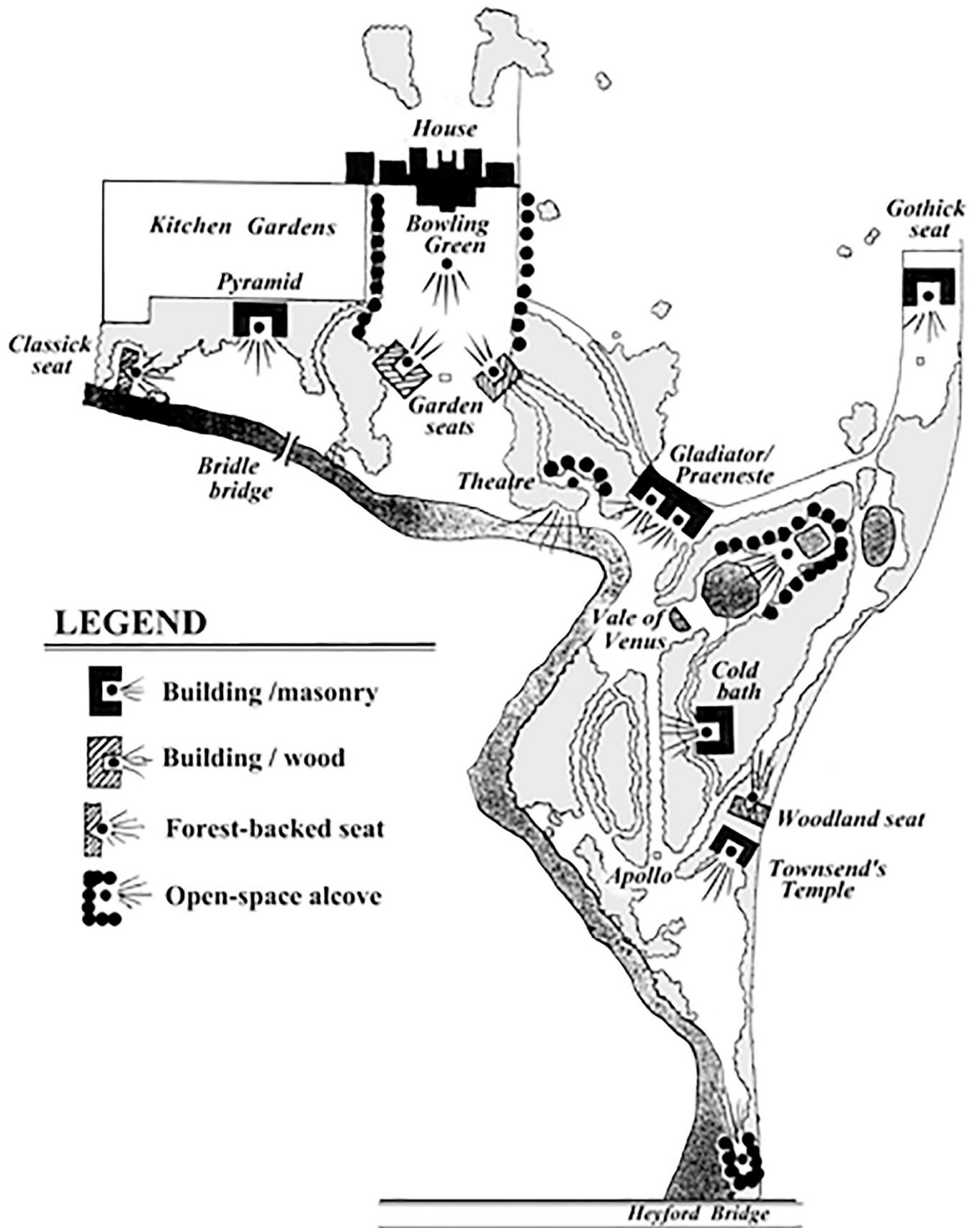


Kent's Praeneste Terrace



William Kent's intended walking circuit, described in a letter by John Macclary, the gardener, in 1750, written to the absent owner family members. By following this route, the visitor experienced the full impact and grand perspective of arrival at the Vale of Venus with its grand fountains and statuary.

The map is reproduced from:
<http://designforwalking.com/william-kent-who-died-in-1748-still-guides-our-footsteps-at-rousham/>



This paper provides a real-time glimpse into the functioning of the garden written by the actual “garden maker” at Rousham in 1750.

MAVIS BATEY

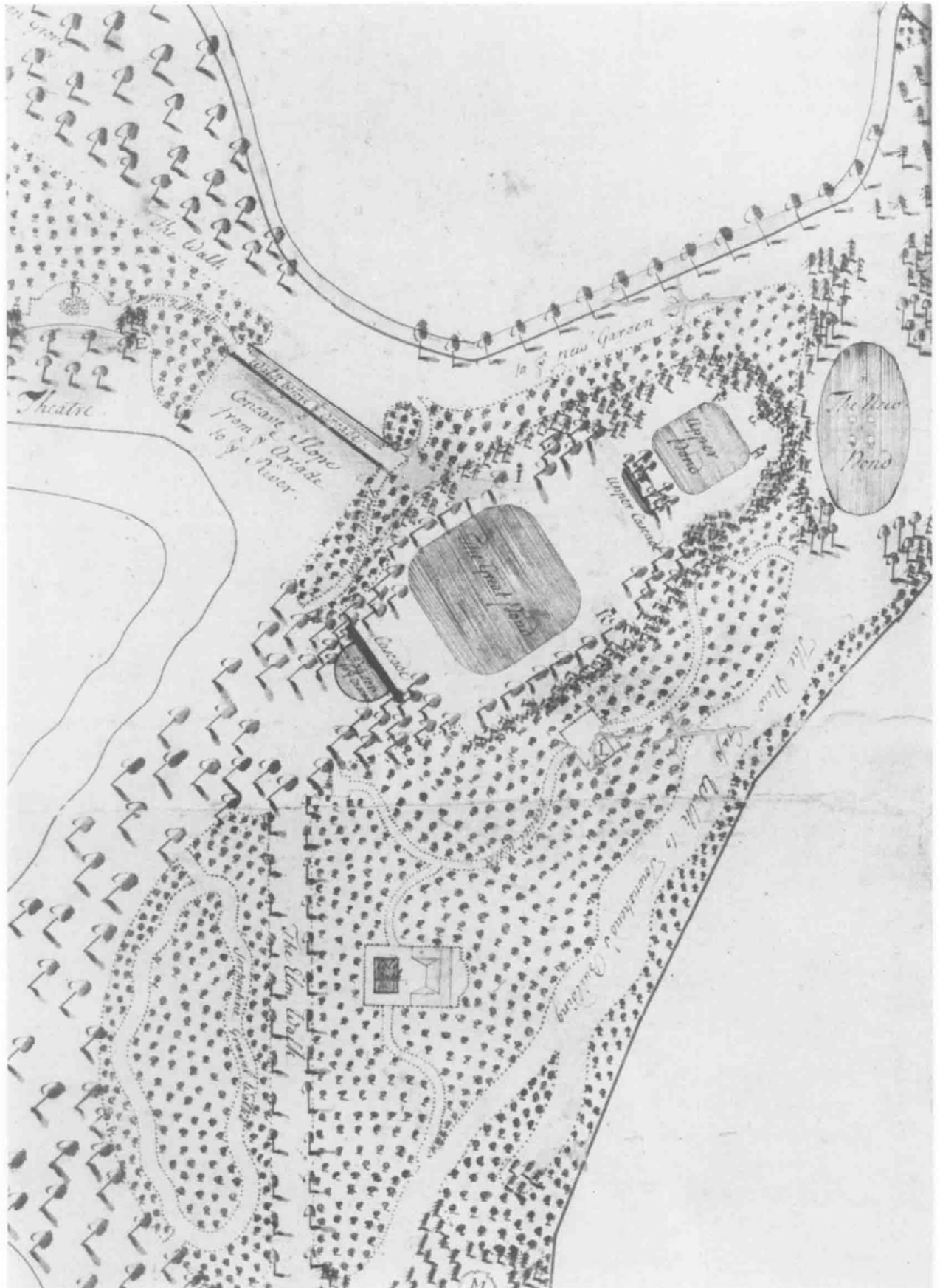
THE WAY TO VIEW ROUSHAM BY KENT'S GARDENER

ROUSHAM DEPENDS ON movement through the garden for effect, and it is important to follow the circuit intended by William Kent. The documentary sources for Kent's programme are the plan of 1738 drawn up by the Clerk of Works in consultation with John Macclary the gardener, and a letter from the latter in 1750 (after Kent's death and when his garden had matured) describing in detail where to walk and what to look for.

Macclary's letter, here reproduced in full by kind permission of Mr T. Cottrell Dormer, is splendidly down-to-earth garden history and a primary source for restoration. He knew the effects that Kent wanted him to achieve even if he did not know the influences and inspiration behind it all. He was a gardener and not a gardenist. As the letter shows, he was a man of some determination and initiative in the garden. He dropped the Mac from his name, preferring to be known as Clary, when he discovered that there had been an important seventeenth-century landowner of that name in his village of Steeple Aston. He seems to have been a petty squire and later an Enclosure Commissioner after he purchased Orchard Lea in Steeple Aston in 1754. Here he called in the country in Rousham style so that from his summerhouse with Kentian windows he could look out on to a miniature landscape.

Several important points emerge from the gardener's letter to the absent family. It shows that alternative routes are now available which blunt the management of Kent's surprises. The mood was struck at the outset when the visitor was drawn towards the Lion Statue at the end of the bowling green and found himself looking beyond into the Oxfordshire countryside. The scene was set for a *ferme ornée* type walk with the first seat being placed to view the Gothicized house across the ha-ha and grazed field. At present the path that drops down to the lily pond from the back of Praeneste cuts out the intended perimeter walk. Kent's path (referred to as 'to the new Garden door' on the plan) then joined that from the visitors' entrance lodge, and led down through serpentine woodland walks to the cold bath glade and along by the stream (which is seen to be much wider than the masonry rill there today) to Townesend's temple. There was also a perimeter walk direct to Townesend's temple referred to as 'the roundabout walk' by the Clerk of Works and seen on his plan marked 'the new Grass Walk to Townshend's building'. (It is interesting that the name Townesend's Temple has stuck even though it

12 Charlbury Road, Oxford



is known to have been designed by Kent. The latter seldom visited in person, however, and as the Clerk of Works and Macclary dealt with William Townesend, the Oxford college mason, who constructed it, it was natural for them to refer to it as 'Townesende's building'.)

The most striking point made in the letter is Kent's intention for the viewing of the Venus Vale. This was only to be seen as a climax to the walk and then the pond, that the visitor now sees early on in the walk, was hidden, giving a *trompe l'œil* effect of cascades running down the hill, with the pond acting only as a reservoir for the fountains. At this point there was a walk up to, but not a clear sight of Praeneste. A vista of the latter had already been seen through the straight Elm Walk but it was now to be presented through a grove of trees. In the key to the plans letters were given so that the owner could agree to the placing of statues and other features and it will be noticed that in the 1738 plan there are no letters for the existing features of the Bridgeman style layout of the 1720s in the cold bath area. Only L appears as a Kentian addition in the woodland walk, that being a privy which is still there.

Two planting aspects are revealed in the documents. The inner garden was screened from the perimeter walk and the evergreen walks were enlivened with flowery underplantings, delightfully described in the letter, which are reminiscent of Switzer's or Southcote's *ferme ornée* walks. The plan distinguishes between underwood screen planting of trees and those in open groves with bare, column-like stems which were intended to remove or extend perspective in a theatrical rather than a picturesque manner.

LETTER FROM JOHN MACCLARY

Madam I' Afraid my Master and all of you have forgot what sort of a Place Rousham is, so I have sent you a description of it that it may not quite creep out of your Memorys.

When you walk out at the Hall Door, you come into a Large parterre, the middle of which is a Large Bowlingreen, with a Gravel Walk all round it, and on each side is a fine large Green Tarrice Walk, at the end of which is two open groves, backt with two Natural Hilloks planted with Scotch Firrs, and two Minervas upon Terms stands before them, and in the middle stands a Lion devouring a Horse, upon a very Large pedestal, you walk forward to view the Lion nearer, when your eye drops upon a very fine Concave Slope, at the Bottom of which runs the Beautifull River Charvell, and at the top stands two pretty Garden Seats, one on each side, backt with the two Hilloks of Scotch Firrs, here you sit down first in the one, and then in the other, from whence prehaps at this time you have the prettiest view in the whole World, Tho the most extensive part of it is but

OPPOSITE

The Circuit Walk shown on the 1738 Rousham Estate Plan

- | | |
|-----------------------|-----------------------|
| D. The figure Mercury | I. The figure Pan |
| E. The figure Bacchus | K. A fawn |
| F.H. The two swans | L. Le Prive |
| G. The figure Venus | M. Townshend's Temple |

short, yet you see from hence five pretty Country Villages, and the Grant Triumphant Arch in Aston Field, together with the natural turnings of the Hills, to let that charming River downe to butify our Gardens, and what stops our Long view is a very pretty Corn Mill, Built in the Gothick manner but nothing sure can please the Eye like our Short View, their is a fine Meadow, cut off from the garden only by the River Charvell whereon is all sorts of Cattle feeding, which looks the same as if they was feeding in the Garden.

and through the middle of the meadow runs a great High Road, which goes from several Cities to several Cities, their your see Carriers Wagons, Gentlemen's Equipages, Women riding, Men walking, and sometimes twenty Drovers of Cattle goes by in a Day, then you see Hayford Bridge (which carries the Great Road over the River Charvill) which is a fine Stone Bridge Six Hundred feet Long, and thirty Broad, with a parripet Wall on each side, finely coped, and it is supported by ten Spaceous Arches, here you see the water comes gliding through the Arches, and all the pretty natural turnings and windings of the River, for half a mile and one yard, which is the length of the Gardens by the River, and Turn a bout you see a good old House uninhabited, on each side of which is a Wing newly built, and on each wing, is two niches, wherein stands fowr fine figures. A Dancing Fawn, a Bacchanal, a Venus and An Apolo.

Then you turn a way to the right Hand, Through a fine Open Grove of Oaks, Elms, Beachs, and Black Cherrys, Thirty feet High, backt with a very fine close Beach Hedge, which brings you to a pleasant opening Faced with a Stone Ballustrade, eighty feet long, on the one end stands Hercules, and the other Pan, upon Terms, and in the middle is a Dying Gladiator upon a large pedestal,

from hence you have the same view as you have from the top of the Great Slope, but nearer and prettier,

from hence you turn along a pleasant green Walk, backt with all sorts of Flowers, and Flowering Shrubs, when you come to the middle, you find a pretty Garden Seat, where you set down and view the House, and a pretty paddock, devided from the Gardens, by a Ha Ha ditch, the paddock is stockt at this time with two fine Cows, two Black Sows, a Bore, and a Jack Ass,

you keep along the same walk which brings you to a Rustic Door that lets you out into the Road, on each side the Door is a nich, where in stands two Marble Figures, Flora and plenty, and before them stand two Vases upon handson carr'd pedestals, and by stands a Large Handsom Garden Seat, where you set down and have a pretty view of the Arch in aston Field,

you walk forward down a pretty concave Slope, which brings you to a fine Large oval Fish pond (sadly spoiled by a ugly Heavey Building in the middle of it) which you goe by in to one of the noblest Green Serpentine Walks that was ever seen, or even made, view narrowly as you walk along, and youl prehaps see, a greater veriaty of evergreens, and Flowering Shrubs, then you can posably see in any one walk in the World,

at the end of this walk stands a four Seat Forrist Chair, where you set down and view what, and where, you walked a long,

their you see the deferant sorts of Flowers, peeping through the deferant sorts of Evergreens, here you think the Laurel produces a Rose, the Holly a Syringa, the Yew a Lilac, and the sweet Honeysuckle is peeping out from under every Leafe, in short they are so mixt together, that youd think every Leafe of the Evergreens, produced one flower or a nother;

From hence you turn down a little Serpentine Gravel Walk, into a little opening, made with Yew and other Evergreens as dark and melencholly as it was posable to make it, and on one side of it stands a pretty little Gothick Building, (which I designed for Proserpines Cave, and placed in it five Figures in Bass Relife, done by the best Hand in England, the two princeable figures, was pluto and proserpine, the other three, was proserpines Chaplain, Doctor, and her Apothocary, but my Master not likeing the Doctor, I chopt them all down,)

you keep down a Serpentine Gravel Walk which brings you to a large Serpentine Green Walk, bounded on each side with Evergreens, and Floweringshrubs entermixt, and all along the middle runs a pretty little Serpentine River, well stockt with fine Trout, (I this day saw no less then twenty five (or fine) trouts sweming in it at one time) about the middle of the Walk and River is a Large Octagon Basson, and by it is a little Building, or Cave coll and pleasant,

when your at the end of the River, you turn to the Left hand, through a fine Grove of Evergreens, to a pavillion, built in the Tuscan order, where you goe in & sett down and hear a very fine Echo, from hence you have a view of the Arch in Aston Field, and the Gothick Corn Mill, and a very near view of Heyford Bridge, and the fine Clear Stream comeing Gliding through the Arches.

Turn about you view the inside (where you set down) which you finde to be a Square Roome with the Angles cut of, in it are two niches, in the one stands the Head of Apolo, in the other is Socoratas, in the four Cants is a Bacchus drunk Lead between two Satturs, Demosthenes setting upon the Alter before he is put to Death, a Bacchanal, and Jupiter setting on his Throne, all in Bass Relife,

from hence you goe down one of the prettiest concave Slopes in England, which brings you to the River Charvill,

Look to the left hand, youl see a Door that letts you out upon Heyford Bridge, which is the end of the Gardens,

You moves on to the right, Through a fine open Grove, of Oaks, Elms, Beach, Alder, plains, and Horsechestnuts, all in Flower now, and Sixty feet high, this Grove is a Hundred feet Broad, and five Hundred feet Long, on one side runs the River, the other is Backt with all sorts of Evergreens, and Flowering shrubs entermixt,

when you come to the end of this Grove, you comes to two Garden seats, where you set down, but sure no Tongue can express the Beautyfull view that presents itself to your eye,

you se a Fountain four Inches Diameter, playing up fifty feet High, in the middle of a

Clump of Old Oaks, and backt with a Cascade, where the Water comes tumbling down from under three Arches, through Ruff Stones,

from hence you carry your Eye on, you see on each side natural Hilloks planted with Large trees of differant sorts, and

in the middle stands a nother Cascade, where the Water comes pouring down one Arch, on the right hand of which stands Faun, on the Left stands pan, upon pedestals,

you carry your eye still on you see a Fountain playing thirty feet High, that is five inches Diameter, behind which stands a Figur Venus, on each side of her stands a Cupid riding upon swans Backs, all three upon handsom pedestals, and all this Backt with very fine tall Evergreens of Deferant Sorts.

From hence you goe up a Serpentine Gravel walk, which brings you to A Arcade, a Hundred feet long, in which are Seven Arches, and against each Arch is a large nich, wherein stands a very pretty carv'd Seat, and between them is six small niches, and in them stands the Busts of a young Cleopatora, Shakspeer, a Bacchanal, Alexander, the Roman Sistenor, (?) and Niaba, before it is a large Gravel Walk, faced with a Stone Ballustrade, with a large Vase at each end,

you turn down a Serpentine Gravel walk, which brings you to a very fine Fountain, that plays forty feet high, and falls down among shells, behind it stands a Mercury upon a pedestal, backt with a very fine wood, and on the one side, stands Bacchus, on the other Ceres, upon pedestals, backt with two natural Hilloks, well planted with evergreens.

from hence you cross the Bottom of the Grand Slope, which brings you to a Wooden Bridge, that Carryes a privat Bridle Road over the River Charvell, under which there is a very pretty natural Cascade,

you keep strait forward by the Riverside, through a open Grove of Oak, Elm, Ash, Beach, and plains, forty feet high, which brings you to a large nich, that makes a very handsom Garden Seat, where you set down, and view the River, and Garden, from one end to the other,

from hence you turn up a Serpentine Gravel Walk, by a little Cave (wherein stands a fine spring that serves the House with Drinking Watter) which brings you to a little pond,

from here you goe through a Gra' Serpentine Walk, which brings you to a Egyptian pyrimade, here you goe in and set down, and have a very pretty view of the Meddow, the Road, and the Bridge, and two parrish Churches, together with the pretty natural turnings and windings of the River, and the delightfull natural Cascade that falls down under the Wooden Bridge.

look round and you find your self in a large square Handsom Room, in the Back wall of which is a nich, with a Roman (?) in it, and on one side is the Head of Julius Ceasar, on the other is Calpurnia, in Bass Relife, on each side is a nich, in which stands the Busts of Marcus Arielus, and Socratus,

from hence you goe a long a Sepentine Gravel walk, which brings you to the Kitchen Garden Door,

which when you enter in, it makes you forget all they Beautys you have seen befor, it look more like paradise then a Ketchen Gardn

There is three Kitchen Gardens Joining to each other, in which are four Fishponds, and the Water is carred from one pond, to the Other, in little Riverlats, which makes them both usefull, and pretty; their wall'd round with Brick walls twelve feet high, well planted with choise Fruit trees and their is a large Gravil walk with Box edgings on each side, goes quite Round, and twice through the Middle, by the side of the Gravil walk is

A very handsom Espalier, painted Green and planted with the best sorts of Apples, and pears, in England,

here you pass by a very large handsom Hotthouse, well stockt with very fine pine Apples,

before I leave the Kitchen Garden, I must let you know how it is stockt; First we have a pretty maney peaches, and nectrons, Great plenty of Apricots, Figgs, Grapes, and Mulberrys, few plumbs, pears, Apples, Cherryes, Currants and Goos berries, and as Great plenty of all sorts of things for the Kitchen as a Oxfordshire garden can produce;

From hence you goe into a pretty Little Flower Garden, well planted with all sorts of pretty Flowers.

here is a Rustic Door, through which their is a privat road to the Church,

From hence you goe into the Darey Yard, in the middle of which is a large Square pond, well stockt with fine Fish, and all the yard was handsomly Layd with Gravil,

faceing you stands a very large Building which is the Darey, and Darey House, and their is two Wings one of each side which is a Coach House, and Hen houses,

Look to the Left and you see as pretty a set of pigg Stighs, as aney is in England,

Look to the right you see the Gate, which letts you into a large Gravil Walk, which Leads to the House, but before I leave the Darey Yard I must let know how it is stockt,

here you see one Hen Turkey nursing eighteen fine young ones fitt, for the Spitt, and the other three Hen Turkeys are setting again, and the Hen that is the nurse Layes again,

and here you see a nother fine sight, a old Hen looking after Twentyfour fine Chickens, fitt for the Spitt, and severall more old Hens nursing Large Broods of Chickens under their wings, in all to the number of Sixty Six,

and here you see the old Ducks sweming a bout the pond with no less then forty young ones of Deferant sizes sweming after them,

here you see several old Hens setting, and two of them upon Guinea Fowls Eggs,

from hence, you goe through the Gate and up the Gravil walk to the House, you go by a very pretty Lader with never a bit of nettles in it.

Their is one thing I had like to a forgot, which is a thing I believe none of you knows aney thing of, which is a most noble view we have from one place in our Gardens, we look into four Countys, and see no less then ten parrish Churches at one time.

Now Madam if all this wont induce you, once more to set your Faces towards Rousham, I beg you'll be so good and to intercede with my master, to give us his Estate, as well as his House and Gardens, theirs one good thing, If you dont come soon, my Master will have but small Butchers Bills to pay for wee shall be forst to live one Day upon Turkeys, another Day upon Ducks, another upon Chickens.

The Savill & Valley Gardens

Brief Description: The Savill and Valley Gardens, part of the Crown Estate and located in Windsor Great Park, are two separate grounds working in tandem to create a winding, gentle escape for visitors year-round. Distinguished Deputy Surveyor of the park Sir Eric Savill realized his vision for a naturalistic woodland and bog garden in the initial planning and planting in 1931. Since then, the garden has evolved to an informal tangling of winding paths crossing through a series of lawns, woodlands, and interlocking gardens reminiscent of classic English garden “rooms”. Following the Main Ride, a path



A modern, sculptural bridge looks over the Rose Garden for visitors to take in the scenery and scents.

extending northwest through the grounds, visitors can view a wide array of gardens: the Top Wood is home to hydrangeas, the Home Wood to the original rhododendrons, camellias, and magnolias, the Rose Garden of over 2,500 roses, and many more. The relaxed nature of the space allows visitors to explore different features at their own tastes and leisure.



The gentle, curving path contrasts the intense color of azalea and rhododendron.

The Valley Gardens, added later to the standing Savill Gardens, is a cohesive group of fantastic collections and mass plantings. The grounds echo those of Savill by incorporating meandering paths and complementary genera like hydrangeas, rhododendrons, and camellias, but also have their own distinct setting and ambience. Featuring native woodlands that open up to the expansive Virginia Water, the gentle slopes of the landscape are home to many rare shrubs, rhododendrons, and azaleas.

Named the Punch Bowl, these organically shaped, dense plantings amplify the moseying, quiet atmosphere with a surge of reds and pinks when in bloom.

Key Dates: 1931—land cleared for Savill Gardens (planting begins)
1934— King George V and Queen Mary visit grounds
late 1940s— addition of Valley Gardens
1950-1956— J B Stevenson rhododendron collection planted
Japanese Kurume azaleas planted
2010— Rose Garden opened by Her Majesty the Queen

Style: Informal pleasure grounds

Top Features:

Savill

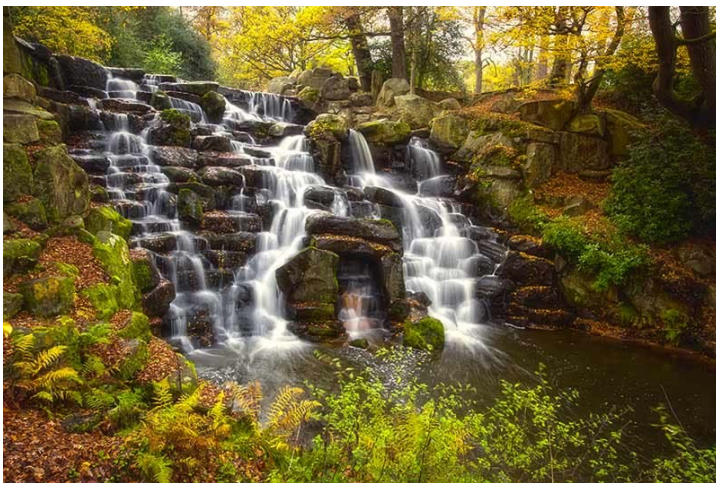
- Summer Garden
- Dry Garden
- Hidden Garden
- New Zealand Garden

Valley

- Main Valley Hydrangea Collection
- Metasequoia Grove
- Heather Garden



This woodland in Valley Gardens has naturalized narcissus, creating a Spring carpet of bright, yellow color.



The gardens also include beautiful naturalist water features, such as this one in the Valley Gardens that feeds into the Virginia Water.

There are thousands of Japanese Kurume azaleas in the Valley Gardens. These early-May flowering species were chosen from a group known as the 'Wilson Fifty', honoring the man who introduced them from Japan to Britain, E H Wilson. The stock for these plants was provided by J B Stevenson in 1946. (original planting pictured below)



The Punch Bowl in Spring, featuring rolling plantings situated on a gentle incline sloping down to the Virginia Water.





Map of Savill Garden

Map of Valley Gardens



Stowe Landscape Garden

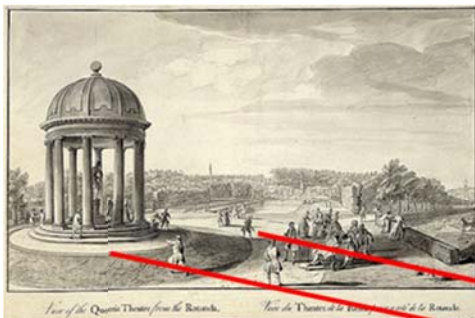
Brief Description: Of all the gardens in England, Stowe in Buckinghamshire is best known and most frequently visited. Writers, poets, and garden historians have described it throughout its 300 year history as an extraordinary work of art in nature. Yet Stowe is even more than a beautiful garden. It was designed as a statement of the political and moral principles of its maker, Sir Richard Temple (1675-1749) the first Viscount of Cobham. Its creation was a manifestation of political opinion conveyed in an itinerary of elaborate garden buildings, temples, and sculptural elements. Viscount Cobham was a Whig politician (recall that Whigs were an opposition group rewarded political freedom as a result of the Glorious Revolution of 1688). Cobham, their effective leader, was a highly regarded military officer appointed Lieutenant General of the British Army in 1710 and raised to the rank of nobles in 1717. Lord Cobham inherited the Stowe estate in 1697. As the Whig party grew, so too did Stowe, which became the center of political activity for the Whigs. It was essentially the place from which England was governed until 1760.

Key Date(s): 1713 – 30 Bridgeman, Vanbrugh; 1731 Kent; 1739 Gibbs; 1741 Brown

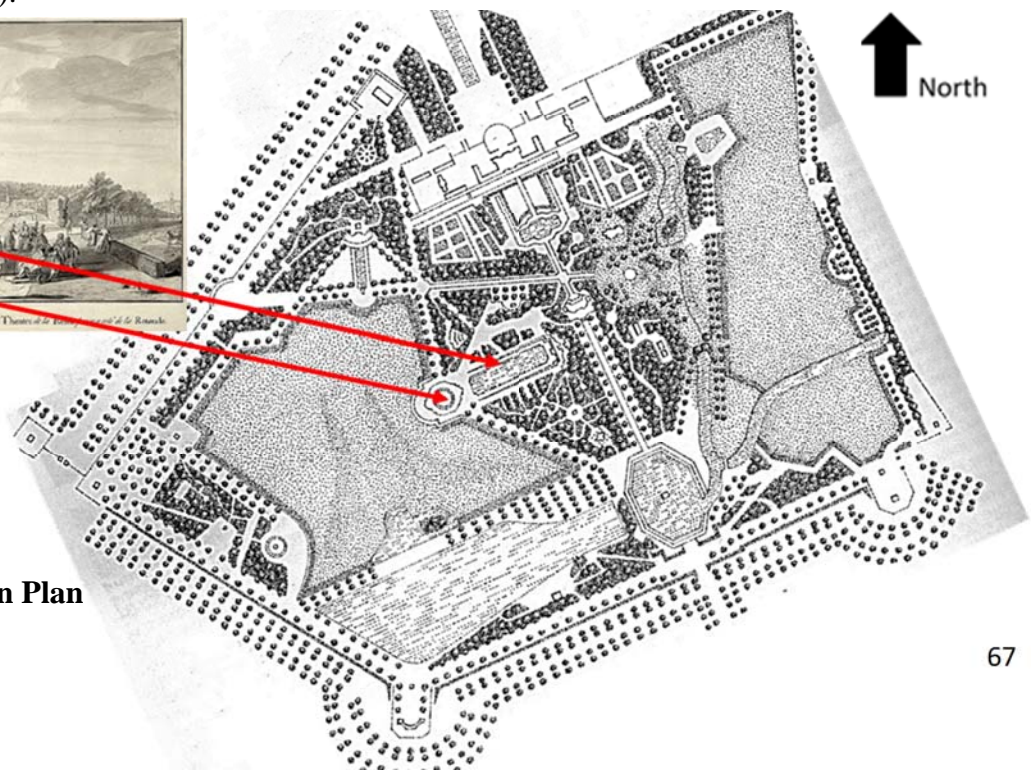
Style(s): Augustan

Top Features to See: Rotondo, Temple of Venus, Hermitage, Lake Pavilions, Temple of Ancient Virtue, British Worthies, Stone Bridge

The gardens at Stowe were created in three chronologically distinct programs of development. Their evolution reflects changing philosophies in English garden theory and the “idea” of the garden. The **first program of development** was relatively formal, clearly faithful to classic precedents (1715-32). This work was guided by the expertise of both Charles Bridgeman and the architect Sir John Vanbrugh. Axes were established as the main lines of the garden and formal avenues of trees were planted to delineate pathways and boundaries. Most of the site as it currently exists does not reflect the original design (with the exception of a single temple, the Rotondo, by Vanbrugh). Between 1720 and 1724 the gardens were expanded, mostly to the west, based on a master plan created by Bridgeman (see below).

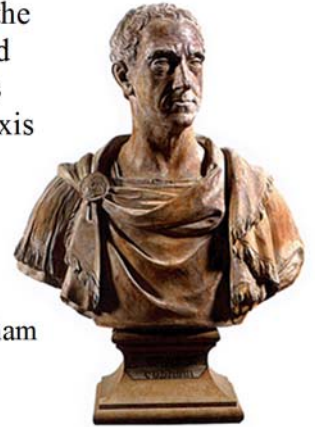


View of the Queen's Theatre from the Rotondo c. 1733-34



Bridgeman Plan

The **second program of development**, still somewhat formal but transitional toward the informal English Landscape Garden style to follow, transformed the estate into a grand statement of the owner's status and politics. The plan of the first new eastern garden is credited to William Kent. It was a narrow valley lying parallel to the central vista on axis with the house (1733-39). This area became known as the **Elysian Fields**, a splendid garden paradise so named for the mythological paradise where the virtuous reside after death. Within this garden Cobham created a setting for a carefully devised program of ideas, a symbolic garden experience of political philosophies and allegiances held by himself and his Whig party.

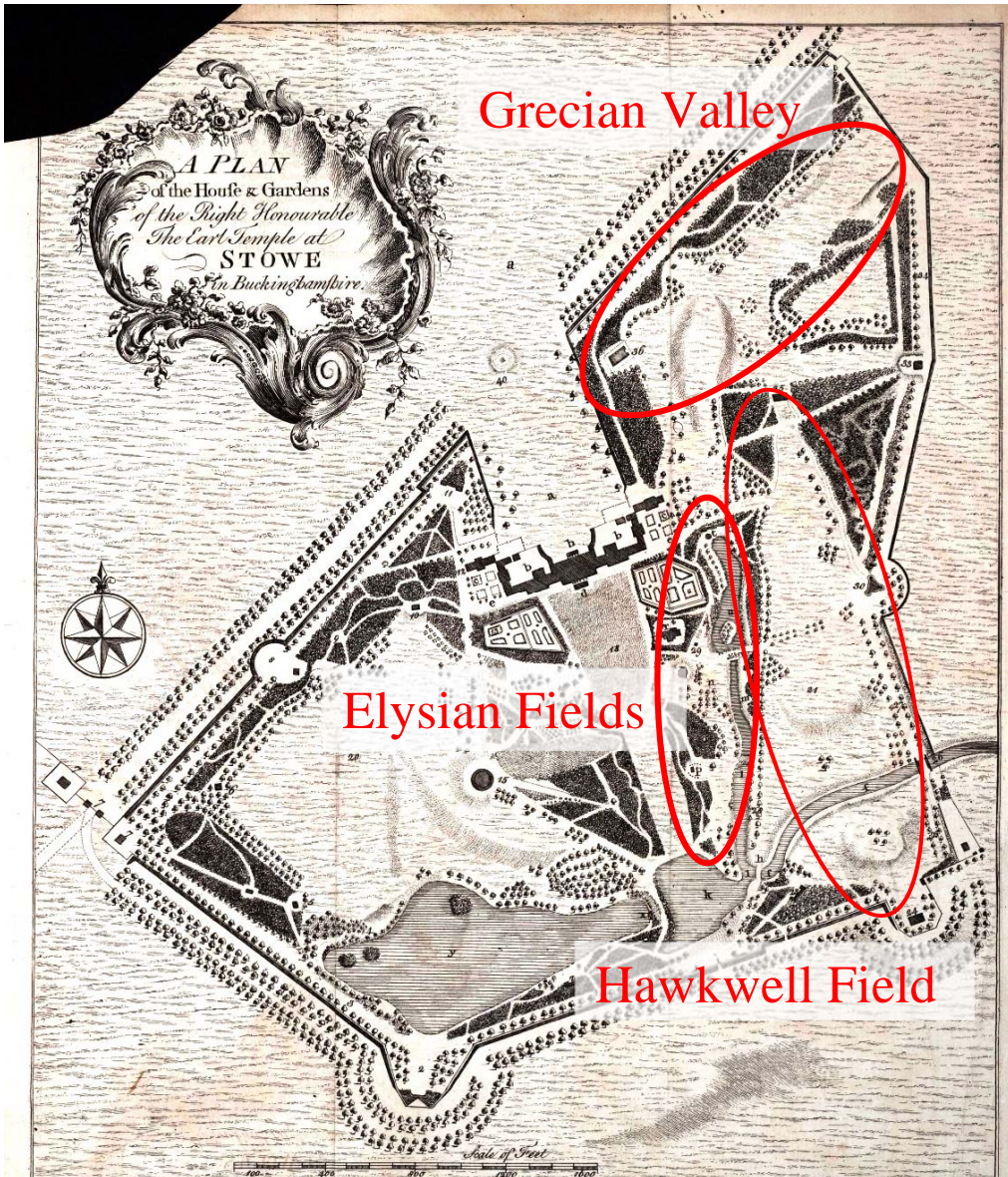


Lord Cobham

This second area developed during this period with Cobham's Whiggish politics the guiding concept was the pasture area known as **Hawkwell Field** (uniting garden with

countryside).

This area is bounded by the Queen's Temple (for the women) on the upper end and the Temple of Friendship (for the men) on the other. In between is the Gothic Temple (designed in 1741, but not completed until after 1748) representing British "Liberty." The work in this area of layout and building design is credited to architect James Gibbs.



In the **final program of development** (1743-49), the new 18th century vogue for a more natural appearing garden was followed in the creation of the **Grecian Valley**. Nature was re-discovered and celebrated for its beauty. New developments in the garden were less imposing and more in harmony with nature. This area, overlooked by the Temple of Concord

Garden layout in the time of Earl Temple, showing softening of forms.

and Victory (originally called the Grecian Temple, the first neo-classical Greek structure in England), extends to the northwestern portion of the property. Capability Brown executed this work after becoming the head gardener in 1741.



Earl Temple

Lord Cobham died in 1749, and after his sister's passing, the estate was inherited by his nephew, Richard Earl Temple. Earl Temple's contributions until his death in 1779, included the make-over of the house facades into the neo-classical form seen today and the softening of the landscape. That involved removal of some formal canals and close-in ha-has, naturalizing the edges of the Octagon and Eleven-acre lakes and converting rows of trees into "Brownian clumps." He also was responsible for modifying or moving various architectural elements around in the garden, for building the Corinthian Arch, and for creating the formal entrance avenues from Buckingham and across the Oxford Water.

In 1921 Stowe was put up for sale and in May of 1923 Stowe School was born. The beautiful historic buildings and landscape are central to the educational ideals of the school as expressed by the schools founders in 1923. J.F. Roxburgh, upon his appointment as Stowe's first headmaster stated "If we do not fail in our purpose, every boy who goes out from Stowe will know beauty when he sees it, all the rest of his life."

Late in the 20th century, it became increasingly clear that the Stowe School could not afford to maintain the garden and its buildings. By then, it was generally recognized that Stowe was a national treasure and as such deserved publicly supported preservation. Various organizations such as English Heritage expressed support, and in 1990, the garden was conveyed to the National Trust.



Entrance to Stowe via Bridge Across the Oxford Water with a Boycott Pavilion in View

The Path through Life: Virtue or Vice

Lord Cobham's garden was symbolic of the political and philosophical struggle he saw between the GOOD of British Liberty embodied by Whiggish politics and Protestantism and the BAD of Tyrannical Monarchy (recently overthrown in England by the Glorious Revolution of 1688) supported by the primarily Roman Catholic British Royalists (Tories). *Good and Bad* could be represented in different ways however, and Lord Cobham, ever the classicist, sought to connect himself and his Whig ideals with the classical legend of Hercules.

from Wikipedia: After killing his music tutor Linus with a lyre, Hercules was sent to tend cattle on a mountain by his foster father Amphitryon. Here, according to an allegorical parable, "The Choice of Heracles", invented by the sophist Prodicus (c. 400 BCE) and reported in Xenophon's *Memorabilia* 2.1.21–34, he was visited by two allegorical figures—Vice and Virtue—who offered him a choice between a pleasant and easy life or a severe but glorious life: he chose the latter. This was part of a pattern of "ethicizing" Heracles over the 5th century BCE.

Lord Cobham and later, Earl Temple created paths of Vice and Virtue for the garden visitor to explore. The following descriptions are intended to accompany the large fold-out map.



The Choice of Hercules between Virtue and Pleasure, 1764, by Benjamin West, Victoria & Albert Museum, London

The Path of Vice

Much of the Western Garden is concerned with lust or unhappy or illicit love.

The Lake Pavilions: *Unrequited love*

This pair of little temples, which frames the South Vista, may have been designed by Vanbrugh about 1719. They were moved apart in 1764, when Earl Temple widened the South Vista. The interiors were originally decorated by Francesco Sleter with murals on the theme of unrequited love taken from Guarini's play *Il Pastor Fido*, on which Handel based his popular opera, *The Faithful Shepherd*.

The Hermitage: *Sexual jealousy and melancholy*

Spenser's *Faerie Queene* tells of the elderly Malbecco, who in despair and frustration took refuge in a hermitage like this after he had been deserted by his beautiful young wife, Hellinore (the episode depicted in the nearby Temple of Venus; see p.15). Cobham may have been poking fun at the 62-year-old Robert Walpole, who was to marry his young mistress Maria Skerit in 1738. The Hermitage was designed by William Kent c. 1731. With its roughly cut stone and dilapidated turret, it is an early example of a garden folly deliberately build as a ruin. The somber surrounding planting adds to the melancholy mood.

The Temple of Venus: *The unfaithfulness of women*

The Temple of Venus is dedicated to the goddess of sex (and of gardening). Again, it was decorated with murals by Sleter (now gone) showing Malbecco peering from behind a tree at his unfaithful wife, as she disports herself with satyrs. In another scene, he tries unsuccessfully to drag her away. In the niches flanking the central portico are busts of the notoriously licentious emperors Nero and Vespasian and the adulteresses Cleopatra and Faustina. The Temple of Venus was designed by William Kent in 1731 and was his first contribution to the garden. It stands at the south-west corner of the garden, where the southern and western stretches of Bridgeman's ha-ha meet, and overlooks the south end of the Eleven-acre Lake.

The Queen Caroline Monument: *The divine Caroline*

The plinth and four Ionic columns were probably designed by Vanbrugh to display Rysbrack's statue of Caroline of Anspach, George II's queen. When the South Vista was widened in the 1760s, the monument was moved to its present position at the western end of the Eleven-acre Lake.

The Sleeping Parlour: *Sweet dreams*

This square brick building was hidden away in a mazy woodland wilderness between the Western Garden and the South Vista. It was demolished in 1760. It was inspired by Charles Perrault's famous fairy tale, *Sleeping Beauty*, which had been translated into English in 1710, and was originally topped by urns decorated with grinning faces (symbolizing sleep and dreams), which now stand on the Oxford Bridge. In keeping with the mood of this part of the garden, it was inscribed with the motto of the pleasure-loving Epicureans, 'Since all things are uncertain, indulge thyself.'

The Rotondo: *Goddess of sex*

A gilded statue of the Medici Venus (West's 'Cyprian Queen') stands beneath the dome of this beautiful circular building, which was designed by Vanbrugh and built in 1720-1. It originally stood at the hub of the Western Garden with avenues radiating out from it towards the Octagon Lake and the Queen Caroline Monument.

From the Rotondo, you can view the sites of three garden buildings that have now disappeared: the Temple of Bacchus, St Augustine's Cave and the Vanbrugh Pyramid.

'Lo! in the Centre of this beauteous Scene,
Glitters beneath her Dome the Cyprian Queen.'
-Gilbert West, *Stowe* (1752)

The Temple of Bacchus: *Drunken lechery*

It was dedicated to Bacchus, god of wine, drunkenness and lechery, and was decorated with murals on these themes. The figure of Bacchus was apparently a portrait of the dissolute Rev. Rand (see p. 19). It was demolished in 1926.

St. Augustine's Cave: *The trials of celibacy*

Constructed of tree roots, moss and thatch, this was hidden in woodland behind the Temple of Bacchus. An inscription described St Augustine's failing efforts to keep lust at bay:

With wonders art a girl of snow
Did make, the life resembling so
That one from t' other scarce you'd know
This done the good man side by side
Lay down t' enjoy his new formed bride ...

But, frustratingly, the snowwoman literally melted in his arms.

The Vanbrugh Pyramid: *Time to leave*

Designed by Vanbrugh, this stepped pyramid was more like an obelisk. It was erected at the north-west corner of the garden in 1726 after the architect's death. Lord Cobham transformed it into a memorial to Vanbrugh. It also marked the final stage in the Path of Vice, as a sober quotation from Horace inscribed on it made clear:

You have played, eaten enough and drunk enough,
Now it is time to leave the stage for younger men.

Vanbrugh's Pyramid was demolished in 1797.

Dido's Cave: *Hopeless love*

The theme here is the doomed love of Dido, Queen of Carthage, and Aeneas, founder of Rome, as described in Book VI of Virgil's *Aeneid*. According to Virgil, Dido and Aeneas consummated their love in a cave like this during a thunderstorm, but Aeneas subsequently abandoned the Carthaginian queen to resume his mission. Murals, probably again by Sleter, described the scene. Dido's Cave was also known as 'the Randibus' after the Rev. Conway Rand, who was vicar of Stowe in the 1740s. 'Rand by name and randy by nature', he pursued and raped a maid here. The modest alcove, now largely hidden by shrubs, was probably built in the 1720's.

The George II Monument

Although Cobham fell out with George II, siding with Frederick, Prince of Wales, he still felt that his king deserved a monument in the garden.

The Path of Virtue

If you turn right from the Lake Pavilions, you will be taking the Path of Virtue, which leads in turn to the related Path of Liberty. The Paths of Virtue and Liberty both reflect love of ancient Greek and Saxon freedoms, and hatred of Roman and modern-day tyranny.

The Elysian Fields: *Earthly paradise*

The little valley that lies to the east of the South Vista was originally occupied by the main road from Buckingham. About 1732 the approach to the house was moved to the north so that the valley could be incorporated into the garden. It rapidly became the heart of



View of the Elysian Fields with River and the Temple of Ancient Virtue

Stowe, where the grandest *al fresco* entertainments took place.

The valley was christened the Elysian Fields – the paradise of classical mythology. The idea for this part of the garden seems to have been inspired by a 1709 essay by Joseph Addison, in which he described temples dedicated to honor, virtue and vanity in an elysian landscape. The Elysian Fields contain the greatest concentration of garden monuments at Stowe, the strongest political message and the most intense mood. The most prominent features were all designed by William Kent, who may also have conceived the landscape setting. Kent was the pioneer in a new, more informal style of landscape gardening that took hold in the 1730s and of which the Elysian Fields were a prime example.

The river that runs through the Elysian Fields is divided in two by the Shell Bridge. Below the bridge is the Worthies River, where the landscape is more open, the planting trimmed and the mood sunny. Above the bridge is the Alder River or River Styx (the entrance to the classical underworld), where the foliage is denser and the atmosphere altogether gloomier.

‘Everything in his deep solitude encourages meditation and inspires melancholy.’

-Baron van Spaen van Biljoen, 1791

The Doric or Amelian Arch: *A royal visitor*

The Doric Arch was erected in 1768 by Earl Temple to designs by his cousin, Thomas Pitt. This smaller version of the triumphal Corinthian Arch (see p. 12) had three functions. It provided a suitably grand entrance to the Elysian Fields. It framed views of the Palladian Bridge and Stowe Castle; and it commemorated a visit by Princess Amelia in 1770: hence its alternative title – the Amelian Arch.

The Temple of Modern Virtue: *An age without virtue*

Cobham conceived this temple as a ruin – a pointed comment on what he saw as the Walpole regime’s lack of virtue. Early engravings show that it also featured a headless statue, which may have been meant as an ironic portrait of Walpole.

The Temple of Ancient Virtue: *Four noble Greeks*

The Temple of Ancient Virtue was completed in 1737 to designs by William Kent, who was inspired by the ancient Temple of Vesta at Tivoli. The circular temple form was considered particularly solemn and has inspired many imitations, most famously the Jefferson Monument in Washington DC. Stowe’s version contains full-length statues of four ancient Greeks, each of whom was pre-eminent in his own field: the general Epaminondas, the legislator Lycurgus, the poet Homer and the philosopher Socrates. The original statues were sold in 1921, but have been replaced by casts.

The Grenville Column: *Worthy of Elysium*

Cobham’s nephew Captain Thomas Grenville was fatally wounded while commanding HMS *Defiance* in a battle with the French off Cape Finisterre in 1747. Cobham put up this column, which is appropriately decorated with ships’ prows, in his memory. Captain Grenville was considered to be the member of the family most worthy of a place in Elysium by his brother Earl Temple, who had the column moved to its present position.

The Grotto: *Al fresco entertainment*

This shell- and tufa-encrusted Rococo- style building was designed by William Kent in the 1730s to stand at the head of the gloomy Alder River. It houses a statue of the crouching Venus and served as a small banqueting house, despite the damp.

The perils of outdoor entertainment in July

‘The evening was more than cool, and the destined spot [the Grotto] anything but dry. There were not half lamps enough, and no music but an ancient militia-man, who played cruelly on a squeaking tabor and pipe... I could not help laughing as I surveyed our troop, which, instead of tripping lightly to such an Arcadian entertainment, were hobbling down by the balustrades, wrapped up in cloaks and greatcoats, for fear of catching cold.’ -Horace Walpole, 1770

Captain Cook’s Monument: *Death at sea*

This plinth topped by a globe commemorates Captain Cook’s voyages of discovery in the south Pacific in the 1770s and was set up by Earl Temple in 1778. The inscription from the Latin poet Horace tells the story of Roman sailor Anchites, who, like Cook, was murdered at sea, and because his body was never found, was denied proper burial, being forced to wait 100 years before he could enter Elysium.

The Temple of British Worthies: *Ideas and action*

It was designed by William Kent in 1734-5, based on an unused design for the garden at Chiswick villa in west London. It takes the form of a curved screen with niches for busts of sixteen Britons that Cobham believed deserved commemoration. It is the most overtly political of all the Stowe monuments, with eight men of ideas (on the left) and seven men (and one woman) of action on the right. In the oval niche in the centre is the figure of the messenger god, Mercury, who leads the virtuous to Elysium. The busts of King Alfred, the Black Prince, John Hampden and William III represent key upholders of ancient British liberties. Elizabeth I, Sir Francis Drake and Sir Walter Raleigh defeated the threat of Catholic tyranny posed by the Spanish Armada in 1588. The only specifically anti-Walpole figure is Sir John Barnard, whose bust was one of the last to be added, by Earl Temple in 1763. The serious message is laced with humour. The back of the central block once held a statue of ‘Signor Fido’: ‘An Italian of good Extraction; who came into England not to bite us, like most of his Countrymen, but to gain an honest Livelyhood....Not a Man but a Grey-hound.’

The Inscriptions from the Temple of British Worthies

From: <http://faculty.bsc.edu/jtatter/worscrip.html>

Alexander Pope

Who uniting the Correctness of Judgement to the Fire of Genius, by the Melody & Power of his Numbers gave Sweetness to Sense, & Grace to Philosophy. He employ'd the pointed Brilliancy of Wit to chastise the Vices, and the Eloquence of Poetry to exalt the Virtues of human Nature; and being without a Rival in his own Age, imitated and translated, with a Spirit equal to the Originals, the best Poets of Antiquity.

Sir Thomas Gresham

Who by the honorable Profession of Merchant, having enrich'd himself, and his Country, for carrying on the Commerce of the World, built the Royal Exchange.



Ignatius [Inigo] Jones
 Who, to adorn his Country, introduc'd and rival'd the Greek and Roman Architecture.

John Milton
 Whose sublime and unbounded Genius equal'd a Subject that carried him beyond the Limits of the World.

William Shakespeare
 Whose excellent Genius open'd to him the whole Heart of Man, all the Mines of Fancy, all the Stores of Nature; and gave him Power, beyond all other Writers, to move, astonish, and delight Mankind.

John Locke
 Who, best of all Philosophers, understood the Powers of the human Mind, the Nature, End, and Bounds of Civil Government; and with equal Courage and Sagacity, refuted the slavish systems of usurp'd Authority over the Rights, the Consciences, or the Reason of Mankind.

Sir Isaac Newton
 Whom the God of

Nature made to comprehend his Works; and from simple Principles, to discover the Laws never known before, and to explain the Appearance never understood, of this Stupendous Universe.

Sir Francis Bacon, Lord Verulam

Who by the Strength and Light of a superior Genius, rejecting vain Speculation, and fallacious Theory, taught to pursue Truth, and improve Philosophy by a certain Method of Experiment.

King Alfred

The mildest, justest, most beneficent of Kings; who drove out the Danes, secur'd the Seas, protected Learning, establish'd Juries, crush'd Corruption, guarded Liberty, and was the Founder of the English Constitution.

Edward, Prince of Wales [the Black Prince]

The Terror of Europe, the Delight of England; who preserv'd, unalter'd, in the Height of Glory and Fortune, his natural Gentleness and Modesty.

Queen Elizabeth

Who confounded the Projects, and destroy'd the Power that threaten'd to oppress the Liberties of Europe; took off the Yoke of Ecclesiastical Tyranny; restor'd Religion from the Corruptions of Popery; and by a wise, moderate, and a popular Government, gave Wealth, Security, and Respect to England.

King William 3d

Who by his Virtue and Constancy, having saved his Country from a foreign Master, by a bold and generous Enterprize, preserv'd the Liberty and Religion of Great Britain.

Sir Walter Raleigh

A valiant Soldier, and an able Statesman; who endeavouring to rouse the Spirit of his Master, for the Honour of his Country, against the Ambition of Spain, fell a Sacrifice to the Influence of that Court, whose Arms he had vanquish'd, and whose Designs he oppos'd.

Sir Francis Drake

Who, through many Perils, was the first of Britons that adventur'd to sail round the Globe; and carried into unknown Seas and Nations the Knowledge and Glory of the English Name.

John Hampden

Who with great Spirit, and consummate Abilities, begun a noble Opposition to an arbitrary Court, in Defence of the Liberties of his Country; supported them in Parliament, and died for them in the Field.

Sir John Barnard

Who distinguish'd himself in Parliament by an active & firm Opposition to the pernicious and iniquitous Practice of Stock jobbing; at the same Time exerting his utmost Abilities to encrease the Strength of his Country by reducing the Interest of the National Debt; which he proposed to the House of Commons in the Year 1737, and, with the Assistance of Government, carried into Effect in the Year 1750; on Terms of equal Justice to Particulars & to the State; notwithstanding all the Impediments which private Interest could oppose to publick Spirit.

The Path of Virtue (continued)**The Queen's Temple: *Virtuous women***

Probably designed by James Gibbs about 1742, it was originally called the Lady's Temple and was dedicated to female companionship, with murals depicting such 18th-century feminine pursuits as shell- and needlework (now gone). As such, it complemented the Temple of Friendship, which celebrated male companionship and can be seen at the opposite end of Hawkwel Field.

The portico and steps were added in 1772-4 by Earl Temple. In 1790 it was rechristened the Queen's Temple in honour of Queen Charlotte after she had nursed her sickly husband, George III, back to health.

The Cobham Monument: *A truly great man*

It was built in 1747-9 by 'Capability' Brown to designs by Gibbs at the end of Lord Cobham's life, and become Cobham's memorial. The octagonal shaft is topped by a small belvedere or viewing platform, which is reached by a spiral staircase. Above that is an over-lifesize stature of Lord

Cobham in Roman armour, which was commissioned by his widow. Cobham may have been suspicious of the tyranny of Imperial Rome, but as a soldier he recognized Rome's military prowess. The column recalls those dedicated to two other soldiers: Trajan's Column in Rome and the Victory Column of the Duke of Marlborough at Blenheim. The original statue was shattered by lightning in 1957, and was replaced with a replica in 2001. The tablets round the base are inscribed with quotations from Alexander Pope and a tribute in Latin to Cobham, who was described as 'a truly great man'. Avenues were cut through the surrounding woodland to provide views to the Temple of Concord and Victory and south to the Gothic Temple.

The Chinese House: *A rare survival*

The first garden building in England in the Chinese style, it was erected in 1738, originally in the middle of a small pool on stilts near the Elysian Fields. Although very different from the classical buildings that populate the Elysian Fields, it may have been considered an appropriate addition, as an exemplar of Confucian virtue, which was very fashionable in the 1730s. It is little short of miraculous that such a flimsy structure, decorated with Chinese scenes on canvas, should have survived almost three centuries of British weather. Around 1750 it was taken down and moved to the Grenville house at Wotton and then to Ireland, where it remained until 1992, when it was acquired by the National Trust. Because its original setting in the Elysian Fields had disappeared, it was re-erected in the Lamport Gardens. An appeal in memory of Gervase Jackson-Stops, the National Trust's former Architectural Advisor who played a key role in the rescue of Stowe, raised funds for its complete restoration.

The Path of Liberty

The third walk was the last to be created. It occupies the north-east corner of the garden and takes in the Grecian Valley and Hawkwell Field. The theme is the origin of English political liberty in ancient Greece and Anglo-Saxon England.

The Temple of Concord and Victory: *Birthplace of liberty*

Cobham identified Greece as the birthplace of European liberty, and in 1747 built this huge temple (known originally as the Grecian Temple) to honour that nation: it can justly claim to be the first Greek Revival building in England. In 1761-4 it was remodeled and renamed the Temple of Concord and Victory to celebrate British successes in the Seven Years War, in which Temple's brother-in-law, William Pitt the elder, had played a leading part. The pediment, which is topped by a statue of Victory, now contains relief sculpture formerly on the Palladian Bridge on the grand imperial theme of *The Four Quarters of the World bringing their various fortunes to Britannia*.

From here you can enjoy views of the Cobham Monument and the Wolfe Obelisk.

The Grecian Valley: *Brown begins*

This was the last major addition to the garden, and was added at its north-east corner in the 1740s. It was also a key project in the early career of 'Capability' Brown, who in 1741 was appointed head gardener and clerk of works, responsible not only for the planting, but also for the upkeep of the garden buildings. Brown embarked on a massive earth-moving campaign to create the Grecian Valley, which slopes away gently from the front of the temple and is enclosed by belts of trees.

Stowe can justly claim to be the birthplace of the English landscape style, as Brown went on to apply the principles he had learnt here to numerous parks and gardens across Britain.

The Wolfe Obelisk: *Hero of the Seven Years War*

General Wolfe's victory at Quebec in 1759 had secured Canada for the British Empire, and his death at the moment of triumph had transformed him into a national hero. Wolfe had been a friend of Earl Temple and had dined with him on the evening before he set off for Canada. The obelisk had originally stood in the middle of the Octagon Lake and was moved to its present position in the deer-park north of the garden in 1754.

The Bourbon Tower: *Exiles and exercises*

Known originally as the Gothic Tower, it was built of the same local orange Northamptonshire ironstone to serve as a gamekeeper's lodge. In 1804 it was renamed the Bourbon Tower after the exiled French royal family, who were living nearby and visited Stowe. The Buckinghamshire Yeomanry, commanded by the Duke of Buckingham, used it as a mock fort during their military exercises.

**'Gods of a nation, valiant, wise and free,
Who conquer' d to establish Liberty!
To whose auspicious Care Britannia owes
Those Laws on which she stands, by which she rose.'**
-Gilbert West, *Stowe* (1752)

The Saxon Deities: *Gods of our ancestors*

Arranged in a circle are replicas of six of the seven Portland stone statues of the Saxon gods that gave their names to the days of the week: Sunna, Mona, Tw, Woden, Thuner, Friga and Seatem. These Saxon gods were associated with the ancient liberties of Britain and were part of the Germanic political heritage that the British shared with the Hanoverian dynasty, which had ruled the country since 1714. The original statues were carved by J.M. Rysbrack.

Hawkwell Field: *East of Eden*

Hawkwell Field, which lies to the east of the Elysian Fields, was brought within the garden in the late 1730s. The buildings erected here, which were all designed by Gibbs, are larger and more spaciouly arranged than those in the Elysian Fields, but with the same attention to their relationships. They also proclaim Cobham's Whig Protestant views. The setting is more informal and pastoral, with sheep being allowed to roam freely.

**'High on a summit all below commands,
Fair Liberty thy destin' d temple stands.'**
-Samuel Boyse, *The Triumphs of Nature* (1742) on the Gothic Temple

The Gothic Temple: *Liberty revived*

It is unusual for Stowe in being built in the Gothic style, to a triangular plan, and from Northamptonshire ironstone. The inscription in French translates as: 'I thank God that I am not a Roman.' For Cobham wanted to contrast Roman tyranny with British liberty as it was championed by the Saxons such as King Alfred (who appears on the Temple of British Worthies; see p. 23) and the Earls of Mercia. The building is dedicated to 'the liberties of our Ancestors'. The domed ceiling is painted with heraldic shields that trace the Temple family's lineage back to their Saxon forebears.

Like most of the temples in Hawkwell Field, it was designed by James Gibbs (in 1741, but was not complete by 1748).

The Gothic Temple is now owned by the Landmark Trust, which rents it out as a holiday cottage.

**‘Pure and beautiful and venerable.’
-Horace Walpole on the Gothic Temple**

The Palladian Bridge: *Safe shelter*

The covered bridge at the east end of the Octagon Lake was designed to enable the family and its guests to enjoy a circular carriage drive around the edge of Hawkwell field. Probably designed by Gibbs and completed in 1736, it is the second of three very similar bridges built in English country-house gardens in the early 18th century. The design has nothing to do with the 16th-century north Italian architect Andrea Palladio, but was probably the work of Roger Morris, who built the prototype at Wilton House in Wiltshire. Another early example is also in the care of the National Trust, at Prior Park in Bath.



View across the Octagon Lake to the Palladian Bridge

The Temple of Friendship: *Political parties*

Dedicated to male friendship, it stands on the bastion at the east end of Bridgeman’s ha-ha, balancing the Temple of Venus at the opposite end, which is dedicated to less respectable pleasures. It also complements the Queen’s Temple at the other end of Hawkwell Field, which was the domain of Lady Cobham and her female friends.

The Temple of Friendship was built by Gibbs in the early 1740s to accommodate supper parties held by Lord Cobham and his male friends and relations. These parties had a strong political flavor, particularly after 1733, when Cobham and his cousins (‘the Boy Patriots’) broke with the Prime Minister, Sir Robert Walpole. Their hero was Frederick, Prince of Wales, the son of George II and father of George III, but never king himself, who stayed at Stowe in 1727. A marble bust of the Prince was once displayed inside the temple alongside busts of Lord Cobham, Earl Temple and their political circle. The ceiling was decorated with murals symbolizing male friendship, justice and liberty. The building was damaged by fire in the 1840s and has remained a roofless ruin ever since.

Stowe Castle

From Hawkwell Field you get good views of the castellated silhouette of Stowe Castle (actually a humble farmstead) on the horizon in the deer-park to the east. This pseudo-medieval eye-catcher recalls the era of Magna Carta and the Barons’ Wars, which helped to establish Britain’s traditional liberties.

Richard Temple, 1st Viscount Cobham (adapted from Wikipedia)

Field Marshal Richard Temple, 1st Viscount Cobham PC, was a British soldier and Whig politician. He was the son of Sir Richard Temple, 3rd Baronet of Stowe and his wife Mary Knapp, daughter of Thomas Knapp of Oxford. After attending Eton College and Cambridge University, Temple entered the military. In 1697, at the age of 21, he inherited his father's baronetcy. By the age of 26, he was a Lieutenant Colonel, and he became a Lieutenant General at 34, an extremely young age. He distinguished himself during the Duke of Marlborough's campaigns in the War of the Spanish Succession, especially the Siege of Lille (1708.)



Cobham's estate at Stowe

In 1715 he married heiress Anne Halsey, whose wealthy ancestry allowed him to extensively work on the estate of Stowe, while buying off two cousins to keep them from inheriting the estate. When King George I ascended to the throne, he awarded Temple various peerages, first Baron Cobham in 1714, then the Viscounty of Cobham and Baron Cobham (with special remainder) in 1718. Cobham became a Privy Councillor in 1716. From 1711, he made drastic changes to the estate of Stowe. As he made extensive renovations to the estate, he called upon the royal gardener, Charles Bridgeman, and his friend, John Vanbrugh, a skilled architect.

Politics

Cobham was a mentor and Patron to a number of young Whigs, the most notable being William Pitt. Collectively they became known as Cobham's Cubs. Two of them, Pitt and Cobham's nephew George Grenville went on to be Prime Minister. A determined Whig, he had supported the government of Sir Robert Walpole since it had come to power in 1721 and generally voted with them in the House of Lords. However, when he began disagreeing with Walpole, he moved to the opposition party. By 1734, Cobham had formed a faction in the Whig Party to oppose Walpole's Excise Bill. Cobham was also involved in the 1739 creation of the nation's first childcare charity, the Foundling Hospital, for which he was a founding governor.

Legacy

Cobham was admired by Alexander Pope, and Cobham's gardens were praised by Pope in his Epistle to Burlington as a wonder. Pope wrote a "moral epistle" to Cobham in 1733 and published it in the same year as "An Epistle to the Right Honourable Richard Lord Visct. Cobham." Pope praises Cobham as a practical man of the world whose "ruling passion" was service to his country, whatever the cost. Basil Williams said Cobham "had all the coarse, roystering bluntness of the hardened old campaigners of that time.

Which path can we lead you down today?

Leave the New Inn visitor centre behind you and take your time to stroll down Bell Gate Drive, as visitors to Stowe have done for nearly 300 years. You can pick from one of our three paths, created in the eighteenth century by Lord Cobham. Though these aren't loops of the garden, they were intentionally created this way to illustrate Lord Cobham's political and social beliefs. Or feel free to explore and create your own path through the gardens.

The Path of Vice

Easy going walk - 1 mile, 25 minutes*

Let us tempt you along the Path of Vice. Turn left as you enter the garden to be led through life's indulgences. The temples in this area are associated with lust and illicit love; the Hermitage story links into sexual jealousy and melancholy whilst the Temple of Venus is dedicated to the unfaithfulness of women. Some say to truly appreciate virtue you must first dabble in vice. We couldn't comment.

The Path of Virtue

Steady stroll - 1.2 miles, 25-30 minutes (slight gradient)*

If you are not feeling quite so naughty today, perhaps you'd rather follow the Path of Virtue? Head left as you enter the garden but don't stray too far down the Path of Vice; take a right turn passing the Cascade towards the Elysian Fields. Along this path you'll meet those the family held in high esteem; the Ancient Greeks, Queen Charlotte (wife of George III, for whom Queen's Temple was named) and those honoured as Great British Worthies.

The Path of Liberty














Vigorous ramble - 1.3 miles, 30-35 minutes (slight gradient)*

This was the final path created through the garden, themed around the origin of English political liberty. Wonder at the Temple of Concord and Victory, the first Greek revival building in England, the imposing Gothic Temple and the breath-taking views over large open spaces across to the parkland beyond the Ha-ha.

* all times are approx. Bell Gate Drive is approx 0.3miles/480m long



Key

-  Visitor Reception
-  Shop
-  Car park
-  Café
-  Toilets
-  Dog waste bin
-  Bookshop
-  Temples
-  Statues returning in 2016
-  Path
-  Grass path
-  Livestock present
-  Buggy stop*

* From 12 Apr - 30 Oct
Please note this map is intended as a guide only and is not drawn to scale

Upton Grey, The Manor House and Garden

Brief Description:

The Manor House at Upton Grey is an homage, or even “living museum”, to turn of the 20th century British horticulturist Gertrude Jekyll. Her original designs were meticulously followed by the new homeowners Rosamund and John Wallinger, a couple with no previous gardening experience who bought the estate unaware of Jekyll or her legacy. Despite fall backs and the unavoidable learning curve, the two, along with a small crew of garden enthusiasts, tirelessly worked to bring the garden back to its original glory. Today, the four-and-a-half acre grounds stand as the world’s most authentic and largest Jekyll restoration.



Pictures taken before, in 1983 (top) and after, in 1996 of the garden restoration



There are two main gardens, each showcasing very different design elements. The Formal Garden, located southeast of the house, features distinct, geometric lines. Several parterres cut into the shallow slope and provide the landscapes for the Rose Lawn, Bowling Green, and Tennis Lawn. The Rose Lawn features only straight lines composing square and trapezoidal beds constructed of drystone. Beds on this parterre feature Jekyll’s characteristic use of color, grouping hot and cold colors together and incorporating the gray

color of the stone walls with plants such as lamb's ear, lavender, and santolina. Of course, there is also a beautiful display of roses, of which the buds soften the harsh lines of the scape. The remaining parterres, the Bowling and Tennis lawns, feature well-maintained turf lined with yew hedging, a favorite of Jekyll.

The main gate entryway to the Wild Garden



The other main garden, located northwest of the house, showcases a nearly opposite style, a wildflower garden. The Wild Garden features semicircular turf steps that lead into an organic, flowing space that is designed to naturalize more the further you step away from its gates. One exciting feature are the presence of the daffodils 'Empress' and 'Emperor' - two varieties from the original planting in 1908 whose tubers have since persisted. There is also a restored pond located further along, a resting place for the several ducks who wander the grounds.

A word about Rosamund Wallinger's restoration:

"[This] is a story of detailed persistence which has restored and rejuvenated one of Gertrude Jekyll's most interesting gardens. The remarkable outcome, a living vibrating garden, shows that authentic restorations do not have to have a museum-like quality. Ros Wallinger has breathed new life and spirit into the gardens of Upton Grey. If she is to be taken at her word she knew nothing about garden design or plants when she and her husband John began this task. It is all the more to her credit that she has followed the plans, searched out the original plants and learned in the process. [The restoration] is partly a celebration of Upton Grey's return to prosperity but it is also an exciting story of Ros's own horticultural development... It is to the Wallingers' great credit that the restoration of Upton Grey reflects the genius of Jekyll, as well as demonstrating her use of plants and colour. It is also a triumph for Ros Wallinger. Hard work and attention to detail must please the purist Jekyll scholar, but it is the emotional input which has produced a garden nourished and tended to evoke its Edwardian past."

—Penelope Hobhouse, garden writer, designer, and historian



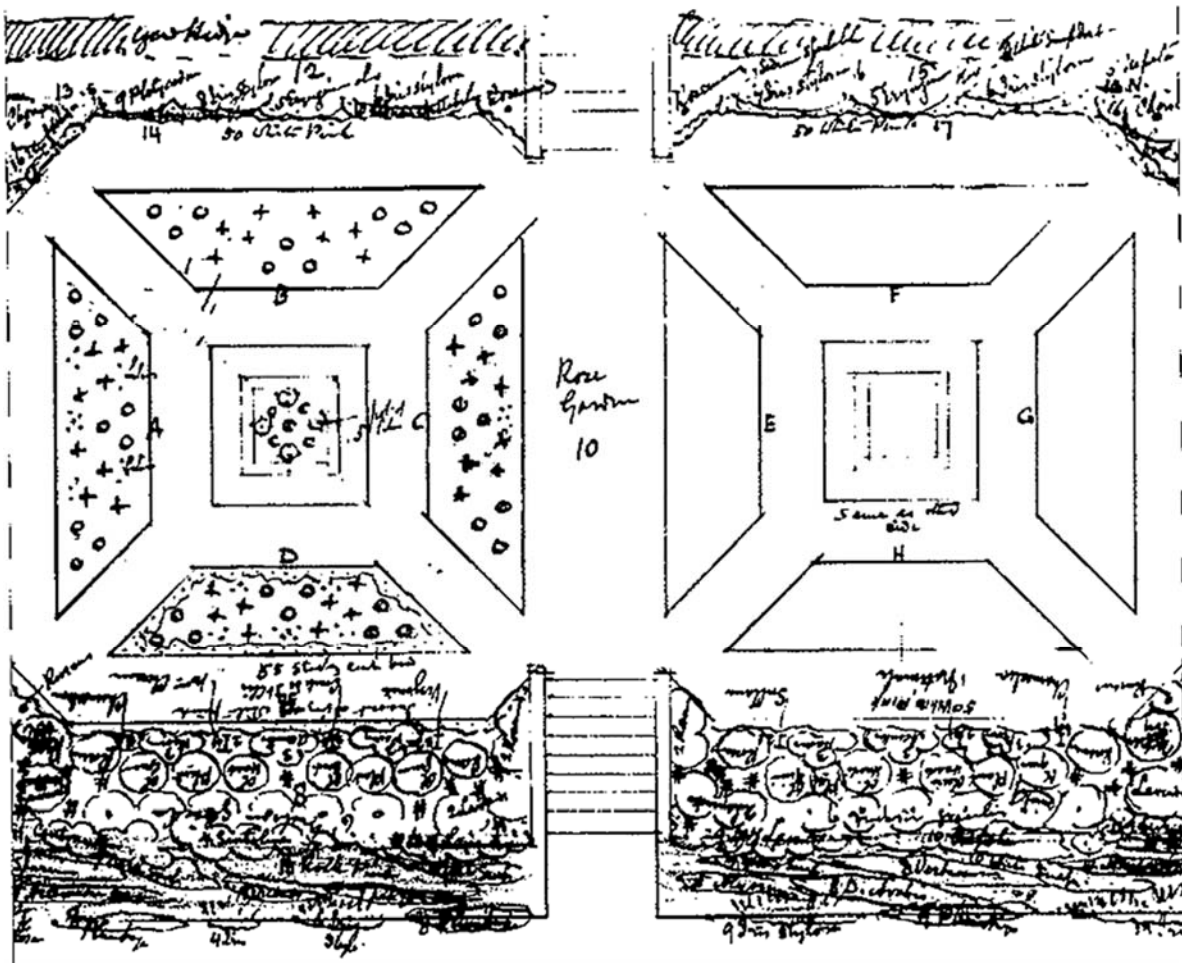
Beds and borders throughout the grounds feature groupings of hot and cold colors, as well as classic English cottage style

Key Dates: 1908-1909 —original design and planting by Gertrude Jekyll
 1983—property bought by Wallingers
 1984—research and restoration begins

Style: Arts and Crafts

Top Features: Rose Lawn
 pergola
 Wild Garden pond
 willow arbor
 The Nuttery
 The Orchard
 benches- All five benches on the property were placed by Jekyll herself, each featuring a different view she had envisioned. (pictured right)

Below is a copy of Jekyll’s drafted plans. Note the square, stone beds surrounded by four trapezoids (both to the right and below), characteristic of the geometric Formal Garden. Rosamund Wallinger had a difficult time deciphering Jekyll’s notoriously messy handwriting, leading to several mis-plantings throughout the garden.





The Garden Restorer
& Current Gardener:

Rosamund Wallinger

A Garden View



Waddesdon Manor

Brief Description: Waddesdon Manor, a country house in Buckinghamshire built in the Neo-Renaissance style of a French château, was completed in 1889 to the designs of Gabriel-Hippolyte Destailleur for Baron Ferdinand de Rothschild to display his outstanding collection of arts and to entertain the fashionable world. Visitors included Edward Albert, Prince of Wales, William Gladstone, Arthur Balfour, Winston Churchill, and Queen Victoria. Its gardens are most famous as a prime example of the Victorian-era Mixed Style with its grand-scale carpet bedding in both flat and three dimensional forms, aviary, fountains and statuary. With the house perched high on a hill overlooking the vale of Aylesbury, a long winding carriage drive sweeps the visitor up the hill to a rond-point from which an avenue of oaks leads to the house entrance. The rond-point is ornamented with a marble sculptural group of Triton and frolicking Nereids by Giuliano Mozzani. South of the house a great parterre is planted out twice each year with about 20,000 bedding plants in each cycle. At the center of the terrace, now finely restored, is a pool with a fountain decorated with figures of Pluto and Proserpine, also by Mozzani. The aviary garden, originally home to Ferdinand's rare bird collection, includes a three dimensional carpet-bedded bird. (Edited from the Oxford Companion to the Garden and Wikipedia)

Key Dates:

- 1877** First foundation stone for Waddesdon Manor is laid
- 1883** Main part of the house completed
- 1889** Electricity installed in the house
- 1957** House and its contents donated to the National Trust

Key Features to See:

- Parterre
- Aviary Garden
- Frog Fountain Steps
- Tropical Mound
- Three-dimensional bedding



Aerial view of the house with the Bachelor's Wing on the left and the carpet-bedded Parterre to the top.

Who was Baron Ferdinand de Rothschild?

The Rothschild family is descended from merchants that then became a banking family in Frankfurt, Germany. Mayer Amschel (1744-1812) founded the banking business in the 1760s. The family name comes from the house of their 16th century forefathers, 'zum roten Schild' (at the sign of the red shield), in Frankfurt's Jewish ghetto. The five sons of Mayer Amschel, known as the "Five Arrows", settled in the financial capitals of Europe: Frankfurt, Vienna, Naples, Paris and London. The branches of the family are descended from the five brothers and often intermarried. The Rothschilds became one of the richest and most powerful European families of the 19th century. They were bankers to monarchs and governments, built palaces and castles and collected fine and decorative art.

Ferdinand was born in Paris, raised in Frankfurt and Vienna, but then settled in England. He was a great grandson of the original Mayer Amschel. He married his second cousin, Evelina Rothschild in 1865, but sadly she died in childbirth a year later and, inconsolable, Ferdinand never married again.



<http://artuk.org/discover/artworks/baron-ferdinand-de-rothschild-18391898-229593>

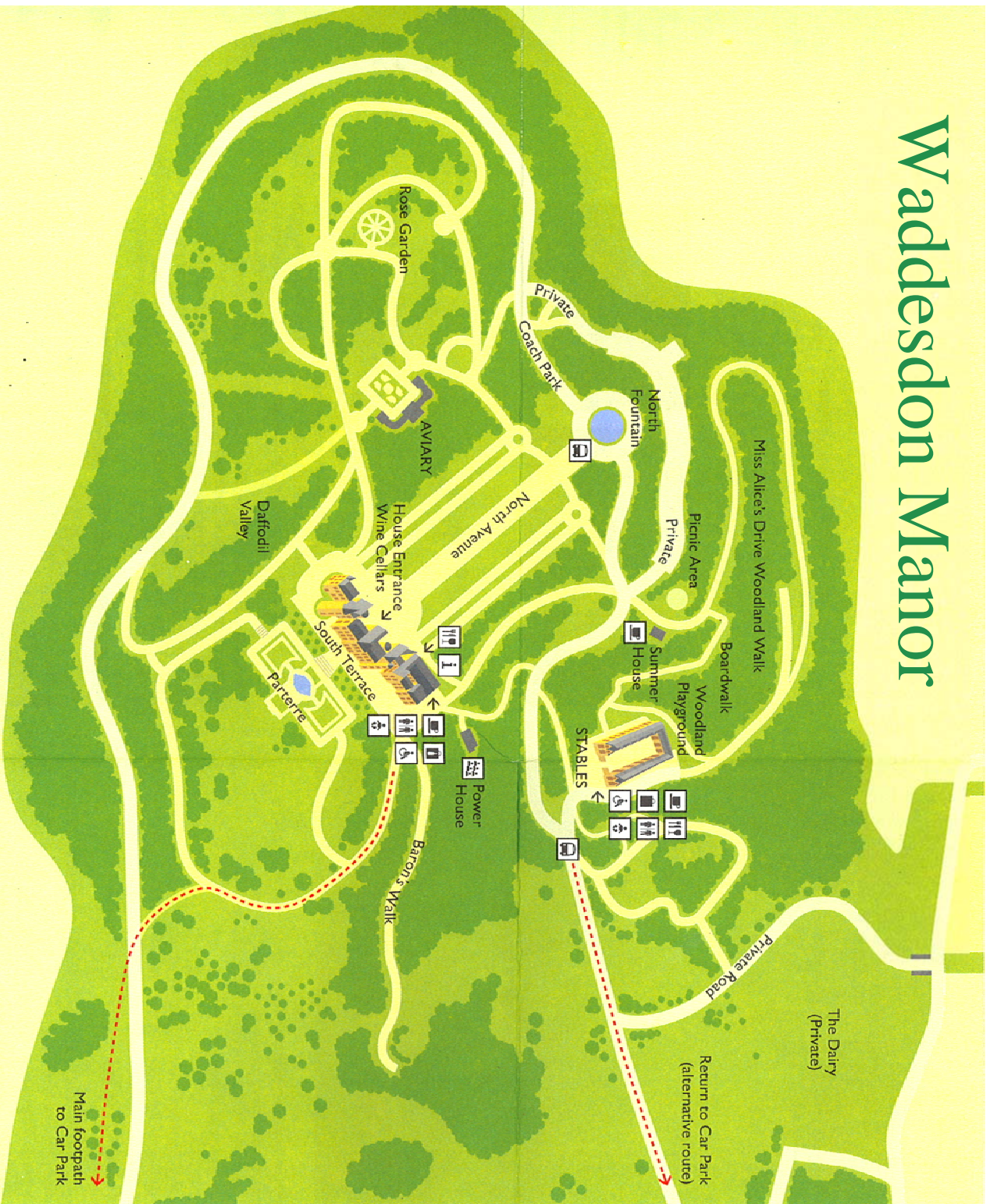


The Victorian era was renowned for being the time when British explorers set off to the four corners of the world to seek out and bring back exotic plants. Top horticulturists of the day created special glasshouses to protect and display these rarities in tropical conditions. In the summer months, the plants were taken from the glasshouses and sunk into display beds in the gardens. At Waddesdon, you'll find the **Tropical Mound**, complete with species including purple leaf bananas, canna lilies, dahlias, palms and bamboos.




The Aviary Garden was restored in 2004, replacing the white roses from Lanning Roper's 1960s design and reinstating Ferdinand's original scheme of colorful raised bedding based on plans and original photographs. Statues played an important part in the layout of the garden. Facing the Aviary is Apollo triumphant over the monster Python which was made around 1699 by Jean Raon, and was intended for the gardens at Versailles. Behind the Aviary is a mound of artificial Pulham rock - once home to a flock of Barbary sheep, the rocks also contained the water tanks for the House.

Waddesdon Manor




HOUSE

-  Coffee Bar (outdoors)
-  Manor Restaurant
-  Manor Shop & Wine Shop

STABLES

-  Coffee Bar (outdoors)
-  Stables Café
-  Stables Children's Shop

POWER HOUSE

-  Film

SUMMER HOUSE

-  Café (outdoors)

GENERAL INFORMATION

-  Accessible Parking
-  Parking
-  Shuttle Bus Stop
-  Ticketing Pavilion
-  Visitor Information
-  Lavatories & Baby Chan.

Woolbeding Gardens

Brief Description: After being taken on by Sir Simon Sainsbury and his partner Stewart Grimshaw in 1973, the gardens at the Woolbeding Estate underwent extensive renewal to revive and reclaim the space.

Having been avid garden visitors, and Grimshaw a botanist himself, the two prepared to bring new life to the lands once described by Benjamin Disraeli, an English statesman of the 1800's, as 'the greenest valley with the prettiest river in the world'.



Key Dates: 1893- estate acquired by Lascelles family
1958- land donated to the National Land Trust
1973- property leased to Sir Simon Sainsbury and Stewart Grimshaw
2010- garden opened to public



Style: Arts & Crafts, English Cottage
Mixed

Top Features: Mary's Garden
West Borders
Orangery
The Potager
Hornbeam Tunnel
"Cedra"
The Long Walk

The garden is comprised of two areas, the Formal Garden and Pleasure Ground. The Formal Garden is a classic example of traditional English cottage style. The old walled garden features a series of rooms, each distinct sections showcasing different color themes in schemed beds, perennials, bulbs, shrubs, and climbers. Designed by American Lanning Roper in the 1980's, the space reflects his fondness for clear structures, elegance, and restraint. His mark is evident in clean lines and geometric shapes that truly reflect the formality of the scape. The formal area also features a potager, or decorative vegetable garden. Using contrasting varieties of lettuces, squashes, cucumbers, herbs, and ornamental flowers like nasturtiums and marigolds, attractive quilts create a display that is undoubtedly a highlight of the formal garden.



The Pleasure Ground, in contrast, features winding and natural lines that flow throughout the space. With both open, airy lawns and isolated niches, the grounds were designed to explore and make one's own. Following the Long Walk, guests can view main features of the Julian and Isabel Bannerman design. A Chinese bridge, constructed ruins, grotto, and summer house make use of water, naturalized areas, and stone "caves" to give the garden a sense of whimsy and playfulness.



The sculpture "Cedra" by William Pye commemorates a grand old cedar tree which had fallen in a storm. Upon being commissioned for this project, Pye discovered that he had in fact rested underneath that very tree as a boy on a visit to the estate with his mother.



Moving water and lush, green plantings are an effective backdrop for

