



The Paradise Garden, Part I

BGHG Study Day 17 March

This year the BGHG Study Day featured *The Paradise Garden*. Michael Symes set the scene with his opening presentation on the *Literary and Cultural Traditions of Paradise*. He described how Paradise is a Christian and Islamic concept which has developed in a series of overlapping strands. His focus was on the Christian tradition as a later paper by Katie Campbell would be looking at the Islamic garden. Michael noted that in the western Christian tradition gardens are associated with the Virgin Mary and with the *hortus conclusus*. The garden also appears as a setting for courtly love and it is often used as a metaphor. The word 'Paradise' has a Persian origin, describing a walled-in place of natural beauty. In Islam, paradise is the place where the four rivers cross. In the Western tradition, there are four rivers bounding Paradise but Eden is also the place of temptation and of the Fall.

There were pre-Christian paradises; the *Epic of Gilgamesh* (c. 2100 BC) describes a garden and in the Classical world there is a beautiful natural afterworld in Elysium. Actual places became iconic – Mount Parnassus and Arcadia had elements of the earthly paradise. Classical literature had many examples such as the garden of Alcinoos in the *Odyssey* and the garden of the Hesperides. The Paradise garden also had a sensual connotation; in the Song of Solomon the Bride describes herself as a garden. The *hortus conclusus* is a spiritual space but was also the location for courtly love, as in the *Romance of the Rose* (13th century). In Renaissance epic poetry the gardens are always enchanted and enchanting. The garden could always be a place for contemplation. For example Marvell poses that simplicity and nature are preferable to sophistication to lead one to virtue. The value of being alone in the garden to promote contemplation was recognised. Milton's *Paradise Lost* uses the garden as metaphor in his quest for, and description of, the inner paradise.

These literary and cultural traditions can be seen in the development of some actual gardens; Hagley, Stowe and Mount Edgumbe are examples.

In the second lecture, Christine Lalumia focused on 15th century Italy in *Tending One's Vines: the search for a direct route to Paradise in the Italian Renaissance*. Florence at that time was a Christian society absorbed in the ideas of the Classical world and of humanism. Gardens were places where these two sets of beliefs coexisted. The early gardens grew out of daily practice rather than deliberate design. In a beautifully illustrated talk, Christine used her extensive knowledge of the Medici family and their gardens to explore how the ideas and customs of the period related to a concept of paradise.

At Il Trebbio, Cosimo de' Medici the Elder (1389-1464) was interested in gardening and created multifunctional spaces. These were used for reading, contemplation and political meetings; however these secular concerns were always in the context of Christian beliefs. Although an all-powerful financier Cosimo is shown in Gozzoli's *Adoration of the Magi* only as a humble monk. He had a monk's cell in the Convent of San Marco in Florence, which is decorated with many murals painted by Fra Angelico. Cosimo had a detailed knowledge of agriculture and loved grafting his fruit trees. He pruned his own vines, the work being therapeutic and acting as a preparation for life in paradise.



'The Annunciation' by Fra Angelico c. 1450, Convent of San Marco

Cosimo de' Medici (1519-1574) was also interested in gardens and gardening but his way was to have gardens designed and developed as an art form. Like the other Medici he was interested in citrus fruits. These flowered, fruited and perfumed the garden at the same time, prefiguring the garden of paradise. In Sicily today citrus gardens are referred to as 'paradisi'. The later Renaissance saw the growth of botanical gardens, particularly at Padua, Pisa and Florence. It was thought that the study of individual plants led to a better understanding of God's creation and botanical gardens were seen as a way of creating paradise on earth. In summary, in 15th and 16th century Italy the tending of a garden could be seen as a route to Paradise.

Jennie Starr

The Paradise Garden, Part II

BGHG Study Day 17 March

The two afternoon sessions of the Study Day each encompassed a wide span of history. Both were illustrated with a collection of wonderful slides which showed the symbolism, allegory and design necessary for the dominant religions of Islam and Christianity respectively.

Katie Campbell spoke about *Reflecting Paradise in the Islamic Garden*. She pointed out that the idea of a paradise garden long predates Abrahamic religions and that it was the Persian idea of an enclosed quadripartite garden with trees and water that was the basis for the Islamic garden. In the first slide, the Eram Garden (Botanical Garden) in Shiraz with its water channel, fountain and abundant flowers was backed by a 13th century building with a tiled facade, including the emblem of the Persian Empire, two lions, above the door. The next slides were edifying, illustrating the effects in a desert of adding walls for protection and shade, water features, ingenious ways of irrigation and doves to supply fertiliser from guano.

Islamic culture became enchanted with the Persian garden in the 7th century and used it to reflect the perpetual abode promised in the Koran. Each part of the quadripartite garden represented a different tree and a quality. Water represented the life force and God's blessing and the four channels the four rivers of paradise. Their gardens were, and still are, for contemplation, rest and socialising.

Wonderful photographs, old etchings and sketches followed of the Chehel Sutoon Garden at Isfahan and the Bagh e Fin outside Kashan with its ornamental tiling inside the women's pavilion. This has bubbling water and, unusually, figures of dancing women. The embroidered plan of the Taj Mahal was intriguing as was, among several slides of the Alhambra gardens, a 19th century sketch of the Court of the Lions with the lions completely surrounded by tall shrubs.

A taste for new interpretations of the Islamic garden emerged from 1900. These included Guevrekian's Villa Noailles triangular 1920s garden, Thomas Church's 1940s Californian curvilinear calm pool garden and Russell Page's 1956 luxuriantly planted valley garden, La Mortella, near Naples. Katie thought Highgrove's carpet garden too busy to be contemplative but Tom Stuart Smith's Marrakech contemporary interpretation, the *Jardin Secret*, could prove more authentic.

Clare Ford-Wille's topic was *The Paradise Garden in Art from Adam and Eve to the Virgin Mary*. Clare's talk will have inspired us to look more closely at the many depictions of these subjects. Many early paintings of the Virgin in her enclosed garden were influenced by the 3rd century BC poem the *Song of Songs*. Medieval Christians adapted previous ideas of paradise gardens to include Christian symbolism. About twenty portrayals of Adam and Eve were presented and we were encouraged to analyse them. Most of us would be interested in the garden's content, the symbolism and the authenticity of any flora and fauna but may not have looked so carefully at the figures of Adam and Eve or the Virgin Mary, the characteristics of the serpent and the influence of the donors.

Clare pointed out that in the San Marco cupola mosaic in Venice, Adam and Eve have huge bunches of leaves covering their genitalia whereas in Jacopo della Quercia's 15th century portal in San Petronio, Bologna they have no leaves and his serpent has a woman's head. Michelangelo's depiction of Adam and Eve and the Garden of Eden in the Sistine Chapel has a very rocky garden and his serpent is a woman whose legs are replaced by two serpent tails. Clare's favourite pair was the seedy-looking couple in Rembrandt's 1638 *Adam and Eve*. Jan Brueghel the Elder painted two landscapes in 1607 and 1617 with the collaboration of Rubens in the latter. Brueghel's garden was luxuriant with perfect flora and fauna but his Adam and Eve are tiny distant figures whereas Rubens' contribution was a dominant voluptuous Adam and Eve in the forefront of the scene.

The paintings of the Virgin in her *hortus conclusus* were less varied. I liked the miniature donors tucked away into the lower corners of some Virgin and Child pictures. They were really tiny in a painting of the Virgin sitting on a crescent moon in a starry night garden. The last slides were of secular enchanted or magical gardens often illustrating medieval poems. Apart from the odd unicorn myth they were walled gardens without the Virgin. We were brought back to reality by a final slide of *A Surrey Garden* by Helen Allingham, 1890. The watercolour of an enclosed English cottage garden, needing plenty of attention, probably represents paradise for some of us.

Angela Herbert

Tour of Painshill

BGHG Visit 19 April

This BGHG visit to Painshill followed from the November lecture on Painshill and its restoration described in the last Newsletter. On this visit our guides were Cherrill Sands and Jan Clark and the talk on John Bartram and the American plant connection was given by Karen Bridgman.

Designed by the Hon. Charles Hamilton between 1738 and 1773, Painshill in Surrey is like Stourhead and Rousham in that it is a garden independent of a house. Variety and surprise are the essence of the design. Visitors from BGHG were confronted by a spectrum of colours and perspectives, changes in level, contrasts between light and shade, variation in landscape and architecture and an astonishing range of shrubs and trees.

Painshill was designed as a circuit garden with an established way of going around so that the visitor could enjoy a sequence of different visual scenes. Eighteenth century authorities observed that the foot should never travel to an object in the same way that the eye has observed it and Hamilton followed that maxim in creating vistas in which buildings came forward or receded and presented a new appearance or effect when they were finally reached. The Hermitage and Turkish Tent were visually encountered quite early in the circuit, but the

visitor was only guided to them much later by an indirect route. Illusion was a key principle of the design, particularly in respect of spatial awareness. This is particularly true of the lake which followed the Hogarthian serpentine line of beauty, constantly changing shape as the visitor progressed but never visible in its entirety. The wooden five-arch bridge appeared to be of stone. Approached from the rear the Hermitage was revealed to be a totally different building from that glimpsed from the front.

Hamilton sought to mould the mood of the visitor. This was achieved in part by buildings set in the landscape. Classical buildings such as the Temple of Bacchus were to evoke the sturdy virtues of Rome, while the Gothic Tower, a companion piece to Vanbrugh's Belvedere in the grounds of Claremont, proclaimed pride in the values and enduring qualities of the indigenous tradition. A hint of the exotic came with the Turkish Tent based on a design of those used by the Ottoman army. Plantings also played their part. The Hermitage as a place of retreat and meditation was set in a dense dark wood to engender a hint of melancholy. The Temple of Bacchus on the other hand was a light airy building set amidst a lawn of colourful flowers.

Set at the heart of the design was the grotto over which many of us lingered. The work of master mason Joseph Lane of Tisbury, it was built up from a brick core on which sponge stone, a porous limestone from Gloucestershire, was used as dressing. For the internal decoration a dazzling display of crystals, quartz, spar and Derbyshire blue john was provided with chips and flakes of calcite, fluorite and gypsum plastered on to wooden lathes to create stalactites. The effect of light was crucial to the design. The main opening faced west and in the late afternoon the reflection of the sun gives a stunning iridescence to the interior.

Architect and designer Hamilton was also no mean plantsman. North America was the source of many of the exotics in the garden. These seeds were brought to England by the agency of two Quakers, John Bartram and Peter Collinson. Bartram, a farmer in Pennsylvania, scoured the Eastern Seaboard for plants and seeds which were dispatched in boxes containing around a hundred items and costing five guineas a box. There was an element of serendipity in this operation as seeds were not always adequately labelled and there was no information about growing requirements. Hamilton supplemented this source by means of contact with the Abbé Nolin, the advisor on planting to the French kings, who had access to seeds from the French possessions in America which lay to the west of the British colonies. In this way Hamilton built up a remarkable collection of pines, rhododendrons and azaleas. Two deciduous swamp cypresses (*Taxodium distichum*) have survived from Hamilton's plantings and the visitor can find them by the lake near the Mausoleum.

Jill Stern

Canterbury Cathedral Gardens

BGHG Visit 22 May

On a beautiful May day some members of the BGHG visited the gardens of Canterbury Cathedral. As soon as we passed through the arch leading to the Precincts, we were aware of its ancient history, from its monastic past, the Romanesque and Gothic parts of the cathedral, its medieval college and now its role as a modern tourist destination. All these layers of history are represented in the many gardens, which encompass large formal lawns, more intimate or symbolic areas, and secret walled gardens of all sizes. All these exist within the backdrop of the walls and ruins of the precinct, which brings unity and harmony to this place. We went on a journey of exploration guided by Philip Oostenbrink, the friendly head gardener who leads a team of six and manages 24 acres. As well as his official duties, this enthusiastic plantsman keeps several private collections, including one of magnolias.

Philip first took us to the east end of the cathedral to the Peace Garden, planted with Japanese cherries. As we passed a Tulip tree, we were reminded that this species was introduced by John Tradescant the Younger, who was himself an alumnus of nearby King's School. Going further back in time, we stood among the ruins of the monastery's old chapel; this hot and sunny area, well protected by the remaining walls, has become a Mediterranean garden with olive trees, agave and palm trees: the Easter Garden. The combination of the warmth coming from the dark flint walls and the magic of the gardening team has brought more early flowering plants to the old infirmary cloister. History again, in the Water Tower Garden, offered us a Turkish oak brought back from the Crimean War. Philip then led us to the special Herb Garden he had created amongst the ruins of the monk's dormitory. Mixing old and new, it is possible for those with a smart phone to read, from special labels, information about the plants and references to Gerald's Herbal; many humble plants such as hop, marigold and catmint have medicinal properties.

Then it was time for us to be taken to some of the private gardens (only open to the public on Yellow Book days). The Canon Treasurer's garden must be the ultimate walled garden, very large with a great feeling of serenity. It has an extensive lawn, with a large copper beech in a corner. The garden's remarkable feature is a double-width mixed border on one side, sloping down from the old city walls.



Canon Pastor's Garden, Canterbury

It is possible to view the border at a lower and higher level, via two pathways. These also led, right at the end, to a secret woodland area and beyond to sunny glasshouses where Philip keeps his collection of *Hakonechloa* (Japanese grasses). The next garden, of a more intimate size, belongs to the Canon Pastor; it includes a small water feature, a vegetable area, and a traditional border with lupins in bloom, roses and irises, enclosed within the privacy of ancient walls. Very different is the private domain of the Deanery; the front lawn has been replaced by formal tiered rose gardens, surrounded by low box hedges. There is also an informal grassy area, with a collection of small trees including a lovely small elder. Nearby, the Dean's chickens are sheltered in a fenced-in enclosure... trying to avoid the gaze of the peregrine falcons nesting in one of the cathedral's towers. Our tour finished in the Campanile Garden on the site of the medieval clock tower. This is situated on a mount looking over the cathedral as backdrop. It has seated areas under the shelter of a large plane tree, with still more flowering borders and beautiful irises.

We were reluctant to leave, having found so many areas in the gardens particularly beautiful at this time of the year, with the spiritual atmosphere created by the cathedral and its precincts permeating it all.

Françoise Harrop

Highdown and Arundel Castle Gardens

BGHG Visit 12 June

These two gardens in West Sussex could not have been more different; Highdown Gardens is a garden in a steep-sided chalk pit and Arundel Castle Gardens are a series of theatrical stage-set garden rooms designed to be seen by visitors.

Stern's life-long relationship with gardening at Highdown, Goring-by-Sea, started when he bought Highdown Towers in 1909. A man with no previous experience of gardening, he set about making a tennis court at the base of an old chalk pit. On enquiring what plants would grow to cover the chalk cliff alongside the planned tennis court, he was informed that nothing would grow on the shallow alkaline soil. Not discouraged, Stern sought advice from notable plantsmen at the time to locate plants that would survive and thrive in these conditions. As Stern, and later his wife, Sybil Lucas, grew in confidence, the gardens developed. Always working with the soil and through his friendships and connections Stern introduced many cultivars that have become well-established garden favourites. The Gardens are now recognized as being the national collection of the plant introductions of Sir Frederick Stern.

There is a clear structure to the gardens, which has been softened over time, with one garden leading on from another down the slope. There are some magnificent specimens: two Chinese hornbeam (*Carpinus turczaninowii*), one planted by Queen Mary in 1937, cascades of *Rosa brunonii* in The Chalk Pit Garden and an *Acer griseum*. Clarence Elliot, a rock garden specialist, helped with the design of the Cave Pond and the terraced Rock Garden in the Chalk Pit terracing. Hybridisation was a great interest of Stern who, with his head gardener John Bassindale, cultivated nerines, berberis and roses among others. The lovely rambling rose 'Wedding Day' was raised by Stern. Over the years he also sponsored some prominent plant hunters such as Frank Ludlow, George Sherriff and E.H. Wilson.

At Arundel Castle Gardens, The Collector Earl's Garden designed by Julian and Isabel Bannerman in 2008 is essentially a panache garden; playing with space and water, it is fantasy filled with 'other-worldliness',



Floating Crown Fountain, Arundel Castle

classically referenced buildings and fountains, gilded decorations on top of green oak pillars. It is a place of theatre; the planting includes palms and bananas underplanted with a palette of coppery purples and blues with reassuringly normal geraniums and *Alchemilla mollis*. There are several pavilions. Oberon's Palace has shell-covered walls, based on the 1611 design by Inigo Jones for Prince Henry, with the Floating Crown fountain in the centre. Here a golden crown hangs suspended on the column of water from the fountain. The central lawn is cut in a circular labyrinth style and is planted out with as many as 60,000 tulips for the annual tulip festival. Later in the season this area is used for plays.

The Stumpery, created by our guide Head Gardener Martin Duncan, seems a contrived chaos, the structure of roots of yew and chestnut from the estates upturned to create planting pockets with a wide range of alliums. In the Wildflower Garden stands a thatched Roundhouse. The Potager and Organic Kitchen Garden are more traditional in feel, with some humpbacked twiggy pergola supports for the sweet peas and a lavender parterre. The spires of yew mirror the spires of Arundel cathedral over the wall. There are two historic glasshouses, in full production. The whole garden is full of imaginative touches at every turn and all worth revisiting.

Linda Wade

Serralves Villa, Portugal

Another lesser-known garden, this time in Porto, Portugal. The Art Deco Serralves Villa sits in an 18 ha park that combines formal landscape gardens, enclosed gardens, woodlands, open areas with art installations and even incorporates a small traditional farm. It was designed in the 1930s by Jacques Gréber, a French-trained architect who turned to landscape gardens. Gréber (1882-1962) also worked extensively in North America, designing both private gardens and public spaces.

The large pale pink house stands at the head of a symmetrical water parterre. The brilliant turquoise tiles of the pools contrast dramatically with the pink gravel paths. Formal box balls line the central rill, which ends in a hexagonal pool containing a shell fountain. Behind this pool and unseen till you reach the spot, the ground drops away sharply, creating the opportunity for a cascade to tumble down the artificially constructed rocky slope. At its foot, by a small lake, is a roomy grotto cum boathouse, with plenty of dancing sunlight reflections. When I was there a huge mirror wall was inserted at an angle into the lake, so that you saw the hillside reflected as you descended, before you realised what you were seeing. Beyond the lake, still on the central axis, a long straight path leads you out into the picturesquely rural landscape through meadows to a little Portuguese farm, now used for educational purposes and maintaining local cow and donkey breeds. Behind and around the villa are wooded areas and smaller enclosed gardens, especially a rose garden and a camellia garden. On the pergola-shaded tennis court terrace you can rest and have a drink. In many of the spaces there are art installations from the collection of the museum that now shares the park. Some are of garden relevance – one a truly mammoth tree-height trowel, another a large cluster of pink-stalked fungi.



Susan Jellis

News

A Conference on Twickenhamshire

Strawberry Hill House is organising a conference entitled *Twickenhamshire Revisited* on Thursday 20 September 2018. It is fifteen years since the Gardens Trust conference on Twickenhamshire; much has changed and it is timely to reconsider the riverside houses and gardens of Twickenham. The conference will examine the concept of Twickenhamshire and present new research and updates on sites and projects including: Pope's Grotto, Orleans House, Marble Hill, Strawberry Hill, Radnor House, Whitton Place, Poulett Lodge and Thames Arcadia. At Marble Hill, English Heritage has plans to reinstate part of the pleasure grounds designed by Charles Bridgeman and Alexander Pope for Henrietta Howard. Thames Arcadia will provide an update from the Thames Landscape Strategy partnership.

For more information and the full programme for the day, contact Claire Leighton at Claire.leighton@strawberryhillhouse.org.uk or call 020 8744 1241. Booking details can be found on the website www.strawberryhillhouse.org.uk/twickenhamshire-revisited/

Two Gardens Reopening

Leonardslee Gardens near Horsham in West Sussex, once the home of the Loder family, was sold in 2010 and closed to the public. The Grade I listed gardens were famous for their historic rhododendrons, camellias, magnolias, azaleas, lakes and woodland. The site includes a rock garden built by James Pulham and Son in 1890. The 200-acre estate was acquired by Penny Streeter OBE in 2017 with plans to restore the site, add new facilities and open to the public once again. The extensive restoration is well under way but is delayed by planning approvals. It is now hoped to reopen the gardens to the public in January 2019. For more news see the website, www.leonardsleegardens.co.uk/news/

Another well-known garden, Denmans garden in Fontwell, West Sussex, was closed to the public in 2017 and has just reopened. John Brookes MBE, the world-renowned landscape designer and author, lived at Denmans from 1980 until his death in March this year. The garden was initially begun by plantswoman and author Joyce Robinson, who created a planted dry river bed and experimented with gardening in gravel, a planting medium pioneered by John Brookes in the early 1960s. When Brookes moved to Denmans he redesigned beds, put in a pond and made a contemporary garden that retained Robinson's planting style. By the winter of 2016, he had already begun renovation of the garden. This is now complete and the garden reopened on 1 June. The tea room, also renovated, opens in mid July.

Events

BGHG Programme 2018

29 June	Barbican Landscapes, London (repeat of 2017 visit)
11 July	Jellicoe Water Gardens, Hemel Hempstead, Hertfordshire and Luton Hoo Walled Garden, Bedfordshire
16 August	Hestercombe Gardens, Somerset
14 September	Bridge End Garden and Audley End, Essex
October	to be confirmed
November	Annual Lecture

Celebrating Humphry Repton 2018

There are still many events planned for the remainder of this year. A list of the Repton 200 events can be found at <http://thegardenstrust.org/events-archive/tags/repton/>

Denman Summer School

16 – 20 July John Viger and Anna Steven, *Enjoy Oxfordshire*. Marcham, Abingdon, Oxfordshire, OX13 6NW. Tel: 01865 391991, Email: info@denman.org.uk, www.denman.org.uk/courses

City of London Walk

Sunday 22 July 2.30 – 4.30 pm Marilyn Greene, *City Gardens of the Blitz*. A Footprints of London walk. Book via Eventbrite, www.eventbrite.co.uk and search for Blitz.

Ashridge House with The Gardens Trust

10 – 11 August Conference *The Life and Work of Humphry Repton*. Berkhamsted, Hertfordshire, HP4 1NS, Tel: 01442 841028, www.ashridgehouse.org.uk Email: sally.rouse@ashridge.hult.edu

Institute of Historical Research Seminars

Thursdays starting 27 September 6.00 pm This series of seminars will explore the economics of some of Britain's gardens. Lectures in North Block Senate House, University of London, Malet Street, London WC1E 7HU. See website for details. Email: ihrgardenhistorians@gmail.com, <http://www.history.ac.uk/events/seminar/history-gardens-landscapes>

The Garden Historians Courses

20 September – 29 November 10.30 am – 12.30 pm D. Trentham, *Anglo-American Gardens in Tuscany*.
20 September – 29 November 1.30 pm – 3.30 pm Deborah Trentham, *Villas and Gardens of the Italian City States*. Burgh House, New End Square, London NW3 1LT, Email: info@thegardenhistorians.co.uk, www.thegardenhistorians.co.uk

Editor: Joan Pateman, 77 Huntingdon Road, London, N2 9DX, Email: joan.pateman@zen.co.uk

Garden History Grapevine Courses

Thursdays 20 September – 6 December 10.30 am – 1.00 pm *Repton in Context (repeat)*. Institute of Historical Research, North Block Senate House, University of London, Malet Street, London WC1E 7HU. Book via Eventbrite, www.eventbrite.co.uk and search for the title of the course.

RHS Lindley Library Exhibition

10 September – 14 December 10.00 am – 5.00 pm *Healing Garden: a display of early printed herbals*. 80 Vincent Square, London SW1P 2PE, www.rhs.org.uk/libraries

City Lit

Wednesdays 19 September – 5 December 10.15 am – 12.15 pm *Picture Perfect: Gardening in the Age of Revolution (1780-1818)*.

Wednesdays 16 January – 3 April 2019 10.15 am – 12.15 pm *A Marvellous Miscellany: Gardening in the early 19th century (1818-1860)*.

Saturdays 1 – 29 June 2019 10.30 am – 4.30 pm Letta Jones, *Great Botanists*. Keeley Street, London WC2B 4BA, Further information Tel: 020 7492 2652, Email: humanities@citylit.ac.uk, Enrolment Tel: 020 8023 6422, www.citylit.ac.uk

Oxford University Continuing Education Courses

26 September – 7 December Jill Sinclair, *English Landscape Gardens: 1650 to the Present Day*.

Online Course, Tel: 01865 280974, Email: onlinecourses@conted.ox.ac.uk, www.conted.ox.ac.uk

Oxfordshire Gardens Trust Lecture

Friday 16 November 7.00 pm Trevor Rowley, *Forest Parks and Woodland in Early Medieval England and Normandy*. Kellogg College, 62 Banbury Road, Oxford OX2 6PN, Email: eatonsarah@hotmail.com, <http://ogt.org.uk>

City of London Corporation Walk

Saturday 10 November 2.00 – 3.30 pm *The Heath's Historic Landscape*. Parliament Hill, Hampstead Heath, London NW5 1QR. Book via Eventbrite, www.eventbrite.co.uk and search for Heath.

The Gardens Trust with Oxford University Department for Continuing Education

31 May – 2 June 2019 *The Picturesque Garden in England*. Rewley House, 1 Wellington Square, Oxford OX1 2JA, Tel: 01865 270380, www.conted.ox.ac.uk, Email: ppdayweek@conted.ox.ac.uk

Gardens of Ireland Study Tour May 2019 Meeting

Saturday 8 September 10.30 am Letta Jones, *Tour information meeting* in Mill Hill, London. Contact Gill Harvey, ACE Cultural Tours, Tel: 01223 841055, Email: gill@aceculturaltours.co.uk