

# Birkbeck Garden History Group Newsletter



Summer 2021 No 58

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## Study Day Lecture Series

*'The whole world in a cabinet': collecting and the establishment of the first modern botanic gardens in Italy*

19 March

A regular lecturer at the V&A and Sotheby's Institute of Art and co-convenor of the seminars at the Institute of Historical Research since 2013, **Christine Lalumia**, took us on an enjoyable, whistle-stop tour of people and places in 15th–16th century Italy to demonstrate the context behind the creation of early botanic gardens and to explain the meaning behind the idea of a 'whole world in a cabinet'.

Italy was a powerhouse of activity at this time. It had extensive trading networks which connected them to the wider world with its recent explorations. Focusing on the powerful Medici family, Christine showed us how several generations, before, including and after Cosimo de' Medici, Grand Duke of Tuscany (1519–1574) – also known as Cosimo Primo – amassed personal collections comprising a very wide range of inanimate and animate objects. The collections of old and newly discovered plants were made available for public viewing. Was this just part of a campaign to fortify the Medici rule or did it come from a genuine love of and interest in plants, sciences and fine arts? Probably both was the conclusion.



*Ferrante Imperato's Museum, Naples, 1599*

Cosimo Primo was patron of the botanic gardens in Pisa (founded 1544) and Florence (founded 1545). His sons, Francesco and Ferdinando, also became involved in their development. The two botanic gardens engaged with plant identity and empirical study, and contained both animate and inanimate objects within their collections.

Luca Ghini, Professor of Botany at Bologna, who also worked in both Pisa and Florence, created the first recorded herbarium. He developed new methods of drawing and classifying plants and was an inspirational teacher creating innovative plant taxonomy courses. He sent samples from Pisa to Pietro Mattioli who contributed to the revolution in garden writing using first-hand knowledge gathered from observation.

At about the same time, the botanical gardens of Padua were created by Venetian decree. The original layout, which still exists today, was a divided circle surrounded by water representing the world in a garden with both animate and inanimate objects.

Christine concluded with two striking images of collections made by working pharmacists at the end of the 16th century. The first was created by Francesco Calceolari, the leading apothecary in Verona. The second was a 'cabinet of wonders' created by Ferrante Imperato in Naples and which was used for personal study as well as professional interest. He saw his collection as a place where he could derive knowledge directly from the artefacts before him rather than referring to ancient writings – the age of empirical science and taxonomy had begun and these varied collections became the forerunners of today's museums.

*'Aiding the Mother Country': The role of British colonial botanic gardens in the nineteenth century*

26 March

**Dr Caroline Cornish** has published widely on the history of Kew's Museum of Economic Botany and is a researcher at Royal Holloway, University of London, and an Honorary Research Associate at Royal Botanic Gardens, Kew.

Caroline’s talk explored the assertion made by John Lindley in 1838 that Kew Gardens should act as the hub from which a network of colonial gardens could be controlled and deployed for economic botany, thereby ‘aiding the mother country in everything that is useful in the vegetable kingdom’. This was not a new idea – Sir Joseph Banks, who saw Britain’s colonies in commercial terms, had expounded such ideas a century earlier. Was Lindley’s idea fulfilled? Caroline used three case studies to help answer this question.

St Vincent Botanic Gardens were set up in 1765 and were considered well-suited to act as a ‘botanic entrepreneur’ in the West Indies owing to their geographic position and climate. Many plant introductions, from America and Asia, were tested there in order to break the Spanish monopoly of the spice trade. Particular successes were *Syzygium aromaticum* (clove), *Myristica fragrans* (nutmeg), and *Artocarpus altilis* (breadfruit).



*Plantations at Ootacamund. Illustrated London News 1862*

Nearly a century later, Ootacamund, a hill station in India at an altitude of 2,240 m, was also used for acclimatisation experiments and was successful with *Cinchona succirubra*, the source of quinine.

The Royal Botanic Garden, Sydney, was the third case study. It was founded in 1816 by Governor Lachlan Macquarie to promote agricultural practices in New South Wales and to provide a recreational space. He sent native Australian plants to the UK in return for crop seeds for local farmers and he formed a wide range of useful networks for exchange, some time before Lindley’s idea. Caroline used the concept of ‘tyranny of distance’ to explain the tension between colony and mother country – communication problems experienced by Australia because of its isolated position could work both in its

favour as well as for the UK.

In addition to scientific and economic objectives, colonial botanic gardens provided gardens for recreation and were one of the few public places where women could socialize. Some had croquet lawns, cricket grounds, menageries, bandstands and refreshment facilities. Colonial subjects and indigenous people were not excluded as visitors and many worked in the gardens, but there was no uniform pattern among visitors and those using the gardens for recreation. More research is needed here.

The case studies showed that Lindley’s assertion was more of an institutional vision rather than an actual practice and that many colonial botanic gardens had successful exchange and acclimatisation programmes before Lindley’s report was written. In conclusion Caroline asserted that colonial botanic gardens were as much for sociability as they were for science, for comfort as for commerce and for culture as for horticulture. She left us with much food for thought and many leads for follow-up reading.

**Pat Dauncey**

*Botanic Gardens of the Western Cape: responding to the world’s richest flora* 9 April

**Professor John Parker**, a former Director of Cambridge University Botanic Garden and Cape botanical tour guide, started his lecture with some startling statistics: floral richness = area (km<sup>2</sup>) divided by number of species. Europe = 2.9. Western Cape, three-quarters the size of England = 94.



*Mimetes cucullatus*



*Gladiolus debilis*



*Gladiolus venustus*

Seventy per cent of the Cape's species grow nowhere else, the result of what Professor Parker called 'an evolutionary explosion'. I silently vowed never again to define the region by the scramble for Africa, the Boer Wars and apartheid.

All spice trade vessels had to pass the Cape, and exciting specimens of its flora began to arrive in Europe after 1652 when the Dutch East India Company established a revictualling station there. In the next century, Carl von Linné and Joseph Banks sought specimens but it was not until 1903, when a gifted amateur botanist endowed the University of Cape Town with a Chair of Botany, that Cape flora was studied scientifically in the Cape itself.

The first professor, Harold Pearson, had read botany at Cambridge which had a botanic garden solely for the study of plants and he was investigating the new science of ecology. Pearson followed Cambridge's ethos, and in 1912 insisted that his university and South Africa needed a national botanic garden of indigenous species. The South African government agreed to fund the garden. Pearson was its first director. His 1913 layout remains almost unchanged. The 528-ha site at Kirstenbosch lies at the foot of Table Mountain, part of the Groote Shuur estate bequeathed to the university by Cecil Rhodes. A spectacular setting with its own water supply, it needed no landscaping other than a cultivated area to display the Cape's defining plant families, to which Pearson added *Welwitschia* and cycads. The remainder of the collection is a backdrop of uncultivated fynbos – a naturally occurring mix of distinctive Cape species – which covers the slopes of Table Mountain. Kirstenbosch's funding was conditional on having an amateur botanical society to encourage the study and the wise use of indigenous plants, and it continues to host the Botanical Society of South Africa. It is now one of four national botanic gardens exploring South Africa's flora and heritage. With enthusiasm and affection, Professor Parker described it as 'the garden of the Rainbow Nation'.

### ***Botanic gardens and the great challenges of our times***

16 April

**Professor Stephen Blackmore**, former Regius Keeper of Royal Botanic Garden, Edinburgh, now Chair of Botanic Gardens Conservation International

'Alliance', 'consortia', 'influence', 'partnership' – the new vocabulary of garden history as botanic gardens unite to repair and safeguard our damaged earth.

Botanic Gardens Conservation International (BGCI) is a membership charity of 625 botanic gardens in around 100 countries. With their combined metacollection of plants, they are in a unique position to effect change in the fields of climate change, biodiversity and food security through public engagement. They have the potential to green urban areas with species not previously cultivated, thereby breaking the dependence of commercial forestry on a few fast-growing exotic species.



*Gardens by the Bay, Singapore*

need to be collected for genetically diversified ex-situ cultivation. Global Conservation Consortia are also being established, each focusing on a particular plant group – oak trees are of particular concern since acorns cannot be conserved in seed banks.

Professor Blackmore described a successful project in Malawi where, with support from the UK Darwin Initiative, BCGI and others, local communities were paid to raise thousands of saplings of the country's threatened national tree, the Mulanje cedar (*Widdringtonia whytei*), to produce a sustainable timber crop with the additional benefit of providing much-needed revenue to the community.

Tai Mo Shan mountain in Hong Kong was originally a semi-tropical forest of more than 3,500 species. Two thousand years ago it was terraced for tea cultivation which continued until the soil was exhausted. It remained bare until the 1960s when the

With their combined might of 750 million visitors a year, botanic gardens worldwide are in the position to exert pressure and educate. The numbers continue to burgeon. Singapore's futuristic Gardens by the Bay attracted 50 million visitors in its first five years. Their world-class exhibitions show how botanic gardens can become powerful influencers. In the ongoing Sustainability Challenge Survey, botanic gardens aim to recruit 150 million visitors to commit to planet-saving lifestyle changes.

Existing damage needs direct action, however. Botanic gardens now grow 105,000 species of higher plants, representing 30% of all higher plants and 41% of those under threat. ThreatSearch, BGCI's online database, identifies species that are under-represented in botanic gardens and



*Celebration for a successful crop of the Mulanje cedar in Malawi*

Hong Kong government began to reforest the whole colony. Fifty years later, Tai Mo Shan wore a patchy covering of shrubs. In 2012, Dr Gunter Fischer and colleagues at the adjacent Kandoorie Farm and Botanic Garden (KFBG) accelerated Tai Mo Shan's reforestation. They set up experimental plots of 150 species, trialling different fertilisers and tree guards. The results were impressive. In a 2014 photograph, Dr Fischer stoops over one of the saplings. In 2019 he stands in their shade and the KFBG has had to lift the canopy. Beneath it they have established an under-storey of shrubs and ground cover of rare species. The soil is revitalising. Water courses have resurfaced. Wildlife has returned. This was achieved through the Ecological Restoration Alliance of Botanic Gardens supported by BGCI. All the plant material, four hundred species, came from KFBG. Only a botanic garden could have provided them.

Professor Blackmore needlessly apologised for showing infographics from BGCI's website. They are compelling, so I include some links.

**Charlotte Frost**

ThreatSearch: [https://tools.bgci.org/threat\\_search.php](https://tools.bgci.org/threat_search.php)

Sustainability Challenge Survey: <https://www.bgci.org/resources/bgci-surveys/botanical-gardens-sustainability-challenge-survey/>

Kandoorie Farm and Botanic Garden: <https://tools.bgci.org/garden.php?id=3065?id=3065>

Tai Mo Shan project: <https://www.erabg.org/project/80/>

BGCI's website: <https://www.bgci.org/>

## **A Short History of the Water Pump – and the mechanics of a watermill in Suffolk that inspired the engineering of the great Machine de Marly and the fountains of Versailles**

Rivulets, lakes, fountains and waterfalls are the backbone of many great gardens through history. The first well-recorded ones, of course, were the Hanging Gardens of Babylon claimed by Senacherib, king of Assyria, King of the World, in 700 BC, to be his own creation for his palace at Nineveh along with his own invention of what we now call an Archimedean screw pump\*. This lifted water 10 m from the city's aqueduct to the 'hanging' forest planted on colonnades above.

In about the 4th century BC, a bucket wheel pump, the 'noria', was invented, probably in India, and spread widely. First powered by oxen and, later, by waterwheels where there was a suitable flow, the noria has a limited capacity in terms of height and flow but is still widely used for irrigation.

In about 270 BC the Greek inventor, Ctesibius of Alexandria, invented the force pump – familiar now as the bicycle pump – but he did not have the materials or engineering processes to make one. In theory, a force pump could lift water to any height, limited only by the bursting pressure of the pump and the pipes and by the power source. In practice, no useful pump could be made before the advent of iron casting and metal cutting lathes. So, the force pump hung dormant as an idea waiting for technology to catch up.

Mughal gardens of the 17th century were masterful creations based very largely on the manipulation of water. Most of them continued to use the traditional gravity-fed system, from a suitably high source via aqueducts



*Fountains of Shalimar Garden, Kashmir, powered by gravity*

leading to tanks sited above the garden to drive the fountains. The Shalimar Gardens in Pakistan are watered by a 140-km aqueduct. However, in Delhi they would have had to go further afield and we know that they pumped water from deep wells probably using the noria.

In 1671, Sir Samuel Morland, while working on the water supply to Windsor Castle, invented the plunger pump, a form of force pump which addressed Ctesibius's technical problems. This device is still used today in pressure washers. From looking at the local terrain around Euston Hall, I suspect that Morland, who lived nearby and was a friend of the family, probably said something like this to Lord Arlington:

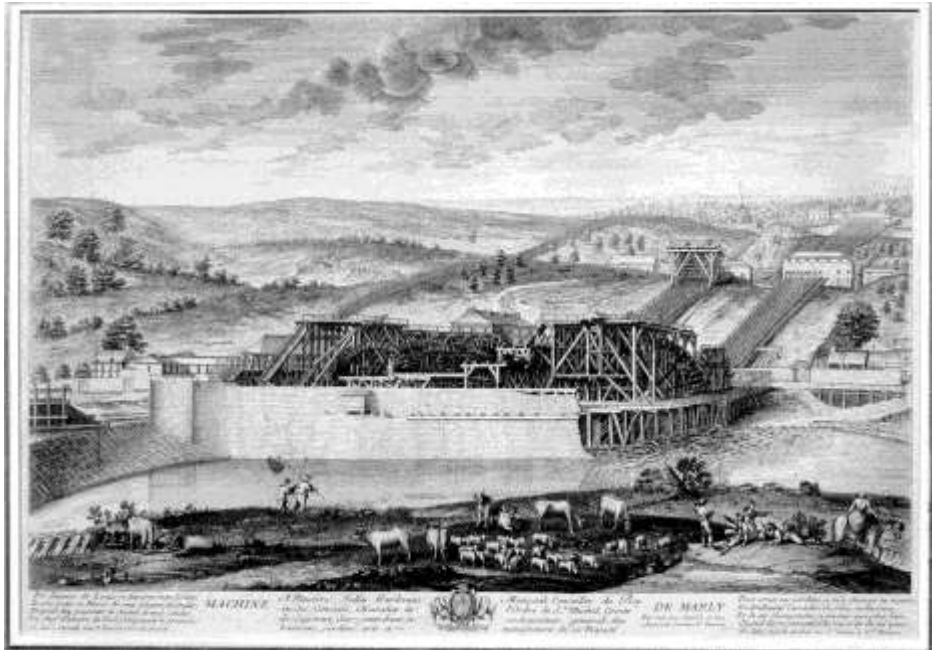
'If you supply your fountains via an aqueduct you will need to engineer that across

about two miles to the nearest high ground with a reasonable catchment area. I can make you a pumping system driven by a waterwheel and using my new plunger pump for a tenth of the cost and with no impact on the landscape – oh, and by the way, it could also grind your corn'.

The result is the watermill which we now see with its fake church tower concealing the rude woodwork and overhead tank that offended William Kent as mentioned in the previous BGHG Newsletter (No 57).

The Euston archives record that a Flemish mining engineer was working on the water at Euston at the time and he probably got excited about the possible applications of the newly invented plunger pump. Mines rely on water pumping systems because they usually penetrate below the water table and become flooded. I do not know precisely what sort of pump they used in the Low Countries at this time, but I do know that there are examples in the West Country of systems using chains of lift pumps (the classic village pump). These are simple to build but cannot produce significant pressure, hence the need for many of them to drain a mine that could be hundreds of feet deep.

The unnamed Flemish mining engineer went home and the next we hear is in 1678 when the engineer, Arnold de Ville, and the two master carpenters, Rennequin and Paulus Sualem, all of Liège, entered a competition set up by Louis XIV. The specification was for a watering system for Marly-le-Roi and Versailles. These two great gardens were located quite close to the Seine, but about 170 m above it. The Flemings proposed a pumping system based on Morland's plunger pump, powered by 14 huge waterwheels on the Seine. The pumps lifted the water in three stages each of 57 m up to a short aqueduct leading to a large tank situated between Marly-le-Roi and Versailles. From there, distributions of pipes ran gently downhill to each garden, arriving at Versailles at the Bassin du Trèfle, about 5 m above the main fountains. Some of this is still visible: in the (rebuilt) barrage on the Seine, the site of the waterwheels, the ride up the steep slope, some of the original buildings, the aqueduct and the two tanks.



*Machine de Marly. After the painting by Pierre-Denis Martin, 1723*

So, Euston Hall has an extraordinary role in the story of water pumps. Local inventor, Sir Samuel Morland, created the first practical form of a long-forgotten idea and demonstrated its efficacy at Euston. From this acorn grew the mighty oak of the Machine de Marly which watered Versailles for over a century.

### **Postscript**

It is almost invariably the case that the water supply is unable to operate the fountains at full bore continuously. This is why there are intermediate tanks, building up a reserve of water that can operate the fountains for a short time before becoming exhausted. At Versailles less than half the fountains could be operated together, and elaborate instructions were written for the gardeners to turn the fountains on and off as the King progressed through the gardens. At Chatsworth the 60-acre lake in the hills can only run the Emperor Fountain for about four hours.

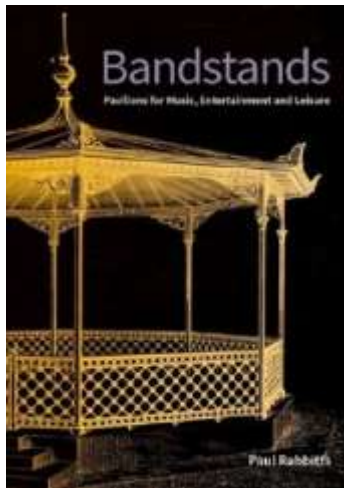
**Steve Temple**

\*Assyrian cuneiform tablets, deciphered by Oxford scholar Stephanie Dalley show that the Hanging Gardens were not built by Nebuchadnezzar in Babylon, as previously thought, but by Sennacherib in Nineveh.

### **Revival of the Bandstand**

Bandstands were the centrepieces of Victorian public parks for over a century, drawing crowds of up to 10,000. They were popular with workers and were designed to provide music to 'soothe weary urbanites'. In World War II many bandstands disappeared as part of the war effort along with park railings. Further losses came as public parks and seaside resorts spiraled into decline. Between 1979–2001 more than half the bandstands in British parks were demolished, vandalised or had fallen into a chronic state of disuse. At their peak, there had been over 1,400 bandstands in Britain; today there are less than 500.

The 'stands', which often had an oriental shape inspired by the expansion of the British Empire into India, provided a wide range of music although brass and military bands predominated. There were over 40,000



brass bands in existence towards the end of the 19th century. The popularity of bandstand concerts waned in the 1950s as cinema, radio and TV became increasingly popular. There was a brief revival in the late 1960s when groups such as Pink Floyd, The Who and Fleetwood Mac performed in a series of free bandstand concerts at Parliament Hill in London. David Bowie gave a free concert in 1969 in Beckenham Recreation Ground, Bromley.

Today, restored bandstands are once again becoming the focal points of our increasingly vibrant parks, not just echoing to the sounds of brass, but often bouncing to rhythm and blues, rock, opera, street theatre and drama. This is thanks primarily to the National Lottery Heritage Fund which has been investing in public parks since 1996 – an important contribution to society today since they have been playing a major role through the pandemic as a permitted social venue.

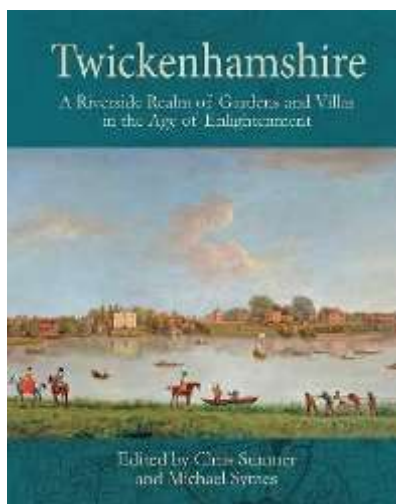
**Paul Rabbitts**

**Offer** *Bandstands – Pavilions for Music, Entertainment and Leisure* by Paul Rabbitts can be purchased, along with a free review, at a special price of 50% reduction for BGHG readers using the code BANDSTANDS50 through [www.liverpooluniversitypress.co.uk](http://www.liverpooluniversitypress.co.uk)

## Book Review

*Twickenhamshire: A Riverside Realm of Gardens and Villas in the Age of Enlightenment.* Edited by Chris Sumner and Michael Symes. Bristol: Redcliffe, 2021

This is a book we have been waiting for, even if we didn't know it. 'Twickenhamshire' suggests a wider context than a country village, and this compilation explicates the uniqueness of the locality and society: detached from 'the Town', but reachable; situated on an important means of communication, the Thames; and close to royalty at



Hampton Court and Richmond. The focus here is on the pioneering horticulture which encapsulated the birth, development and flowering of the English landscape garden with Alexander Pope, Horace Walpole and Richard Owen Cambridge leading the way. The book also chronicles, however, the shift from Palladian classicism to Gothic, and traces the network of owners, writers and artists who exchanged ideas and influences over time.

The editors are ideally placed to cover this content. Michael Symes, who has an unrivalled knowledge of the eighteenth-century garden, opens the book with a comprehensive survey of the field, and closes it with an enlightening account of some lesser-known properties. Chris Sumner has spent a lifetime in the area and has gained an intimate knowledge of its estates through his work for English Heritage. His essays on the Arcadian Thames, Strawberry Hill, Pope's Villa and Orleans House are elegant, wide-ranging, erudite, and full of acute observation. Other contributors have written from special knowledge of particular properties: Mike Cherry, a local historian, on Radnor Gardens and Poulett Lodge; Suzannah Fleming of the Temple Trust on Garrick's Villa; and Emily Parker from English Heritage on Marble Hill. The illustrations are illuminating, and altogether this is a book to treasure.

**Katherine Myers**

## News

### Tudor Mulberry saved by High Court

A six-year campaign, led by the Gentle Author in his blog, *Spitalfields Life*, supported by Dame Judi Dench as patron, plus the weight of 17,000 signatures and hundreds of donations, has been successful at last. The campaign was to overturn a decision by Tower Hamlets to move an historic mulberry from the grounds of the old London Chest Hospital in Bethnal Green to make space for a block of flats. Evidence raised by prosecuting QC, Richard Harwood OBE, included, as proof to the tree's disputed age, an engraving in the *Foxe's Book of Martyrs*, which shows Bishop Bonner (1500–1569) flogging a heretic in his garden on precisely the same site under a tree. This ties in to a 1915 commemorative inkwell kept at the Royal London Hospital, which has a brass plate inscribed with the message that it was made from a 'branch of the mulberry beneath which Bishop Bonner sat'. The tree, which survived the Fire of London unscathed and was only a little charred from the Blitz, continues to flower and fruit profusely. For the full story: <https://spitalfieldslife.com/>

## Delos recreated at Sissinghurst Castle

Opened this month, after seven years in the making, is the reconstruction, led by garden designer, Dan Pearson, of Vita and Harold's unfinished garden which was inspired by Delos visited on a cruise around Greece in 1935. Once home, they gathered masonry left from the remains of Sissinghurst's medieval manor house and planted the area with Mediterranean wildflowers and trees, including strawberry tree, *Arbutus unedo*, and the kermes oak, *Quercus coccifera*. These had not coped well with the north-facing position, cold clay and inclement Kent winters, and the area had been returned to woodland.



*Delos at Sissinghurst Castle © National Trust*

The new design has a central square, 'agora', and a 'street', surrounded with raised beds contained with dry-stone walling and angled to follow the passage of the sun. The heavy clay soil has been leavened with 300 tonnes of crushed local ragstone. Giant boulders and remnants of antiquities, including Tuscan pillars, have been searched out. Cork oak, cypress and pomegranates will provide shade, while the 6,000 Mediterranean perennials have been chosen with an eye to coping with climate change.

## Botanic Gardens Consortium International enlarges its scope

Following Professor Blackmore's inspiring lecture, *The Great Challenges of our Time* (reported on page 3 of this newsletter), timely news is that on World Biodiversity Day on May 22, the Botanic Gardens Conservation International (BGCI) has joined forces with the European Commission's Global Coalition for Biodiversity. This adds another 200 institutions worldwide to the existing 625 botanical gardens that make up the BGCI's already impressive consortium and it will boost their mission to promote 'public understanding of the extraordinary scope of life on Earth and the threats facing species everywhere'.

## Rethinking the Florence Charter

The University of Florence in collaboration with the National Higher School of Landscape of Versailles (ENSP) will be holding a symposium on November 25–26, 2021 to consider whether the conservation principles and guidelines of the 1982 ICOMOS Charter on Historic Gardens (Florence Charter) are becoming outdated in the light of changes in the environment, landscape and society. Unfortunately, the date for submitting submissions has past, but it will still be interesting to see the conclusions as they should have impact on garden and landscape restorations in the future. <https://europeanhistoricgardens.eu/en/convention-historic-gardens-experiences-research-florence-charter/>

## Modern treasures

The Garden Museum has been quietly building a unique archive of working records of leading British garden designers of the 20th and 21st centuries. The archive opened to the public in 2019 and continues to gather



*John Brookes's design for Bryanston Square, London*  
© Garden Museum

momentum. It includes treasures such as the gardening notebooks of Beth Chatto, film clips and letters and Charles Jones's sculptural gelatine silver photographic prints of vegetables which arrived as part of the business archive of seed merchants, Elphick & Son Ltd (1823–2003). Amongst the plans and drawings of John Brookes are his 1964 plans for Bryanston Square, Marylebone, which is described in fascinating detail by Dr Barbara Simms in her monograph on Brookes\*. Perhaps the most impressive archive, however, is that of Russell Page which has the draft of his unfinished sequel to *The Education of a Gardener* and over 3,300 plans, catalogued from 2016 by archivist Rosie Vizor.

Visits by arrangement: [info@gardenmuseum.org.uk](mailto:info@gardenmuseum.org.uk) or  
search online: <https://gardenmuseum.org.uk/archive/>

\**John Brookes: Garden and Landscape Designer* by Barbara Simms. Conrad Octopus, 2006.

## Events

### BGHG programme 2021

**5 August** Pashley Manor and Great  
Dixter, East Sussex  
**7 October** Westminster Abbey  
Gardens, London

The Ramsgate, Kent visit is postponed to 2022. The Wimpole Hall, Cambridgeshire Study Visit has recently had to be postponed to 2022 because the venue could not confirm our arrangements in time due to difficulties with staffing levels at the Hall.

### Aga Khan Centre Gallery Exhibition Until 30 September

*Making Paradise: exploring the concept of Eden through art and Islamic garden design*, 10 Handyside Street, London N1C 4DN. Places must be booked, <https://www.agakhancentre.org.uk/gallery/making-paradise>

### Cambridge University Botanic Garden Online Course

**Thursday 22 July 6.30–8.30 pm** *Secrets of the Georgian Garden*, Laura Mayer. Tel: 01223 336265, [enquiries@botanic.cam.ac.uk](mailto:enquiries@botanic.cam.ac.uk)  
[www.botanic.cam.ac.uk/education-learning/courses/](http://www.botanic.cam.ac.uk/education-learning/courses/)

### Oxford Botanic Garden History Tour

**Monday 26 July 10–11 am & 3–4 pm** Tour with Mark Davies. Rose Lane, Oxford OX1 4AZ, Tel: 01865 610305, [admin@obg.ox.ac.uk](mailto:admin@obg.ox.ac.uk), <https://www.obga.ox.ac.uk/event/history-tour-mark-davies>

### City Lit Courses Online

**Saturday 31 July 2.45–5.15 pm**  
*Healthy Horticulture? the History of the Victorian Public Park*. Letta Jones.  
**Saturday 25 September 10.30 am–1.30 pm**  
*Archaeology of London Gardens*, Jill Hummerstone. Tel: 020 7831 7831, [humanities@citylit.ac.uk](mailto:humanities@citylit.ac.uk), [www.citylit.ac.uk/](http://www.citylit.ac.uk/)

### Surrey Gardens Trust Garden Visits

**Wednesday 25 August 2.00 pm**  
Pratsham Grange, Holmbury St Mary, Surrey  
**Tuesday 12 October 10.15 am**  
Ramster Gardens, Chiddingfold, Surrey.  
**Sir Geoffrey Jellicoe Study Day at Wisley**  
**Thursday 14 October** details to be announced  
[eventsstg@gmail.com](mailto:eventsstg@gmail.com),  
<https://www.surreygardenstrust.org.uk/events>

### V&A Course Online

**Tuesdays 21 September–26 October**  
**10.30 am–1.00 pm** *The Evolution of the English Country House: 1400–1900*, Caroline Knight.  
[www.vam.ac.uk/whatson/programmes/course](http://www.vam.ac.uk/whatson/programmes/course)

### Garden Historians Courses Online

**Fridays 24 September–26 November 5.00 pm** *20th century America – a Landscape for Living*.

**Fridays 24 September –26 November 10.00 am**  
*Gardens of the Gilded Age – America 1870-1900*.  
[debs@thegardenhistorians.co.uk](mailto:debs@thegardenhistorians.co.uk),  
[www.thegardenhistorians.co.uk/online-courses](http://www.thegardenhistorians.co.uk/online-courses)

### Gardens Trust Lectures Online

**TBA: Zoom lectures September to mid-2022.**  
Series themed on the history of plant nurseries.  
**October** Four lectures, *The Story of Veitch Nurseries in Exeter and Chelsea*, Caradoc Doy. Full information when booking opens.  
<https://thegardenstrust.org/events-archive/>

### Kingston University London Conference

**27–28 September** *Artists and the Garden: new perspectives*. Hestercombe Gardens, Cheddon Fitzpaine, Taunton, Somerset TA2 8LG, [www.hestercombe.com/whats-on/artists-and-the-garden-conference](http://www.hestercombe.com/whats-on/artists-and-the-garden-conference)

### Pope's Grotto Preservation Trust Lecture Online

**Thursday 4 November 7 pm** *Pope's Grotto – Poetry, Painting and Alexander Pope*. One of a series of autumn lectures. [londonluminaries@gmail.com](mailto:londonluminaries@gmail.com), <https://londonluminaries.com/talks/>

### Oxford University Continuing Education Course Online

**Wednesday 29 September–Friday 10 December**  
*English Landscape Gardens: 1650 to the Present Day*, Jill Sinclair. Tel: 01865 280974, [onlinecourses@conted.ox.ac.uk](mailto:onlinecourses@conted.ox.ac.uk), [www.conted.ox.ac.uk](http://www.conted.ox.ac.uk)

### IHR History of Gardens and Landscapes Seminars Online Autumn 2021

**7, 21 October; 4, 18 November; 2, 16 December**  
Theme: *Conversations Across Continents: the movement of garden ideas, styles and plants across the globe*. Programme available online from 1 August. [gardenhistory.ihr@gmail.com](mailto:gardenhistory.ihr@gmail.com), <https://www.history.ac.uk/seminars/history-gardens-and-landscapes>

### Berkshire Gardens Trust Zoom Lecture Online

**Friday 19 November 2.00 pm** *Public parks – the Paradise of Victorian Innovation: decay, renaissance and the vandals at the door*, David Lambert.  
[www.berkshiregardenstrust.org](http://www.berkshiregardenstrust.org)

### ACS Distance Education Anytime Course Online

*Garden History*, 100 hours self-paced learning. Tel: 01384 442752, [info@acsedu.co.uk](mailto:info@acsedu.co.uk), [www.acsedu.co.uk/Courses/Landscaping/GARDEN-HISTORY-BHT329-641.aspx](http://www.acsedu.co.uk/Courses/Landscaping/GARDEN-HISTORY-BHT329-641.aspx)

*Editor: Caroline Foley*

*Email: [mail@carolinefoley.co.uk](mailto:mail@carolinefoley.co.uk)*

*Assistant Editor: Sheila Poole*

*Email: [smpoole4@gmail.com](mailto:smpoole4@gmail.com)*