



### **Jellicoe Water Gardens and Luton Hoo Walled Garden** *BGHG Visit 11 July*

Our day started in Hemel Hempstead, Hertfordshire, where Kate Harwood introduced us to Geoffrey Jellicoe's design for the Water Gardens and brought us up to date with the subsequent restoration.

In 1957 Jellicoe was asked to develop proposals for a Town Centre Park and his plans transformed the area of watercress beds and ironworks between the old and new towns by canalising the River Gade. Inspired by Paul Klee he used the water to create a serpent with a lake at one end forming the head, and at the other, a curved tail round a mound. The rose garden was placed like a howdah on the back of the serpent and the design and planting along the water represented the serpent's rough back and soft underbelly.

The Water Gardens were completed in 1962 and received a civic trust award in 1965, but gradually deteriorated until a successful campaign in 2009/10 led to the establishment of the Friends of the Jellicoe Water Gardens and Heritage Lottery funding was obtained for the restoration and improvements which have now been completed.



*Weir in Jellicoe Water Gardens, Hemel Hempstead*

Our stroll down the Gardens started at the 'tail end' where we climbed the mound to view the layout and then walked towards the rose garden, noting some of the characteristic Jellicoe features: the weirs, overhanging balconies and the pleached lime avenues flanking the rose garden. The planting in the rose garden was the work of Susan Jellicoe and, although the restoration has not replicated her original plan exactly, the forms and colours have been carefully chosen to evoke the original. Reaching the lake, we enjoyed the Rock and Roll sculpture by Hubert Yencesse which showed the couple appearing to dance on the surface of the water, as Jellicoe wanted.

Then it was a short drive to Luton Hoo in Bedfordshire to meet the two researchers Felicity Brimblecombe and Pat Livesey who showed us around the Walled Garden. The five-acre octagonal garden was designed by 'Capability' Brown in the late 1760s for the third Earl of Bute to house his notable collection of rare and exotic plants. After Lord Bute left, there was a long period of benign neglect until the last quarter of the 19<sup>th</sup> century when the Leigh family arrived and built a number of heated glasshouses for fruit for the house. In the early 20<sup>th</sup> century, the new owners Sir Julius and Lady Wernher, commissioned Mackenzie and Moncur to build huge extravagant Edwardian glasshouses, as much for entertaining as for horticulture.

By the 1980s the garden was again overgrown and neglected, but in 2001 research began to reveal its history; the restoration is now being undertaken by an impressively large group of volunteers, working with the Estate Management team. As we went around, it was clear what a major task they face.

Flowers and shrubs dominate the planting, with vegetables and fruit occupying a much smaller area. Outside the walls, there is a long range of 'back sheds', some of which are now used to sell produce and display old horticultural implements. Discussions about the future of the garden inevitably come back to the costs, especially restoration of the glasshouses which now stand derelict and without glass. As we stood outside what was once a magnificent fernery, flanked by orchid and carnation houses, the costs and possible future use remain a problem but fortunately do not daunt the devoted band of volunteer gardeners.

**Rita Kandela**

### **Hestercombe Gardens**

*BGHG Visit 16 August*

The story of Hestercombe in Somerset is well known to garden historians. Hestercombe is one of the great discoveries of the last 50 years and has been beautifully brought back to life after near extinction.

The estate had been in the possession of the Warre family since 1391. Coplestone Warre Bampfylde inherited it in 1750 and in the following years created the landscape, building in the combe to the north of the house. In 1872 the estate was acquired by the first Viscount Portman, who remodelled the house and, in 1876, installed the terrace garden. The second Viscount Portman, on his inheriting, made the estate over to his son, the

Hon E W B ('Teddy') Portman, who in 1904 commissioned Edwin Lutyens to make the new gardens to the south and east of the house. Planting was by Gertrude Jekyll. After the war the house and grounds passed to the Crown Estates and the gardens fell into neglect. It was largely through the efforts of one man, Philip White, that the gardens were rescued from obscurity and restored to their former glory. They are now owned by a trust.

We were given a guided tour by Claire Greenslade, the head gardener. Our tour started in the Victorian and Edwardian gardens. The Victorian terrace was laid out to bedding in a blue and white scheme, interspersed with 'White Pet' standard roses. Claire described how, although they have no historical evidence of the original planting, they study contemporary catalogues and descriptions to try and make the plan as authentic as possible.

Below the terrace, Lutyens created a flat plat, on either side of which are raised terraces, each with a narrow rill running along its length. Along the far south side is the Pergola with its alternate round and square pillars supporting wooden beams, all covered with roses and other climbers. Gertrude Jekyll's original plans were discovered in a drawer in a potting shed and the present planting follows her directions faithfully. To the east lies the exquisite Orangery, built partly of the warm yellow Ham stone, from south Somerset. Further on still, raised in level, is the Dutch garden, planted with grey-leaved plants and annuals.



Great Plat, Hestercombe

After lunch we went up to the 18<sup>th</sup> century landscape garden. This had become overgrown until rediscovered by Philip White, then working for the Council in the house. In his lunchtime strolls around the combe he realised that there had been a water garden consisting of a series of pools created by dams, and a number of garden buildings, some of which had disappeared completely and some which had fallen into disrepair. Fortunately Coplestone Warre Bampfylde had been a talented artist and had left a number of paintings and sketches of the garden. Using these and other clues, the water features and the buildings have slowly been restored, or in some cases rebuilt, on the original foundations. On the way up the combe we passed the reconstructed Octagon Summerhouse and the Chinese Seat. The cascade was unfortunately not flowing, as essential repairs were being made on the leat which feeds it.

Passing around the head of the combe, over the Chinese Bridge, we climbed up the side of the valley, through a tunnel of laurel, before coming out into bright sunshine by the Gothic Alcove, which overlooks the Vale of Taunton and the Blackdown Hills beyond. Then on the way back down the side of the valley we saw a Classical Temple, a Turkish Tent, and the Mausoleum. The walk ended beside the Pear Pond which empties into the Mill Pond.

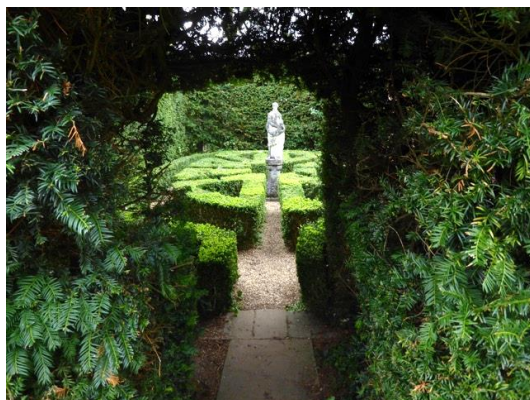
A great deal of restoration work has been done at Hestercombe, and continues to be done. What is impressive is the amount of historical research which goes into making sure that the restorations are as authentic as possible.

**Helen Senior**

## Bridge End Garden and Audley End

*BGHG Visit 14 September*

Arriving at the Eight Bells pub in Saffron Walden, Essex, we had no idea of the secretive garden nearby we were about to see. Following down a narrow path beside the Fry Gallery we emerged into Bridge End Garden. Originally created by Frank Gibson, prominent Quaker and wealthy benefactor to the town, the garden was redesigned by his son in 1838 with the help of William Chater, local nurseryman. Unusually the garden was not attached to the house. In 1902 it was opened to the public. Since being registered by English Heritage in 1987, it has been in the process of being restored to the 1870 plan.



Poets' Corner, Bridge End Garden

Liz Lake, Charity Trustee in charge of the restoration, guided us around the separate interlinked compartments that make up the garden (Grade II\*). We entered through an archway flanked by two Coade stone eagle statues into the sunken Dutch garden – an impressive start. Clipped yew hedges and topiary patterns surrounding a goose boy fountain could then be viewed from a small ironwork platform at the far end. Then in 'The Wilderness', our guide made us aware of the tensions and frustrations involved in restoring a garden to a particular period with

differing opinions on ‘appropriate planting’, delays and interventions. The right choice of trees and shrubs are not in place here yet!

We continued onto a lawn with a graceful octagonal, domed Summerhouse in the corner (c.1840), with the Hedge Maze on the right (no time to see) and the Walled Kitchen Garden to the left. The technique of crocus-growing for harvesting saffron was explained to us. My favourite area was the Poets’ Corner, a tiny rectangular garden of box-knots hidden behind a little square Pavilion, a green contemplative space.

It was a pleasure to find this intimate, colourful garden being protected and restored so carefully, as well as being open to the public every day.

Such a contrast then to visit the grandeur of Audley End nearby. This was originally a wealthy 12<sup>th</sup> century Benedictine abbey which dealt in the valuable trade of saffron. On our arrival the English Heritage Curator of the Archives showed us the enormous Scrapbook compiled by the second Lord Braybrooke that charts the development of the house and gardens. Especially interesting were the huge engravings from the 1670s that depict the house from every angle – an invaluable record.

Susan Jellis then took us into the grounds laid out by ‘Capability’ Brown in the 1760s. We saw how he had widened the River Cam spanned by the Robert Adam bridge in the front of the house. At the back the colourful parterre is a restoration of the William Gilpin design from 1832. We then walked over to the Elysian Garden on the north side, now largely gone, but there remain Richard Woods’ cascade and the elegant Palladian (Tea House) bridge by Adam. Beyond this at the end of the Rose/Pond garden laid out in 1865-67, the striking Pulhamite rockery recreates the Victorian idea of the picturesque. Finally, in the adjacent Walled Kitchen Garden from the 1750s, I enjoyed seeing a restored bothy complete with little bedroom of the gardener William Cresswell (1874) and his detailed diaries on display.

Moving from the small scale to the large just a few miles from each other, we found it a very well organised and enjoyable day.

**Jane Bywaters**

## Rousham

*BGHG Study Visit 25 October*

We could not have had a finer guide than the distinguished historian, Paula Henderson, to throw light on William Kent’s masterpiece at Rousham, North Oxfordshire. In the nearby hostelry, the Holt Hotel, Paula gave an illuminating introduction on the foundation of the early landscape movement, before honing in on the detail of the garden at Rousham. A helpful tool was a contemporary description of it, written by John MacClary, Rousham’s gardener, who worked under Kent. Additional evidence was the map of 1738, drawn up by the Clerk of Works, in consultation with MacClary, and a Rocque map of 1750 which showed the final layout.

As at Stowe and Claremont, Charles Bridgeman laid the bones of the garden. It was a tricky site, 25 acres in extent, comprised of a large rectangular apron to the back of the house, and irregular areas of differing sizes to the south and north-west. However, the land had a great advantage being on a natural slope, giving onto pastoral views, and the good fortune of having the River Cherwell meandering at the foot of the estate. Kent did not change Bridgeman’s work, started in 1725, which included a ha-ha to call in the surrounding countryside, circuit of walks, a serpentine path, an amphitheatre and a series of descending pools.

It wasn’t until 1738 that the new owner, General James Dormer, commissioned Kent. A war hero wounded at the Battle of Blenheim, the General was a member of the Kit-Cat Club and espoused the Arcadian ideas of his friends, Lord Burlington, Addison and Pope. Kent, at this time, was at the peak of his fame having created the celebrated Elysian Fields at Stowe during the 1730s and, since 1735, had been working for Queen Caroline at Richmond.

The view from the back of the house is Kent’s theatrical opening statement. At the end of the formal, square bowling green, he placed a handsome, albeit violent, statue by Pieter Scheemakers of a lion savaging a horse – similar to the one on Capitoline Hill. In the distance of the borrowed view, Kent has added sham ruins, the Triumphant Arch and Cuttle Mill, a romantic building in the Gothic style.

The design through the natural woodland is compared to a *ferme ornée* as it takes you along winding paths overhung with magnificent trees. As you move from dark to light in clearings, curiosity piqued, you encounter the mythical, including Hercules, Pan, Apollo, Mercury, Bacchus and the Venus Vale. The buildings, not least the arched Praeneste, also tend to the classical, reflecting Kent’s ten years in Italy. Yet, there is Gothic too, even an Egyptian pyramid.



*Venus Vale, Rousham*

MacClary's description revealed a few surprises. One was that the hedges were not entirely green but had 'Flowers, peeping through the different sorts of Evergreens', including roses, lilac and honeysuckle. Thanks to the owners, descendants of the General, MacClary's description remains accurate to this day. Nothing has been allowed to disturb this utterly serene Arcadian landscape since Horace Walpole applauded it as 'Kentissimo' and 'the most engaging of Kent's works'.

In delightful contrast is the walled Kitchen Garden, which is described by MacClary as a 'Pretty Little Flower Garden' (with many poultry for the table). So it remains in the cottage garden style with the old church behind the wall, a dovecote (not mentioned), a parterre, a handsome black mulberry, and, most surprising of all, a long border bursting with shoulder-high dahlias in joyful, full-blown multicoloured bloom.

Caroline Foley

## Marianne North in Tenerife

On the first day of January 1875 Marianne North (1830-1890), English Victorian botanical artist who travelled the world, set sail for Tenerife 'determined to follow the sun'. Having just returned from sojourns in Brazil and Jamaica, she wanted to escape the bitter winter in England. The 1730 house where she was a house guest in Puerto de Orotava (now known as Puerto de La Cruz) probably has the oldest existing garden in the Canary Islands. It was built by an English merchant, Archibald Little, from which came the name it still has today, Sitio Litre, or 'little place' and it has remained in British hands ever since; when she was there it was owed by Charles Smith. She described 'myrtle-trees ten or twelve feet high, bougainvilleas running up cypress-trees, great white lancifolium lilies' (tiger lily, *Lilium lancifolium*). 'The ground was white with fallen orange and lemon petals; and the huge white cherokee roses covered a great arbour .... with their magnificent flowers. I never smelt roses so sweet as those in that garden.' The garden has in recent years been restored retaining original features, the rose garden replanted with damask, China and tea roses introduced before 1875. Only areas with no recorded observations contain new innovations such as a splendid collection of orchids (hence the garden's contemporary name, Jardín de Orquideas).

Marianne North produced 29 paintings whilst in Tenerife. Copies of those painted in Sitio Litre are on display in the garden (506, 511, 514, 516, 527\*). They include one of the dragon tree (*Dracaena draco*) still there alongside the house (506\*). When the Prussian naturalist and biogeographer, Alexander von Humboldt, also a guest at Sitio Litre, was in Tenerife in 1799 on his way to South America, he was especially impressed by the dragon trees and he is reputed to have seen one at Orotava measuring over 21 metres tall and almost 5 metres in girth which he estimated to be approximately 6,000 years old, but this plant was destroyed by a storm in 1868. A resin which exudes from the tree was used for embalming by the aboriginal Guanche people who once inhabited the Canary Islands. The specimen in Sitio Litre is about 400 years old, one of the oldest on the island. (506\*)



Dragon tree in Sitio Litre

A letter of introduction from the Director of Kew Gardens, Sir Joseph Dalton Hooker, to the Swiss manager of the Jardín de Aclimatación de la Orotava, allowed her the opportunity to do some paintings in these botanic gardens, founded by Carlos III of Spain in 1788. He wanted a place where plants brought back from far-flung countries of Spain's colonial empire could acclimatise so that they would thrive in European gardens. Her illustrations in these botanic gardens (515, 814\*) are evocative of their exotic ambiance still visible today. Beautifully laid out and maintained, a mysterious jungle of clearly labelled plants, these gardens, which were enlarged

during the 20<sup>th</sup> century, are now part of a scientific institution involved with research and the preservation of Canary Island plants.

Several of Marianne North's paintings are views of the landscape and give an impression of how the island must have looked before the arrival of mass tourism, (510, 512, 514, 524\*). A forerunner of the modern conservation movement, she was very critical of the destruction of palms and other trees to 'make room for the ugly terraces of cacti (*Opuntia coccinellifera* (528\*)) grown for cochineal beetles to feed on', from which edible red cooking dye is extracted. One of the paintings (522\*) shows 'terraces .... apparently yielding crops of white paper bunnies' which she found to be 'white rags, which had been first spread over the trays of cochineal eggs'.

When I went to Tenerife in January 2018, unlike Marianne North, I did not escape the winter weather in England as there was a lot of rain and for much of the time the island was enshrouded with mist. The gardens, however, were verdant and thriving. Sitio Litre today is renowned not only because of Marianne North's connection to it, but also because many others including Agatha Christie, Oscar Wilde's father William Wilde, and the 19<sup>th</sup> century explorer Sir Richard Burton stayed there or visited.

Marianne North's original paintings of Tenerife form part of the collection of 833 paintings housed in the Marianne North Gallery in Kew Gardens, which she herself had built at the behest of Sir Joseph Hooker.

\*These paintings can also be viewed online: <http://static1.kew.org/mng/gallery/africa.html>, scroll down to the end to find Tenerife.

Quotes are from Marianne North's memoirs included in *A Vision of Eden, the Life and Work of Marianne North*, Webb & Bower, 1980

**Ruth Brownlow**

## News

### BGHG Newsletter under Threat

This 50<sup>th</sup> issue is likely to be the last BGHG Newsletter produced. I have been editor for just over six years and have to stand down under the terms of our Constitution, having already had dispensation from the members at last year's AGM to serve an extra year.

It is time for a fresh approach. Unfortunately no one seems willing to undertake the editorship so, at present, the committee sees no alternative but to stop producing it. If any of you would be prepared to help keep the Newsletter going, please do get in touch with me, [joan.pateman@zen.co.uk](mailto:joan.pateman@zen.co.uk).

### Proposed Trip to Dorset

BGHG are planning a three day trip to Dorset in September 2019, staying away two or possibly three nights. The trip would be organised in the same way as the very successful trip to Yorkshire in 2017 and again led by Sandra Pullen. Individuals would book their own train ticket and hotel in Sherborne. Travel between the gardens each day would be by coach. The list of gardens to be visited is still under consideration and may change as planning progresses. Among the gardens being considered are Stourhead, Shute House, a Piet Oudulf garden, Stavordale Priory, Mapperton House, The Fars, Sherborne Castle, Athelhampton House and Abbotsbury. Some of these are private gardens, not normally open to the public.

Stourhead is of course one of the finest landscape gardens, in a magnificent setting around a lake with classical temples and rare trees. Shute House was Geoffrey Jellicoe's favourite garden, and his masterpiece. Its most famous feature is the rill garden. The Piet Oudulf garden at the Hauser & Wirth gallery is a beautiful modern take on borders and island beds packed with subtly blending colour. Stavordale Priory has a cloister garden, grottos, a new monastic herb garden and exuberantly planted borders.

Mapperton House is a spectacular hanging garden, 15 acres of garden descending from a croquet lawn through Italianate terraces and topiary to a wild garden with specimen shrubs and trees. The Makepeaces' garden at The Fars is imaginative, with several distinctive walled gardens, grasses, a potager and giant topiary. Some claim that Sherborne Castle is the best example of a 'Capability' Brown landscape. In addition to the vistas, there is a large pleasure garden with orangery and good ornamental planting.

Athelhampton House has a fine architectural garden (Grade I) with fountains, topiary, long canal and riverside walk. At Abbotsbury Subtropical Gardens, there is a walled garden surrounded by a woodland garden, the real attraction being the lush planting in the valley garden.

The trip is planned for the third week in September; final details and dates will be circulated to all members before the end of this year.

### Mottisfont Kitchen Garden

A newly created kitchen garden was opened at Mottisfont this autumn. It is located in part of the walled garden, the Framyard, in front of the famous rose garden. The new kitchen garden has a contemporary design inspired by Mottisfont's monastic past and is laid out formally with a series of raised beds around a central dipping pond fed by four rills. The pond is surrounded by eight heritage apple trees. Down either side of the garden are two large wooden pergolas which will be planted with climbing gourds, vines and climbing roses. Later, large cold frames will be added to grow year-round salad leaves. Medicinal and culinary herbs have been planted, including those more traditionally used in medieval times such as cardoon and lovage. The kitchen garden will also incorporate different types of roses to complement the adjoining garden of old-fashioned roses.

### BGHG Study Day

The BGHG Study Day in 2019 will be on the theme *Music and Gardens*. During the day, we shall look at music played in gardens, and music that uses gardens as an active participant in opera and ballet. The relationship between music and landscape will also be explored. The intention is that the whole day will illustrate how music and gardens can enhance or bring new insights to each other.

The Study Day will take place on Saturday 16 March 2019 at the Institute of Historical Research, North Block Senate House, University of London, Malet Street, London WC1E 7HU. Do keep the date free; booking information will be sent out at the beginning of February.

## Events

### BGHG Programme 2019

<b>February</b>	AGM and Lecture
<b>16 March</b>	Study Day <i>Music and Gardens</i>
<b>11 April</b>	Ousden House, Suffolk and Madingley Gardens, Cambridgeshire
<b>2 May</b>	Leonardslee and High Beeches, West Sussex
<b>27 June</b>	Turn End and Tythrop Park, Buckinghamshire
<b>2 July</b>	Fullers Mill, Suffolk and Chippenham Park, Cambridgeshire
<b>August</b>	Deepdene and Hannah Peschar Sculpture Garden, Surrey
<b>September</b>	Hatfield House, Hertfordshire
<b>September</b>	Dorset Gardens Trip, 3 days
<b>October</b>	Upton House, Warwickshire
	Study Visit
<b>November</b>	Annual Lecture

### The Gardens Trust Events

**Friday 7 December** David Jacques, *The Elizabethan Garden reimagined and reinvented*.

**Wednesday 30 January** Anna Keay, *Elizabethan Garden at Kenilworth, History and Restoration*. This is the first in the Winter Lecture series given monthly on Wednesdays. All lectures are from 6.30 to 7.30 pm in the Gallery, 77 Cowcross Street, London EC1M 6EL.

**Thursday 30 May 10.00 am – 4.30 pm** Richard Wheeler, *Secrets and Scandal at West Wycombe Park*. West Wycombe Village Hall, High Street, West Wycombe HP14 3AB. Booking via Eventbrite, [www.eventbrite.co.uk](http://www.eventbrite.co.uk), search for Wycombe, Tel: 020 7608 2409, [www.thegardenstrust.org](http://www.thegardenstrust.org), Email: [enquiries@thegardenstrust.org](mailto:enquiries@thegardenstrust.org)

### London Parks & Gardens Trust Winter Lectures

**Monday 10 December** Val Bott, *Gunnersbury Park and its Gardens: a History*.

**Monday 14 January** Paula Henderson, *Gardens of the Great Strand Palaces*. These are part of the series. All lectures are from 7.00 – 8.00 pm in the Gallery, 77 Cowcross Street, London EC1M 6EL, Email: [office@londongardenstrust.org](mailto:office@londongardenstrust.org), [www.londongardenstrust.org](http://www.londongardenstrust.org)

### Midweek Mulberries Series of Walks

**Wednesday 12 December 12.30 – 1.30 pm** Peter Coles, *King James's Mulberry Walk*. Walk starts at Green Park Tube, London W1J 9DZ. Museum of Walking, book via Eventbrite, [www.eventbrite.co.uk](http://www.eventbrite.co.uk), search for mulberries.

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### Institute of Historical Research Seminars

**Thursdays starting 17 January 6.00 pm** The seminars this term will continue the theme of 'Money, Money, Money'. Details will be put on the website. Email: [ihrghistory@gmail.com](mailto:ihrghistory@gmail.com), <http://www.history.ac.uk/events/seminar/history-gardens-landscapes>

### Ham House Garden History Tours

**Daily at 11.30 am and 1.30 pm** Thirty minute guided tour of Ham House Garden. Ham, Richmond, Surrey TW10 7RS. [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk), Email: [hamhouse@nationaltrust.org.uk](mailto:hamhouse@nationaltrust.org.uk)

### The Garden Historians Courses and Tour

**Thursdays 10 January – 21 March 10.30 am – 12.30 pm** Deborah Trentham, *Italian Gardens of the Twentieth Century*.

**Thursdays 10 January – 21 March 1.30 – 3.30 pm** Deborah Trentham, *Gardens of the Italian Dynasties*. Burgh House, New End Square, London NW3 1LT. Email: [info@thegardenhistorians.co.uk](mailto:info@thegardenhistorians.co.uk), [www.thegardenhistorians.co.uk](http://www.thegardenhistorians.co.uk)

### Hertfordshire Gardens Trust Winter Talks

**Monday 14 January 2.15 – 4.30 pm** Kate Bannister and Tina Rowland, *The Pulhams in Hertfordshire*. High Leigh Conference Centre, Lord Street, Hoddesden EN11 8SG. This lecture is part of a series. Email: [info@hertsgardenstrust.org.uk](mailto:info@hertsgardenstrust.org.uk), <http://hertsgardenstrust.org.uk> for booking form.

### William Morris Gallery Exhibition

**Tuesdays to Sundays 10.00 am – 5.00 pm until 27 January** *The Enchanted Garden*.

**Saturday 19 January 2.00 pm** Curatorial Tour of the exhibition. Lloyd Park, Forest Road, Walthamstow, E17 4PP, Tel: 020 8496 4390, Email: [wmg.enquiries@walthamforest.gov.uk](mailto:wmg.enquiries@walthamforest.gov.uk)

### Oxford Botanic Garden Winter Lectures

**Thursday 7 February 7.00 pm** Dan Pearson, *Putting Gardens in their Context*.

**Thursday 7 March 7.00 pm** Christine Skelmersdale, *The Changing Face of Our Gardens*. Andrew Wiles Building, University of Oxford, Woodstock Road, Oxford OX2 6GG, Tel: 01865 286690, [www.botanic-garden.ox.ac.uk](http://www.botanic-garden.ox.ac.uk)

### The Gardens Trust with Oxford University Department for Continuing Education

**31 May – 2 June** *The Picturesque Garden in England*. Rewley House, 1 Wellington Square, Oxford OX1 2JA, Tel: 01865 270380, [www.conted.ox.ac.uk](http://www.conted.ox.ac.uk), Email: [ppdayweek@conted.ox.ac.uk](mailto:ppdayweek@conted.ox.ac.uk)

### Denman

**30 June – 2 July** Anna Steven, *Gardens of Delight*. Marcham, Abingdon, Oxfordshire OX13 6NW, Tel: 01865 391991, Email: [info@denman.org.uk](mailto:info@denman.org.uk), [www.denman.org.uk/courses](http://www.denman.org.uk/courses)