CAMBRIDGESHIRE GARDENS TRUST

NEWSLETTER No. 56 May 2024

LETTER FROM THE CHAIRMAN

WELCOME TO THE May 2024 Newsletter. By now (I am writing this letter in mid-April) we should be over the worst of the sodden winter. Spring has swung from cold, wet and windy to cold and wet, to cold and windy, to just wet and windy, without much sunshine in between. Let's hope for better things to come this summer.

One of the better things that has already happened is the acceptance by Sue Oosthuizen of an invitation from the Trust to become one of our Patrons. Sue is both Professor Emerita in Medieval Archaeology at the University of Cambridge Institute of Continuing Education and a Senior Fellow at the McDonald Institute for Archaeological Research. Her research interests bridge archaeology, history and historical geography, and look at political and administrative adaptation in the context of the evolution of landscape management over many centuries. Sue has published extensively and, while claiming to have retired, has several new articles in preparation. Members will also recall her excellent talk at our Study Day dedicated to Christopher Taylor in 2022. On behalf of the Trust's members, I warmly welcome Sue to our patronal group and look forward to working with her in the future.

Prof. Sue Oosthuizen has kindly agreed to become a Patron.

So far this year we have had a very successful talk, given by Mark Newman, about the gardens of Beningbrough Hall in Yorkshire and a talk organised by our partner organisation, Cambridgeshire Plant Heritage Group, that some of you may have taken the opportunity to attend, about growing marginally hardy plants in this country. A recent visit (11th April) to Corpus Christi College, to see the famous Parker Library and the college's gardens, was a huge success. The book and manuscript collection of Matthew Parker, one time Fellow and Master of the college, tutor to Queen Elizabeth I and Archbishop of Canterbury, is priceless and astonishing and we were given a brilliant introduction to it by the deputy librarian. Out in the gardens we were led from court to court by the head gardener, Andy Pullin. The intimacy and carefully thought-out planting of each area was my main impression.

Our Small Grants Scheme continues to flourish and Round 5 of applications closed at the end of December 2023. This time we have awarded a grant of £500 to the Friends of St Peter's Church, Offord Darcy, St Neots, for their scheme to rewild the churchyard. If you have, or know of, a suitable project that would fit the Scheme's aims please do send it in. The application process is very straightforward and full

details can be found on the CGT website under Grants and Outreach. The next deadline for Round 6 applications is 30 June 2024. Similarly, if you are interested in evaluating applications, do get in touch via admin@cambridgeshiregardenstrust.org.uk. Evaluations involve a little reading and discussion with other sub-committee members, all of which is done electronically.

We are very excited by a new research initiative, hinted at during last November's Annual General Meeting and launched at the beginning of the year: the establishment of a Listings Sub-Committee. To date it has met once and I'm very pleased about the enthusiasm shown by the members of this new committee. It is chaired by myself and has as its members two of our Patrons (including Sue Oosthuizen) and a lively group drawn from the Council of Management and the wider membership. The purpose of the committee is to review, revise and, we hope, add to, Historic England's list of registered parks and gardens in the county. We will keep you informed but hope to end up with a much better, more accurate and up-to-date list. The current one is about 40 years old, inaccurate in places and needs a thorough overhaul. We are on the case, but more hands would be very welcome – again contact admin if you feel you might be interested. Materials and training are provided.

Looking forward to the summer, we have an excellent and varied programme of visits which I hope will appeal to everyone. The full list can be found elsewhere in the Newsletter or on the website. The highlight will undoubtedly be the Trust's summer social gathering at Abbots Ripton Hall on 10 July, courtesy of our Patrons, Lord and Lady De Ramsey. The gardens were designed by Humphrey Waterfield and his rose garden is a special delight.

Finally, Jane Sills and I would like to let you know that we will both be retiring from our posts at the AGM in November this year. The Trust is hugely grateful and indebted to Jane, who has been our indefatigable and meticulous Treasurer for many years and is due a well-earned rest. Having held my post as Chairman for a highly enjoyable four years, it is now time for me to step down, although I will continue to chair the Listings Sub-Committee. The Trust is therefore looking for a new Chairman and Treasurer and we would encourage members to give this coming opportunity some thought - job descriptions are available from admin! I would like to emphasise that whatever the recruitment outcome, the Trust will continue to function successfully, providing enjoyable and stimulating talks, visits, research activities and social events. I am sure that the CGT community will always flourish, held together by the enthusiasm and support of its members.

Elisabeth Whittle
Chairman, Cambridgeshire Gardens Trust

CGT VISIT AND SUMMER EVENT AT ABBOTS RIPTON HALL KEEP THE DATE – 10 JULY 2024

IN RECENT YEARS, CGT has usually arranged a mid-summer social visit to one of the leading gardens in the county, at a time when most English gardens are at their best and when we can reasonably expect a sunny afternoon to enjoy it. With climate change, this is more of a gamble than usual, but we will hope for some sunshine to enjoy the glories of the gardens at Abbots Ripton Hall, Huntingdon PE28 2PQ, at the kind invitation of our Patrons, Lord and Lady De Ramsey.

We will be shown around the gardens by their very knowledgeable Head Gardener, Gavin Smith. Gavin was a close friend of our late founder, John Drake. Indeed, Gavin inherited John's collection of plants and it's nice to think of plant treasures being passed on for safe keeping just as family heirlooms are. Gavin has a large stock of plants in his nursery section which will be available to purchase when we visit.

Gavin will tell us the history of the house and garden, parts of which date back to the old monastery on the site. In the 60's and 70's, Lanning Roper and Humphrey Waterfield became involved in laying out the garden, and Beth Chatto advised on planting a new, dry, grey border in front of a south-facing wall. Christopher Thacker designed a grotto and the architect Peter Foster designed follies. Being listed, a full description of the garden can be found on the Historic England website (entry 1000610: do tell us if it needs updating).

This much-loved garden is full of echoes of the past, paying homage the history of the house and garden and we anticipate Gavin explaining the challenge of keeping the spirit of past designers alive when their original planting schemes need to be renewed. You may be interested to know that there is a new book by Sarah Barclay on *The Lives and Gardens of Humphrey Waterfield and Nancy Tennant*. Those who follow the Garden Museum will find some articles about him in their video archive. But rest assured; we don't need to do any homework to enjoy a relaxing summer afternoon in a wonderful garden in convivial company. We hope you will take this opportunity to bring friends with you who might be interested in becoming members. Please bring a picnic to enjoy on the lawn between the house and the lake, where there will be tables and chairs for our use. We look forward to welcoming you and your guests to the CGT annual summer social event. Full details will follow on the CGT website but, for now, please keep the date!

Judy Rossiter

THE GARDENS OF SIR GEORGE DARWIN AND OF THE HERMITAGE

This history and appreciation of the grounds of Darwin College will be the final contribution from founding member Charles Malyon to his comprehensive research of the gardens of the Cambridge Colleges.

THE HERMITAGE AND NEWNHAM GRANGE were built in the wide flood plain to the west of the River Cam (Fig. 1). It was a broad area below the 25-foot (7.6 m) contour between Newnham Mill and the Bin Brook of water meadow and pasture, liable to flooding, known as Long Green. The Order of Carmelites, finding the causeway from their site in Newnham across the Small Bridges (today's Silver Street) impassable in winter, moved to a site acquired for part of Queens' College in the 15C. Hamond's map of 1592 and Loggan's of 1688 (Fig. 2) show this flood plain. The Small Bridges spanned a waterway from Queen's Ditch to Newnham Mill stream. As recently as 1947 Silver Street was flooded.

In medieval times a hermit, living beyond the frail bridges, collected tolls for their maintenance. Bridges were often erected as works of piety and in 1396 the Bishop of Ely granted a hermit licence to hold divine service in the bridge chapel. In 1399 John Jaye the hermit was granted 'for two years, certain customs on saleable articles passing along the bridges and causeway.' In 1428 Cambridge Corporation Cross-book recorded, 'It is ordained that all willows growing on either front of the Causeway and near the Small Bridges… and also in the garden of the hermitage there… shall be committed to the use of the hermit'. A 1494 entry in the town accounts noted 2 shillings from 'Richard Dekyn for a certain garden enclosed near the

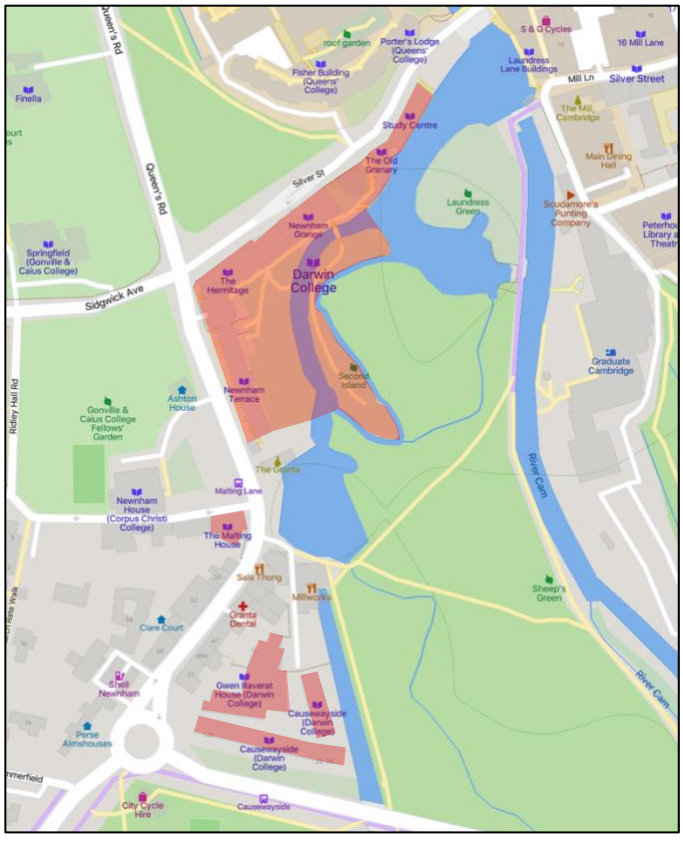

Figure 1. Map of today's Darwin College, islands and out-buildings, shaded in pink. Laundress Green straddles the 20' contour. Map © OpenStreetMap, Mapbox and Mapcarta.

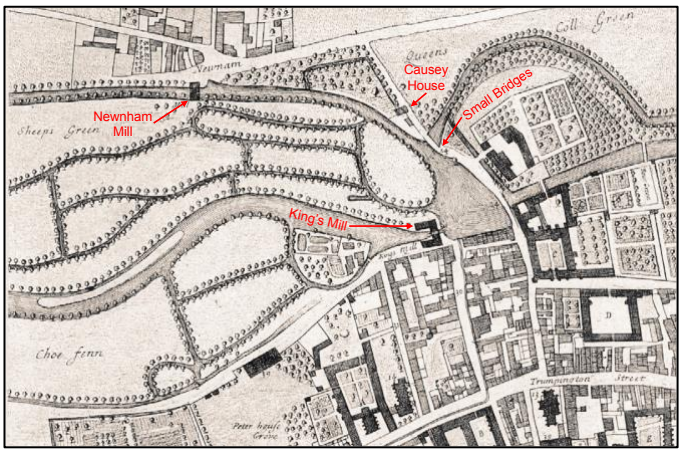

Figure 2. Detail from Loggan's 1688 map of Cambridge showing King's Mill, Newnham Mill, Causey (Causeway) House and the Small Bridges along today's Silver Street. North is to the right.

hermitage at the Small Bridges.' In 1549, during the Reformation, the Corporation 'sold both the Chapel and willows at the Armitage.' By 1672 the Corporation granted to Richard Dickinson a 21-year lease 'on the Armitage and void ground beyond the Holt, a copse towards Newnham Mill.' Loggan's map shows, presumably, Dickinson's Causey House, which appeared annually from 1731-79 in St Botolph's parochial rate-books. The Corporation directed the demolition of the Small Bridges in 1756 and the watercourse to flow through a tunnel.

THE SITE DEVELOPED BY PATRICK BEALES, HIS FAMILY AND BY SWANN HURRELL, BEALES' BROTHER IN LAW.

Patrick Beales, corn and coal merchant, and Swann Hurrell, iron founder, were both worthy citizens of Cambridge and held the office of Mayor in the mid-19C. Beales achieved celebrity as a political reformer. In 1785 Beales's uncle, also named Patrick, took a lease on Causey House (later Newnham Grange)

Figure 3. Detail from Custance's 1798 map of Cambridge showing the Small Bridges and Mr Beales's land. North is to the right. Copyright © Cambridge University Library.

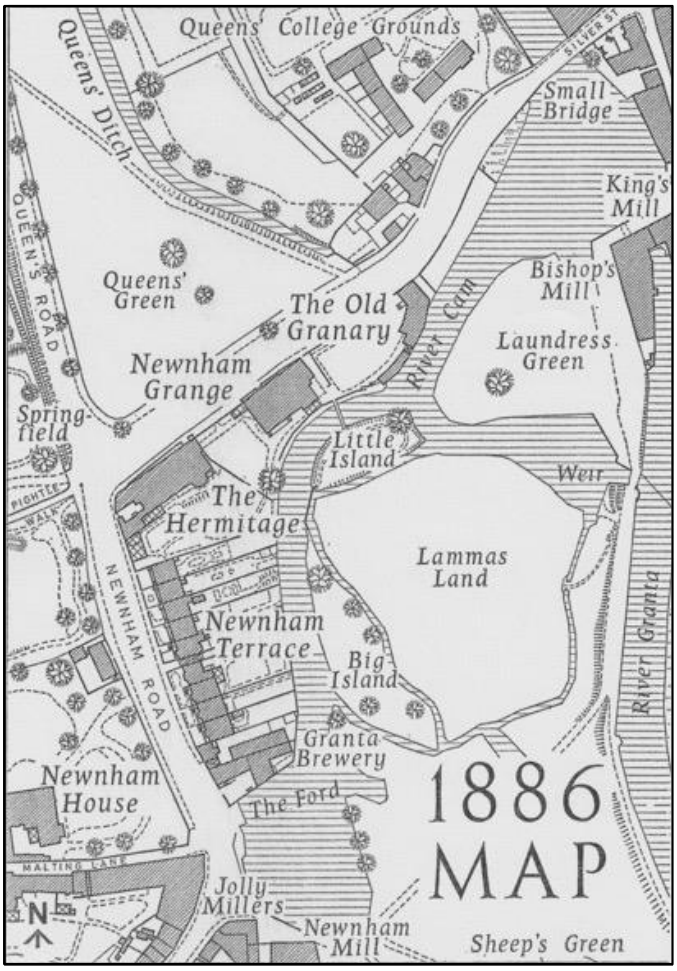

Figure 4. Detail of 1886 map showing the 'Small Bridge' (built 1841), The Old Granary, Newnham Grange, Newnham Terrace and the two Islands.

and its site for 40 years, extended in 1790 to 999 years and finally turned into freehold in 1839. For several centuries, corn and coal were transported by river from King's Lynn to the King's Mill, Cambridge (Figs 2-4) and later to Newnham Mill.

Following the senior Patrick Beales's premature death in 1792 at the age of 42, the family business was inherited by his younger brother Samuel Pickering Beales, father of the later Mayor Patrick Beales. Beales's lease enabled Samuel to build stables, offices, granaries and a coal store with access to a wharf on the river (Fig. 3). He demolished the partly derelict Causey House (Fig. 2) and in 1793 constructed 'a substantial mansion and mercantile premises'. In 1836, Samuel Beales died leaving the business to his sons Charles and Patrick, the latter becoming sole proprietor in 1842. By mid-19C, Patrick was in debt and in 1851 had to mortgage the 'Armitage site' to his brother-in-law Swann Hurrell for £1,000, leaving the Beales family to occupy the new Causey House. Beales had made a large garden to the west of the site and planted two pear trees. The garden extended towards Newnham Mill (previously the Holt, now Newnham Terrace (Figs 1-4)). He also made a kitchen garden NE of a granary. Swann Hurrell had purchased 'A Range of Stables and Granaries, Green-house, shrubberies, lawn and ornamental garden extending to the beautiful meandering stream forming a branch of the River Cam, across which are Two Islands (Figs 1 & 4)… presenting a most delightful Residence, suitable for a Genteel Family.' It was freehold except for leases of the Two Islands from the Corporation.

Meanwhile, Swann Hurrell constructed a new house of gault bricks built on piles in the marshy ground to the SW of the Beales residence. By 1853, Hurrell had completed the house for himself with its garden separated from that of the Beales.

Swann Hurrell lived in this house some ten years before moving to Thompson's Lane near to his foundry. In 1874, he sold the house to Rev. Dr Stephen Parkinson, a celebrated mathematician and Fellow of St John's College. Parkinson and his wife enlarged the house, naming it The Hermitage (Figs 1 & 4; the original hermitage must have been further east), and in 1871 built a wall separating the garden from the Beales. Parkinson died in 1889 and his widow Elizabeth died in 1913, following a second marriage and widowhood, leaving the property to St John's College who let it out until 1966. During World War I The Hermitage was a Rest House for Officers, then a University lodging house and, from 1937-1954, a guest house run by Miss Lucy Cragoe. (Among her guests were Dr Ramsey, later Archbishop of Canterbury, Dr Frisch, a Nobel Prize winner, Sir Lewis Casson and Dame Sybil Thorndike.) In 1954 she surrendered her lease to the Association for the Promoting of a Third Foundation for Women in the University, the birthplace of New Hall at The Hermitage. It became part of Darwin College in 1966.

SIR GEORGE DARWIN 1845-1912 AND THE FAMILY GARDEN UNTIL 1962.

Patrick Beales, twice Mayor of Cambridge, died in 1873. His son, Edward Beales, was also having financial difficulties and faced bankruptcy in 1884. A Professor Darwin enquired if he might rent the Beales's home at Causey House and the reply of the Beales solicitor and Trustees was favourable. Eventually Darwin bought the freehold for £4,600 in 1885.

George Howard Darwin, born at Down House, was the second son of Charles Darwin; adjudged Second Wrangler at St John's in 1868, he was elected a Fellow of Trinity, where he became friend of the Balfours and of F.W.H. Myers of Leckhampton (see CGT Newsletter, No 19, 2005). He was elected Plumian Professor of Astronomy and Experimental Philosophy; in 1883 he met Maud, an American niece of Mrs Jebb of Springfield, marrying in July 1884, just before the purchase of the Beales house. George engaged J.J. Stevenson, a London architect of distinction, to adapt the house and other buildings. They named it Newnham Grange (Figs 4 & 5).

Figure 5. Newnham Grange from the river; from Keynes (1976).

During the 1880's, after some discussion, George accepted Stevenson's plan to remove and modify stables and granaries. Stevenson advised, 'I have marked on the plan where a lawn

tennis ground could be got. It would involve pulling down the granaries. I am very anxious to keep some of the present building towards the river as it seems to me a most characteristic feature of Cambridge. I think a wooden gallery… with a tile roof might be most picturesque.' (So it seems today, viewing the Old Granary across Laundress Green from the Mill Bridge: Fig. 6.)

Figure 6. The Old Granary from the river, from Keynes (1976).

Figure 7. The Old Granary from Newnham Grange, showing the gallery; from Keynes (1976).

Two granaries near the road were demolished with their outer wall left standing to about 10 feet (3 m) in height, offering privacy to the new tennis court, which was laid on the cobbled yard between the house and surviving granary. Cart loads of soil and turves replaced the cobbles. A covered gallery was built onto the granary where seating was provided for tennis parties to watch the game (Fig. 7). The court, not large enough for the modern game, was sufficient for the pat-ball game of earlier times.

Maud Darwin had a number of ingenious and experimental ways of developing the granary. On the ground floor a cow shed was built with a gate to allow the cow to cross to Queen's Green for grazing. The milk did not suit her baby, so by 1887 she turned to growing mushrooms; 'the mushroom shed, really made for a cow house, had its first spawn shown.' Her second plan was a hen house with the hens expected to descend a ladder, cross the yard to a hole in the wall and then across the hazardous road for pasture. When unsuccessful, Maud designed a little bridge of wire netting for crossing to the Big Island. It was Maud who had the idea of adapting this riverside granary for an upstairs house to be let from 1894-5. At this time a coach-house, stable and harness room were constructed with a passage through to the kitchen garden by the river.

Using bricks from the demolished granaries, workmen constructed a boat-house. Finished by November 1885, Mr Saint, the builder, sent an estimate of £3-2-0 for laying two timber planks with rollers from the river's edge to the boat-house. On 1st April 1886 George commissioned from the University Boat-house, 'a dinghy, spruce-built, 17 feet (5.2 m) long with mahogany gunwhale fittings and seats. Together with sculls, oars, back rail and cushion for the coxwain's seat'; the cost was £17-12-0. When his children learned to swim, he bought them a Canadian canoe for £16. The Darwins no longer had to hire a boat to watch the May Races from Ditton Paddock.

Maud wrote to America in May 1885, 'We found both islands lovely, the one just opposite the house is simply a mass of blossom and nettles. Peonies, laburnum, lilacs, cherries, currants and gooseberries. I am sure that you will be enthusiastic about our house and garden and river. It is all so lovely, though on the front side it is noisy with carriages and carts driving by, on the other side you would think you were away off in the country, the common (Sheep's Green) extends so far.' The Darwins named the island opposite the house the 'Little Island' with the 'Big Island' further up stream. George obtained a new 21-year lease of the islands and was given leave to build two bridges. The Corporation stipulated that sufficient headroom must be left for the passage of boats and Mr Anson of Westminster's design was modified in favour of a single central king post with a short flight of steps and ten steps down, as the 'Little Island' was a foot lower than the stream's foot-path. Mr Saint designed the bridge connecting the two islands; 'a Plank bridge 50-feet (15 m) span with 4 hemp ropes of 60 feet (18 m) long as handrails.' Two year's later the bridge was widened and provided with sides of 'rustic work with sawn fir poles' offering greater safety to children (Fig. 8).

Gwen, the first child born in 1885, recalled, 'Beyond the Granary was another strip of garden running along the river bank.' This area of former wharves was marshy, so George had

Figure 8. The bridge to the Little Island; from Raverat (1952).

ordered 50 loads of rubbish and 100 loads of earth to cover the whole surface to about 9 inches (23 cm) thick. A narrow kitchen garden, roughly 140 feet long by 33 feet wide (43 m x 10 m) bordered the river bank. A wire fence offered support for a row of espalier quince, pear and apple trees. On the end wall by Silver Street window boxes were placed for a variety of tall, dark purple kale, much admired by Maud. This gloomy effect was offset by yellow alyssums, marigolds, wallflowers and snapdragons growing on top of the wall nearer the house. Gwen's younger sister Margaret wrote, 'My own garden was at the entrance to the kitchen garden. I used to garden its edge, where I planted nasturtiums to hang into the river, six or more feet below.' Darwin's children swam from here and enjoyed hanging on to the boughs of the great plane tree at the corner of the 'Little Island' opposite. References to gardeners are sparse but the elderly Charles Sexton, an experienced bee-keeper, kept wooden hives sheltered by the Silver Street wall in 1892 (Fig. 9). Old Secky would lower an old watering can into the river to trap eels for his supper.

Figure 9. Newnham Grange showing the Silver Street wall which sheltered the Granary beehives; from Raverat (1952).

Although Maud was enchanted by the islands and views through the trees, George had to address problems arising. Weeds on the river blocked the inner stream and the bank of 'Big Island' needed extensive repairs. In 1889 George entered into protracted negotiations with the South Level Drainage at Ely and with the Town Corporation. He enquired whether the men engaged in cleaning the river would also clear Darwin's ditch. Previously his garden boy would punt slowly up and down, while a gardener in the family punt used a scythe to cut the weeds. Now, he drew attention to 'the state of the bank of the upper of the two islands of which I am the lessee.' The Corporation agreed to clear the ditch at a cost of £5, with the mud dredged to be put on Darwin's land. So the 'Ditch was clensed and stanked.' The bank involved disputes over the terms of the lease, ending in compromise. The cost was estimated at £49 to which the Corporation contributed £30. George was able to claim 'I have at considerable expense converted the old gloomy granaries into a picturesque granary, have thrown a pretty bridge over the river and have reduced the two islands from a desert of nettles, docks and brambles to pretty gardens… I submit that the public have gained largely thereby and that another quarter of a mile has been added to the beauty of the Backs.'

The garden was a source of pleasure for George's family, his numerous American and Darwin relatives and academic

Figure 10. Maud Darwin, her sister Ella Du Puy and George Darwin in Newnham Grange garden, about 1886; from Keynes (1976).

friends, enjoying tennis and dinner parties. In the summer tea was in the garden under the great copper beech by the river (Figs 10&11). Maud had written to America, 'from the steps of our piazza looking up to the millpond, it is our lovely copper beech you see.' They had planted a grapevine to grow on the house. Gwen recalled the view from the new bay window, 'through the trees you could see far off cows crossing the field below Newnham Mill for milking.' As a child she had thought that it was on Laundress Green that 'the Lord walked when he led his flock.' At night she was 'never out of the faint sound of water running over the weir, from the crowing of cocks on the Big Island and from the rookery in the elms.'

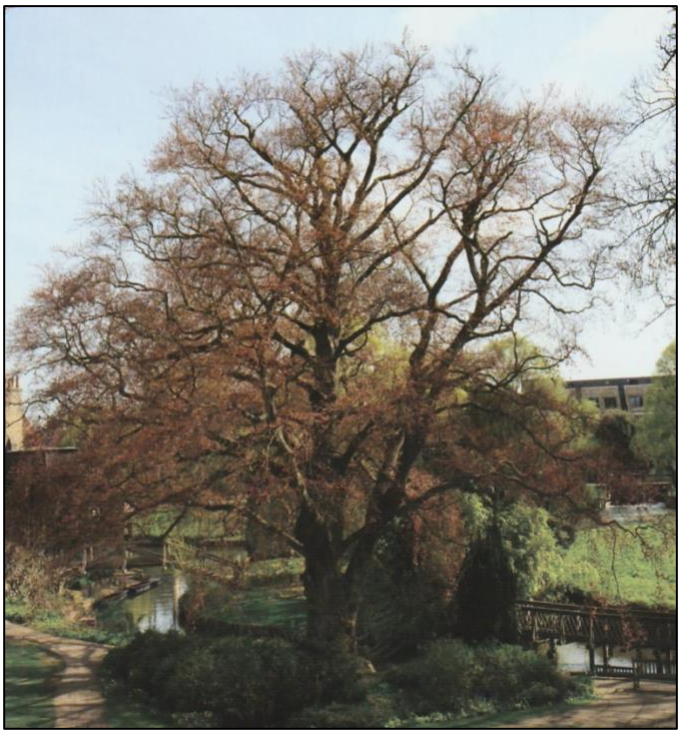

Figure 11. The copper beech in George Darwin's garden at Newnham Grange.

Sir George Darwin died in 1912 and his widow Maud lived at the Grange until her death in 1947. Their garden has provided the shape and structure which remains today. Their son Charles, born 1887 and Master of Christ's, acquired the freehold of the islands after moving in. He had to shore up the Old Granary with loads of brick rubble. Maud had continued to lease the Old Granary; among the tenants were Louis Clarke, Director of the Fitzwilliam Museum, and Henry Morris, Chief Education Officer of Cambridgeshire and Founder of its Village Colleges.

In 1947 the widowed eldest sister of Charles, Gwen Raverat, moved in. She returned to the sound of the mill race and to views which feature in her woodcuts. After she suffered a stroke in the early 1950's, undergraduates from Queens' Fisher building would push her, together with easel, from the granary to the small green by Silver Street's 1841 cast iron bridge[1]. Here, clad in black cloak and wearing a wide brimmed clerical hat, she spent a few hours sketching before collection and return. She died in 1957 and in 1962 Charles died, ending the family's occupation of their parent's home.

APPENDIX

In 1960 Gonville and Caius, Trinity and St John's Colleges declared their intention to create a college dedicated to graduate education. It was to be an international community of men and women graduates, post-doctoral workers, senior visitors and Fellows as reported by the Council of the Senate in June 1963. Newnham Grange and the Old Granary became available after Charles Darwin's death in 1962 and the Darwin family were warmly in agreement for this community to be based there. The site of The Hermitage owned by St John's was acquired and in 1968 the garden wall of 1871 dividing it from Newnham Grange was pulled down. In 1976 a Royal Charter established Darwin as an independent college.

Charles Malyon, January 2024

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EDITOR'S NOTE

Since Charles assures me that this is definitively his final contribution to the Newsletter, I felt it was important to say, on behalf of the Newsletter readers and especially myself as editor, just how much his contributions have been appreciated and enjoyed. During his membership of CGT, Charles has penned at least 34 contributions, mainly on the gardens of the Cambridge colleges, of which a dozen featured in the volume of his collected works edited by our late Chair, Julia Weaver. I use the word 'penned' advisedly, since Charles' primary text was rendered into electronic form by the unsung labours of his wife Anne, to whom I also owe a great debt of thanks.

'I NARROWLY AVOIDED BECOMING A SLATTERN': AN EXPLORATION OF FEMALE PLANT-HUNTERS – TWIGS WAY

ON THURSDAY 7 MARCH, Dr Twigs Way, garden historian, writer, researcher and former CGT Chairman, delivered a humorous and thought-provoking talk to members gathered in Hemingford Abbots Village Hall. Twigs' sub-title, *An Exploration of Female Plant-Hunters,* follows the spirit of the articles that Gin Warren has written about female gardeners, garden historians, botanists and landscapers. The series of lectures on *Forgotten Women Gardeners*, organised by Twigs Way for the Gardens Trust, has been the source of much of Gin's material and so where Twigs has mentioned a woman whose bio-notes can be found in earlier Newsletters, we provide a citation to the issue number thus (53) with minimal duplication of material – unless it is scurrilously interesting, of course.

A SELECTIVE SUMMARY OF TWIGS' TALK

Twigs has a great gift of being able to make all her talks very entertaining and this one was no exception, delivered as it was on the eve of International Women's Day. It could have been grim to listen to a catalogue of difficulties and disasters encountered by plant-hunters and we know the death rate among men doing this job was high, but that is because by far the majority were men, imbued with the spirit of derring-do that characterised *Boy's Own Annual*. Many female plant-collectors found themselves far from home because of the marriages they had made and their interest in botany led them to explore the far-flung places they had travelled to with their husbands. There were, of course, some outstanding solo female explorers, though not strictly 'solo', as they would have engaged an expedition team, but certainly leaders in their own right.

Those that Twigs told us about were all exceptional women making a huge contribution to the world of botany but with very little recognition for their efforts. Very few had plants named after them, whereas we are all familiar the many species names of *douglasii*, *menziesii*, *hookeri*, *thunbergii*, *wilsonii* and others, derived from men's names. Indeed, the lily *Nomocharis farreri* is recorded as first being found in a garden in Burma but it was Lady Charlotte Wheeler-Cuffe (1867-1967), who had cultivated it while she was living there with her husband, then a civil engineer but later to inherit an Irish baronetcy, and who grew it in her garden where Reginald Farrer 'discovered' it. Her story as a plant-collector, botanist and botanical artist is

[1] One of those undergraduates happens to be the author.

recounted in Charles Nelson's book, *Shadow among Splendours*, beautifully illustrated with her watercolours.

Another titled woman in India was Christian Ramsay (49), Countess Dalhousie (1786-1839) who is one of the rare exceptions who does have some species (and even a genus of *Fabaceae*) named after her: *Asplenium dalhousiae*, a beautiful small fern. Staying in the family, *Rhododendron dalhousiae* was named in honour of Lady Susan Dalhousie (1817-1853; the wife of Ramsay's son James, the 10th Earl of Dalhousie), by J D Hooker who found it in Sikkim. Hooker was well aware of the huge risks associated with plant hunting and was happy to hand over the field work to his often-female network and perform the function of receiving and cataloguing all the specimens sent back to England, when he succeeded his father at Kew. He took every opportunity to correspond with those working overseas and encouraged their efforts while avoiding the dangers for himself.

Twigs noted that much of the terminology associated with the profession was also male orientated. We have no problem referring to these pioneers as 'plant-*hunters*'; indeed, Ernest Henry 'Chinese' Wilson (1876-1930) said the essential equipment was 'a vasculum, camera and gun'. The women doing the same job were referred to as 'plant-*collectors*' or 'recorders', with paper and paints being their accoutrements, as many were able to paint the specimens they discovered to a very high level of botanical accuracy. Every well-educated woman would have had painting lessons, just as their brothers were taught Greek, and this proved to be an asset especially when collecting in wet, humid conditions when pressed specimens often became mildewed.

Out of the list of female plant collectors that Twigs discussed, viz. Jeanne Baret (53), Lady Anne Monson (55), Maria Callcott (55), Anna Maria Walker, Lady Amherst (49), Lady Dalhousie (49), Lady Charlotte Canning, Mrs. Baines and Marianne North (55), only the first and last listed can be considered adventurers in their own right. The others all travelled by virtue of their married status. (It rather seems that if you wanted to travel in the 18C and 19C it was best to acquire a title first!)

The story of Jeanne Baret (53) is told elsewhere, so little to repeat here except to say that while there are seventy species named after M. Philibert Commerçon whom she assisted on the expedition led by Captain Bougainville, himself immortalised by the colourful climber, only one plant is named in her honour, *Solanum baretiae* (in 2012) despite the fact that her partner was confined to his cabin with a bad leg while Jeanne did all the collecting and organising of the discoveries. Thankfully Bougainville recognised her efforts and sponsored her for a pension. Expedition members were allowed an assistant, but no women were allowed on board, so the captain avoided the problem by declaring her a eunuch: how very diplomatic!

Lady Anne Monson (55) sounds like an equally colourful character and no intellectual slouch either with connections at the highest level of society, including The Blue Stocking Circle, which would have enabled her to keep in touch with those contributing to the gardening exploits of royalty at the time. Monson met the Linnaean 'apostle' Carl Peter Thunberg at the Cape of Good Hope. He was impressed by her skills but described her as appearing over 60 when she was in fact in her 40's. Nonetheless Monson sent plant samples to Linnaeus. She wrote of her own adventures in India in a book published in 1812, *The Journal of a Residence in India*, republished in 2020 to good reviews.

The diaries of another colourful character, Maria Graham, later Lady Callcott (55), are published in *The Captain's Wife,* edited by Elizabeth Mavor. After travelling with her father and sister to India in 1808, Maria married a young naval officer, Thomas Graham, in 1809 and entered a life of adventure. Maria was widowed on an expedition to Chile in 1822 but she decided to remain, experiencing the Valparaiso earthquake and later recounting her observations at the Geological Society of London. In 1824, she became a tutor, briefly, to the young daughter of the newly appointed Brazilian emperor. Maria had had a difficult childhood, being lectured at eight years on how to dress and comport oneself; such exhortations generated in Maria 'so great a contempt, that I narrowly escaped becoming a slattern for life.' It clearly developed a powerful self-reliance.

Anna Maria Walker (née Patton; 1778-1852) is another product of the Scottish Enlightenment who also went on the so-called 'fishing fleet' to India to find a husband, George Warren Walker (1778-1843). It is notable that prior to this she accompanied her father to St Helena on his assignment as Governor in 1801, where he appointed William John Burchell (1781-1863) as the island's botanist so Anna may have benefited from this connection, becoming an accomplished botanist and botanical artist. At a time when travelling was difficult and dangerous Anna Maria undertook several hazardous journeys collecting specimens of ferns and orchids for both Hooker in Glasgow and Graham in Edinburgh. Exceptionally, while most of the specimens the Walkers discovered were named *walkeri* (for him) some were named by Graham *walkeriae* (for her).

Alicia Amherst (49), Baroness Rockley, is the subject of a book by Sue Minter, *The Well-Connected Gardener: a biography of Alicia Amherst, founder of garden history*. She was another very privileged woman, arguably the first garden historian, and closely connected to The Chelsea Physic Garden.

Lady Charlotte Canning (1817-1861), the first Vicereine of India, was an artist and botanist collecting flowers and plants on her visits around the country while drawing the natural scenes around her. It must have helped that she would have had a retinue of staff and would not have been distracted by having to keep house!

Marianne North (55) was also born to a world of privilege and good connections and travelled widely with her father while he was an M.P. After his death in 1869 she continued to travel alone and her extraordinary legacy remains for us to see today: she ensured her own memorial by paying for the building at Kew that houses the enormous collection of botanical paintings she made and donated to the State. These women have all made such a huge contribution to the world of plants and gardening it is a shame to think that their names don't roll off our tongues in the same way as those of Douglas, Menzies, Hooker, Thunberg, Wilson, Farrer amongst others. Although they were unremunerated and under-recognised for their efforts, they plant hunted for enjoyment, learning and to avoid becoming a slattern.

Judy Rossiter, March 2024

THE IMPACT OF GEOLOGY AND CLIMATE CHANGE ON TWO MILLENNIA OF BRITISH VITICULTURE – PROF. DICK SELLEY

Traditional seasonal refreshments were set aside as the 2023 CGT Christmas Lecture was delivered by Prof. Dick Selley, geologist and viticulture expert, in Storey's Field Centre on Tuesday, 12 December 2023.

HERE'S A SNIPPET of useful advice our lecturer imparted, which I promise you does link to viticulture: 'Don't drive an HGV along Dorking High Street.' So you can see what an interesting and wide-ranging lecture it was - there were delightful twinkles of humour, too. Richard (Dick) Selley is Emeritus Professor of Petroleum Geology and a Senior Research Fellow at Imperial College, London, where he has spent most of his career, apart from five gap years exploring for petroleum in Libya, Greenland and the North Sea. While travelling the globe, he found time to study the geology of vineyards with all the collateral conviviality that such demanding research necessarily entails. Forty years ago, Sir Adrian White bought Lord Ashcombe's Denbies estate near Dorking. Richard suggested that Sir Adrian turn the chalk slopes of the North Downs into a vineyard, noting the petrophysical properties of chalk, the south-facing aspect, and the anticipated effects of global warming. It was, at the time, the largest vineyard in the UK, and even in Europe. UK vineyard owners were then unaware of the importance of geology and global warming on viticulture. They are now beginning to understand, as did we following Dick's highly entertaining talk...

There seem to be four main principles of growing grapes to make wine: the first is 'to disregard the mixture of second rate French science and medieval mysticism' that is terroir. The second is to make sure you are in a part of the world with average annual temperatures between 13ºC and 24ºC. The third is to acquire yourself a slope facing between southeast and southwest, or northeast and northwest, depending on which side of the equator you are. So much the better if it has water at its base, because reflected sunshine will help ripen the grapes. Lastly, make sure your slope overlies chalk or sand-over-clay. You should then consult the handy table (Fig. 1) in Prof. Selley's book, *The winelands of Britain: past, present and prospective,* as to which vine varieties are best around your average annual temperature, and plant those. If your site is at the cooler end, you'll be growing Germanic grapes such as Gerwürztraminer and Müller-Thurgau, in the middle French ones such as Merlot, Malbec and Viognier and at the highest temperatures your product with be, err, raisins!

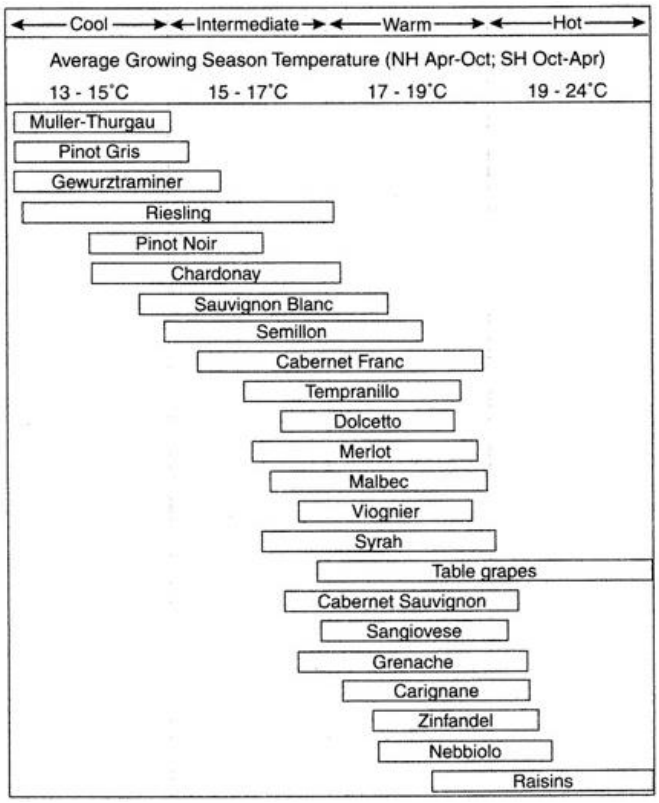

Figure 1. Climate/maturity groupings of grape varietals. The rectangle length denotes the ripening temperature span.

There seems a clear correlation between the known sites of vineyards at different times in Britain's history and what is known about the prevailing temperatures in each era. There were Romano-British vineyards in southern England and the Welsh Marches, most notably a twelve-acre site at Wollaston in Northamptonshire that apparently produced around 11,000 litres a year. The archaeology shows repeating patterns of central watering channels with, on each side, alternating larger and smaller vine-planting holes and support-post holes. Viticulture then went into decline, not because the Early Mediaeval era was 'Dark' in the sense implied by its old-fashioned name, the Dark Ages, but because England cooled. It had rewarmed by the time the Doomsday Book was compiled and that document is a useful source of relevant information. Mediaeval times were the heyday of monastic vineyards, for both political and climatic reasons. As an aside, for local interest, I note that Alicia Amherst (see p8) wrote, in *A History of Gardening in England,* London, 1896, p25-26:

It is difficult to realise the appearance of Ely in the eleventh century… Then the sunny slopes around its cloisters were so thickly planted with vineyards, tended by those monks… that the Normans gave it the name 'Isle des Vignes'.

Another old rhyme thus celebrates these vines:

Quator sunt Elise: Lanterna, Capella Marise,
et Molendinum, nee non claus Vinea vinum.

'Englished' thus by Austin, in 1653:

Foure things of Elie towne, much spoken are.
The Leaden Lanthorn, Marie's chappell rare
The mighty Milhill in the Minster field,
And fruitful vineyards which sweet wine do yeeld.

The Bishops of Ely also had a vineyard attached to the garden of Ely Place, their house in Holborn, the site of which the present Vine Street commemorates.

The 'Little Ice Age' between the 15C and 19C restricted vineyards to Kent, the Isle of Wight and one which appeared, from Prof Selley's map, to be in north Leicestershire.

The focus of the lecture was three vineyards. Painshill Park at Cobham, Surrey was functioning between 1738 and 1790 and then replanted in 1992. It is on Bagshot Sands with London

Clay beneath, and has a south-facing slope. Deepdene, near Dorking, is on Greensand. The site is centred on a wadi - a steep sided valley - and there is a labour-saving tunnel through to an open south slope where the vineyard, seen on John Senex's 1729 map and described by John Aubrey in 1763, was sited. The tunnel has not been dug by archaeologists because it was used during WWII, and is known to contain asbestos. Dorking apparently lies over a three dimensional maze of tunnels cut in 'locked sand' which is usually stable because of grain geometry but has no cohesive cement and which might loosen leading to collapse if vibrated - hence the inadvisability, mentioned earlier, of HGVs! Denbies is on chalk which is ideal for vines because their very deep roots do not like to be water-logged, but do like to be able to extract water from chalk micropores which hold the water in summer and, because they like slight alkalinity, the pH of 8.5 of the chalk above the water table pleases them. The 260-acre vineyard is on a south-facing slope, visible from Box Hill, and was initially planted in 1986 following a volunteered lighthearted 'joke' consulting report from a geologist (our speaker) to the then new owner (Sir Adrian White). The early Germanic grape varieties have since been replaced by Gallic ones, as the thermometer rises.

So one view of the future is that by 2080, global warming will mean that Continental Europe will not be growing grapes for wine making. Tattinger are already buying suitable sites for an English version of the champagne they will no longer be able to produce in France. England and Wales will indeed be warm enough to have vineyards on many geologically suitable south-facing slopes, except those on Dartmoor, the Pennines and the Welsh Mountains (still cooler than the optimal 10ºC to 20ºC average annual temperature; Fig. 2) and the Thames Valley, East Anglian coast, Hampshire basin and Severn Valley, which will all be too hot except for the production of raisins. In one fantasy, there could even be vineyards on the SE-facing slopes bordering Loch Ness (Fig. 3), on the sand and gravel glacial outwash overlying igneous and metamorphic rocks found there.

But there seems to have been little consideration of where will be flooded with seawater by then, whether the appropriate insect pollinators will have managed to migrate themselves as humans move the vines, and whether those pollinators will have

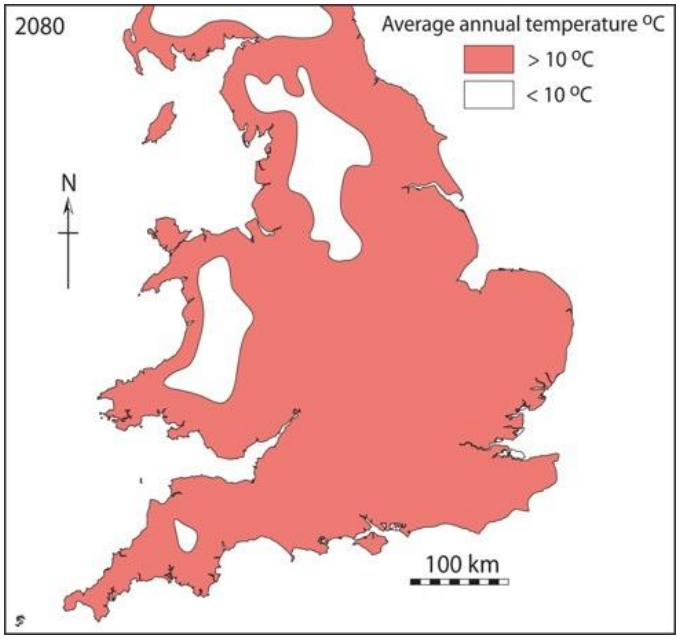

Figure 2. Average annual temperature predicted for the year 2080. Image courtesy of Richard Selley.

Figure 3. View to SW along Loch Ness. In the absence of sea-level rise, this could be prime vineyard planting country. Image courtesy of Richard Selley.

survived the onslaught of Asian Hornets which have already successfully migrated into Kent. It seems unlikely that my grandchildren, born around 2020, will have wine as their top priority in 2080, if indeed they manage to live into their sixties.

So maybe current bons viveurs should reflect on the suggestion of a country awash with cheap wine, recognise its huge environmental cost, and follow the example of the 18C Painshill Park hermit. He, having been promised £700 in seven years time if: he spoke to no-one; lived on water and bread alone; only read the Bible, and did not cut his nails or his hair, realised that this was suicidal behaviour and reverted to sensible life after three weeks.

In keeping with the theme of Prof. Selley's fascinating and stimulating talk, seasonal fare had been replaced by a trio of English wines which were sampled with gusto by the audience both before and after the 2023 Christmas Lecture.

Gin Warren, December 2023

A trio of English wines: white Bacchus from Cornwall, sparkling Seyval Blanc and Reichensteiner from Denbies, and pink Pino Noir from Essex. Photo Gin Warren.

FINDING LOST GARDENS AT BENINGBROUGH HALL, WHILE MAKING A MODERN ONE – MARK NEWMAN.

ON 8 FEBRUARY 2024, CGT warmly welcomed back Mark Newman of the National Trust for an evening Zoom lecture on recent historic landscaping discoveries at Beningbrough Hall. Mark, who had previously delivered a superb Zoom lecture at the height of lockdown in June 2021 on the Aislabie family at Studley Royal, is the archaeological consultant for the east side of the north region of the National Trust, including Beningbrough and many other estates. A member of the Chartered Institute for Archaeologists and Fellow of the Society of Antiquaries of London, he lives in Wensleydale. Among his principal specialisms is the archaeology of gardens, parks and designed landscapes. This evening he was going to tell us about Beningbrough Hall and the archaeological investigations that have successfully found remains of lost 17C/early-18C formal gardens, partly through site preparations for several new gardens designed by Andy Sturgeon.

The Beningbrough estate is located between the villages of Beningbrough and Newton-on-Ouse, on the north bank of the confluence of the rivers Ouse and Nidd, from where they flow SE towards York (Fig. 1). Mentioned in Domesday, and a former property of the Hospital of St Leonard in York, Beningbrough passed through the Crown into private hands after the Dissolution. The estate was inherited by Ralph Bourchier (*c*.1531-1598) in 1556 and he built the first house on a site which is believed to be some 300 m SE of the present hall. John Bourchier (1684-1736) inherited in 1700 and, in 1704, set off on his Grand Tour during which he became exposed to Italian architecture. On his return, he built the present hall, engaging William Thornton (*c*.1670-1721), a local architect-joiner, as the project manager. While Bourchier no doubt provided the stylistic vision, it is likely, though not documented, he had the help of a professional designer such as Thomas Archer (1668-1743) an English Baroque architect who also worked on Bramham Park in Yorkshire around 1710. The present Beningbrough Hall (Fig. 2) was completed by 1716.

Figure 2. The Baroque southern front of Beningbrough Hall, completed in 1716. Photo courtesy of Mark Newman.

The National Trust received the property in June 1958 in a poor state of repair with all its contents sold to pay death duties. As an important example of the English Baroque, Beningbrough was extensively renovated and reopened in 1979, decorated with a lavish selection of mainly 18C portraits, following a major collaboration with the National Portrait Gallery. The loaned portraits were returned in 2022 and the first-floor galleries have been repurposed to provide a flexible space to show changing exhibitions. One portrait previously on show had been that of Mary Delany (1700-1788; issue 49) by John Opie (1761-1807) and, perhaps in consolation for its removal, from September 2024 to March 2025, there will be an exhibition of botanical artwork by Mary Delany.

Mark has been associated with Beningbrough's archaeology since 1988. He quickly skimmed over Neolithic, Bronze-Age and Iron-Age finds, and a putative Roman villa, before mentioning the signs of mediaeval farming on the St Leonard's estate. Mark emphasised the reliance that has been placed on circumstantial and archaeological evidence to support an

Figure 1. The Beningbrough estate as surv–eyed in 1848 and depicted in this six-inch Ordnance Survey map, Yorkshire sheet 156. Reproduced with the permission of the National Library of Scotland.

interpretation of the estate's evolution as there is practically no documentation to give an historical record. One exception was a mention, recently discovered by Mark's colleague Matthew Constantine, of a visit to Tudor Beningbrough by Oxford scholar Richard Eedes (1555-1604) which Eedes published in 1583 in his *Iter Boreale* (Northern Journey). *Iter Boreale* is a satirical poem describing the journey of four men and their servant on a journey through the Midlands to Yorkshire. Eedes is most complimentary about the warmth of his welcome at Beningbrough, *a generous fountain of hospitality, friendly beyond measure.* However, he is less charitable about the estate, *What is the point of making yourself haggard here working a part-coloured garden? Here grows that herb which rejoices in a name taken from the stomach [mallow], the garlic called (like the card game) cut-throat. "He who mixes the useful with the pleasant destroys the whole point."* Eedes's forceful opinion on gardening might spur a contemporary debate, given the new gardens being created around the present hall, but the comment gives a rare glimpse of the Tudor estate.

Mark noted that the Beningbrough estate had changed significantly over the centuries, having expanded from the 13C to the Dissolution. The Bourchier family's, and the estate's, fortunes waxed and waned during the 16C and 17C and it was not until the middle of the 19C that the present parkland, so becoming of a Baroque house, formed part of the estate (greyed area in Fig. 1). Mark noted that the estate probably acquired a discontinuous parcel of land, citing a map by Jefferies (1775) which showed a freestanding, enclosed area to the NE of the house as part of its lands. Indeed, the six-inch 1848 OS map (Fig. 1) shows Beningbrough Old Deer Park occupying roughly the same location as Jefferies' enclosure. It is bounded on all sides by minor water courses, ditches and dykes. Since water boundaries were popular in Tudor times, Mark suggested that the freestanding enclosure, whose ownership appears to have been contested in the late 16C, may have been acquired by the Tudor Manor House, whose own location is also indicated on the 25-inch OS map, sheet CLVI.7 from 1892 (Fig. 3), although Mark felt this siting is questionable.

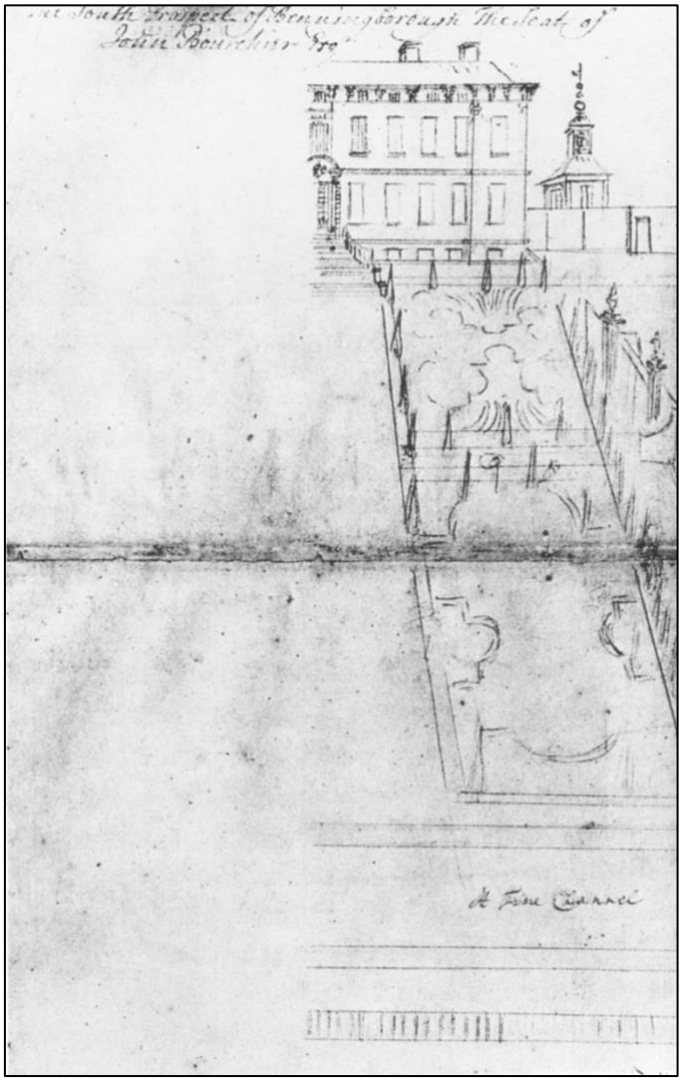

Figure 4. Samuel Buck's sketch of c.1720 showing formal parterres to the south of the house. Photo Simon (1992).

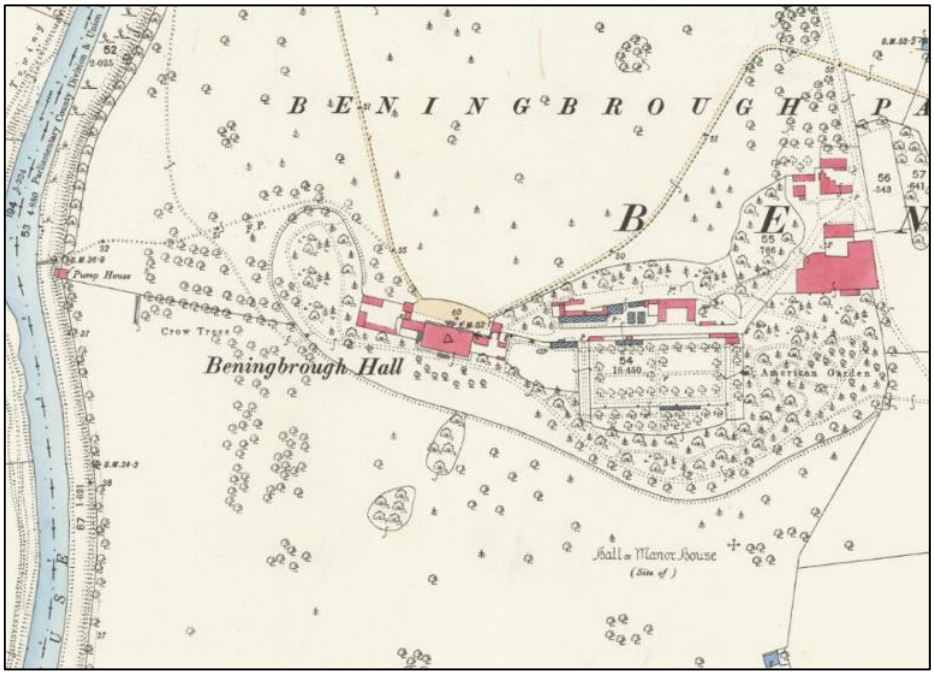

Figure 3. The Beningbrough estate as surveyed in 1892 for the 25-inch sheet CLVI.7 showing the site of the Hall or Manor House to the SE of the present hall, marked by a cross below the bulge in the ha-ha. To the west of the hall can be seen the ear-shaped arboretum installed by the Earles around 1790. Reproduced with the permission of the National Library of Scotland.

Two sketches, believed to be *c*.1720, by the engraver Samuel Buck (1696-1779) survive, one in the British Library's Lansdowne manuscript collection and the other in the Bodleian Library in Oxford, showing formal gardens to the south of the eastern half of the hall, bounded by a substantial gated wall to the east and a 'Fine Channel' to the south (Fig. 4). Only the eastern side of this compartmented formal garden is shown, with Mark suggesting that this was an economical working sketch by Buck, as the formal symmetry of the full garden could have been reconstructed later. While the eastern lanterned pavilion survives, none of the depicted garden structures is visible today. However, aerial photography of parch-marks (Hunt 2006) and LIDAR imaging (Fig. 5) reveal potential remains of garden compartments which correlate with Buck's sketch. Mark noted that the formal gardens would likely have included gravelled areas edged with brick, and a brick arc with *in-situ* gravel had been found while excavating the East Yard on the south side of

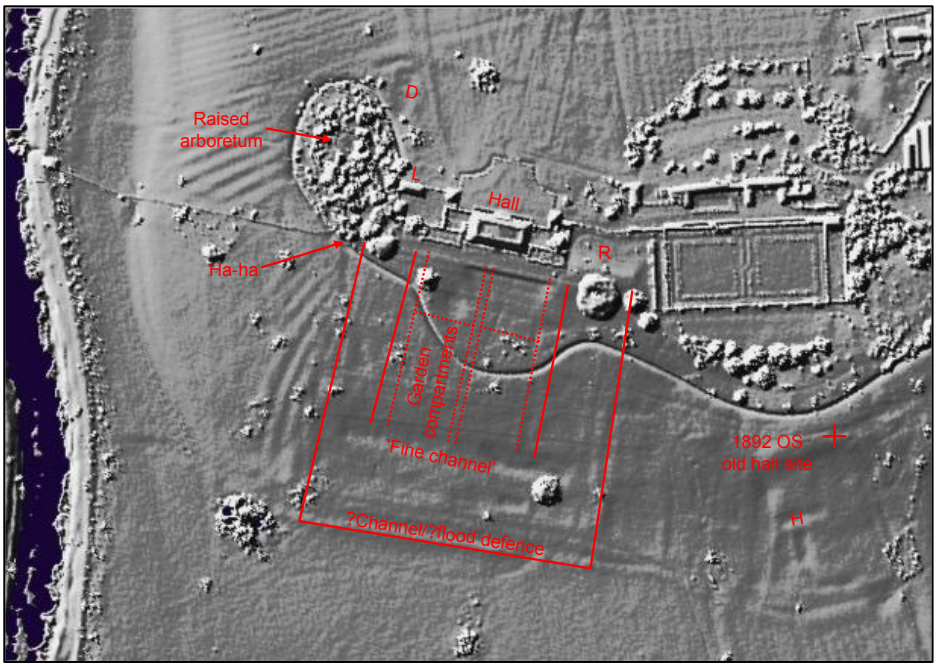

Figure 5. LIDAR image of Beningbrough showing interpreted features of to the south of the Hall that correlate with Buck's sketch (Fig. 4). The putative site of site of the former Hall is marked. The former ha-ha can be seen, matching that in Fig. 3. Adapted from Hunt (2006). LIDAR courtesy of Houseprices.io, licensed under CC-BY-4.0

Figure 6. The north front of Beningbrough Hall as painted by Bouttats and Chapman in 1751. While the lanterned pavilions are visible today, the service ranges and enclosing walls are not. Archaeology suggests at least a linking wall did exist.

the house in preparation for a new path. The brick and gravel were carefully covered over again.

Particularly noticeable in Figure 5 is a depression that ties nicely with Buck's 'Fine Channel', running parallel to the 1716 hall and a possible further channel or flood defence to the south. Mark observed that channels, like allées, are meant to be looked along rather than across and wondered if the eastward back-projection of the 'Fine Channel' might indicate the location of the previous manor house. Indeed, the LIDAR shows two or three features ('H' in Fig. 5), close to the 1892 OS-marked location of the previous house, which may indicate cellars of an otherwise wood-framed building. If a significant investment had gone into landscaping the gardens of the previous hall in the late 17C, there would be a great temptation to make as much use of them as possible by siting the 1716 hall into the existing grounds. Hence, a radial view of the channel becomes a transverse vista; not as dramatic but saving a lot of money. It would also explain the rather old-fashioned formal gardens depicted by Buck on this new Baroque pile (Fig. 4).

In 1751, John Bourchier commissioned a painting of his new hall by JJ Bouttats and J Chapman (Fig. 6) which shows the north front, flanked by the two lanterned pavilions that can be recognised today, and two substantial service ranges, which are not. It was once thought that these ranges were never built but an archaeological investigation in summer 2021 for the Channel 4 programme, *The Great British Dig*, revealed evidence for a robbed-out wall that projected north from the corner of the West pavilion (Fig. 6) and could have been the east wall of the building in the painting. In 2011, during the installation of a septic tank for a holiday cottage in the 19C laundry to the west of the hall ('L' in Fig. 5), Georgian brick cellars were discovered which might also have been part of the missing building. However, a separate excavation on the rectangular depression seen in the LIDAR image ('D' in Fig. 5), that might also have indicated settled debris from a demolished building, revealed no structural remains and, in fact, filled with water suggesting that the site may have been an ornamental pond. This caught Mark's landscaping interest as an indication that the former water features might once have been very extensive.

Due west of the present house, beyond the laundry building, Figures 3 and 5 display an ear-shaped feature which comprises an arboretum and wilderness on raised ground surrounded by a ha-ha. The ha-ha continues around the south side of the house and eastwards before turning north. This was installed around 1790 by Giles Earle (1732-1811), who had married Margaret Bourchier (1739-1827), the last of the Bourchier family, in 1761. The date of the raised arboretum has been corroborated by pottery found by Mark at the base of the 1.5 m of added soil. The LIDAR image in Figure 5 shows both the bulge in the present-day ha-ha to the south of the hall and a fainter line following the former line of the ha-ha in 1848 and 1892 (Figs 1 & 3). Around 1894, the then owner, Lewis Dawnay, moved the ha-ha further south to extend the lawn and create recreational areas.

In 2016, the redevelopment of part of the gardens was launched using designs created by Chelsea gold-medallist Andy Sturgeon. A new Mediterranean garden was planned for the area of the Edwardian rose garden to the west of the walled garden and south of the change in the east-west curtain wall to pick up the east pavilion ('R' in Fig. 5). This garden, together with a fountain, had been installed between 1893 (Fig. 3) and 1907 (Fig. 7), also by the Dawnay family. Since this area would require wall groundworks for the planned Mediterranean garden, some further exploratory work along the footings would not be inappropriate. Two parallel north-south trenches were inserted by the *Great British Dig* team in 2021, both of which revealed a substantial 17C brick wall, about 1 m wide and 14 courses deep running east-west. The trenches also uncovered two pieces of high-quality plaster scroll-work which may have been part of a substantial late-17C garden building. Mark's interpretation, taking in the north-facing slope to the

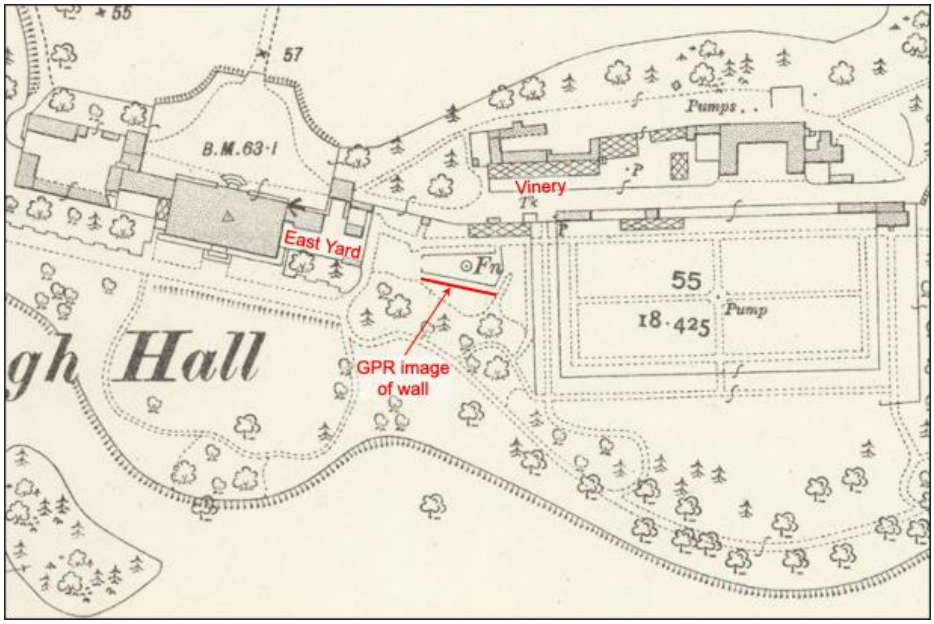

Figure 7. Detail from the 1909 25-inch sheet CLVI.7 (revised 1907) showing the Vinery, the East Yard (see Fig. 4) and the orientation of the GPR image of the garden wall discovered by the Great British Dig team. Reproduced with the permission of the National Library of Scotland.

area and the very different soils on either side of the wall, was that the wall bounded an earlier sunken garden to its north. Such an interpretation would support the idea of significant investment in the 17C gardens leading John Bourchier to place his new building so as to make the best use of the existing gardens and to save some money.

Further garden designs by Andy Sturgeon are intended to revitalise the wilderness on the west and the American Garden to the east of the house. Work that has already been carried out to create a Gazebo Garden at the west end of the 1785 Stable Block range has revealed evidence for the vinery whose glasshouse is mapped in 1892 (Fig. 3) and 1907 (Fig. 7). Beningbrough had been renowned for its production of grapes in the 1860's and the new garden preparations found evidence for compost bins, raised floors and a drainage system, as well as rediscovering a wall that had been inserted by the National Trust through the middle of the Vinery Building in the 1970's.

Prior to the Mediterranean Garden development, fifty 1 m^2 trial trenches were dug over the area of the new garden, guided by a ground-penetrating radar (GPR) survey. The trenches found the base of the Edwardian fountain ('Fn' in Fig. 7) but, possibly more intriguing was the image of the 1.5 m-deep wall seen by the *Great British Dig* team. Probably the strongest signal on the GPR image, the wall appeared to be built from a series of alternating offset segments – a crinkle-crankle wall? A continuation of the alignment picks up the south wall of the East Yard, illustrated in Buck's sketch (Fig. 4). The original sketch in the Bodleian Library more clearly suggests a crinkle-crankle wall, bringing consistency between the archaeological interpretation and the pictorial record. Interestingly, Buck's sketches show many more steps down from the south door of the hall than are seen today, suggesting the ground level was considerably lower in 1720. As Mark noted, they have moved an awful lot of earth at Beningbrough.

Mark recounted further, more recent excavations by an archaeological group from Thornton-le-Street, Roads to the Past, guided by the GPR, in what will become the Mediterranean garden, which have brought to light a variety of footings, redistributed soil, hedge-planting ditches, ceramic fragments and decorated wall plaster depicting fruit and foliage; garden-themed and dated to 1716 or earlier, again suggesting the presence of significant 17C garden buildings. Finally, the University of Bradford have conducted more large-scale magnetometry surveys, which will no doubt form the basis of a further talk, and the decision has been made to dig another trench to see if the interpreted crinkle-crankle wall really is crinkle-crankle, or simply a sequence of buttresses.

Phil Christie and Judy Rossiter,
March 2024

POSTSCRIPT: 10 APRIL 2024

Following the talk, and in the course of reviewing this article, Mark kindly told us that the most recent excavations by the local archaeology group, Roads to the Past, have uncovered the footings of the east-west wall (Fig. 8) that bounds the southern end of the East Yard and is illustrated in Buck's sketch (Fig. 4). While there is some dispute as to whether this style is 'crinkle-crankle', a term that some claim is peculiar to Suffolk, it is certainly stepped, as depicted by Buck and predicted by Mark in his talk.

Figure 8. The footings of the wall forming the southern boundary of the East Yard, depicted in Buck's sketch (Fig. 4).. Photo credit G. Bruce/On Site Archaeology, copyright NT.

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AN ARTIST'S VIEW OF LANDSCAPE GARDENING

On Saturday 4 November 2023, after the CGT AGM, art historian, broadcaster and Gainsborough expert, Hugh Belsey MBE presented the Margaret Helme Lecture.

IT WAS THE SITUATION every talk organiser dreads: where was the speaker? The CGT Annual General Meeting was under way at Hilton Village Hall and there was no sign of the 2023 Margaret Helme Lecturer, Hugh Belsey. Fortunately we had a mobile phone number and a call to that elicited the promise that he would be with us in half an hour. But the AGM concluded with no speaker in view and so the decision was taken to go ahead with an early lunch in the hall. As an insurance policy, member Bridget Flanagan nobly made a quick trip home to get her talk on the Great Ouse watermills; in the event of a no-show, Bridget's talk would have been much more entertaining than your Editor's hand silhouettes in front of the projector.

Fortunately, neither alternative was required as our speaker appeared before the end of dessert. Hugh Belsey is a graduate of the Universities of Manchester and Birmingham, and he has lectured to groups in Europe, America, Australia and Britain. For twenty-three years he was the curator of Gainsborough's House in Sudbury where he formed one of the largest collections of the artist's work. In 2004 Hugh was awarded an MBE in recognition of his museum work. He has appeared as an expert witness in both the BBC series *Fake or Fortune?* and in BBC4's *Britain's Lost Masterpieces*. Yale University Press published his catalogue of portraits by Thomas Gainsborough in February 2019 which was awarded the William MB Berger Prize for Art History in 2020. As a sequel, he is now working on a catalogue of the work of Gainsborough's nephew, Gainsborough Dupont. Every year Hugh gives a series of lectures on aspects of British Art (though in 2023 his subject was Dutch painting) and CGT were fortunate to secure his availability for the 2024 Margaret Helme Lecture.

Hugh's talk set out to examine the progression in gardening taste in Britain from the early 1700's throughout the 18C, the influences on that progression and the extent to which landscape on the one hand, and painting and drawing on the other hand, reflected the developments in each form of artistic expression.

Hugh began with André Le Nôtre (1613-1700), who designed the gardens at Versailles from 1661 onwards and whose work came to represent the height of the formal French garden style. Hugh pointed out that the nearest surviving example of these geometric designs we have in England is the garden at Melbourne Hall in Derbyshire. It was laid out in the formal style by Thomas Coke, Vice Chamberlain to Queen Anne, with help from landscape designers George London and Henry Wise. It is noted for its long tunnel of yew, Robert Bakewell's 1706 wrought-iron 'birdcage' arbour by the lake (Fig. 1), and statuary by Jan van Nost, especially the Four Seasons monument, a gift from Queen Anne.

Then came Charles Bridgeman (1690-1738) and his contribution to creating *le jardin anglais* at Stowe with Richard Temple, 1st Viscount Cobham (1675-1749). Cobham, a general under Marlborough and an influential Whig politician, inherited Stowe in 1697 and began to make sweeping changes from 1711 with the aid of Vanbrugh and Bridgeman, creating a complex garden with interplays between 'art' and 'nature'. Much admired at the time it became widely visited by the great and the good, with several versions of the guides for the many visitors to use in interpreting the landscape, a three-dimensional pun upon the family motto *Templa quam delecta* (How lovely are thy temples). The renowned engraver Jacques Rigaud (1681-1754) was commissioned by Bridgeman in 1733 to create views of Stowe (among other examples of Bridgeman's work) and Figure 2 shows an engraving of the *View of the Queen's Theatre from the Rotunda*; the Rotunda was Vanbrugh's first addition to the gardens when he arrived in 1719.

https://www.britainexpress.com/attractions.htm?attraction=37

Figure 1. The 'bird-cage' arbour at Melbourne Hall in Derbyshire. Photo courtesy of Britain Express.

Figure 2. Jacques Rigaud's engraving View of the Queen's Theatre from the Rotunda at Stowe.

Figure 3. Claude Lorrain's 'Landscape with Ascanius Shooting the Stag of Sylvia' (1682).

Bridgeman and Vanbrugh were followed in their turn by James Gibbs (1682-1754) who designed several of Stowe's larger buildings, William Kent (*c*.1685-1748) who created the Temple of Ancient Virtue, among other buildings and statuary, and Lancelot Brown (1716-1783), so that this became a landscape, like Stourhead, littered with garden buildings following the style of Claude Lorrain (*c*.1604-1682), the prolific painter widely collected by the Grand Tourists (Fig. 3). As Hugh noted, Lord Cobham was both rich and ambitious enough to carry things out on a very big scale.

Chiswick House was the next house up on the screen, completed in 1729 for Richard Boyle (1694–1753), 3rd Earl of Burlington, and built primarily for entertaining. The garden was created mainly by William Kent, and is one of the earliest examples of the English landscape garden. Burlington had met Kent in Italy during the former's second Grand Tour in 1719 and the latter was also influenced by the paintings of Poussin and Lorrain. Chiswick gardens became among the most painted of English gardens during the 18C with paintings by Pieter Andreas Rijsbrack (*c*.1685-1748), Jacques Rigaud and George Lambert (1700-1765). Together with Richard Wilson (of whom more later), Lambert is considered to be one of England's earliest landscape painters and was a friend of Hogarth, who also contributed (Fig. 4). Hogarth thought Lambert to be a rival to Claude as a landscape painter, citing his use of light to unify the scene in his painting (Fig. 4).

Figure 4. 'Chiswick House from the Cascade Terrace.' Lambert combines prospect painting with the picturesque combining detailed physical features with light and atmosphere. Hogarth is believed responsible for the figures.

Figure 5. Balthasar Nesbot's 1738 painting 'The Allees and Arcades behind Hartwell House, Buckinghamshire.' Photo credit Buckinghamshire County Museum.

Thus the fashion for miniature buildings in the landscape was established. In Buckinghamshire, Hartwell House, a Jacobean mansion with a Georgian front and Rococo interiors, is set in a Brown-landscaped park and is most famous as the home of exiled French king Louis XVIII in the early 19C. Acquired by the Lee family *c*.1650 (but now a National Trust hotel), Hartwell featured in a series of rather brooding oil paintings by Balthasar Nesbot (*c*.1700-*c*.1770), possibly to show visitors what it looked like on days when it was too wet to explore outside. The paintings depict a great deal of work being carried out in the grounds (Fig. 5): weeding, watering, rolling, sweeping, hedge clipping, so this would have indicated to visitors just how much work was involved and therefore the wealth of Hartwell's owner, Sir Thomas Lee, 3rd Bt.

William Kent also worked at Rousham from 1738-1741, developing further the changes already wrought by Charles Bridgeman in the naturalistic style, possibly requiring less maintenance than at Hartwell. Rousham's Steward, William White, gives great detail on Kent's activities in a series of weekly reports to General Dormer from 1738, when the general inherited the estate, to 1741 when he died. Away from the house, Kent's garden extends past classical temples, follies and statuary representing the spirit of the era. Kent saw the garden as a stage so that every path culminates in a statue or building

Figure 6. Hal Moggridge's Rill at the National Botanic Garden of Wales. Photo credit Botanic Garden Wales.

and gives a sense of drama, with the viewer at centre stage. The Kent gardens survive almost unscathed and feature pools, a rill, cascades, statuary, and a seven-arched colonnade, modelled on the ruins at Palestrina in Italy, which is set into a steep bank overlooking the river Cherwell. Rousham is a widely visited garden and Kent's features here still provide inspiration: for example, Rousham's meandering rill down its central path may well have inspired Hal Moggridge's rill in the Botanic Garden of Wales (Fig. 6).

Figure 7. Villa of Myceanas at Tivoli, 1757-8, by Richard Wilson. Tate, presented by Sir George Beaumont Bt, 1823. Photo: Tate.

By the mid-18C, the focus for garden design had moved to Italy, as Hugh illustrated with the *Villa of Myceanas at Tivoli* by Richard Wilson (1713-1782; Fig. 7). Welsh-born Wilson worked in Britain and Italy and, with Lambert, is recognised as a pioneer of landscape in British art. He was introduced to landscape painting by Francesco Zuccarelli and spent 7 years in Italy developing a personal style which was influenced by Claude. Wilson became a founder-member of the Royal Academy and, in his turn, influenced Constable and Turner.

Meanwhile, works by Claude, who had painted in Rome from 1620 onwards, apart from a brief return to Lorraine in 1625-7, were increasingly appreciated in Britain and one of his first landscapes to arrive in this country was acquired by Lord Egremont at Petworth House (Fig. 8), so Egremont must have been one of the earliest grand tourists. The painting, which has a biblical subject in a classical landscape, is composed according to the golden section and has small figures depicted in strong colours. The style informed landscapes in the latter part of the 18C.

Figure 8. A River Landscape with Jacob and Laban and his Daughters, Claude Lorrain (1654). National Trust collection at Petworth House. Photo NT Images/ Derrick E. Witty.

At the age of 16, Thomas Coke (1697-1759) was sent away from Holkham Hall on a grand tour that lasted six years from 1712-18. In Italy, Coke met William Kent and was inspired by the ancient temples and villas in the Italian countryside. On his return, complete with many art treasures, he married Lady Margaret Tufton and, in 1734, the couple set about building a hall to house them. The Landscape Room at Holkham has classical landscapes by van Lint, Caneletto, Poussin, Salvador Rosa, and no fewer than seven Claudes.

Claude came to be imitated during his career and began a listing of his own works, the *Liber Veritatis*, in *c*.1635 which he maintained to his death in 1682. His final work (Fig. 3) is not included and is assumed to have been on his easel at the time of his death. The *Liber Veritatis* was acquired by the Duke of Devonshire in 1720 and it was reproduced in print by Richard Earldom from 1774-7, thereby greatly increasing access to, and interest in, landscape art in Britain.

At nearby Felbrigg Hall, William Windham II (1717-1761) was also doing his bit for the European economy by conducting a grand tour with his tutor, Benjamin Stillingfleet, from 1738-1742, spending some time living in Rome. On his return he engaged James Paine (1717-1789) to remodel Felbrigg, who created space for a Cabinet Room, where William displayed the pictures and objects he had collected on Tour. The Cabinet contains some 26 gouaches including a number by Giovanni Battista Busiri (1698-1757; Fig. 9), a Roman painter of landscapes and vedute.

Figure 9. The Tomb of Cecilia Metella, Rome, by Giovanni Battista Busiri (1740). National Trust collection at Felbrigg Hall. Photo NT Images/ John Hammond.

Since Claude's output was finite (and largely protected by *Liber Veritatis*) other, less expensive, landscape artists came to the fore such as Jacob More (1740-1793). His painting of *Evening* in the Kelvingrove Museum, Glasgow, follows the recipe of a large mass on the left, a smaller mass on the right and a long view in the middle (Fig. 10). Born in Edinburgh, More settled in Rome in 1773 where his clientele largely comprised Grand Tourists who visited his studio above the English coffee house in Rome and he often acted as agent or advisor to those seeking paintings and statues as souvenirs of Italy. More frequently sent Italian landscapes to exhibitions at the Royal Academy and was well thought of, achieving as epithet 'the British Claude'. He was also commissioned to design a *Giardino Inglese* in the grounds of the Villa Borghese with a lake, a temple and meandering paths. Hugh also mentioned John Crome (1768-1821), a landscapist of the Norwich School, and Solomon Delane (*c*.1727-1812), an Irish

Figure 10. Evening, by Jacob More (1785). Purchased with the assistance of the National Fund for Acquisitions, 1975. Photo Kelvingrove Art Gallery and Museum.

painter who spent a large part of his career in Italy, neither of whom is as well known today as they were in their time.

Hugh passed quickly over Lancelot 'Capability' Brown's landscaping at Blenheim Palace for the 4th Duke of Marlborough, merely mentioning Brown's tree planting in both clumps and individual specimens to manage views seen by the visitor, and the double row of trees around the park for privacy and to give the impression of a forest beyond the walls.

Then it was on to the Picturesque style exemplified by William Shenstone's landscaped garden at the Leasowes, Shropshire. Shenstone (1714-1763) inherited the Leasowes in 1743 and spent the following 20 years till his death in developing the garden as a *ferme ornée* (Fig. 11), depicting his ideas of pastoral poetry: highly managed to appear both rural and natural. The artist and author William Gilpin (1724-1804) accorded as picturesque 'that peculiar kind of beauty which is agreeable in a picture'. Gilpin published guides on picturesque

Figure 11. The Leasowes, Shropshire. Engraved by B. J. Pouney from a drawing by Mary Evans and published in 1792.

scenery and how to sketch it. The problem was that not everyone had the same idea as to what was 'agreeable'. Uvedale Price (1747-1829) developed his own ideas, together with his Herefordshore neighbour Richard Payne Knight (1751-1824), both asserting that Brown had gone too far in smoothing out Nature's rough parts and preferring to retain old trees, rutted paths and textured slopes in a less formal and more asymmetrical interpretation of Nature. Nonetheless Gilpin was a very busy and popular sketcher and water-colourist, showing how a landscape could be made picturesque. In more ways than one, he was a forerunner of Humphry Repton (1752-1818), coiner of the term 'Landscape Gardener', and to whom it was left to take up the torch for the Picturesque with his 'red books', the 'before' and 'after' pictures illustrated using a similar watercolour technique to that of Gilpin.

During the question and answer session following his talk, Hugh was asked why a Gainsborough curator had omitted to mention Gainsborough's landscapes, even though Gainsborough had been an enthusiastic, if sometimes frustrated, landscape painter and, indeed an originator of the 18C British landscape school. Hugh replied that landscapes were harder to sell than portraits and that Gainsborough was more of a picture-maker than a landscape artisit. He also made the point that Gainsborough's paintings were more social commentaries than illustrations of gardening styles and this is certainly true of the famous picture of Mr. and Mrs. Andrews (Fig. 12), although the background landscape could equally well illustrate the *ferme ornée* style.

Figure 12. 'Mr and Mrs Andrews' by Thomas Gainsborough, c.1750. Unusually, the sitters are depicted within a landscape which enters the same frame of view as the sitters.

While Gainsborough did indeed find landscapes harder to sell than portraits it is also the case that he enjoyed painting landscapes and included them, skilfully, in some of his portraits (viz. Fig. 12). A French purchaser of Hugh's catalogue that won the 2020 Berger prize for Art History also remarked that of the 1100 paintings included in the catalogue, none was a landscape; perhaps an indication of the author's interests over those of his subject?

Judy Rossiter & Phil Christie, March 2024

NEWS ON THE SMALL GRANTS SCHEME

AS MANY MEMBERS WILL BE AWARE, one way in which the Trust seeks to fulfill its charitable goals is by making awards of useful amounts of money to help fund projects by groups or individuals, which are consistent with Trust goals. The Small Grants Scheme is a relatively recent initiative but we are already in the sixth round of applications for funding, with five rounds of awards having been distributed. As mentioned in Liz Whittle's *Letter from the Chairman*, the application process is designed to be 'light-touch' and full details may be found on the CGT website, including a simple application form and guidance notes on completing it. Since members are no doubt interested to see where CGT funds are going, we have included a summary of award winners and their projects on the website, and we also publish short notes on the projects in the Newsletter from time to time. This issue covers two recent awards.

THE WILDLIFE TRUST FOR BEDFORDSHIRE, CAMBRIDGESHIRE & NORTHAMPTONSHIRE

Alison Chaves is the Communities & Education Manager (Great Fen) for the Wildlife Trust in Beds, Cambs and Northants. Their Little Bugs project was awarded £493.80 in round 4 of the scheme. The Wildlife Trust BCN aims to create a wilder future by protecting and restoring wildlife and wild places across our three counties, and inspiring others to cherish nature. Recognising the importance of connecting people to nature as early as possible, the Trust organises activities for children and young people. Alison writes: Our Little Bugs session is provided at Ramsey Heights Countryside Centre. Aimed at pre-schoolers, Little Bugs provides an age-appropriate education and fun session on a weekly basis, focused on local and UK-based nature and habitats throughout the seasons. Parents can bring their Little Bugs along to walk around the site, take part in crafts and activities, listen to stories and play games; have a snack and a drink, and then play in our den areas or outdoor mud kitchen. Crafts/activities can include planting trees, making animals out of natural materials, using clay, planting seeds, pond dipping and much more.

Recently Little Bugs received funding from Cambridgeshire Gardens Trust which has supported the purchase of raised beds in our pond garden area (Fig. 1). Within these raised beds we have planted herbs and a variety of plants which the children will learn to take care of, watch grow and use in their 'cooking pots' in the mud kitchen area. We will also add flowers so that the Little Bugs can see the changes seasonally. Please note that this is work in progress; we will be adding flowers and other features in the same area to make it look a bit more loved including hopefully an additional pond for pond-dipping.

Learning about nature from an early age is vital, so to be able to offer our Little Bugs sessions is not only rewarding but essential in developing life skills and understanding of the natural world, now more than ever in a changing world. These children are our planet's future custodians and the more they learn from an early age the more they will hopefully want to take care of, understand and protect our planet and the wildlife that live on it.

Figure 1. Freshly planted raised bed forming part of the Little Bugs garden at Ramsey Heights.

ABBOTS RIPTON C OF E PRIMARY SCHOOL

Abbots Ripton Church of England Primary School was awarded £500, also in round 4 of the scheme. The school has a very active, over-subscribed, lunchtime Environment Club whereby the children tend four raised beds comprising a pollinator bed with flowering plants, a bulb bed for spring colour and two vegetable beds. With the four existing raised beds used to their maximum, the range and volume of vegetables that can be planted is limited. The school will use the award to expand the growing area for the Club. There is a discrete and unused area of the school's field which would be ideal (Fig. 2) where new raised beds can be installed. Linda Nixon, the school Office Manager writes: Following the award our Parent Teacher Association (called STARS – Support Team for Abbots Ripton School), have designed the layout of the allotment beds to make best use of the light conditions and to maximise the visual impact for both the children using the playing field and visitors to the school. STARS have also suggested re-purposing a shed to provide on-site storage for gardening equipment. The children have been growing seeds, which will be planted out when the beds are built, which is expected to be this term.

Figure 2. Target area for six new raised beds at Abbots Ripton C of E Primary School.

PROGRAMME OF VISITS AND EVENTS 2024

We invite members to evaluate prevailing covid 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 2024	15 Wed	1:45pm for 2:00pm	**Visit:** to Saffron Walden for a guided tour of Grade II* Bridge End Gardens with Trustee and CGT member, Liz Lake. Meet at Close Garden, at SW end of St Mary's Churchyard, opposite 5 High Street. The tour lasts about 75 mins and ends at The Maze, after which there is an opportunity to visit the Fry Gallery (closes 5:00pm). If there are more than 20 attendees, we will organise two alternating groups (garden and gallery). CGT members £5, guests £7, payable by BACS (see below). See website for parking suggestions.
JUNE 2024	24 Mon	2:00pm	**Visit:** to Trumpington Hall, Grantchester Road CB2 9LH at the kind invitation of Victoria Pemberton. Early-19C landscaped gardens comprising a large kitchen garden enclosed by walls, some crinkle-crackle built before 1830, formal rose beds and three canalised fishponds. Ample parking is available. CGT members £6, guests £8.
JULY 2024	10 Wed	Late pm TBC	**Visit and summer social:** in the gardens of Abbots Ripton Hall PE28 2PQ at the kind invitation of Lord and Lady De Ramsey. A tour of the gardens, designed by Humphrey Waterfield and Lanning Roper, will be led by Head Gardener Gavin Smith, and followed by a bring-your-own picnic on the lawn by the lake. Full details will be on the website.
AUGUST 2024	1 Thurs	11:00am	**Visit:** to Elgoods' Brewery Garden in Wisbech PE13 1LW. Ample parking. Meet at 11:00am for cake with coffee/tea (available to purchase), followed by a guided tour of the garden. Enjoy a bring-your-own picnic lunch in the garden at Peckover House (NT) and a tour of the Victorian gardens led by the Head Gardener. Optional Peckover house entry: free to NT members, £10 for non-members. Full details will be on the website.
SEPTEMBER 2024	TBC	TBC	**Visit:** to Darwin College gardens, following the article by Charles Malyon in this Newsletter. Full details will be posted on the website.
NOVEMBER 2024	2 Sat	TBC	**AGM:** in Fen Drayton Village Hall, Cootes Lane CB24 4SL starting at 11:30am, followed by a guest speaker at approximately 12:00noon. AGM papers will be sent out prior to the event. Cost, including lunch, to be advised on the website.
DECEMBER 2023	TBC	TBC	**Christmas Lecture:** full details will be on the website.

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

Our preferred method of booking is by BACS transfer to **our new account** Cambridgeshire Gardens Trust (sort code 30-99-50, account number 80635768) 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.

JOURNAL DISCUSSION GROUP LAUNCHED

The CGT Journal Group had its first meeting on 30 January 2024 at Fiona's café in Emmanuel College (right) where, over coffee, the group had a convivial discussion on a paper by Jan Woudstra on the Scottish garden designer, Robert Marnock.

The next meeting will take place on **Tuesday 4 June** from 2:00pm - 3:00pm, at a location to be confirmed by Gin. The paper under review is an article from *Garden History*, 2023, 51(2), 167-182: *'Collegiate Prospects': the University of Oxford's experiments in the 'natural' taste, 1739-82*, by Toby Parker and Mark Laird. Please email Gin at gin-warren@ntlworld.com for a copy of the paper and advice on the venue.

Cambridgeshire Gardens Trust
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