

# Birkbeck Garden History Group Newsletter

Summer 2020 No 55



## Study Day: A Galaxy of Grottoes

Senate House, London, 29 February

### *Seneca and others on ancient Roman grottoes and nymphaea*

John Harrison



*The Blinding of Polyphemus at Sperlonga* by Carlo Labruzzi  
from *A Classical Tour through Italy and Sicily*  
by Sir Richard Colt Hoare, 1819

Michael Symes, BGHG President and the chairman of the Study Day, invited us to enjoy the Senate House 'grotto', away from the February storms that were raging outside, and he introduced John Harrison, a Visiting Fellow from the Faculty of Arts and Social Sciences at the Open University. John first set out the definition of the grotto as a cave, either natural or artificially constructed and sometimes adapted for use as a cool summer retreat. He described the nymphaeum as a natural grotto inhabited by a nymph and where water was an essential ingredient. As evidence for this, he pointed to Pausanias (c.AD110–180), the Greek geographer, who described a nymphaeum near Delphi as having natural springs held sacred to the Corycian nymphs and the god Pan. Seneca (c.4BC–AD65) noted that the Romans erected altars at water sources. South of Rome, extant although overgrown, is the Grotto of Egeria. This was

thought by the poet Juvenal (c.AD55–nd) to be 'synthetic' with too much marble. It compared poorly to the villa at Boscoreale (buried by Vesuvius in AD79) which had a more natural feel with rocky outcrops and water. The villa of politician Publius Vatia (130–40BC) near Naples had two large grottoes, one subterranean and the other open to the rays of the sun.

Royal grottoes were much fancier. The grotto of Tiberius (42BC–AD37) at Sperlonga on the fashionable coast south of Rome, was a sculptural theatre where Ganymede (described in the Iliad as 'the loveliest born of the race of mortals') is mounted on the eagle sent by Zeus. The blinding of the cyclops, Polyphemus, was amongst other scenes from the Odyssey. The grotto of the Golden House, the landscaped palace constructed for Nero (AD37–68) in Rome, had a smaller cave or nymphaeum with statues including one of Zeus with his foster mother, Amalthea. The nymphaeum at Domitian's villa at Castel Gandolfo was more natural, built of pumice stone. The final slide showed a virtual reconstruction of Trajan's nymphaeum at Ephesus which indicated a move away from the simplicity of nymphs to conspicuous consumption. A large structure, it was heavily decorated with painted statues and frescoes.

### *Italian Renaissance Grottoes: nature and artifice in three Florentine gardens*

Laura Karran

#### Castello

Just outside Florence, the Medici garden at Castello was redesigned following the construction of two large aqueducts to bring clean drinking water into Florence. The grotto, which was rebuilt in 1572, was a splendid example of the celebration of nature and artifice. Three niches, constructed of stone blocks with stalactites and stalagmites, were each furnished with a marble basin and coloured pebbles and contained multitudinous life-sized animal statues. The eastern niche had, amongst others, deer, a bear and a wolf, while the western niche displayed a rhinoceros, a giraffe and an elephant. In the central niche there was a crowded menagerie with a goat, a ram, a dromedary, a boar and a unicorn with a real horn, symbolising the purity of the water which gushed from numerous hidden pipes all over the grotto.

## Boboli Gardens

On the steep hill behind the Pitti Palace in Florence, another Medici garden was created by Cosimo's wife, Eleanora. In 1582, a *Grotto Grande* was built, constructed of red stone and white marble. The Medici crest is surrounded by niches of natural stone, stalactites and shell mosaics dripping with water. Combining art with nature are statues of shepherds and shepherdesses, nymphs and a large river god. There are also frescoes of birds, painted pergolas, trees and a fish pond for living fish. Michelangelo's famous four unfinished statues of *The Slaves* are in the four corners of the first chamber. The second chamber is square, representing the four elements and decorated with statues of characters from the Trojan War, whilst the third chamber, oval, of green marble and mosaic, is Venus in her bath being showered with running water.



*The central niche of the grotto of Castello, Florence*  
Photo: Wikimedia

## Pratolino

Outside the city, the third Medici garden, constructed in 1568, sloped down from the palace and was fed by 12 springs. This was a celebration of water (which cost more than wine) with art and nature combined. The grottoes were constructed under the palace with water-driven automata, powering a water organ, and jets of water surprised unsuspecting guests from all directions. There was more statuary, including a huge Colossus by Giambologna. Later, in 1600, a special dining grotto was built, with another grotto housing a statue of Cupid.

Laura concluded by pointing out that grottoes were one of the more interesting features in the Renaissance garden, symbolic of an age characterised by the hunger to know, to catalogue and to experiment.

Jane Gross

## *Who were the grotto builders? A focus on 18th century England*

### Michael Cousins

From the classical buildings of the ancient world and the sumptuous grottoes of the Medici family in Renaissance Florence, we turned to 18th century England. We were guided brilliantly by the garden historian, Michael Cousins, through a breathtaking overview of the people who designed and built the grottoes, professionals and amateurs alike. First came John Castles who achieved fame after building grottoes for Alexander Pope in 1720–1725 and for the Chelsea home of Walpole in 1735. He also built the Great Grotto in Marylebone which was visited by royalty and the aristocratic elite and led to further work at Goodwood (1747) and St Giles, Dorset (1748). William Privett constructed the stonework for the freestanding grotto at Stourhead in 1748, with the 'nymph of the grott' as a centrepiece. Steven Wright was the builder of grottoes at Worcester Lodge on the Badminton estate, Claremont in Esher and Oatlands Park at Weybridge. His namesake Thomas Wright, designed the shell-lined grotto in Hampton Court House in about 1796.

The 'amateurs', or owners, included Thomas Goldney in Bristol, who took 27 years from 1737 to build his grotto at Goldney House and John Scott of Amwell who built his unusual six-chambered grotto at Ware in 1773. At Curraghmore, County Waterford, Catherine, Countess of Tyrone, decorated the shell house (still open to visit) herself. The grotto at Bulstrode, Buckinghamshire, was designed by the Duchess of Portland, (assisted by Mrs Delany) who admitted that she had killed 1,000 snails for their shells. At Crux Easton, Highclere, the nine maiden Lisle sisters allegedly built the grotto themselves and decorated nine niches with shells before 1733 when Alexander Pope visited and composed a few lines about them. Still there for us to enjoy is the fine work of Joseph and Josiah Lane, grotto builders for Charles Hamilton, Henry Hoare and William Beckford.

## *Painshill Park grotto: an archaeological project in restoration*

### Adrian Powell

From the overview we moved to the particular with Adrian Powell, project leader and conservator from Cliveden Conservation and the site manager who oversaw the 2012 and 2013 restoration projects of the grotto at Painshill Park, Surrey. Built by Joseph Lane for Charles Hamilton between 1750 and 1770 it was sold in 1777 and had remained in private hands until the mid-20th century. The grotto fell into disrepair and it wasn't until 2010 that a feasibility study showed how the interior might withstand restoration. Three quarters of the building was extant, enough to show what was missing. Details were further supplied by a plan by the original military engineer, Frederick Piper, and two watercolours by Elias Martin from the 1770s (now in the National Museum in Stockholm), as well as some photographs. An archaeological analysis was made and a three-dimensional model of the interior was constructed in meticulous detail. A team of eight or nine people worked on placing 500,000 crystals in cramped conditions during an exceptionally cold winter making it difficult to keep the lime mortar



*The Crystal Grotto at Painshill Park  
by Graham Dash, courtesy Painshill Park Trust*

from freezing. The trials continued when, halfway through, another photograph was discovered and some of the stalactites had to be removed. Finally, the water system within the grotto was installed and amplified along the passage entrance to the grotto, encouraging people to enter. Anyone who has visited the grotto will testify as to the magnificent results of this painstaking work.

When I was there a kingfisher entered the grotto and couldn't find its way out but its reflection in the crystals made its plumage shine creating an unforgettable, magical moment.

**Christine Bevan**

## Garden Visits

### Wakehurst – the Seed Bank

*13 February*

We started our visit to Wakehurst, West Sussex, with a tour of the Wellcome Trust Millennium Building, which now houses Kew's amazing Millennium Seed Bank. Kew has been banking the seeds of wild species since 1976. The current purpose-built building opened in 2000 and is designed to offer the public a chance to see its staff at work. Glass windows along each side of the public exhibition space on the ground floor allow views of the seed-preparation facilities along one side and the research laboratories along the other, while the seeds themselves are stored in a huge vault underground.

From our vantage point in the exhibition space, our excellent guide, Joe Doherty, gave us a comprehensive overview of the facilities and the processes seeds go through before they can be stored. Seeds range enormously in size: one seed of the sea coconut (*Lodoicea maldivica*) weighs in at 15–30 kg, while for orchid seeds, there may be up to 3 million in 1 g. Seeds are received from around the world, many collected by countries participating in the Millennium Seed Bank Partnership, which is active in 80 countries. Each sample is checked against a herbarium specimen to verify identity. It is then dried gradually in a cotton or paper bag for up to three months. The dried seeds are extracted and dried further, and batches of 50 seeds are examined for infestation and X-rayed to check that they have intact seed embryos before the sample is sent down to the underground vault to be frozen. In the research laboratories, germination and plant development tests are undertaken on the seeds of each species every 10 years to check that the seeds remain viable.



*The exhibition space in the Millennium Seed Bank. Photo: Caroline Foley*

We also visited the high-security vault, which is not usually open to the public. Flood proof, bomb and radiation proof and large enough for 38 double-decker buses, it has the capacity to house samples of 75% of the world's storable seeds in due course. Currently there are six walk-in freezers at -20 °C holding some 2.3 billion seeds from more than 40,000 plant species collected in 190 countries. For each species, the sample of 10,000 seeds is split between two freezers, where it is stored in small glass bottles or, more recently, foil packs. A sophisticated numbering system (no names) prevents anyone from walking off with seeds they might fancy. Staff wear padded coats when working in the freezers, and alarms sound if they stay too long in the cold. By 2009, seeds of all of the UK's native plant species were safely in storage, apart from a very few whose seeds are difficult to store, making the UK the first country to preserve its botanical heritage in this way.

Some seeds are not suitable for standard freezing techniques and research is under way to test cryogenic freezing in liquid nitrogen at -196 °C – we were given a glimpse of the cauldron-like cryostorage tanks.

The Millennium Seed Bank welcomes researchers from across the globe and is the largest and most diverse genetic resource for wild plant species – an important insurance against the increasing risks of extinction and losses to climate change and disease.

**Sheila Poole**

## Wakehurst – the garden



*The Winter Garden*  
Photo: Ruth Brownlow

After lunch we ventured into the gardens with our excellent guide, Paul Reader. The sun came out, the rain held off and there was even a rainbow in the sky. Paul reminded us of the history of Wakehurst. Although the estate existed from 1205, the gardens we see today were largely created by Gerald Loder, 1st Baron Wakehurst, who purchased the property in 1903. Loder was a keen plant collector, who benefited from the discoveries of the great plant hunters of the period such as Kingdon-Ward, Forrest and Comber. After Loder's death in 1936, Sir Henry Price continued to develop the gardens. In 1963 he bequeathed Wakehurst to the National Trust who in turn leased it to the Royal Botanical Gardens, Kew in 1965.

About ten years ago, the Wakehurst management decided the gardens needed updating. They drew up a 10-year landscape plan to refresh the gardens, open up the views again and develop some new areas. We could see the results all around us with sections in the process of being replanted and redeveloped. The first garden to be completed was the Winter Garden which opened in February, 2019, and our tour started there. The new Winter Garden is quite striking with sweeps of red and white heather, red and gold dogwood and white birches. There were masses of cyclamen and effective use was made of clumps of grasses. The best view came as we walked down the slope and looked back up into the large swathes of colour and texture.

This part of the gardens is on heavy clay and is prone to waterlogging as we discovered, picking our way down a slippery path running with water. In the Pinetum, Paul showed us Japanese cedar which had a Japanese sika deer carving engraved on its trunk in the traditional style of Tachigi-bori – the carving on living trees. One of the spectacular features of Wakehurst is the terrain. From the entrance the ground slopes down until it descends steeply through ravines to the lake and wetland conservation area, an overall drop of 225 feet. On our visit, we only had time to see a small part of the whole estate but we did go to the viewpoint at the top of the Himalayan Glade where we could look down over the trees and rhododendrons in the gorge. Returning up the hill we passed the area being prepared for the new North American Prairie Garden, destined to cover 6 acres when complete. Further on we came to the Black Pond, part of the Water Gardens. Here one bank was newly planted with golden dogwood glowing in the sunlight. Beyond was the Asian Heath Garden, part of which is being redeveloped to become a Kyrgyzstan meadow. All along our route, Paul illustrated the relationship between the gardens and the Millennium Seed Bank by pointing out endangered plants having been grown from seed stored in the Bank. Near the Black Pond was the American Franklin tree (*Franklinia alatomaha*) now extinct in the wild.

Wakehurst is always worth a visit, with its scientific and botanical interest, its dramatic landscape and the beauty of the place. Now with its projected developments, there will be something new to discover on each visit.

**Joan Pateman**

## The Flower Garden at Kroměříž, Moravia

The charming Czech town of Kroměříž in southern Moravia is probably most renowned for its baroque Archbishop's Palace (where scenes from the film *Amadeus* were shot) but for garden historians the palace's exceptional Pleasure Garden, later also called the 'Flower Garden', is of particular interest. Situated some distance from the palace itself, it was created in the second half of the 17th century by Bishop Karel of Liechtenstein. It is listed by UNESCO as a World Heritage Site, being a rare and largely intact example of a baroque garden. The baroque gardens and palaces of Bohemia and Moravia generally showed a strong Italian influence, although in the layout of this pleasure garden on a largely flat site, the French formal baroque style is also apparent. In addition, while celebrating the status of its patron and his successors in its impressively-scaled and rational design, it offers 'an invitation to the world of Nature – the mother of mystery and substance of all things created'. This innovative concept, advocated by the Bishop, was influential in central Europe during this period of debate and changing ideas.

The initial works in the garden were directed by the Italian architect Filiberto Luchese (who also restored the palace) between 1665 and 1675 and, after his death, a younger colleague, Giovanni Pietro Tencalla, took over the task.

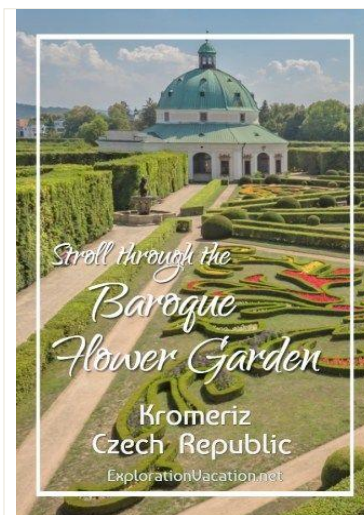
The garden is composed upon an extensive rectangle (485 m x 300 m) and enclosed by high green walls. The main entrance lies in the middle of a long colonnade where a gallery of statuary, with themes from classical mythology, was gradually established. The dominant axis is highlighted, both centrally and along its sides, by numerous architectural and horticultural features – ornamental borders and fountains, labyrinths, fishponds, a skittle alley and the mounds known as 'Strawberry Hills'. The engravings by Georg Matthaeus Vischer, completed in 1691, show a fully enclosed garden which included productive orchards as well as parterres and other more decorative features.

In the very heart of the garden is the octagonal summerhouse or Rotunda, designed and built by Tencalla between 1666 and 1668. Its striking features originally included a large central hall with four grottoes (decorated with seashells and containing mechanical water features) and a monumental dome topped with a lantern roof. It was adorned with many fine sculptures and allegorical paintings, executed by Italian craftsmen, and had windows with coloured glass and a mosaic floor. It was an open building which could be walked through and served as the ultimate focal point of a sophisticated system of perspective proportions in the garden. However, as a result of substantial alterations at the end of the 19th century many of its rather wondrous-sounding features were regrettably removed and the originally airy and open building was enclosed, with another entrance built as a pillared portico facing a newly established axis.

Tall clipped green walls and archways are vital components of the formal garden, their function being to divide the space into smaller enclosed groves and bosquets and to enhance the axial perspective. To properly fulfil these functions, their dimensions were based on the proportions of the buildings which form the focal points of the views. According to archival documents, green walls were first planted in 1668, using hornbeam seedlings dug up in nearby episcopal forests. You can still see very old hornbeam, field maple and horse chestnut trees in the topiary walls. As their estimated age is between 150 and 200 years, they are likely to be the second generation of trees in these walls. Until the second half of the 20th century when electric shears and brush-saws were introduced, the hedges were clipped manually from tall wooden scaffoldings, using sharp sabres and large shears and the bosquets are still clipped by hand.

During the 18th and early 19th centuries, greenhouses were added to contain a botanical collection and extensive reconstruction took place towards the end of this period. In the 1950s the derelict parts of the garden were revitalised and the UNESCO listing followed in 1998.

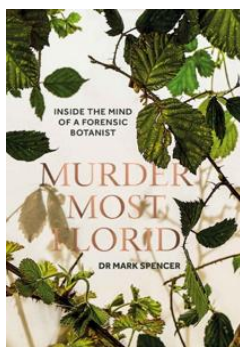
A recently-completed reconstruction has aimed to restore the garden's original appearance. We visited on a bitterly cold and windy day in April last year. Nevertheless, despite these bleak conditions, the Flower Garden has left a lasting impression of an 'ancient garden' and a strong sense of history and the passing of time.



Sue Coulbeck

## Book Reviews

### **Murder most Florid by Dr Mark Spencer, Quadrille Publishing, 2019**



Dr Mark Spencer FLS, Hon. Curator of the Linnean Collection, is a distinguished botanist. His book is not an academic publication but a personal and idiosyncratic account of his work as a consultant in forensic botany to the Metropolitan Police. A cheerful informality of style and an eye for the lighter side do not disguise a commitment to the pursuit of justice for the victims of serious crime – murder, rape, arson. He also writes engagingly of the ups and downs of his career and of his lifelong passion for plants in all their diversity, complexity and mystery.

The forensic botanist is called to a crime scene in the hope that a study of vegetation may provide clues to assist an investigation. Accounts of specific cases are used to explain the painstaking forensic examination and interpretation of plant material, often fragmentary and degraded. The botanical science is precise and detailed but presented throughout in a readable and accessible form. Comparisons with fictional depictions of forensic science, on page or screen, are instructive. There is, in reality, no lone, multi-talented expert but a team drawn from several disciplines. A chapter is devoted to sombre reflections on the future of environmental forensics, with the closure in 2012 of the UK Forensic Science Service and mounting financial pressures on the police and the private sector. Devotees of the crime genre will certainly find authentic elements of *noir* in the bleak locales of the search and the seedy lodgings of the searchers. Unfortunately, a successful outcome is not guaranteed and several days of laborious and meticulous work may end in disappointment.

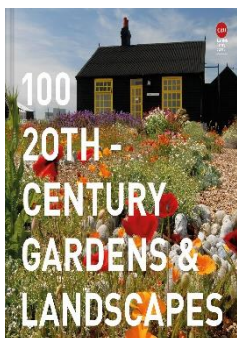
The role of the forensic botanist extends beyond the crime scene. *The Case of the Scabby Ankle* finds the author in the Sandringham woods investigating, with researchers from the Animal Health Trust, the possibility of a botanical link to seasonal canine illness. The wildlife crimes of illegal harvesting and trafficking of plants is another sphere of activity. One victim of South American 'cactus rustlers', scarred from the ropes used to rip it from the ground, has found a safe haven at Kew.

The natural world, we are reminded, is a powerhouse of toxicity and a plant may be the agent, as well as the silent witness, of death. The castor-oil plant (*Ricinus communis*) is the source of the deadly toxin ricin that was used to assassinate the Bulgarian dissident writer Georgi Markov. Accidental poisoning by fungi is more common, although rarely fatal. Keen foragers may be reassured to learn that a forensic mycologist is on standby, throughout the autumn, to advise hospitals and, at need, to examine stomach contents. The death cap (*Amanita*

*phalloides*) and the destroying angel (*Amanita virosa*) can indeed live up to their names but will not go undetected. Dr Spencer tells us that he now sees plants in a new way. His readers may well feel the same.

Margaret Scholes

**100 20th Century Gardens & Landscapes, edited by Susannah Charlton and Elaine Harwood, Batsford, 2020**



In this latest publication, the Twentieth Century Society (C20) formed in 1979 to campaign for architectural heritage in buildings, has extended its range to include Britain's most outstanding landscapes and gardens from 1914. The brief encompasses, not only the beautiful gardens we all know and love but, crucially, also those we are inclined to take for granted and regard with 'benign indifference' – the industrial, the civic and the commercial. These, as is pointed out in the introduction, are frequently in incremental peril as land values increase in ratio with the speed of demolition.

Covering an entire century in a nutshell of 100 well-illustrated individual entries (many written by old friends of BGHG) is no mean challenge and the period is sensibly broken down into decades. Enlightenment on the main trends is provided in four masterful articles by garden and landscape historians. Barbara Simms takes us through the history of the private gardens from Gertrude Jekyll to Dan Pearson. Alan Powers explains why

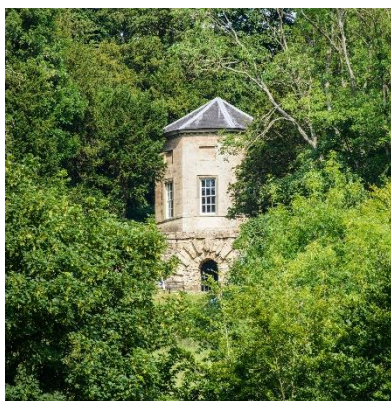
Geoffrey Jellicoe is the single most influential force in the history of ideas in 20th century landscape and gardens. Indeed, Jellicoe's versatility is richly illustrated from the classicism of Shute House in Dorset to bold landscaping of the Hope Cement Works in the Peak District. He, along with Brenda Colvin, Sylvia Crowe and Preben Jakobsen are described as the 'backbone of this book' and the post-war evolution of landscape design is wonderfully well covered. Charming additions are the small stories which throw light on British social history. One such is the Papworth Village Settlement founded in 1917 where a colony of small pyramidal huts in a meadow setting were provided for tuberculosis patients

There are far too many layers of interest in this book to mention. It provides a succinct but fascinating record of the ebbs and flows of fashion of design, the changing attitudes to our environment and shifting priorities. While it brings a strong message, it never hectors, only professing the wish to open our eyes and heighten our awareness to a precious legacy in peril.

Caroline Foley

## News

### Talking of grottoes and shellwork ...



*The Bath House, Walton Hall  
Photos courtesy of the Landmark Trust*

rescued the collapsing and vandalized building in 1987 and have restored it most beautifully along with all mod cons, so that we can now stay there for a taste of 18<sup>th</sup> century fun.

<https://www.landmarktrust.org.uk/search-and-book/properties/the-bath-house-4920/#Overview>

Not far from Stratford-upon-Avon, down a winding path lies the Bath House, a small hidden octagonal folly designed almost certainly by the gentleman architect Sanderson Miller in 1748 for Sir Charles Mordaunt of Walton Hall. The Bath House sits on top of a Roman bath fed by a fresh water spring. Above it is an enchanting room with hints of the grotto with shellwork swags and plaster stalactites. An interesting connection to our Study Day speaker, Michael Cousins, is that Mrs Delany, whom he mentioned had helped the Duchess of Portland with her grotto, advised on the shellwork here as well, including the use of heavy concho and triton shells, and sending a barrel load over from Ireland in 1754. These have now been painstakingly replaced by the Landmark Trust, who



*Shellwork swag and plaster stalactites on the wall  
inside the Bath House*

### Inspiring new online programme from the Gardens Trust

The Gardens Trust is taking its education programme online via Zoom to include lectures, courses and the conservation training. The first set of lectures by David Marsh started on June 23rd and are listed in Events on page 8. To access the lectures, download the basic free version of Zoom to your computer or tablet. After you register for a lecture, you will be sent an email a couple of days before the event containing a link to enable you to join the lecture. An introductory online course on garden history in August and September is being organized and a 12-week course on the history of plants with Mark Spencer in the early autumn will be announced shortly on the Gardens Trust website: <http://thegardenstrust.org/events/>

## Some virtual delights

### The Gardens Trust blog

If you haven't already, sign up for a treat that arrives each Saturday online composed and compiled by David Marsh. See <https://thegardenstrust.org/follow-new-gardens-trust-blog/>

### Lectures

**Gardens Trust** *Discovering the real Repton* a day of lectures by the various County Gardens Trusts held at the Garden Museum in November 2018. <http://thegardenstrust.org/research/videos/>

**Garden Museum** *Repton Revealed with Jeremy Irons*  
*Humphry Repton's Red Book for Sundridge Park,*  
*Beth Chatto.* <https://gardenmuseum.org.uk/video/>

### Claremont Garden History Lectures

*Subverting the Palladian – William Kent and the eclectic urge,* Timothy Mowl. 2010.

<https://www.youtube.com/watch?v=hWxAaxUNnB8>

*The Omnipotent Magician – Lancelot 'Capability' Brown,* Jane Brown. 2013.

<https://www.youtube.com/watch?v=RMcEaHkXFYg>

### Twentieth Century Society Lecture

*Lutyens in India* <https://c20society.org.uk/lectures/lutyens-in-india-by-brent-smith> June 2020.

### Gresham College Lectures

Retrospective lectures online:

*Gardens of Empire: the role of Kew and colonial botanic Gardening,* Jim Endersby. 2 December, 2019.

*Dams, Radiators and the Shard: Legacy of English Gardening,* Professor Sir Roderick Floud. 5 Nov 2019.

*Experimental Gardens from Francis Bacon to Today,* Jim Endersby. 7 October, 2019.

*English Landscape: the picturesque,* Professor Malcolm Andrews. 25 October, 2017.

*Gardening Entrepreneurs,* Professor Sir Roderick Floud. 21 March, 2016.

*Chelsea Physic Garden through the Ages,* Michael Holland. 14 March, 2016.

[www.gresham.ac.uk/watch/](http://www.gresham.ac.uk/watch/)

### Visits and tours

**National Garden Scheme** are providing virtual visits often with the owner or head gardener.

<https://ngs.org.uk/virtual-garden-visits/>

**Other** *A Tour of Arundel Castle Gardens,* Martin Duncan, Head Gardener.

<https://www.arundelcastle.org/event/a-tour-of-arundel-castle-gardens/>

*Hidcote: a Garden for all Seasons,* Philip Carty, July 2017. [www.youtube.com/watch?v=aNC-uLcLd5w](http://www.youtube.com/watch?v=aNC-uLcLd5w)

Gardens of Waddesdon Manor, <https://www.youtube.com/watch?v=EyYuxTfdtKo>

**Royal Academy Three-minute films** *Inside the Artists' Gardens.* Ann Dumas, RA exhibition curator, guides us through the gardens of Claude Monet, Pierre Bonnard, Emile Nolde, Max Liebermann and Henri Le Sidaner.

<https://www.royalacademy.org.uk/article/video-inside-the-artists-gardens>

### Monty Don's classic series

*The Secret History of the British Gardens:* <https://www.bbc.co.uk/programmes/b06q5gd0>

*Monty Don's Paradise Gardens:* <https://www.dailymotion.com/video/x7nm82s>

*Monty Don's Italian Gardens:* <https://www.youtube.com/watch?v=EfrijhsuuR0>

*Monty Don's French Gardens:* <https://www.bbc.co.uk/programmes/p014v2js> (clip)

*Monty Don's Japanese Gardens:* <https://www.bbc.co.uk/programmes/p070vf37> (clip)

*Monty Don's American Gardens:* Individually available:

Episode 1: <https://www.dailymotion.com/video/x7qd6nx>

Episode 2: <https://www.dailymotion.com/video/x7qpni0>

Episode 3: [www.dailymotion.com/video/x7r1evx](http://www.dailymotion.com/video/x7r1evx)

*Around the World in 80 Gardens:* <https://www.bbc.co.uk/iplayer/episodes/b008x9bh/around-the-world-in-80-gardens>

## Events

### BGHG Programme 2020

It is with great regret that we have had to cancel this year's events but we hope to reinstate them in 2021.

23 July	Sussex Prairie Garden and St. Mary's, West Sussex.
5 August	Pashley Manor and Great Dixter, East Sussex.
12 September	Ramsgate: Pulhamite and Pugin, Kent.
29 September	Wimpole Hall, Study Visit, Cambridgeshire
8 October	Westminster Abbey Gardens, London.
November	Annual Lecture

### Gardens Trust Online Lectures

**7 and 8 July** *What made our Gardens Grow?*

**14 and 15 July** *Tools of the Trade: a history of garden tools.*

**21 and 22 July** *The Elephant in the Garden and other Beastly Encounters.*

**28 and 29 July** *Garden history in the making? The story of my garden.* **Tuesdays 10am, repeated**

**Wednesdays 6pm.** All lectures by David Marsh.

The Gallery, 77 Cowcross Street, EC1M 6EL,

Email: [enquiries@thegardenstrust.org](mailto:enquiries@thegardenstrust.org),

<http://thegardenstrust.org/events/>

### Garden Museum Exhibition

**Until 20 September** *Derek Jarman: my garden's boundaries are the horizon.*

**Tuesday 17 November 'In conversation' 7.00–8.00pm** *Oudolf vs Robinson: exploring styles in naturalistic planting.* Mat Reese and Rory Dusoier.

5 Lambeth palace Road, London SE1 7LB,

Tel: 020 7401 8865,

Email: [info@gardenmuseum.org.uk](mailto:info@gardenmuseum.org.uk),

<https://gardenmuseum.org.uk/whats-on/>

### Cambridge University Institute of Continuing Education Weekend courses

**14–17 August** *A floral feast. Flowers in art, culture and gardens from the ancient world to the modern.*

Caroline Holmes, Twigs Way

**16–18 October** *Garden History: skill and ingenuity.*

Caroline Holmes, Twigs Way, Madingley Hall,

Madingley, Cambridge, CB23 8AQ, Tel: 01223

746204, Email: [shortcourses@ice.cam.ac.uk](mailto:shortcourses@ice.cam.ac.uk),

<https://www.ice.cam.ac.uk/courses/short-courses-madingley-hall>

### Oxfordshire Gardens Trust

**Saturday 12 September 10.30am–1pm**, *Talk and tour Lady Margaret Hall Gardens.* Sophie Huxley, Norham Gardens, Oxford, OX2 6QA.

### Oxfordshire Gardens Trust Lectures

**Friday 23 October** *The Revd Thomas Birch*

*Freeman: Victorian botanist and plantsman*, Advolly Richmond.

**Friday 20 November** *Wellness and Urban design*, Hanna Zembrzycka-Kisiel.

**Friday 11 December** *The Erotic Garden: a romp through garden history*, Jane Owen. All lectures

7–8pm at Kellogg College, 60–62 Banbury Road,

Oxford OX2 6PN. Email: [events@ogt.org.uk](mailto:events@ogt.org.uk),

<http://ogtevents.eventcube.io>

### The Garden Historians Ten-week Courses

**Thursdays, from 24 September 10.30am–12.30pm**

*Gardens of the Gilded Age. 1.30–3.30pm* *Gardens of*

*Portugal.* Either online or live at Burgh House, New

End Square, Hampstead, London NW3 1LT.

<https://www.thegardenhistorians.co.uk/>

### Kent Gardens Trust Half-day Guided Walk

**Tuesday 6 October 11am** *Fire, Plague and 17th*

*century London Life.* Diana Kelsey. Start at

Blackfriars Tube Station. Tel: 07968 787950,

Email: [richstileman@btinternet.com](mailto:richstileman@btinternet.com),

[https://www.kentgardenstrust.org.uk/events/future\\_events/](https://www.kentgardenstrust.org.uk/events/future_events/)

### Institute of Historical Research Seminars

**Thursdays fortnightly starting in October**

Online via Zoom. Programme will be announced on

<https://www.history.ac.uk/seminars/history-gardens-and-landscapes>

### South London Botanical Institute Day Course

**Sunday 11 October 10am–4 pm** *Forensic Botany*,

Mark Spencer. 323 Norwood Road, London, SE24

9AQ, Tel: 020 8674 5787, Email: [info@slbi.org.uk](mailto:info@slbi.org.uk)

<https://www.slbi.org.uk/event/forensic-ecology/>

### Hestercombe Gardens Trust and Kingston University, Conference

**6–8 November** *Coplestone Warre Bampfylde: new*

*perspectives*, held at Hestercombe House and

Gardens, Cheddon Fitzpaine, Taunton, Somerset,

TA2 8LG, Email: [info@hestercombe.com](mailto:info@hestercombe.com),

<https://www.hestercombe.com/bampfylde-new-perspectives-conference/>

### Oxford University Continuing Education Online Course

**30 September–11 December,**

**repeated 1 February–16 April 2021** *English*

*Landscape Gardens: 1650 to the Present Day*,

Email: [onlinecourses@conted.ox.ac.uk](mailto:onlinecourses@conted.ox.ac.uk),

<https://www.conted.ox.ac.uk/courses/english-landscape-gardens-1650-to-the-present-day-online?code=O19P473LHV>

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