CAMBRIDGESHIRE GARDENS TRUST

NEWSLETTER No. 52 May 2022

LETTER FROM THE CHAIRMAN

LAST NOVEMBER, we were looking forward to a time of hope and optimism, as the pandemic began to recede. On this front we have been rewarded with a resumption, for most people, of near normality. On another, the war in Ukraine, things are far from normal. Our hearts are with the poor beleaguered people of that unhappy country.

The lifting of Covid restrictions means that the Trust is cautiously returning to visits and social events. The varied and interesting visits during the summer months are detailed elsewhere in the Newsletter. At the time of writing, we have just had a highly successful first visit of the season to Moggerhanger House and gardens, which was greatly enjoyed by around 25 members and guests. I am delighted that our forthcoming events include a tour of the delightful gardens of Newnham College, my own college. To whet the appetite, a brief description of them and their history may be found in an article by Charles Malyon in this issue. Our much delayed main summer social event, hosted by Diana Boston at her home, The Manor, Hemingford Grey, will at last take place on Wednesday 15th June. This will be such a special treat and something of a reunion for many members.

Lyveden New Bield, a Christopher Taylor project.
Photo Liz Whittle

As mentioned in my last letter, in November 2021, the Small Grants Scheme has been launched. It attracted a very worthy trio of applicants for the first round of grants, and I am delighted to tell you that they have all been awarded grants for their projects. The first is to Ramsey Abbey Walled Kitchen Garden Trust (£230 for plant labelling). The second is to Woodlands MacMillan Treatment Centre, Hinchingbrooke Hospital (£337.50 for therapeutic garden development) and the third is to Springbank Ward, Cambridgeshire and Peterborough NHS Foundation Trust (£250 for therapeutic garden development). We are very pleased to be able to support these deserving projects and look forward to more applications this year. The grant fund is a finite resource and currently stands at £4182.50. It would be wonderful if we could increase that amount through generous giving and fund-raising, so as to be able to sustain more deserving schemes in the county over a period longer than the five years enabled by the original budget.

One of our Council of Management members, Dr Virginia (Gin) Warren, who gave a fascinating talk in November last year on her research into two Nonconformist cemeteries, is spearheading a project to enter the Trust's researches (mainly walled gardens) onto two national, digital archives – the Sites and Monuments Record (SMR) and OASIS. Once entered, the information will be available to all. This is a marathon task and the Trust is very grateful to her for all her efforts on this very worthwhile project.

Lastly, I would like to thank everyone who organised and presented, at short notice, a very successful and interesting Study Day on 12th March 2022. This was to celebrate and pay

tribute to the ground-breaking work of the late landscape archaeologist Dr Christopher Taylor, who was a long-time CGT member and who died last year. The speakers focussed on the ways in which his methods, particularly his and his colleagues' pioneering earthwork surveys for the Royal Commission, rewrote the early history of historic gardens. The photograph accompanying this letter is of one of the most important relict gardens surveyed by Taylor and his team, and one with which many of you may be familiar, Lyveden New Bield (in Northamptonshire).

I look forward to seeing many of you at our forthcoming events.

Liz Whittle

KEEP THE DATE: CGT SOCIAL EVENING

Topiary, or clipped greens, grace the grounds of Hemingford Grey Manor along the path that leads to the River Great Ouse. By kind permission of Diana Boston, this will be the venue for the 2022 CGT summer event on 15 June.

CGT SOCIAL EVENING AT THE MANOR, HEMINGFORD GREY, HUNTINGDON PE28 9BN.

15 June 2022 from 5:30pm-8:30pm

Diana Boston and the Council of Management would like to invite members and their guests to an informal summer's evening picnic in the grounds of Diana's home at Hemingford Grey Manor. The house was built in the 1130's and is one of the oldest private houses in the country. Some rooms will be open for guests to explore. The gardens feature a moat, topiary, old roses, award-wining irises and herbaceous borders. Off-street parking will be available, and maps will be posted on the CGT website. Do bring a picnic to enjoy with friends in the grounds from 5:30pm-8:30pm. Entry, including a glass of Prosecco or soft drink, £12 before **20 May**, or £15 after 20 May, with last bookings on **8 June**. Please book by BACS transfer to Cambridgeshire County Gardens Trust (sort code 20-29-68 a/c number 30347639), quoting your initial and surname in payment reference. Exceptionally, cheques may be posted to Dr Jane Sills, The Willows, Ramsey Road, Ramsey Forty Foot PE26 2XN. Please also email your booking details to admin@cambridgeshiregardenstrust.org.uk

VISIT TO MOGGERHANGER PARK HOUSE AND GROUNDS

DESPITE A POOR FORECAST, some 25 CGT members braved the weather to visit Moggerhanger House and gardens on 12 April, for our first in-person visit of the year. The visit greatly cheered us all up, not only because of the wonderful hospitality (excellent Danish pastries on arrival and a super buffet lunch) but also the informative tours of the house and garden. Moggerhanger was acquired by banker Godfrey Thornton, who commissioned John Soane to remodel it between 1790 and 1793. More substantial work followed after Thornton's son Stephen inherited, with Soane finally completing in 1812. He remodelled Moggerhanger entirely, enlarging it to the west, relocating the entrance to the north and reproofing the house completely. He incorporated his work from 1793 maintaining symmetries and classical axes.

The group of CGT members who toured Moggerhanger House and garden. Photo by Felicity Brimblecombe.

Humphry Repton encouraged the house enlargement, the better to complement his estate plans. He produced two Red Books, in 1792 and 1798, and created lawns with carefully arranged trees to offer surprise views of the house. A rare reciprocal view was created with Repton's design for Frances Pym at 'Hassels House'. Screened from the house by shrubs is the walled garden and ice house, and beyond is an orchard and woodland, or Pleasure Grounds, with several specimen trees.

We are deeply grateful to Tim Kirk, Head Gardener, ably assisted by Felicity Brimblecombe, Sandra Peacock and new Trustee Joanna Hewitt from Bedfordshire Gardens Trust.

THE GARDENS OF NEWNHAM COLLEGE, UNIVERSITY OF CAMBRIDGE

THE NORTH OF ENGLAND Council for Promoting the Higher Education of Women was an inspiration for Henry Sidgwick and a body of Cambridge Radicals to become indefatigable advocates for the admission of women and of Dissenters to the University. They agreed that women deserved a first-class education. Sidgwick, a Trinity philosopher and influential member of the Council of the Senate, was encouraged by Millicent Fawcett in 1871 to rent 74 Regent Street, Cambridge, as a residence for young women, enabling their attendance at lectures. He persuaded Anne Clough, a schoolteacher, to take charge. Sidgwick wrote to Oscar Browning in that year, 'I am choosing a house for our young women… The work takes up my time rather but is very entertaining. And I am growing fond of women, I like working with them.'

Increased demand from women for places encouraged Sidgwick to form a limited company to raise funds, to lease land and to build a hall of residence by 1875. The funding and prospects improved when in 1876 he married Eleanor Mildred Balfour, sister of Arthur, the later Prime Minister, and with wealthy connections. Sidgwick approached William Henry Bateson, Master of St John's College, a fellow Radical and supporter of women's education, to lease him 2.5 acres (1.0 ha) of St John's grounds in Newnham. A letter from Miss Anne Clough to Bateson had suggested a possible site in Madingley Road but John Peters, the Bursar of St John's, beset by funding the debt for its new chapel and by declining agricultural rents, agreed to a site in Newnham. Initial short-term leases were replaced by a freehold purchase in 1900. In 1873 Basil Champneys had been appointed college architect and in 1875 he completed the original hall of residence, then named Newnham Hall and now called Old Hall (South Hall in Fig. 1), and the college took its name from Newnham village. Henry and Nora secured a further 2 acres (0.8 ha) for North Hall, to the north of Newnham Walk, which bisected the sites.

While Anne Clough superintended the layout of a garden, the married team of Sidgwicks arranged for further halls of residence to be designed by Champneys between 1880-1910: North Hall in 1880 (Fig. 1; later re-named Sidgwick); Clough Hall and a dining hall in 1888; Kennedy Buildings in 1905, and finally Peile in 1910, after Henry's death. So, by 1910 Nora Sidgwick, who became the second Principal after Anne Clough's death and served from 1892-1910, had created a group of halls all designed by Champneys. There were no courts, but her buildings in Dutch red brick style and her philosophy of continuity established in the Arts and Crafts movement gave the College a unity and a sense of identity different from all other colleges. Mark Giroud, in his work *Sweetness and Light*, wrote of the College, 'A series of "Queen Anne" buildings of delicate and intimate prettiness, grouped with comfortable informality round an immense tree-studied lawn.' There was a feeling of a great country house with its library, comfortable architecture, and garden, together with

Figure 1. Cambs. 6-inch OS map sheet XLVII.NW 1886 showing Newnham College with North and South Halls either side of Newnham Walk. © National Library of Scotland.

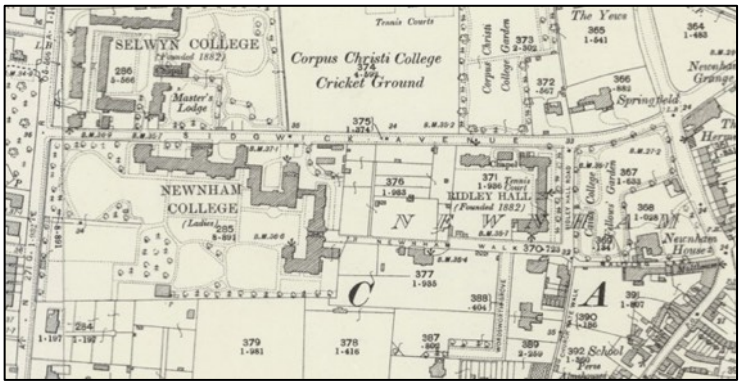

Figure 2. Cambs. 25-inch OS map sheet XLVII.2 1901 showing further buildings by Champneys, curtailment of Newnham Walk and creation of Sidgwick Avenue. © National Library of Scotland.

civilized relationships. In 1917 the college's Charter re-stated a commitment to education, learning and research.

SITE

Following the enclosure of Cambridge's West Fields, 90% of the land was allocated to the colleges, with St John's the largest landlord. Until the 1870s there was little building and only the southern end of Grange Road, leading to Barton Road, had been constructed. Newnham College's lease from St John's was of open pasture in the ancient Carme field. An undergraduate in a letter home wrote, 'It is just like country here… cows and sheep in fields around us.' It was a site stranded in open fields and approached from Newnham Pool via Malting Lane and Newnham Walk, a bridleway passing through Newnham's leased land to Grange Road.

Today the site is of 17 acres (6.9 ha), bounded to the west by Grange Road, to the south by Barton and Clare Roads, to the east by Ridley Hall and to the north by Sidgwick Avenue.

HENRY SIDGWICK AND SIDGWICK AVENUE

In 1880 the building of the North, later Sidgwick, Hall was divided from the Old Hall by Newnham Walk, a bridleway enshrined in the 1804 Enclosure Act (Fig. 1). This path was

highly inconvenient. The alternative was to construct a new road linking the west end of Silver Street to Grange Road, which required consent from Caius, Corpus and Selwyn Colleges and from Professor Jebb, whose garden would be curtailed. Some town councillors were opposed, believing it would entail a misallocation of scarce resources to benefit the rich. Henry Sidgwick engaged in a furious newspaper campaign and much negotiation. He wrote about 'tears and wrath and long letters in the Cambridge papers and in short a first-class row.' It was resolved only by Sidgwick's personal payment of £1400, and £150 from the fund-raising efforts of St John's. In 1893, a new road, Sidgwick Avenue, was constructed along the north side of the college and the backs of Sidgwick and Clough Halls, and the bridleway was closed (Fig. 2). It was Nora Sidgwick's idea that plane trees should be planted along the avenue to mask the rawness of the red brick and she funded their purchase and early tending. The college's accommodation had been unified, allowing its garden to develop within its own framework in a relaxed, informal way.

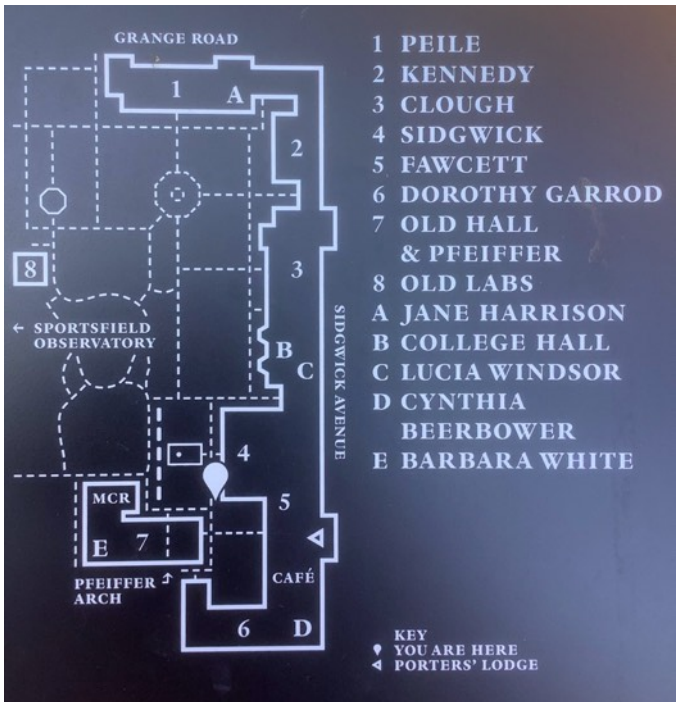

Figure 3. A helpful garden map showing the current buildings and the main paths through the gardens. North is to the right.

ANNE AND BLANCHE CLOUGH AND THE DEVELOPMENT OF A GARDEN

Anne Clough, the first Principal, began to develop a garden while the Sidgwicks negotiated the closure of Newnham Walk. Irish yews to the west of Old Hall date from her time. Her garden and rose beds were divided by the public bridleway. Anne and the Fellows of the College placed great emphasis on the need for young women to have fresh air and exercise and to enjoy the opportunity for gardening. The two-acre acquisition north of the bridleway in 1880 allowed for the provision of a tennis court. To the south, an orchard and the keeping of pigs and chickens provided wholesome food. In 1887, the Liberal Prime Minister W.E. Gladstone gave an English oak from his Hawarden estate (replacing an earlier donation that had been uprooted, perhaps by a Tory undergraduate) and today the Gladstone Oak is prominent in front of Clough Hall (Fig. 4).

Figure 4. The Gladstone Oak with Clough to the right and Kennedy beyond.

Anne's niece, Blanche Athena Clough, a Newnham student from 1884 and then a Fellow and third Principal, 1912-23, took charge of the garden. She was aided by a Garden Committee and helped by the closure of the bridleway in creating a unified site. She commissioned three garden plans from James Backhouse of York, Alfred Hoare Powell and Gertrude Jekyll, but no garden designer was given a free hand. The Garden Committee included some passionate gardeners and decided which ideas to incorporate. It was decided that there should be no separate Fellows' Garden and that lawns were free to be walked on for relaxation. There were to be no courts or separate gardens and the garden just grew rather than following a plan.

Nora Sidgwick, a mathematician, was a skilful administrator, master-minding the college's finances. Her building programme of halls of residence provided the structure from which the garden could develop. Blanche and the Committee adopted Backhouse's proposal of curved walks, the layout of paths still existing today, with a central path from Clough Hall joining paths from the Old Hall to Peile. His plan included a Mound, enclosed by a seven-sided low wall opposite the Kennedy Building, on which to construct an Observatory housing a telescope, the gift of Mrs Bateson, wife of the Master of St John's. In 1915 the Observatory was moved to a more open site to the south, making way for a four-sided stone seat and sundial, a memorial to Nora Sidgwick (Fig. 5). The inscription lettering was carved by Eric Gill.

From Powell the Committee accepted the idea of a sunken rose garden and formal pool below Sidgwick Hall (Fig. 7), with the stone pool surround inscribed, *The daughters of this house to those that shall come after commend the filial remembrance*

Figure 5. The memorial to Nora Sidgwick, enclosed by a knot garden, lies on the former observatory mound, with Kennedy to the right and Peile to the left.

of Henry Sedgwick. The daughters remember both Sidgwicks with gratitude. They have heirs innumerable.

Gertrude Jekyll's legacy was the herbaceous borders adjacent to the buildings and along the principal axis leading south from Clough Hall to the Nut Walk along the college's SW boundary. Her plan for two hexagonal pavilions, designed by Edwin Lutyens who was related to Nora Sidgwick by marriage, to be placed in front of Peile Hall, was rejected. At Blanche Clough's Memorial, Mrs C. D. Rackham said, 'she loved the Newnham Garden; she knew every corner of it, and nothing pleased her more than when the students showed their appreciation.'

Virginia Woolf in *A Room of One's Own*, 1929, wrote of Newnham, 'The garden... lay before me in the spring twilight, wild and open, and in the long grass, sprinkled and carelessly flung, were daffodils and bluebells, not orderly perhaps at the best of times, and now wind-blown and waving as they tugged at their roots. The windows of the building, curved like ships' windows among generous waves of red brick, changed from lemon to silver under the flight of the quick spring clouds.'

Figure 6. Pfeiffer Arch and Clough Gates at the end of Newnham Walk.

Figure 7. The lily-pond memorial to Henry Sidgwick lies in the sunken rose garden in front of Sidgwick Hall.

Figure 8. Herbaceous borders, part of Jekyll's legacy, line the main NS axis from Clough Hall.

THE GARDEN TODAY

The beautiful garden of 17 acres is still controlled by a Garden Committee, chaired by Professor Jenny Morton, working with the Gardens Team under Lottie Collis, the Head Gardener.

To visit the garden, the best approach is from the remnants of Newnham Walk and through the ornate Clough Gates (Fig. 6) of the Gatehouse, offering an enticing view through the Pfeiffer Arch. It is a garden of large lawns, herbaceous borders, wild-flower areas and interesting features. The immediate view is of a rose border, white Iceberg roses under-planted with black, Queen-of-the-Night tulips, followed by white foxgloves. Moving north towards Sidgwick Hall is the sunken rose garden with a lily pool and memorial to Henry Sidgwick (Fig. 7). Here are four borders edged with lavender, planted with shrub roses and Maytime tulips, followed by *Verbena bonariensis* and marigolds. Beyond is Clough Hall and its dining hall with campsis around its door; it is the mid-point of the garden between Old and Peile Halls and from it runs the central axis path, with magnificent herbaceous borders (Fig. 8). The borders are planted with giant alliums, peonies and orange oriental poppies, intended to reach their peak for the early June graduation. Between the borders is a magnolia framed by a yew hedge (Fig. 9) and beyond is a large lawn with interesting trees:

Figure 9. Magnolia soulangiana Alba planted in a clipped yew niche.

Gladstone's Oak (Fig. 4), a row of European limes, cut leaf beech, mulberry and mature yew trees. All are carefully recorded in the College Tree Register.

Proceeding westwards the visitor encounters the herbaceous borders fronting the Kennedy Building, splendid in summer with the rich reds and oranges of cannas and heleniums amongst foliage plants. Then to the Mound and memorial to Nora Sidgwick (Fig. 5), framed since 2009 by a Knot Garden designed by the Garden Team and Committee, and funded by Newnham alumnae. Here also is Peile Hall, at the western end of the garden, covered by a fragrant Chinese wisteria (Fig. 10).

Figure 10. The S elevation of Peile Hall with its lower windows framed by wisteria.

There are remains of a Victorian shrubbery on the route from the Mound to the Old Labs, surrounded by a wild-flower garden; cowslips, *Fritillaria*, *Anemone blanda* in a succession of flowering from February to July. To the west of the Old Labs is the woodland Nut Walk, much revived by Lottie Collis and her team, with its coppiced hazel, orchids, daphnes, bluebells and shade-loving flowers. Then the great expanse of the Sports Field, southwards towards Barton Road, with pitches for hockey, lacrosse and football together with the College's tennis courts. The Observatory has been moved towards this field and it is bounded by Newnham's collection of bearded irises, two

Figure 11. The last of the spring daffodils in front of the Cedrus atlantica, Newnham's Centenary tree.

of which were named after Henry Sidgwick and Anne Clough, planted in 2013. A path returning to the main garden provides a view of more of Newnham's trees: chestnuts, copper beeches, a Himalayan Birch, *Ailanthus* and Newnham's centenary tree, a blue Atlas cedar, *Cedrus atlantica*, planted in 1976 (Fig. 11). To the east is the Memorial Orchard with heritage apples and pears.

Complementing and working with the Garden Team and Committee are Newnham's Naturalists. They have noted the fragrance of the winter-flowering shrubs, planted near doorways and along buildings. At the end of Peile Hall are *Sarcococcas*, compact evergreens with tiny fragrant white flowers. Near Sidgwick and Old Halls are *Chimonanthus praecox,* also known as wintersweet, and numerous wych-hazels. Newnham's Naturalists engage in the Big Garden Bird Watch and moth trapping. The gardeners have introduced beehives with Buckfast bees, disease resistant and productive. Another recent group is the College Garden Club which has created a new permaculture area, where Fellows and undergraduates may grow their own vegetables and flowers, viewing their work as part of an eco-system in tandem with nature. They try to restore the balance with nature, with an emphasis on low-maintenance, sustainable, plant-based food production. They aim for an agroforestry system based on woodland ecosystems incorporating fruit and nut trees, herbs, vines and perennial vegetables. Their allotments are circular sets of beds created from logs and mounds of soil; purple Brussels sprouts, chard, chives and rocket are popular.

The Garden Committee and Team are proud of their 2019 National Award with first prize in Soft Landscaping Construction. Recent new building at Newnham offered an opportunity for the Garden Team to create a roof-top lavender garden on the Dorothy Garrod Building, 2018, and in the Strachey Garden; geometric blocks of lush planting, all grown by the team, and quiet gravel, edged with low yew hedges. Here, in Newnham, they are celebrating 150 years of history and planning a legacy for the next 150 years.

Charles Malyon, March 2022

THE 2021 AGM LECTURE: GARDENS OF THE FYNBOS

Professor John Parker was Director of the University of Cambridge Botanic Garden from 1996-2010. As an active CGT patron he kindly delivered a lecture to members attending the AGM on 6 November 2021.

'SPELLBINDING!': my mother came with me to the AGM Lecture, and this was her verdict on the drive home. She went on to confess that she hadn't thought she was interested in South African ecosystems and the plants that thrive in each of them, and that she hadn't been looking forward to hearing about them but had accepted that it was part-and-parcel of coming to stay for the weekend. She was a total convert, swept up by Prof. Parker's presentation. Partly it was his evident enthusiasm for the amazing natural variation between and within the Cape Floral Region. Equally, the way he told the botanical story, interspersed with the human stories of the people involved in bringing it to the world's attention, was engrossing. Several of them, we learned, had studied at Cambridge but some were locals who were interested in, and observant of, what grew in their gardens and round about. Furthermore, he enunciated clearly and spoke helpfully loudly: the personification of the ideal speaker for the older lady! (And, indeed, for all of us.) Here is a personal summary of what Prof. Parker shared with us, along with cheery smiles and eye-catching images of colourful flowers and dry, rocky landscapes.

There are six Floristic Regions of the world, also known as Floral Kingdoms. Five of them are geographically huge while the Cape Floral Region or Kingdom (Fig. 1) occupies a mere 0.08% of the world's land surface, about 90,000 km^2, yet has about 3% of the world's plant species – approaching 9,000 of them. More than two-thirds of these species are both endemic and unique to the region. This means that its diversity quotient (species/area) is 94 per thousand km^2: for context, Europe's is 2.5. Darwin spectacularly missed an opportunity in 1836 to study this plant diversity, hopping ashore briefly and recording in his diary for 6th June his opinion that 'I never saw a much less interesting country'. Whoops!

This diversity is driven by poor soils, and helped by the sunny, windy Mediterranean climate. The rocks of Table Mountain, against which Cape Town abuts, are formed from a very hard quartzitic sandstone with very little soil and even that is acidic and almost nutrient-free. On the higher grounds, it is perhaps the least fertile soil in the world. Elsewhere, in valleys between the Cape Fold Mountains, Malmesbury shales (Fig. 2) give rise to rather richer soils, supporting an allied but distinct vegetation type, renosterbos ('rhinoceros bush'), which is now endangered by ploughing in this more fertile part of the region.

The Afrikaans word 'Fynbos' derives from an old Dutch word 'Fijnboch', literally meaning 'fine bush', and has come to be applied to the Cape Floral Region that hosts these evergreen, hard-leaved shrubs that grow on nutrient-poor soils in a Mediterranean-type climate. The defining families of the Cape Floral Region are the Proteaceae (Fig. 3), Ericaceae (Fig. 4), Restionaceae (Fig. 5), Rutaceae and geophytes such as the Iridaceae (Figs 6 & 7). Just over half the species are shrubs (50-53%), with bulbs and other geophytes around 17%, grasses 9%, annuals 3% and trees 3%. In one square metre you might typically find 1-12 species of bulbs. Professor Parker had

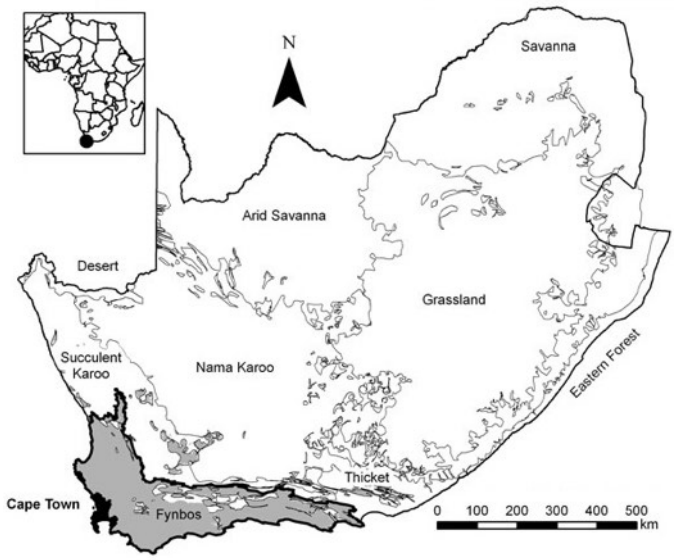

Figure 1. Shading denotes the extent of the Fynbos Floral Kingdom, or biome, in the Western Cape, South Africa. Figure from Holmes et al. 2012.

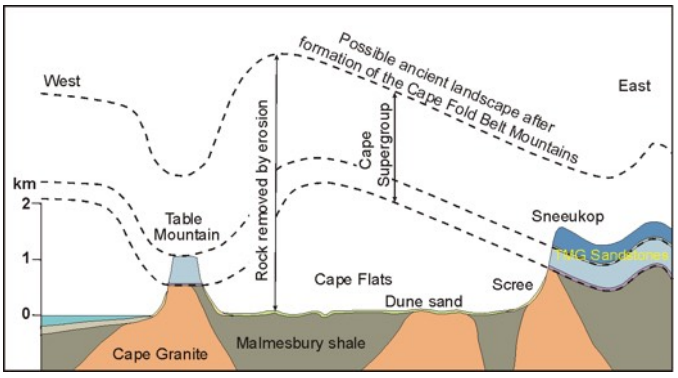

Figure 2. Schematic diagram showing how erosion may have formed the Table Mountain sandstones, and their relationship to the Malmesbury shale.

Figure 3. Inflorescences ('cones') of a female Leucadendron, a member of the Protea family, about to open, set in the dry acidic soil on Table Mountain. Photo Phil Christie.

Figure 4. Erica retorta of the Ericaceae family.
Photo John Parker.

Figure 5. Restionaceae ('Cape reeds'). Elegia capensis.
Photo John Parker.

Figure 6. Iridaceae. Gladiolus alatus.
Photo John Parker.

Figure 7. Iridaceae and Asteraceae. Babiana (Iridaceae), Gazania, Ursinia and Felicia (Asteraceae).
Photo John Parker.

wonderful images for our education and enjoyment, a selection of which are reproduced here.

Over the past few million years, fire has become very important in the ecology of the Fynbos. The endemic species are adapted to being burned fairly frequently – somewhere between every handful of years and every few decades. Some re-sprout, but most regenerate from seed that has been kept safe by the characteristics of the cone/pod it is in or by having been buried by ants (myrmecochory). Having been exposed to smoke (not just heat) is essential for germination of the seeds: if you are trying to grow them horticulturally, you need to provide this experience. Bubbling smoke through the water that will be used on the seeds is effective.

Humans have largely left the Fynbos area untilled because it has poor soil and European crops fare badly, with low yields. The pre-colonial populations, which included the San (hunter-gatherers) and the Khoi (nomadic pastoralists), obviously knew how to find, nurture and use the plants that grew naturally as foods and medicines. They didn't cultivate the land, but did graze cattle, sheep and goats.

The first Europeans to visit were probably the Portuguese. They didn't settle, but the Dutch East India company did because they wanted a base at which to get fresh water for their ships voyaging between The Netherlands and the East Indies. In the middle of the 17C, under Jan van Riebeeck, they built a

Figure 8. The second Dutch fort at Cape Town, built 1665, replacing van Riebeeck's timber fort. Photo Phil Christie.

fort (Fig. 8) and attempted to grow European vegetables. Linnaeus corresponded with Ryk Tulbagh, the Cape Governor from 1751-83, and, in 1771, one of the Linnaean 'Apostles', Anders Eriksson Sparrman who was the first systematic plant collector for Linnaeus, visited the Dutch colony. Sir Joseph Banks sent Francis Masson, Kew's first collector, with Captain Cook and arrived in October 1772. Masson stayed until 1775, during which time he sent back to England over 500 species of plant.... you get the picture!

It was two local amateur botanical friends who really grasped the importance of the Fynbos flora and got it recognised. They were Harry Bolus (1834-1911), who had emigrated from Nottingham with his brother Walter and became a successful stockbroker and talented artist, and Hildagonda Johanna Duckitt (known as Hilda: 1839-1905) a farmer, gardener and author (known as the Mrs Beeton of South Africa). Hilda seems to be horticulturally most famous for sending seeds of *Nemesia strumosa* to Suttons in Reading (who neglected to cite her contribution when registering the flower). Hilda was, in fact, very widely connected and sent many varieties of seeds to many people and places. Marianne North (1830-1890), for instance, stayed with her and painted plants that Hilda grew or pointed out growing wild. Using his stockbroking wealth, Harry founded the Bolus Professorship of Botany at the University of Cape Town, to which left his herbarium and a legacy £48,000 to fund studentships.

The first Bolus Professor was Henry Harold Welch Pearson (1870-1916). Pearson came from a poor Lincolnshire family but managed to train as a pharmacist. Working in Eastbourne, he attended Workers Education Association evening classes, where his potential was recognised. A Cambridge BA and later DSc, and there he was at the age of 33, a Professor in South Africa in 1903. In 1913, he became the inaugural Director of the Kirstenbosch Botanic Garden. This garden is on the east side of Table Mountain and has the very poor soil mentioned earlier. The garden curates only indigenous plants. When Pearson died in 1916, he was buried in Kirstenbosch and his epitaph (Fig. 9) reads, *If ye seek his monument, look around.*

The Karoo Desert National Botanic Garden (formerly the Karoo National Botanic Garden) was founded shortly afterwards in 1921, and refounded in 1945, by Robert Harold Compton (1886-1979). Another Cambridge graduate, Compton was Pearson's successor as Director at Kirstenbosch, taking up the appointment in 1919. At the same time, he succeeded

Figure 9. Pearson's memorial stone in Kirstenbosch Botanic Garden. Photo Phil Christie.

Harold Pearson as Bolus Professor of Botany at the University of Cape Town, holding both posts for 34 years.

The story of local philanthropy is seen again in the other Botanic Gardens that have been opened to reflect the other ecologies of South Africa; Harold Porter, for example, was a property developer who in 1959 gave 10 ha of coastal land at Betty's Bay to found his eponymous garden.

Figure 10. An inflorescence of Protea cynaroides, known as king protea for its size, is pointed out by Dr Mary Edmunds (included for scale...). Photo John Parker.

After a wonderfully entertaining and informative talk, Professor Parker ended by reminding us that *Protea cynaroides* (Fig. 10), also called the king protea because of its size, is the National Flower of South Africa.

Gin Warren, February 2022

Reference

Holmes, P.M., Rebelo, A.G., Dorse, C. & Wood, J. 2012. Can Cape Town's unique biodiversity be saved? Balancing conservation imperatives and development needs. *Ecology and Society*, **17**(2), 28; doi 10.5751/ES-04552-170228.

THE CGT STUDY DAY 12 MARCH 2022
ARCHAEOLOGY TO GARDEN HISTORY:
BLURRING THE BOUNDARIES AND BRINGING NEW LIGHT

After an interruption for covid in 2021, the 2022 Study Day was held in person in the modern facilities of Storey's Field Centre in Eddington. The theme for the day was inspired by the innovative work of the late Christopher Taylor and included the impact of archaeological methods on the elucidation of Garden History.

TWO YEARS AND FIVE DAYS after the previous Study Day in Hemingford Abbots Village Hall, a smaller but no less enthusiastic group of members and guests gathered together in the main hall of Storey's Field Centre in Eddington for a day whose theme celebrated the enormous contribution that the late Christopher Taylor, Fellow of the British Academy and CGT member, made to interpreting landscape history using archaeological methods.

After a warming coffee on a bright, if rather chilly, morning, Liz Whittle, CGT Chairman, welcomed everyone to the event and promptly got the day off to a flying start by introducing Susan Oosthuizen, Emeritus Professor of Medieval Archaeology at the University of Cambridge Institute of Continuing Education.

CHRISTOPHER TAYLOR: GARDEN HISTORY AND ARCHAEOLOGY

Prof. Susan Oosthuizen was the ideal speaker to open the Study Day as not only is she extremely knowledgeable of the life and career of Christopher Taylor, but she had also been an archaeological collaborator with him, especially on a project at John O'Gaunt's house at Bassingbourn[1]. As a result, Susan had developed an enormous professional respect and personal affection for Christopher, both of which came out clearly in her account of the man and his works. Christopher's special skills included an ability to synthesise from the particular to the general, a trait made possible by virtue of his prodigious memory, which enabled him to identify patterns of similarity in the many sites that he had worked upon, drawing also upon his huge grasp of historical research in a holistic, inter-disciplinary manner. He was also blessed with an ability to write good descriptions in lucid prose that others found not only useful but also eminently readable, making him an outstanding communicator. And what a lot he had to communicate.

Educated at the King Edward VI school in Lichfield, Christopher graduated from Keele University in history and geography in 1958. During his summer vacations he worked for the Royal Commission on Historical Monuments of England (RCHME) and, after a diploma in prehistory from London University, he entered the Commission in 1960, rising to become its Head of Archaeological Survey in 1985 before retiring in 1993. Christopher was elected a fellow of the British Academy in 1995. In 1997 he was awarded an honorary doctorate by Keele University and in 2013 he received the academy's John Coles medal for his contribution to landscape archaeology. Susan touched lightly on his career milestones as she wanted to focus on a selection of Christopher's work and his prolific publication record. He produced no fewer than

Figure 1. Christopher Taylor on field work in Dorset.

twelve volumes for the RCHME, covering Cambridgeshire (2 volumes), Dorset (4 volumes), Northamptonshire (5 volumes) and a volume on *Rural Settlement in NW Lincolnshire* (together with long-standing collaborators Paul Everson and Chris Dunn). There are around 145 other publications identified in Susan's obituary and bibliography[2], including his practical handbook, *Fieldwork in Medieval Archaeology*[3], in which he describes the methods, and stresses the importance, of survey, observation and interpretation.

While he used archaeological methods extensively in his surveys, Christopher never called himself an archaeologist, as archaeology was a technique which informed the discipline of history, and he was an historian. His approach also separated data and observation from interpretation, and it was the latter step that required cognisance of as many sources of information as possible, and the ability to change one's mind if necessary. Susan recounted how, during obligatory fieldwork at a possible prehistoric enclosure site with putative Bronze Age barrows on Stapleford Down, Wilts, as part of his diploma studies, he slipped off to the Salisbury Diocesan Record Office. There he found the 1842 Tithe Map which listed the enclosure as a *conegar*, or mediaeval rabbit warren, with the barrows actually being mounds constructed for the rabbits to live in.

Susan proceeded to take the audience through a number of sites that Christopher had identified or interpreted, including:

- Gamlingay Park, Cambs., with extensive earthwork remains of an early formal garden laid out in 1712 for Sir George Downing;[4]
- the almost complete survival of the terraces, flower beds, raised walks, and ponds of Sir Christopher Hatton's gardens at Holdenby, Northants., constructed between 1575 and 1587;[5]

- recognition of the late-16C water garden laid out by Sir Thomas Tresham to complement his unfinished building at Lyveden New Bield, Northants.;[6]
- the 17C ruined Italianate terraces, probably laid out by the third Earl of Dysart, rising above the manor house at Harrington, Northants.; [7]
- Lady Margaret Beaufort's late-15C gardens surrounding her palace at Collyweston, Northants.; [8]
- realisation that the earthworks around the episcopal palace at Nettleham, Lincs., were the remains of the Bishops of Lincoln's 14C private gardens; [9]
- the broad ponds within a large-scale, late-12C designed landscape around the bishop's palace at Stow, Lincs.[9]

Susan's summary of the last two case studies in particular highlighted the 'lightbulb moments' when Christopher and his colleagues realised that the massive redeployment of earth in the creation of complex designed landscapes, with terraces and water features, did not start in the 18C, but had assuredly been a feature from the 12C and almost certainly earlier than that. Susan commented that the subject of garden history had, almost overnight, been extended from the last 300 years to a couple of millennia, and thereby fused garden history with archaeology as a way to guide the interpretation of landscape.

The idea that mediaeval magnates were prepared to allocate significant resources to landscaping led Christopher to reinterpret the site of Bodiam Castle in Sussex. Built around 1385, Bodiam is the quintessential romantic moated castle with towers along its perimeter walls standing upright from the moat. In the late 1980s, the National Trust invited RCHME to survey the enigmatic banks, ditches and ponds surrounding the castle. Christopher supervised the recording and analysis of the features, from which he proposed that a 15C visitor coming to the castle would have encountered the ponds, terraced gardens and other landscaping features, while glimpsing the castle as a backdrop. Christopher's paper[10] asserted that the earthworks are the surviving clues to 'an elaborate and contrived setting', which was used to guide visitors along routes that gave them dramatic views of the castle 'rising out of the moat'. Controversially, the very idea of a moat being used for aesthetic purposes as well as, or instead of, being used for defence was an interpretation that shifted the perception of castles from grim fortresses to residences that gave magnates a pleasurable environment, with gardens as settings for leisure activities.

Further pleasurable activities, for the era, were to be found in Christopher's interpretation of a deer course at Ravensdale Park, in Derbyshire,[11] one of seven royal parks within Duffield Frith. The perimeter of the park is defined by a substantial boundary, known as a park pale, comprising a large earth bank, originally topped by a fence or hedge, and flanked by an internal ditch. Approximately 88% of the boundary bank survives to a height of 0.5 m or more. The deer course, where dogs were raced in pursuit of live deer, runs through the centre of the park along a sinuous line of about a mile in length. It would have been hedged or walled and can be picked out on an 1847 Tithe Map from field boundaries and ancient hedgerows. Historic England calls this discovery 'by far the best and at present the earliest known example of a nationally rare deer park feature'. It is possible that, as an organised spectator sport, the main objective was to race greyhounds, in which the deer served the purpose of the hare in modern greyhound racing, and usually allowed to escape.

Susan returned to John O'Gaunt's House at Bassingbourn where she had worked with Christopher to identify a 15C landscape garden created by John Tiptoft, Earl of Worcester, between 1461 and 1470. Now visible only as crop marks from the air, this was one of the most remarkable late-medieval gardens in England, resembling the early Italian Renaissance gardens, which the Earl had visited at the time of his garden's creation. The house stood on a high mound within a moat giving long views to the adjacent hills to the north and south. Around it are moated compartments with ponds and pathways and a long, raised causeway linked it to the village. While showing the influence of Italian style in this case, a wider message from Susan's talk was that, as far as English landscaping was concerned, the continental Renaissance influence should not be overestimated, as garden landscaping was firmly established in country estates before the Renaissance.

Susan concluded her comprehensive, personal tribute to Christopher Taylor by asserting that he must be considered as the most important landscape historian of the twentieth century. Susan's detailed obituary,[2] with Christopher's publication history, can be found at https://profsusanoosthuizen.files.wordpress.com/2022/03/oosthuizen-2021-landscape-history-cct.pdf

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Following a short break which buzzed with conversation on Susan's talk, Liz Whittle introduced the next speaker, CGT former chair Dr Twigs Way.

BELHUS PARK:
A TUDOR AND JACOBEAN GARDEN REVEALED

Twigs Way began her talk by noting that Christopher Taylor had been an inspiring mentor to her and added her appreciation of Christopher and his contributions to those already expressed by Susan. Twigs felt that Christopher would have enjoyed working on the project she was about to describe because it included significant contributions from volunteers, and used a broad range of methods from remote sensing to field walking, excavation and documentary research in a most unpromising site from a garden historical perspective: Belhus Park. At the outset, Twigs also paid tribute to Phil Lobley, one of the initial group of volunteers to work with her on the site, who really got to grips with the project and whose dynamic initiative and patient research were crucial to the outcome.

Belhus Park lies in Thurrock, SE Essex, in an area called the Land of the Fanns, and is almost all that remains of a significant country estate whose house was demolished in 1957 leaving a park that lies under a golf course and bisected by the M25. Historical records first mention Belhus from 1526, and, in 1618, Edward Barrett was granted a licence to empark the grounds. By the mid-18C, walls and a gatehouse had been removed to improve the view, before Sanderson Miller transformed the mansion into a 'Gothicke edifice' in the 1750s. Around this time Lancelot Brown and Richard Woods worked on the parkland to create a Long Pond and Shrubbery while presumably removing earlier Tudor and Jacobean features. A county map of Essex dated 1776/7 shows a Brownian landscape which, it has been suggested, Repton may also have 'drifted through' at some point. The family sold the estate in 1932, moving to Norfolk, and decline set in as Belhus was occupied by the military during WWII, when it served as a muster point for the D-Day invasion. That, and bomb damage, led to the house being demolished and the parkland subsequently being converted to a country park with a municipal golf course. Today it covers some 119 ha and is listed Grade II but is also included on the Heritage at Risk Register.

Belhus was one of several sites chosen for field visits as part of a project entitled '50 Fabulous Features in the Land of the Fanns', supported by the Gardens Trust and the Land of the Fanns Landscape Partnership, designed to enthuse, motivate and train local people in garden history research. The project enabled Twigs to work with local volunteers to identify, research and celebrate individual features of relict parks and gardens, helping them to develop new skills and to delve into the rich history of their landscape. The opening encounter at the site did not look promising, despite the volunteers' enthusiasm: access was restricted by the golf club (named after 'Capability' Brown!), there were no visible ruins of the house beneath the golf fairway, there was 20C detritus in the form of laughing-gas cannisters, the Long Pond was toxic with M25 run-off, and the Ice House was vandalised and locked. The old Walled Garden had become back walls for new housing, and a few prime chestnut specimens remained in the housing estate on the eastern side of the M25.

A painting of the house and grounds from about 1710 (Fig. 2), well before the 'improvements' by Brown and Woods, clearly showed the house, the gatehouse, formal gardens to the N, and water gardens to the W of the house including a

Figure 2. Perspective view of the Belhus estate from the S, possibly by Jan Siberichts, c1710. As well as the gatehouse, an oval water feature and formal gardens are evident. Image courtesy of Thurrock Museum.

Figure 3. Satellite image of Belhus, showing circular feature (1) to W of the house footings (2). Image © Google Earth.

distinctive oval water feature. A rainy day, preventing the golfers from playing, allowed Twigs and the volunteers to access the fairways and walk the course (in contrast to walking the fields). Faint humps and bumps could just be distinguished and a subsequent inspection using satellite imagery (Fig. 3) showed traces of a circular feature in the middle of the fairway. Might this be an expression of the oval water feature in the 1710 painting?

Meanwhile, Phil Lobley had discovered a 1586 map of Belhus in Northamptonshire Archives which included a perspective view of the house and its immediate surrounding gardens set in the various fields of the estate. The map showed orchards great and small, grass plats, walled garden, dovecote and ponds. However, to the W of the house there is simply an enclosed area with grass plats, dividing pathways and a small building which looked like a dovecote, but no water feature.

An estate map from 1619 (Fig. 4) showed exciting differences from the 1586 map, yet while it has greater similarities with the painted view from 1710, there were several differences in detail. The 1619 gardens occupy roughly the same areas as the 1586 gardens, but they are much more ornate, with a formal 'wilderness' garden and canals. A double avenue leads to the house, and trees are planted to a design in the parkland. Most significantly, an elaborate circular feature is shown to the west of the house, in the position indicated by the 1710 painting but round instead of oval; Twigs wondered if the oval might just be the artist's perspective of a circular structure.

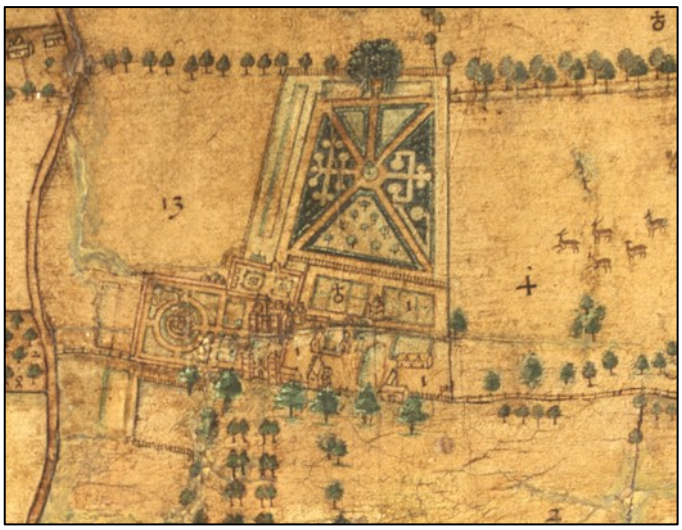

Figure 4. Detail of 1619 estate map showing ornate formal gardens, orchards, avenues and a circular water feature.

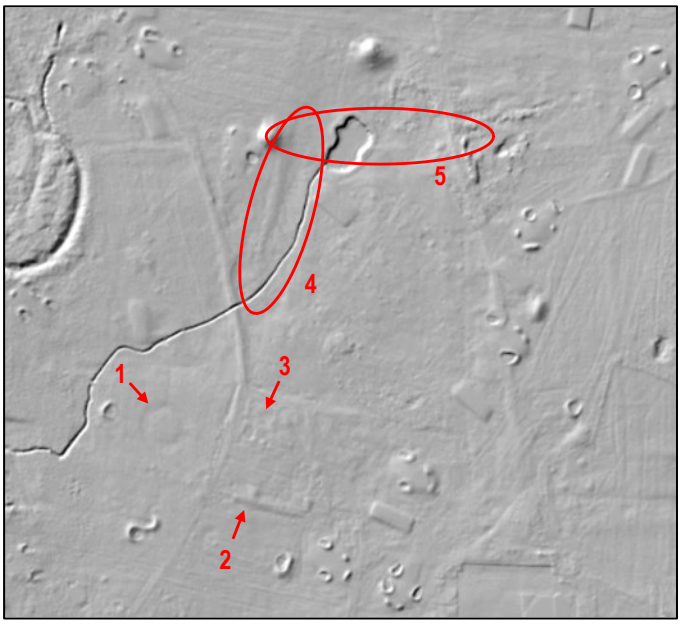

Figure 5. LIDAR image showing circular feature (1) W of remains of house (3) and possible gatehouse range (2). Canals or ponds may lie to N (5) and W (4) of house.

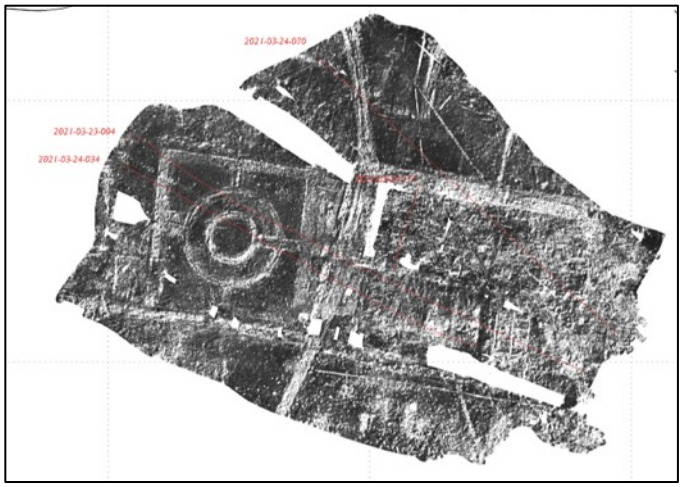

Figure 6. GPR slice[1] at about 60 cm depth showing detail of the circular depression in a square enclosure with likely paths as depicted in the 1710 painting. Image © Historic England.

Publicly available LIDAR data (light detection and ranging: a method that uses reflected laser light to image ground structures with high vertical resolution) unambiguously reveal the circular feature (Fig. 5), as well as structures that Phil Lobley had interpreted as the remains of western and northern canals, as depicted in Figures 2 & 4. Motivated by the analysis of field walking, satellite and LIDAR data that suggested the presence of a Jacobean garden beneath the golf course, in March 2021 Historic England carried out a drone-based, optical photogrammetric survey of the golf course as well as a ground-probing radar (GPR) survey of the circular feature and the house remains. The GPR results were quite spectacular (Fig. 6) and confirmed the circular feature as a depression, most likely originally water-filled, with inner and outer circular paths linked by a causeway leading to a central circular island, just as depicted in the 1710 landscape. Further interpretation of features dated through to the 20C, using a wealth of aerial photographs as well as LIDAR, can be found in two reports[1,2] by Historic England, but it was clear from Twigs' exciting presentation that a number of significant Jacobean garden features had been confirmed by the integrated interpretation of archaeological data with historical research.

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After Twigs' talk, the Study Day attendees repaired to the foyer of the Centre for an excellent buffet lunch, catered as in previous years by Diane Warboys despite presenting herself at Addenbrooke's outpatients several times during the week. Following the break, the programme resumed with Bridget Flanagan, CGT member, historian and author.

CAPABILITY BROWN – A REPUTATION RESTORED: OR UNEARTHING FACTS AND CATCHING HARES

Bridget's introductory remarks unpacked the title of her talk, in which she wanted to focus on unearthing facts – a kind of archaeology – and testing them in the context of other evidence, a process intended to bring rigour to historical discovery and of which she hoped Christopher Taylor would have approved.

Lancelot 'Capability' Brown's links with Fenstanton have frustrated historians and authors, as rather little is known about him here. As the 2016 tercentenary of Brown's birth approached, there was new impetus and considerable eagerness to piece together everything that could be found about his estate. As articles and books were written, and television programmes made, there seemed an explosion of new information and interpretation, but it soon became apparent that assumptions, theories and facts were being mixed together. Even some well-respected names were involved: none had in any way set out to mislead or mis-interpret but, in retrospect, it seems that, at times, enthusiasm outweighed rigour, and trust removed further enquiry. And once a statement – correct or incorrect – has been accepted into the literature as a citable assertion, it is used repeatedly, and built upon. Hence Bridget's talk today was about clarifying some Brown-related facts and,

Figure 1. The display panel in Fenstanton church, near to Brown's monument. The map is by Spyers, dated 1777, and the display marks the locations of the church, the Manor House and Fenstanton Manor, aka Manor Farm. Note that North lies towards the lower left corner of the map. Hall Green Brook goes under the Cambridge Road just below the middle of the map. Photo by Bridget Flanagan.

in so doing, correcting assumptions and unpicking the trails of confused histories that went haring off in the wrong direction.

The first hare out of the traps was the location of Hall Green Brook in Fenstanton and whether the Spyers' 1777 estate map[1] for Brown represented Brown's ideas for landscaping his manorial estate at Fenstanton and Hilton, as suggested by some and picked up on the display board next to Brown's memorial in Fenstanton Parish Church, 'Brown's vision for his estate drawn by Spyers in 1777' (Fig. 1). The display text suggests that anyone looking at the map and knowing the area, would see that Hall Green Brook is not in its present-day location and

Figure 2. Detail of Jefferys' 1768 map showing Fenstanton, with Hall Green Brook draining N to the River Ouse (red). North lies to top and note a change of scale vs Spyers' map.

thereby infer that the map represented Brown's landscaping plan. However, inspection of the 1768 map by Thomas Jefferys (Fig. 2), cartographer to King George III, shows Hall Green Brook in the same place as on Spyers' map, though without the pond in the Green fed by a secondary, wiggly watercourse. Jefferys' map also shows a meandering Low Road, threading its way past several windmills but not intersecting Cambridge Road from Fenstanton. In contrast, the 1810 Inclosure Map shows that the Low Road has been straightened and joins the Cambridge Road at the point where a straightened Hall Green Brook crosses the turnpike. Both Hall Green Brook and the Low Road have been tidied up and occupy their present locations following enclosure. The geographical consistency of Spyers' and Jefferys' maps, and the connection between Spyers' map and the Field Books for the estate through the numbered parcels on the map, strongly suggest that the 1777 map was a working document. For many of the parcels, the Field Books give ownership, occupancy, rights to common and further detailed information[2] that would be useful for a landlord and major landholder, so it seems unlikely that Spyers' map was a landscape design.

This hare received further power to its legs by an entry in the James Wood ledger[3] for an order of 160 elm trees on 12 February 1770. This entry was matched by Dorothy Stroud[4] and later by John Drake[3] to an undated entry in Brown's ledger relating to 'A general plan... near Hilton', which Stroud and Drake assumed were for landscaping the green on Brown's estate at Hilton. However, Brown's account was to Lord Pigot and the Hilton mentioned by Brown was the Hilton near to Lord George Pigot's seat at Patshull Hall in Staffordshire. What happened to the elm trees that James Wood delivered to Brown

is not known: some may indeed have graced Hilton or Fenstanton, or somewhere else, but again there seems to be no firm evidence of a plan by Brown to landscape his manor at either Fenstanton or Hilton.

The second hare, hinted at above, is what home Brown had in Fenstanton, or whether he had one at all. The two main candidates for a residence are Manor House in Chequer Street and Fenstanton Manor, also known as Manor Farm, off Low Road, both of which are identified on the display panel in Fenstanton church (Fig. 1). Brown may have had his manor in mind as a retirement estate, when he acquired it from Lord Northampton in 1768, but he is more likely to have seen it as an investment and as an opportunity to provide income and financial security for his family. Although Brown was made High Sheriff of Cambridgeshire and Huntingdonshire in 1770, he was a busy, itinerant landscaper and had an arrangement, enabled by the Earl of Sandwich, whereby his son Lance could deputise for him as Sheriff.[5] There is no definitive record of Brown staying in Fenstanton, though he most probably did on occasion, yet this did not stop Miss Gertrude Peet, the owner of Manor House in Chequer Street, from asserting to Inskip Ladds, who was researching for the Victoria County History, that this was Brown's Fenstanton residence. As we shall see, Miss Peet made some other assertions, and in his VCH proof notes in October 1930, Inskip Ladds questions his co-authors on her claim that Brown lived there, 'Has Miss Peet given you her proofs of this? I know she says so, but I think you should check her statements.' Nonetheless Miss Peet got her way and the 1932 VCH entry includes the unsupported assertion of Brown's residence. Interestingly, the Royal Commission for Historical Monuments in 1926 declared Brown's residence to be the Manor Farm, but the Historic England entry and, it must be said the CGT Gazetteer[6], both give Manor House as Brown's home.

Figure 3. Detail of Spyers' map showing Fenstanton Manor Farm, below Constant Green Common and between parcels 111 and 112, corresponding to entries in the Field Books.

The Field Books[7] to Spyers' estate map show that, in 1777, Manor House was occupied by 'Thos. Eaton', although a red cross on the map indicates that the Brown was the owner. There is also a red cross on the unnumbered site of Manor Farm, between sites 111 and 112 (Fig. 3), both with red crosses of Brown ownership but with 112 listed in the name of Samuel Gifford. The Manor Farm is the more significant house, and a further clue comes from the insurance policy, no 331360, that Brown took out in October 1773 with Sun Insurance. A plaque (Fig. 4) with the same number is affixed to the wall of Manor Farm.[2] The original policy is now in the London Metropolitan

Figure 4. The insurance plaque from Manor Farm.

Archives[8] and a typed transcript lies in the Cambridgeshire Archives.[9] The original is water damaged and so the transcript has dashes where the writing is lost but the transcriber failed to carry forward the sums to a second page of valuations. It can be seen from the original that two houses, with associated outbuildings, are being insured, one to a total value of £1387 and the second for £413, making a total sum insured of £1800. Neither house was named but the first house with the larger range of buildings was recorded as being in the tenure of Samuel Gifford, farmer, while the lesser house, possibly Manor House, was in the tenure of Thomas Judson, farmer. Thus, Brown's ownership of both houses is well attested but Brown had occupancy of neither between 1773 and 1777. In common with probably all the Lords of the Manor, there is no evidence that Brown had a main residence in Fenstanton or lived there for any length of time.

Finally, Bridget recounted her recent research on the putative link, again attributed to Gertrude Peet, between the Brown and Cowling families, both of whom are commemorated in Fenstanton church.[10] In brief, Miss Peet had suggested to Inskip Ladds that Lancelot Brown may have been the natural father of Mary Elizabeth Cowling (1756-1847), the wife of Peter Cowling, both of whom lie in the church vaults. Ever since Miss Peet persuaded Inskip Ladds to add a dotted line to link the Brown and Cowling family trees, there has been ample speculation that Mary Elizabeth was Brown's illegitimate daughter. This hare was propelled by lack of a parish register entry for Mary's marriage to Peter Cowling, the fact that Mary had been a witness at the marriage of Brown's daughter Margaret to James Rust in Fenstanton in 1788, and a reference in Peter's 1824 will to Lancelot's youngest son, Rev. Thomas Brown, as Peter's brother-in-law. Did this not prove that Mary and Thomas had the same father? Many (e.g. Brown 2011, p 300-302) have thought so but, as Bridget explained, the matter is resolved by her recently discovered evidence[10] that Mary Elizabeth Cowling and Susannah Dickens, the wife of Rev. Thomas Brown, were in fact sisters and joint witnesses to the marriage of Margaret and James, thereby making their spouses brothers-in-law without recourse to extra-marital relationships: Brown's reputation was restored.

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[9] Cambridgeshire Archives, KHP27/28/2.

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Bridget's rigorous approach to setting the record straight paved the way for Liz Whittle, current CGT Chairman and no stranger to historical landscape research herself, to take over with her contribution to the day's theme.

THE EARLY 17C WATER GARDENS OF TACKLEY (OXFORDSHIRE)

Liz had chosen the Tackley Water Gardens as her topic because the project had been a collaboration with Christopher Taylor, which Liz had enjoyed enormously, with the resulting discoveries being published in *Garden History*.[1] The project was all the more memorable as the site had once been owned by Liz's grandparents. It had undergone a programme of restoration by the late Sir Harald Peake in the 1960s and the research with Christopher that Liz was about to describe had been carried out in 1991.

The modern village of Tackley lies in the Cherwell Valley, 8 miles N of Oxford and 3 miles from Woodstock. The name Tackley may be derived from 'tack' from the pre-7C Danish 'tacca', meaning sheep or ewes, and the Anglo-Saxon 'leah' (-ley), meaning a glade, clearing or enclosure. In mediaeval times, Tackley comprised two manors, Hill Court (now Tackley Park) and Base Court (now Court Farm). Both were acquired by John Harborne (1582-1651), a successful merchant from the Middle Temple, in 1612 and he moved to Tackley in 1613 eventually becoming High Sheriff of Oxfordshire in 1632. In about 1615 Harborne built himself a new manor house (now gone, although the manorial complex of granaries and a dovecote remains) west of the village green, together with attached terraced gardens on the east-facing hillside above, and a detached formal water garden 250 m east of the green, close to Base Court. The present locations of the main elements of the estate are shown in Figure 1.

The water gardens must have been very important to Harborne because they were created on land that was not directly contiguous with the manor house, but where a stream rising from the Tackwell spring flows eventually to a mill SE of the water gardens and thence into the Cherwell. A lease of

Figure 1. View of Tackley with the location of the 1615 manor house (1), the outbuildings (2), the restored water gardens (3) and the gateway to the water gardens (4). © Google Earth.

1622 gave Harborne exclusive rights to fishing and fowling along the stream, which gives a clue to Harborne's intentions.

The water gardens are unusual in design and ornate in execution. As may be seen in Figure 1, they are approached by an avenue from the SW, linked by a track to the road running by the former manor house, and through an ornamental gate located at (4) in the figure. The gate (Fig. 2) has a moulded inscription DEUS INDUSTRIAM BEAT (God blesses industry) and a date of 1620. History does not relate whether the gateway was the final touch or the first part of the construction but another clue to the date of the water garden may be inferred from a figure (Fig. 3) that was added to the third edition of *Cheape and good husbandry for well-ordering of beasts, and fowls, and for the generall cure of their Diseases* (1623) by Gervase Markham, for the publisher Roger Jackson.

Figure 2. The ornamental gateway opening onto the avenue that leads to the water gardens. The archway bears a date of 1620. Photo Liz Whittle.

The resemblance of Figure 3 to Harborne's water garden is too close to be coincidental and, in fact, Markham's publisher Jackson was a close friend of Harborne, so he probably had first-hand knowledge of the Tackley water gardens. The dated archway, the appearance of the design in the Markham publication and the lease all suggest a date of 1620-1623 for the creation of the garden. The lease, together with the fact that Roger Jackson had dedicated an important poem on angling by

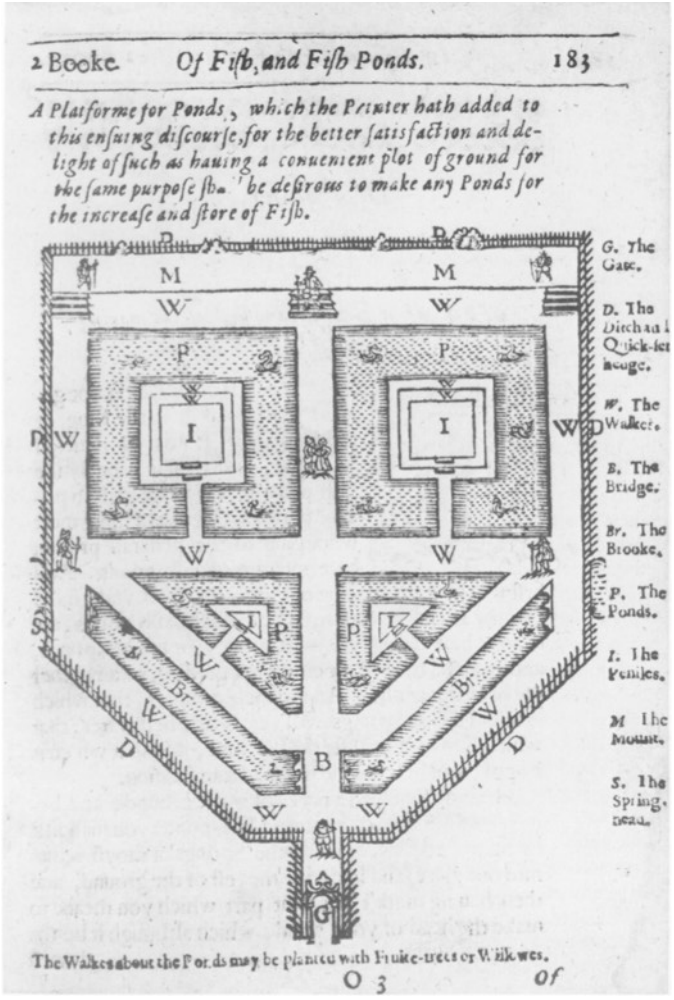

Figure 3. A figure of a suggested 'Platforme for Ponds' added to the 1623 third edition of the treatise by Gervase Markham, bearing an uncanny likeness to Harborne's water garden.

J.D Esquire to Harborne, suggest that Harborne's intentions in creating his water garden was not simply to provide a visually pleasing landscape but also to offer abundant fishing opportunities: *utile dulci*, as Liz had sub-titled her talk.

Indulging his angling interests would not have come cheaply. Fish don't like stagnant ponds and Harborne would also have needed to maintain flow to the downstream mill, so an elaborate system of culverts and sluices ensured management of water levels and flows in the various ponds (Fig. 4). This figure also shows earthworks which raises the

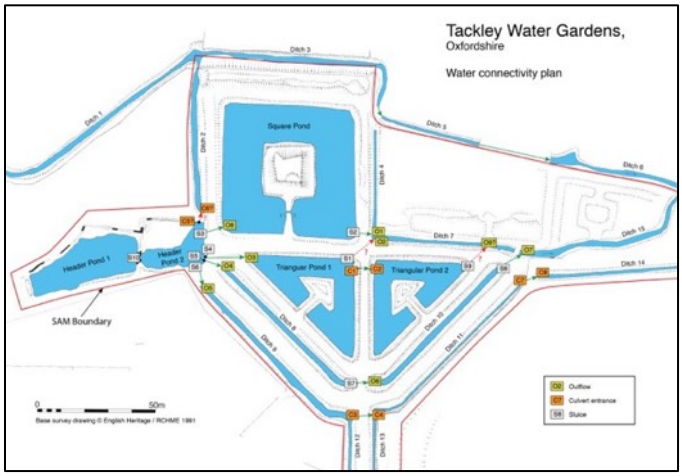

Figure 4. Schematic diagram with known and assumed culverts and sluices, together with two header ponds, which would have managed waterflow through the gardens. © English Heritage RCHME 1991.

intriguing question of whether Harborne had ever landscaped the NE part of his water garden, to complete the plan in Figure 3. It would appear that Harborne had never been able to acquire the land to complete his work. An estate map of 1787 shows the water gardens much as they are today with the NE section labelled as a spinney, so one can only conclude that Harborne's ambition was thwarted by conservative landholders.

Finally, Liz briefly placed Tackley in context by listing some 13 other important Tudor and Stuart water gardens, including Lyveden New Bield, Northants (1590s), Theobalds, Herts (1625-1626) and Raglan Castle, Monmouthshire (1610). But times change and the regular lines of Tackley fell out of favour, as John Evelyn wrote in his *Elysium Britannicum* (1700): *Rivulets in gardens* [should] *be don as naturall as maybe, and so cutt, as not to glide altogether in a straite line, but in frequent meanders and serpentings so as now and then to forme Ilands and peninsuls an example whereoff we have in the vinyard at Hatfield.*

Reference

[1] Whittle, E. & Taylor, C. 1994. The Early Seventeenth-Century Gardens of Tackley, Oxfordshire. *Garden History*, **22**(1), 37-63.

Having completed her own presentation, Liz introduced the final speaker of the day, Alison Moller. Alison read Archaeology at Leicester, has a degree in Geology, and an MA in Garden and Landscape History from the Institute of Historical Research and so is well placed to talk to the day's theme. She is a member of Cambridgeshire, Hertfordshire and Essex Gardens Trusts, for whom she has run various Garden History courses over several years, often under the GT umbrella and her topic was one that she has delivered as a GT course.

HAROLD PETO, GARDEN DESIGNER

Harold Ainsworth Peto FRIBA (1854-1933) was an architect, landscape architect and garden designer, who worked mainly in Britain and Provence. Harold Peto was the son of Sir Samuel Morton Peto (1809-1889), a self-made builder, engineer and railway contractor who, reportedly, could lay 800 bricks a day and whose projects included the Houses of Parliament, London's sewers, Nelson's Column and Lowestoft harbour. In 1843, Morton Peto bought the country house of Somerleyton in Suffolk and engaged John Thomas, architect to Prince Albert, and William Nesfield to resculpt the house and estate. In 1855, Peto senior was made a Baronet, but his luck ran out with the collapse of the London, Chatham and Dover Railway, so he sold Somerleyton in 1863, and in 1866 he became bankrupt.

Sir Morton's financial problems impacted his 9-year-old son Harold, who embraced thrift and asceticism. He briefly boarded at Harrow School but in 1871 he left at the age of 17 to become a joiner for a year before entering the architectural practice of J. Clements at Lowestoft, and then moving to the London firm of Karslake and Mortimers. Finally, in 1876, he entered a 16-year partnership with Ernest George. Together they designed houses in Chelsea and Kensington, as well as several country houses, and Peto became a Fellow of the Royal Institute of British Architects (RIBA) in 1883. Peto disliked working in London, so he travelled in Italy, Spain, Greece and America. There, he met Isabella Stewart Gardner, Henry James

and John Singer Sargent, and took great interest in new architectural developments, as evidenced by his detailed diaries. In Italy he was influenced by Lorenzo the Magnificent's villa at Creggi, Florence, inspiring his later designs on the Riviera, where he built five villas with gardens and advised on more: Cap Ferrat became known as 'Peto Point'. Peto also knew of the discoveries at Pompeii and Herculaneum and had a photograph of a Pompeiian exedra, which Peto referred to as a 'Tadema seat', after Sir Lawrence Alma-Tadema's painting.

In 1892, Peto dissolved his partnership with George because he couldn't bear to work in London any longer. However, as a condition of the break-up, Peto could not practise architecture in Britain and so he began his career as a landscape garden designer. He visited Japan in 1898 where he bought plants, including Bonsai, to ship home, and described the iris, wisteria and cherry that he later used in his planting schemes.

Alison then illustrated Peto's work with a selection of his projects, starting with Buscot Park, where Peto created the Water Garden for the first Lord Faringdon in 1904. The house at Buscot had been refurbished by George and Peto in 1890. Here, Peto's characteristic use of narrow rills, water mirrors, balustrading and 'Tadema seats' is evident (Fig. 1). A walk to the Water Garden from the house reveals a combination of Moorish and Italian influences with variety provided by differing shapes and sizes of pools and lawned enclosures. Flanking statuary includes figures of Roman gods and the rill's descent to the lake is by gentle flow and a series of low cascades. Finally, the axis continues across the lake to a Temple eye-catcher that Peto also designed but which the uncle of the present Lord Faringdon had lowered in height to make the lake look bigger. In a second phase from 1911-1913, the axis was extended back towards the house in a series of stone stairways.

Figure 1. View of the stone-flanked rill and pools at Buscot, with fountains and stone figures portraying the Roman gods. Photo by Phil Christie.

Alison's next choice of project was Peto's own home at Iford Manor in Wiltshire, where Peto settled in 1899, six months after he returned from Japan, and where he would eventually die in 1933. When he first found Iford in 1896, Peto wrote to Isabella Gardner: 'It would be a pleasure to devote myself to really making the most beautiful garden I could as a worthy setting to a charming old house.' However, the house was larger than what he was looking for and he had misgivings because the garden lay behind and above the house on a steep hill. The steep hillside required terraces, steps and retaining walls, of which Peto was familiar from his travels in Italy. Indeed, it is the very constraints of the steep terrain that make this garden so special.

Flights of steps lead to an upper lawn and lily pool bordered by classical stone columns; further steps reach the Great Terrace, bordered with huge oil jars and with statuary mounted on classical columns interspersed between plantings of agapanthus, campanulas and roses. Of particular interest is a bronze wolf (Fig. 2), made for Peto by Angelis of Naples from a mould taken from the original. This is probably the last copy ever made. There are two marble sarcophagi, and a classical colonnade runs along one side of the Terrace, edged with delightful borders. A garden house with a steeply pitched roof closes one end of the terrace, while the other terminates with a 'Tadema seat', the whole bringing to mind a Roman Street.

Figure 2. The bronze of Romulus and Remus with the she-wolf; probably the last copy cast from the original. Photo by Alison Moller.

The Terrace offers glorious views of the distant hills, and north of the west end is an open loggia created by Peto out of weathered stone; called 'La Casita', it is a narrow pavilion of three bays divided by pink Verona marble columns. A dancing nymph is set into one niche and there are Byzantine roundels on the walls. The planting around La Casita is a mixture of wisteria, lilies and acanthus. At the far east end of the garden is a Romanesque-style cloister, its entrance guarded by two 13C, red-marble lions from Lombardy. Its inspiration came from Monreale in Sicily, and it is a beautiful building with a simple arcaded structure and marble columns. Open to the sky, it is a protected space with an inner courtyard surrounded by paired columns, its walls decorated with sculptures and antique fragments that Peto collected on his many travels.

While there is an enormous amount to see at Iford, Alison then moved us on to Ilnacullin on the island of Garinish, close to Glengarriff in County Cork. In 1910, John Annan Bryce (1841-1923), a successful Scottish businessman and later a Liberal MP, bought Ilnacullin from the British War Office. Over three years, from 1911-1914, he engaged Peto to create, from 37 acres (15 ha) of treeless, goat-nibbled scrub, the sub-tropical gardens which to this day remain a notable attraction. During construction, 100 men worked on the island, which includes a Martello Tower where a house was planned. They blasted rock, imported soil, planted trees and laid paths, as well as building a walled garden, a tall clock tower and a wonderful

Italianate garden (Fig. 3) complete with casita, sunken pool and pavilion. Peto's use of Italian Renaissance architecture and his adaptation of the picturesque formal style of gardening, made popular by Lutyens and Jekyll, proved to be brilliantly successful in this island setting, although it was nearly a generation later before his work was fully appreciated. The location benefitted from the warmth of the Gulf Stream creating a sub-tropical micro-climate, but strong winds damaged much of the early planting.

Figure 3. Sunken Italian garden at Ilnacullin with blue-tiled pool and flying Mercury statue. Photo by Kate Harwood.

By the time war broke out in 1914, most of the garden structural features had been completed but planting was delayed to 1919 with just care and maintenance activity during wartime. Bryce died in 1923, so did not have much time to enjoy his estate. The gardens were developed further by his widow Violet and, in 1932, their son Rowland Bryce took over the work, adding interesting plants from many parts of the world. They were ably assisted from 1928 by Murdo Mackenzie, an outstanding Scottish gardener, who solved the problem of the winds by planting shelter belts of Scots and Monterey Pine. On the death of Rowland Bryce in 1953, the island was bequeathed to the Irish people through the Commissioners of Public Works. Murdo Mackenzie remained in charge of the garden until his retirement in 1971. Today, management of the island is in the hands of the Irish Office of Public Works. In 2016, Bryce House was opened to the public and hosts a museum about the Ilnacullin project.

Alison's final Peto tour stop was at the gardens of Easton Lodge in Essex, which CGT will visit on Thursday 9 June 2022. In 1865, Frances Evelyn 'Daisy' Maynard 1861-1938, inherited Easton Lodge at the age of three, after the deaths in rapid succession of both her grandfather and father. The family could trace their lineage to Charles II via three separate mistresses. Disraeli had tried to arrange a marriage to Prince Leopold, Queen Victoria's youngest son, but Daisy had other ideas and instead, in 1881, married one of the Prince's friends, Francis Greville, Lord Brooke, heir to the Warwick title and estate.

As Lady Warwick, Daisy created and extended the gardens both at Warwick Castle and at Easton Lodge and was President of the National Chrysanthemum Society. In 1902, she commissioned Harold Peto to create gardens over 10 acres (4 ha) of the parkland at Easton, which included creating a Japanese garden, a sunken Italian garden with a lily pond, and pergolas. Peto created initial sketches in 1903 and the scheme was put into effect over the winter of 1903 through the labour of men from the Salvation Army Colony at Hadleigh.

Sadly, the house and estate all suffered decline and damage during the war years but since 1971, a process of gradual restoration has been under way to try and recapture the former glory of the gardens. Thanks to research in photographic archives, Alison was able to provide a tour illustrated with images of the gardens in their hey-day and to show aspects of the current restoration.

The Japanese garden was the largest that Peto had created and had an open timber pergola roof designed to carry wisteria, stone lanterns, statues, bamboo and Japanese iris to provide an appropriate atmosphere. The Italian garden (Fig. 4) was also impressively large with a balustraded pool 100' (30 m) long, set in a large, paved area with flights of stone steps, borders and island beds. The pool floated a boat and was inhabited by goldfish and 20 species of water lily. The French pergolas were 120' (37 m) long, the wood supports carved into Ionic columns.

Figure 4. Balustraded lily pool at Easton Lodge in 1907.

Roses, clematis, wisteria, Virginia creeper, silk vine and Russian vine all grew along the rafters and in places 'windows' gave out onto the lawn. Unfortunately, the structure collapsed under the weight of snow in 1922 but, in its day, was considered the finest example of trelliage in England. The formal lawns include a geometric flower garden with raised beds, edged with Somerset Ham Hill stone and filled with bedding plants. Planted in 2019, Alison wondered if this was Peto's style but that is for visitors to debate. Peto's courtyard contains a balustraded fountain of Jurassic Ham Hill stone and is overlooked by a dovecote, also by Peto. Finally, in a wooded glade, there is a reconstructed tree house, sitting on its own stilts, to replace one that Peto had installed in the same oak.

Peto died on Easter Day in 1933 at his home in Iford. Alison summarised his architectural and landscaping style, which reflects his Arts and Crafts approach and inspirations from his travels abroad, including Italianate gardens, Japanese gardens, loggias, sunken gardens, pergolas, lily ponds and wisteria.

After a highly informative and entertaining Study Day, in a new venue, Liz Whittle closed the proceedings by thanking all the speakers for an outstanding set of presentations and the audience for their engaged contributions. We look forward to next year's Study Day and would welcome any feedback that the audience or the wider CGT membership may have regarding the venue and the arrangements for this one.

Phil Christie & Gin Warren.

PROGRAMME OF VISITS AND EVENTS 2022

Because of covid, all visits are subject to possible changes in response to Public Health guidelines. We will update the website regularly and notify members as needed. We invite members to evaluate prevailing advice and to consider whether participation in an event is appropriate for them. If members have locations they'd like to suggest for visits, please get in touch via the admin email address below.

MAY 2022	10 Tues	11:00am	**Visit** to Titchmarsh House, Titchmarsh Northants NN14 3DA. Four-acre family garden developed over 45 years with collections of spring bulbs, magnolias, cherries, crab apples, peonies, irises and shrub roses. Refreshments on arrival and guided tour of the gardens by the owners. Members and guests £10 (going to charity).
JUNE 2022	9 Thurs	11:00am	**Visit** to Easton Lodge gardens, Dunmow CM6 2BD. Harold Peto's 1902 formal Italian garden design with tree glade and now-restored tree house. Well-stocked walled kitchen garden; ten champion trees, stumpery, Japanese rill and garden. Refreshments and guided tour, including the history of the garden and visit to the archive room. Entry £8.50.
JUNE 2022	15 Weds	5:30pm-8:30pm	**Social evening** at The Manor, Hemingford Grey, Huntingdon PE28 9BN. House built 1130's. Gardens with moat, topiary, old roses, award-wining irises, herbaceous borders. Bring your friends and a picnic to enjoy in the grounds. Full details at page 2 & website.
JULY 2022	18 Mon	10:00am	**Visit** to Newnham College, Sidgwick Avenue, Cambridge CB3 9DF. Herbaceous borders, sunken rose garden, woodland nutwalk, knot garden, wildflower garden. Meet at Porter's Lodge (no onsite parking). Tour of gardens with opportunity to view archival material. Iris café available for those who would like to purchase refreshments. Entry: see website.
NOV. 2022	TBC	TBC	**AGM** details to be confirmed.
DEC. 2022	TBC	TBC	**Christmas Lecture** details to be confirmed.

(For up-to-date details please go to https://cambridgeshiregardenstrust.org.uk)

For the time being, our preferred method of booking is by BACS transfer to Cambs. Gardens Trust (sort code 20-29-68, account number 30347639) using your name as reference; please confirm payment by email to admin@cambridgeshiregardenstrust.org.uk. Cheques, **payable to Cambridgeshire Gardens Trust,** to Jane Sills, The Willows, Ramsey Road, Ramsey Forty Foot PE26 2XN. To avoid disappointment (some venues limit numbers), please book at least 2 weeks before the visit, where possible. Should you need to cancel a booking, please advise admin@cambridgeshiregardenstrust.org.uk as early as possible.

THE BICYCLE BOYS: AN ONLINE EVENT STARTING IN JUNE

CGT is delighted to be taking part in 'The Bicycle Boys', an exciting collaboration between the Gardens Trust and the RHS. In 1928, two young Americans embarked on an epic journey to explore Britain's best gardens by bike. In 3 months, Loyal Johnson and Sam Brewster cycled more than 1500 miles and visited over 80 gardens across the UK. They left a wonderfully detailed travel journal, which Loyal's son donated to the RHS Lindley Library in 2015. Loyal's diary provides a fascinating snapshot of British culture and British gardens in the 1920s.

We are one of 14 county Gardens Trusts to follow in the cycle tracks of Loyal and Sam. Gin Warren has been researching Emmanuel College gardens, one of many that Loyal and Sam visited over the summer of 1928. Her findings will feature alongside those of other county GTs in a new online exhibition: 'The Bicycle Boys: An Unforgettable Garden Tour', which will launch on the RHS Libraries website on 8 June 2022. More information at https://www.rhs.org.uk. The project is part of the Gardens Trust's Unforgettable Gardens campaign to raise awareness of the value of local parks and gardens and the importance of protecting them for our future.

Sam Loyal and the two bicycles.

Cambridgeshire Gardens Trust
The Willows, Ramsey Road, Ramsey Forty Foot, Cambs. PE26 2XN. Tel: 01487 813054
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