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The Italian Garden in England 1787-1863

Volume 2

Caroline Jane Bradney

A dissertation submitted to the University of Bristol in accordance with the requirements of the degree of Doctor of Philosophy in the Faculty of Arts, History of Art Department. August 2008

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Figure 4.32. Lewis Kennedy, ‘Plan for a FLOWER GARDEN in front of the GREEN HOUSE at Stow Hall’, 1812, Hare Collection, Norfolk Record Office 5526231
Figure 4.33. Samuel Ware’s Conservatory in the background with the scrolling shapes of Kennedy’s *parterres de broderie* in front. Here, the garden it is depicted in its original rectangular shape. The balustraded terrace and pools surrounded by rock work were never created. Lewis Kennedy, watercolour, ‘View of the Terrace Wall Balustrade The Conservatory &c’, Italian Garden, *Notitiae...Chiswick House, Middlesex*, 1814, Chatsworth Settled Estates Archive, Chatsworth

Figure 4.34. Samuel Ware’s Conservatory is shown to the north-east of Chiswick House with Lewis Kennedy’s semi-circular parterre extending out to the south-east. Peter Potter, detail of *A Plan of the Mansion and Estate at Chiswick in the county of Middlesex belonging to the most Noble William Spencer Duke of Devonshire*, 1814, Chatsworth Settled Estates Archive, Chatsworth, Map no 4100
Figure 4.35. The angular compartments of the parterre in Wanstead’s Italian Rock Garden were inspired by the small compartments and character of the parterres in ‘most of the Villas in Rome’. Lewis Kennedy, watercolour, ‘Rock Italian Garden viewed at entrance from American Garden’, Notitiae on the American Garden proposed to W. Long Wellesley Esq. Wanstead, Essex, 1818, John Paul Getty Archive, Wormley, Buckinghamshire.

Figure 4.36. Stow Hall, Norfolk, the site of the first trellis archway created by Lewis Kennedy. It can be glimpsed on the lawn to the east of the Hall. Lewis Kennedy, watercolour, taken from Sketches of Stow Hall presented to Th. Hare Esq. and the Honbl. A. E Hare, 1812, Private Collection.
Figure 4.37. Detail showing figure standing at the entrance to the trellis arch. Lewis Kennedy, watercolour, taken from *Sketches of Stow Hall presented to Th. Hare Esq. and the Honbl. A. E Hare*, 1812, Private Collection

Figure 4.38. Lewis Kennedy, watercolour, ‘Trellis Entrance to Flower Garden’, *Notitiae for Drawings of the Proposed Alterations at Oddington, Gloucestershire*, 1813, Department of Prints, Cooper-Hewitt National Design Museum, Smithsonian Institute, New York, uncatalogued
Figure 4.39. Proposed trellis arbour recycling the design for the entrance to the flower garden proposed for Oddington, Gloucestershire. Lewis Kennedy, watercolour, ‘View of the Trellis Arcade, Belvedere &c from Italian Flower Garden’, Notitiae...Chiswick House, Middlesex, 1814, Chatsworth Settled Estates Archive, Chatsworth

Figure 4.40. Engraving, ‘amphitheatre of verdure’ taken from H. Noel Humphreys, ‘On the Effect of Clipped Trees in Decorative Gardening, and How far they are Admissible’, Gardener’s Magazine of Botany, 2, 1850, pp. 59-62, p. 60
Figure 4.41. Engraving, ‘Italian Flower Garden, Chiswick Villa’ taken from Charles M’Intosh, The Book of the Garden (Edinburgh and London: Blackwood, 1853), 1, plate 26

Figure 4.42. Photograph, Acacia Robinia inermis nowadays, Robinia ‘Unbraculifera’ (syn. ‘Inermis’) were ‘very common in Italy’ when they were added to the centre walk and perimeter of the Italian Garden, Chiswick House, Middlesex before 1855. The planting has been maintained along the centre walk to the present day.
Figure 4.43. Photograph, early copy of a sixteenth-century figure by Giambologna that was first used in the Fountain di Fiorenza, Villa Castello, Florence, and moved to the Piano della Figurina, Villa Petraia, near Florence. Known as the *Venus Anadyomene* this copy was placed at the centre of the Italian Garden, Wilton House on the advice of Sir Richard Westmacott c 1814.

Figure 4.44 Photograph, Venus de Medici standing on the steps of the Loggia in the Italian Garden, Wilton House, Wiltshire. The statue was conserved in the 1990s and the finish applied was somewhat crude. The panel behind is one of four by Nicholas Stone from the Grotto of the Isaac de Caus' garden that were incorporated into the Loggia when it was constructed during the 1820s.
Figure 4.45. Photograph, the Loggia recently modified and enclosed was erected to overlook the parterre of the Italian Garden, Wilton House, Wiltshire during the work undertaken by Lady Catherine Pembroke in the 1820s.

Figure 4.47. Photograph, Lady Catherine Pembroke considered a ‘Drawing of a Tazza for Flowers to be done with the 4 little Boys in white marble in my Cupboard. Got at Rome in 1847’. These may be the same marble figures now placed at the foot of the basin in the central pool, Italian Garden, Wilton House, Wiltshire.

Figure 4.48. Photograph, oriental-style earthenware seats from the Italian Garden now in the Cloisters, Wilton House, Wiltshire.
Figure 4.49. Photograph, Semi-circular seat by Charles Robert Cockerell below the east portico at The Grange, Hampshire

Figure 4.50. Photograph c 1890, the Ionic portico of Charles Robert Cockerell’s Conservatory is to the left. In the foreground is the pierced wall also designed by him to separate the parterre from the park. The Grange, Hampshire, National Monuments Record Office, Swindon, DD54285
Figure 4.51. Engraving, plan of three gardens and *schola* by Charles Robert Cockerell for The Grange, Hampshire. The compass is incorrect. South is in fact north. E is Cockerell’s Conservatory with one of the two large parterres to the left apparently as it was laid out. A second parterre was laid out below this to the north-west and contained within the pierced balustrade. The parterre to the right shown above was intended to be viewed from Cockerell’s new first floor dining room. This was not laid out. Taken from Peter McArthur, ‘Some Account of a Conservatory lately erected at the Grange…’, *Gardener’s Magazine*, 1, 1826, pp. 105-09, p. 107, fig. 12

Figure 4.52. Photograph, the Conservatory, Sezincote, Gloucestershire attributed to Samuel Pepys Cockerell, Charles’s father, built between 1805 and 1820 and showing the same picturesque relationship to the house as Charles Robert Cockerell’s Conservatory at The Grange, Hampshire
Figure 4.53. Photograph, William Wilkins’ great portico which led Edward Fox, later 4th Lord Holland, to record in his diary in September 1820, ‘At The Grange, a very handsome house, formerly with a facade designed by Inigo Jones, but altered by Mr Drummond to a copy of the Parthenon. The effect is good, and the house better than could be expected; but the columns are not stone, and it will be impossible to make any additions.’ Charles Robert Cockerell’s semi-circular seat is beneath the portico to the right.

Figure 4.54. Photograph c 1890, lower parterre with upper parterre just visible to the right, The Grange, Hampshire. Both designed by Charles Robert Cockerell, Winchester Museum, Winchester, PWCM 2809
Figure 4.55. Photograph c. 1890, upper parterre of simpler design at The Grange, Hampshire, Winchester Museum, PWCM3224

Figure 4.56. Detail of 'A Parterre with Cutwork for Flowers' taken from John James, *The Theory and Practice of Gardening* (Farnborough: Gregg International, 1712; repr. 1969), plate 6b
Figure 4.57. Photograph c. 1890, lower parterre with five pronged fan motifs. The Grange, Hampshire, Winchester Museum, PWCM 2808

Figure 4.58. William Andrews Nesfield, watercolour, east front, The Grange, Hampshire taken from J. Mordaunt Crook, The Greek Revival (London: John Murray, 1995), n.p., fig. 92. Painted before Charles Robert Cockerell added his parterres and semi-circular seat c. 1833
Figure 5.1. Benjamin West, oil painting of his family in the garden of his home, 14 Newman Street, Marylebone, London painted between 1802 and 1808. By 1850 the sculpture that West regarded as classical was re-interpreted as Italian by James Leigh Hunt. Taken from David Dewing, *House and Garden: Paintings and Drawings of English, Middle Class Domestic Spaces 1674 to 1914* (London: Geffrye Museum, 2003), p.105

Figure 5.2. Paul Sandby’s rural retreat on the edge of London’s West End included classical references in the ancient sculpture used to decorate the garden; similar to that used in Benjamin West’s garden. Paul Sandby, oil painting, *The Artist’s Painting Room, St George’s Row, Oxford Turnpike* c. 1775 taken from Giles Walkely, *Artists’ Houses in London 1764-1914* (Aldershot: Scolar Press, 1994), p. 19, plate 14
Figure 5.3. Photograph c 1859 by Philip Delamotte, showing exterior of the Pompeian House designed by Matthew Digby Wyatt, Crystal Palace, Sydenham. English Heritage DP004642 taken from http://Viewfinder.english-heritage.org.uk/story/enlarage.aspx?=uid=81354&storyUid=79 [July 2008]

Figure 5.4. Photograph c 1859 by Philip Delamotte, interior of Pompeian Court created by Raffaello Monti and Giuseppe Abbate of Naples, Crystal Palace, Sydenham. English Heritage DP004642 taken from http://Viewfinder.english-heritage.org.uk/story/enlarage.aspx?=uid=81354&storyUid=79 [July 2008]
Figure 5.5. Samuel Palmer, woodcut, showing *scholae* in the Street of the Tombs, Pompeii, taken from Charles Dickens, *American Notes and Pictures of Italy* (Oxford University Press, 1957), opp. p. 416.

Figure 5.6. Detail of engraving, Reconstruction of Pliny the Younger’s Villa, Tusculum, taken from Robert Castell, *Villa of the Ancients Illustrated* (London: n. pub., 1728) showing (at the top) the extravagant topiary that Castell was able to include.
Figure 5.7. Photograph 1892 by Bedford Lemore, Conservatory at Oakley Park, Shropshire attributed to Charles Robert Cockerell and manufactured by Jones & Clark, Birmingham. Demolished in 1926. National Monuments Record Office, Swindon, Red Box for Bromfield

Figure 5.8. Charles Robert Cockerell, the Deepdene, Surrey, 16 August 1823 in *Ichnographica Rustica* taken from John Harris, ‘C.R.Cockerell’s Ichonographic Rustica’, *Architectural History*, 1971, 14, p. 123, fig. 11
Figure 5.9. Detail showing Cockerell’s interest in the pierced wall. Charles Robert Cockerell, the Deepdene, Surrey, 16 August 1823 in *Ichnographica Rustica* taken from John Harris, ‘C.R.Cockerell’s Ichonographic Rustica’, *Architectural History*, 1971, 14, p. 123, fig. 11

Figure 5.10. Pierced motif, Amphitheatre, Ostia. Photograph: Cherrill Sands
Figure 5.11. Fresco from the Villa of P. Fannius Sinistor, Boscoreale showing pierced wall (top right) taken from Linda Farrar, *Ancient Roman Gardens*, (Stroud: Sutton Publishing, 1998), n.p., no plate no

Figure 5.12. Detail from Jean-Honoré Fragonard, The Fountain of Pomona and the Entrance to the Viale delle Cento Fontane, Villa d'Este, Tivoli, 1760, showing pierced wall (left and top centre)
Figure 5.13. Engraving, showing pierced wall (centre background) in the garden fresco of the Pseudo Garden and Trielinium, House of Acteon taken from William Gell and John P. Gandy, *Pompeiana* (London: Bohn, 1852), plate 32.

Figure 5.14. Engraving, showing pierced motif above door, the Pantheon, Rome taken from George Ledwell Taylor and Edward Cresy, *The Architectural Antiquities of Rome* (1821-22).
Figure 5.15. Engraving, the same doorway with pierced panel above, the Pantheon, Rome, Rosinii, ‘Veduta della gran Porta del Panteon di Marco Agrippa in aggri Sa Maria ad Martyres’, 1823, Muniments Room, Enville Hall, Staffordshire

Figure 5.16. Engraving, mantle piece showing pierced motif taken from Thomas Hope, *Household Furniture and Interior Decoration* (London: Tiranti, 1807; repr. 1970), plate LVIII
Figure 5.17. Engraving, large library or writing table showing pierced motif taken from Thomas Hope, *Household Furniture and Interior Decoration* (London: Tiranti, 1807; repr. 1970), plate XI

Figure 5.18. Engraving, late nineteenth-century, showing pierced terrace wall taken from Joan Morgan and Alison Richards, *A Paradise out of a Common Field: The Pleasures and Plenty of the Victorian Garden*, (New York: Harper & Row, 1990), opp. title page
Figure 5.19. Photograph, the Brahman Bridge in the background with its pierced parapet seen from The Thornery, Sezincote, Gloucestershire

Figure 5.20. Photograph, the pierced balcony of the house taken from Mr & Mrs David Peake, Sezincote, (n.p: n.d.), n.p.
Figure 5.21. Engraving, pierced wall decorating the entrance ticket to the gardens of Bagatelle, Paris c. 1790 courtesy Dr Martin Calder, University of Bristol

Figure 5.22. Engraving, pierced wall designed by Sir Charles Barry’s c. 1829 for the upper terrace, Attree’s Villa, Brighton from postcard c. 1900, Royal Pavilion Art Gallery and Museum, Brighton
Figure 5.23. Pierced wall at Ockham Park, Surrey in Thomas Allom’s engraving taken from John Brayley, Edward Wedlake Taylor and Edward Walford, *A Topographical History of Surrey* (Dorking: R. B. Ede, 1848)

Figure 5.24. Anon., watercolour, titled and dated on the mount ‘South Side, Ockham Park’, 1852, Private Collection. The pierced wall encloses the Loggia
Figure 5.25. Photograph, the Ockham Park Loggia which is now known as The Temple, with re-positioned panels from the pierced wall.

Figure 5.26. Photograph, pierced wall of the lower terrace Osborne House, Isle of Wight constructed in the late 1840s.
Figure 5.27. Photograph, pierced wall on the north front, Wilton House, Wiltshire

Figure 5.28. Drawing of pierced wall, Lady Catherine Pembroke’s papers, Wiltshire Record Office, 2057/H3/33
Figure 5.29. Pierced wall annotated Palestrina Alexander Roos, watercolour, RIBA Drawings Collections, Roos Album, VOS/100/56 taken from Richard Garnier ‘Alexander Roos (c 1810-1881)’, *Georgian Group Journal*, 15, 2006, pp. 11-68, p. 12, fig. 2

Figure 5.30. Pierced wall, Alexander Roos, watercolour, RIBA Drawings Collection, Roos Album, VOS/100/97 taken from Jane Brown, *The Art and Architecture of English Gardens* (New York: Rizzoli, 1989), p. 275, plate 233
Figure 5.31. Photograph, pierced wall by Alexander Roos around the Ipswich Lodge, Shrubland Park, Suffolk, constructed 1841

Figure 5.32. Photograph, Tomb of Mammia, Street of Tombs, Pompeii taken from Roger Ling, *Pompeii History Life and Afterlife* (Stroud: Tempus, 2005), p. 80
Figure 5.33. Engraving, schola taken from Francois Mazois, *Les Ruins de Pompeii* (Paris: Firmin Didot, 1812), 1, plate VII.

Figure 5.34. Engraving, schola taken from Francois Mazois, *Les Ruins de Pompeii* (Paris: Firmin Didot 1812).
Figure 5.35. Engraving, schola shown 'Outside the Gate of Herculanium' taken from Sir William Gell and John P. Gandy, *Pompeiana* (London: Bohn, 1852), plate 13

Figure 5.36. Plan attributed to Sir Charles Barry, but incorrectly identified as The Grange, Hampshire. It is one of Barry’s many designs for the central and lower terrace at Trentham Hall, Staffordshire. Its identifying features include the central bastion at the end of the large lower terrace where the statue of Persues holding aloft the head of the Medusa. The central semi-circular steps between the two terraces are also characteristic of Trentham. Kennedy Album, Centre Canadien D’Architecture, Montreal. DR 1980:061
Figure 5.37. Engraving, tazza with Pompeian inspired monopodal supports taken from Austin and Seeley, *Catalogue* (London: n. pub., 1838), n.p.

Figure 5.38. Photograph, Pompeian inspired pedestal in the Italian Garden, Wilton House, Wiltshire
Figure 5.39. Photograph, Pompeian inspired tazza in the Balcony Garden, Shrubland Park, Suffolk

Figure 5.40. Photograph, metal tripod in Italian Garden, Wilton House, Wiltshire
Figure 5.41. Photograph, pair of tripods, Italian Garden, Wilton House, Wiltshire taken from Christopher Hussey, ‘Gardens of Wilton House, Wilts II’, *Country Life*, 1 August 1963, pp. 264-67, p. 267

Figure 5.42. Engraving, braziers and stands typically excavated at Pompeii and Herculaneum taken from Charles-Nicolas Cochin, *Observations upon the Antiquities of the Town of Herculaneum* (London, n. pub., 1756)
Figure 5.43. Engraving, stands of Pompeian inspiration illustrated in Thomas Hope, *Household Furniture and Interior Decoration* (London, Tiranti, 1807; repr. 1970), plate IX

Figure 5.44. William Henry Bartlett, watercolour, the Deepdene, Surrey in John Britton, *A series of Drawings Illustrative of the Scenery & the Architecture of the Deepdene Surry [sic]: The Seat of Thomas Hope Esq made in the Years 1825-6*, Lambeth Record Office, London, 185/188 S3247.SR
Figure 5.45. Engraving, frontispiece taken from Sir William Gell and John P. Gandy, *Pompeiana* (London: Bohn, 1852)
Figure 6.1. Charles Barry, ‘Harewood House Plan of Flower Gardens shewing the Main Compartments, Gravel Walks &c’, Leeds Record Office, WYL250/4/folder 8/o. The west garden (top left) is shown with an octagonal pool, the east garden (top right) is shown with a circular pool.

Figure 6.2. Charles Barry, detail from ‘Harewood House Plan of Flower Gardens shewing the Main Compartments, Gravel Walks &c’, Leeds Record Office, WYL250/4/folder 8/o showing the south-west corner of the main terrace. On the left is the shrubbery planting around the schola. On the right is a sketch for an experimental parterre de broderie in the form of a fleur de lis and in the centre, the suggested rectangular pool with four apscidal projections, that was eventually used only for the central pool.
Figure 6.3 Charles Barry, Plan of terrace, Harewood House, West Yorkshire showing the star-shaped pool in the centre. This shape was eventually used for the two outer pools on the main terrace. Taken from Jane Brown, *The Art and Architecture of the English Garden*, (New York: Rizzoli, 1989), p. 94, fig. 62

Figure 6.4. Edward Adveno Brooke, hromolithograph, Terrace at Harewood House, West Yorkshire showing Charles Barry’s original central fountain which was removed in the twentieth century. The central rectangular pool with four apsidal projections, one of the two star-shaped pools and the *schola* on the far right are accurately shown. The parterres are not representative of Barry’s design as it was laid out. Taken from *The Gardens of England*, (London: T. McLean, 1857), n.p.
Figure 6.5. Edward Adveno Brooke, chromolithograph, Lower Terrace Garden, Worsley Hall showing one of the terraces laid out by William Andrews Nesfield for the 1st Earl of Ellesmere around 1846. Taken from The Gardens of England, (London: T. McLean, 1857), n.p.

Figure 6.6. Engraving, William Andrews Nesfield’s plan for the Worsley Hall parterre demonstrating the accuracy of Edward Adveno Brooke’s chromolithograph (see Fig. 6.5) taken from T. Appleby, ‘The New Flower Garden at Worsley Hall’, Cottage Gardener and Country Gentleman, 29 March 1859, 21, p. 400
Figure 6.7. Photograph, central parterre on the terrace, Harewood House, West Yorkshire reconstructed to Barry's original plan. The statue of *Orpheus with a Leopard* has replaced Barry's original fountain. Two of the bastion projections on the south wall of the terrace can be seen in the background.

Figure 6.8. Photograph, one of the two identical peripheral parterres, terrace, Harewood House, with an eight-pointed star-shaped pool. The urns were added c. 1937 and, to the far right, is one of the two *scholae*.
Figure 6.9. Photograph, one group of squabbling children by Peter von Bauerscheit, 1720s, that decorated the Harewood House, West Yorkshire terrace in Barry’s original design.

Figure 6.10 Photograph, Soughton Hall, Flintshire which was much altered in the 1860s, when it was encased in brick.
Figure 6.11 Detail from engraving, Soughton Hall, Flintshire before it was modified in the 1860s showing one of the garden pavilions by Bankes and/or Barry taken from Anne Sebba, *The Exiled Collector* (London: John Murray, 2004), n.p.

Figure 6.12 Photograph, one of four onion-domed 'Spanish turrets' that surround Soughton Hall. Designed by Charles Barry and/or William John Bankes c 1820s or early 1830s. The crude finish and lack of decoration make them unrepresentative of Barry’s style, although an open pavilion placed at the corner of a terrace did become a regular theme of his gardens.
Figure 6.13. Detail showing the rejected option for the onion-domed engine house reflecting the ‘Spanish turrets’ at Soughton Hall. Charles Barry, Detail from ‘Plan of Mr Attrees House and Gardens Attrees Park’, Brighton, 1829, RIBA Drawings Collection, SB93/6(1)

Figure 6.14. Charles Barry, watercolour, a design for Drummond Castle exhibited at the Royal Academy in 1828. The design was not implemented, but the parterre just visible in the foreground was laid out. The garden pavilion to the right is typical of Barry’s work. Courtesy Lady Willoughby de Eresby, Drummond Castle
Figure 6.15. Edward Adveno Brooke, chromolithograph, showing one of the two pavilions typical of Barry’s style, with Italian ridged roof tiles. Designed c. 1835. One pavilion survives at Trentham. The other was transferred to Dunrobin Castle c. 1910. Taken from *The Gardens of England*, (London: T. McLean, 1857), n.p.

Figure 6.16. Charles Barry, watercolour, Perspective of design for Drumlanrig Castle and gardens, 1840, taken from Catalogue of the Drawings Collection of the Royal Institute of British Architects Catalogue (Farnborough: Gregg International, 1972), B, fig.11. The garden pavilions at the corners of the upper terrace are typical of Barry, and their onion-domed roofline harks back to those at Soughton Hall.
Figure 6.17. George Penrose Kennedy, watercolour, 'Drummond Castle Additions and Improvements since 1838', c 1838, taken from Fiona Jamieson, *Drummond Castle Gardens*, (n.p.: Grimsthorpe and Drummond Castle Trust, 1993)

Figure 6.18. Photograph, parterre from the 1820s attributed to Charles Barry, but possibly supported by Lewis Kennedy. The service wing of Gwydir Castle modified by Barry is to the right with the hill on which the Chapel sits in the background
Figure 6.19. Photocopy of Charles Barry’s ground floor plan of Gwydir Castle showing the parterre that may have been inspired by the Tudor rose. A short length of box from the outer circle of the parterre survives at Gwydir. The original plan is now missing. Photocopy courtesy of Peter Welford, Gwydir Castle

Figure 6.20. Photograph, white quartz rock introduced to the gardens at Gwydir Castle and attributed to Lewis Kennedy. The east front of the Castle is in the background with the remnants of the seventeenth century formal pool to the left
Figure 6.21. Photograph, white quartz rock introduced by Lewis Kennedy into the parterre at Drummond Castle, Perthshire

Figure 6.22. Photograph, white quartz rock associated with a naturalistic water feature by Lewis Kennedy at Abercairney House, Perthshire
The Boudoir opened onto the Loggia which did not connect with the garden. The parterre is surrounded by the pierced wall derived from The Grange, Hampshire. Dogs of Alcibiades guarded the original steps (that have been removed) down to the lower garden. The steps in the foreground are a later modification to Barry’s design. Taken from Arthur Bolton, *The Gardens of Italy*, (London: Country Life, 1919), p. 11, fig. 16.

Figure 6.24. Charles Barry, sketch, villas in Queen’s Park, Brighton showing the thought he was giving to their garden settings taken from Marcus Binney, ‘An End and a beginning: The Travels of Charles Barry III’, *Country Life*, 11 September 1969, pp. 622-24, p. 623.
Figure 6.25. Charles Barry’s tower that housed the engine in the grounds of Attree’s Villa, Queen’s Park, Brighton and is known locally as the Pepperpot. Photograph: Martin Bradney

Figure 6.26. The garden pavilion is a rare survival from the villa created by Charles Barry for Thomas Attree in Queen’s Park, Brighton. Built in 1829-30; the villa and garden were demolished in 1971. Photograph: Martin Bradney
Figure 6.27. Interior of the Loggia, Attree’s Villa, Queen’s Park, Brighton. The Loggia was a viewing platform for the garden, but not a means of access to it. Taken from Arthur Bolton, *The Gardens of Italy*, (London: Country Life, 1919), p. 11, fig. 17.

Figure 6.28. 1st edition Ordnance Survey, 1875-89, 1:2500, showing the Mound adjacent to Gwydir Chapel and its relationship to the Castle and the new parterre.
Figure 6.29. Detail showing experimental sketches for the Pepperpot (left) and parterres (bottom right). Charles Barry, ‘Plan of Mr Attrees House and Gardens Attrees Park’, Brighton, 1829, RIBA Drawings Collection, SB93/6(1)

Figure 6.30. Charles Barry, pencil sketch, Trentham Hall parterre looking towards the lake, undated, Muniments Room, Shrubland Park, Suffolk
Figure 6.31. Photograph, chain pattern introduced as a late change to Barry’s parterre in the Upper Flower Garden, Trentham Hall and recently restored

Figure 6.32. Engraving. Lady Ann Falmouth was responsible for the siting of the well heads that were scattered about the lawn at Kingston Lacy, Dorset taken from John Hutchins, *The History and Antiquities of the county of Dorset* (Westminster: John Bowyer Nichols, 1868) 3, opp. p. 236
Figure 6.33. Photograph, Charles Barry’s first use of the *schola* to terminate the south terrace at Kingston Lacy, Dorset with the twentieth-century Dutch Garden and Bankes’ avenue of cedars behind. The Dutch Garden was the intended site of Bankes’ cloister garden.

Figure 6.34. Charles Barry, Perspectives of the south and east façades with plan of the south terrace and the garden intended for the forecourt which is now the site of the Dutch Garden. Bankes Collection, Dorset Record Office, uncatalogued.
Figure 6.35. Detail of Fig. 6.34 showing perspective of the southern boundary of the garden proposed for the forecourt with balustraded terrace connected to the lower garden by central divided stairs with landings above a grotto. Two further grottoes are set into the extremities of the terrace’s retaining wall.

Figure 6.36. Photograph, bronze rings set into the stone work above the ground floor windows of Kingston Lacy, Dorset from which was suspended a canvas awning to shade the south terrace. The awning was secured to poles set into the specially designed bronze caps mounted on top of the balustrade.
Figure 6.37. Photograph, view from the Obelisk recovered by William John Banks at Philae, Egypt towards Kingston Lacy, Dorset and the central steps down from Charles Barry’s narrow south facing terrace.

Figure 6.38. Aerial photograph c 1950, showing the chapel and horseshoe-shaped Conservatory which mark the footprint of the demolished Trentham Hall taken from Christopher Taylor, *Parks and Gardens of Britain: A Landscape History from the Air*, (Edinburgh: Edinburgh University Press), 1989, p. 123. Barry’s narrow top terrace has been absorbed into the footprint of the demolished house. The second and third terraces spread out towards Brown’s lake which Barry modified to create the straight embankment walk. The parterre designs have been simplified by the time of this photograph.
Figure 6.39. Charles Barry, detail showing perspectives and plan of trellis covered walk, undated. Trentham Hall Papers, Potteries Museum, Stoke-on-Trent, uncatalogued

Figure 6.40. Charles Barry, detail from plan for gardens and grounds, Trentham Hall, Staffordshire, undated. The ‘Proposed trellis walk’ follows the line of the Lower Garden and connects the Causeway from the Orangery with the Iron Bridge. The ‘Proposed American Garden’ and ‘Private Pleasure Ground’ beyond the boundary of the terrace gardens are not defined. Potteries Museum, Stoke-on-Trent, uncatalogued
Figure 6.41. Photograph, Benvenuto Cellini’s statue of Perseus holding aloft the head of the Medusa looking back from the lake towards Barry’s terrace gardens.

Figure 6.42. Charles Barry, detail of plan and perspective of lakeside walk with proposal for steps down to the lake guarded by a pair of reclining River Gods on plinths. Potteries Museum, Stoke-on-Trent, uncatalogued.
Figure 6.43. Photograph, the statues of Toce and Ticino, the two main rivers that feed Lake Maggiore, in the Amphitheatre, Isola Bella. They are partially obscured by the pillars in the central foreground. They would have been seen by both Harriet, 2nd Duchess of Sutherland, and Charles Barry on their independent visits to the garden.

Figure 6.44. Charles Barry, watercolour, 'Trentham Hall and Grounds as proposed to be altered', 1834 showing 'Isola Bella containing a Villa & Gardens for the Children' on the island in the lake. Potteries Museum, Stoke-on-Trent, uncatalogued.
Figure 6.45. Sketch of winged lion inscribed ‘St Mark’ suggesting Venetian influence was considered at Trentham Hall, Staffordshire. The sketch is among Barry’s papers, Potteries Museum, Stoke-on-Trent, uncatalogued.

Figure 6.46. Sketch of Bucintoro suggesting further Venetian influence at Trentham Hall, Staffordshire included among Barry’s papers, Potteries Museum, Stoke-on-Trent, uncatalogued.

Figure 6.48. Phorograph c 1898, one of two garden pavilions by Charles Barry at Trentham Hall, Staffordshire, taken from David Blissett, Brief Advice regarding the Proposed Layout of the Italianate Gardens with Illustrations of the Gardens at Trentham as Proposed and Remodelled by (Sir) Charles Barry, (unpublished report, 2002), n.p.
Figure 6.49. Photograph, one of a pair of tripled arched Loggias by Charles Barry for Trentham Hall, Staffordshire. Trentham was the first occasion that Barry used a free standing loggia as a garden building. One survives at Trentham, this one was moved to Lilleshall Hall, Shropshire c. 1910

Figure 6.50. Photograph, a more restrained version of the three-arched Loggia by Charles Barry in the Panel Garden, Shrubland Park, Suffolk. Roundels of Roman Emperors decorate the front
Figure 6.51. Charles Barry, watercolour, Presentation Plan Clumber Park showing the cursory consideration given to the wider setting of the terrace gardens in. The diamond flooring that became typical of his terraces for the house can also be seen. Taken from Jane Brown, *The Art and Architecture of English Gardens*, (New York, Rizzoli, 1989), p. 92, fig. 60

Figure 6.52. Photograph, Barry maximised the negligible gradient of the site at Trentham by focusing the only change of level on a series of wide, but shallow sweeping steps
Figure 6.53. Photograph c 1898, Trentham Hall, Staffordshire with Portuguese laurels clipped to imitate citrus trees planted in Versailles boxes lining the central avenue towards the lake. The diamond pattern to the floor of the terrace that became typical of Barry’s work can just be glimpsed in the foreground. Taken from David Blissett, Brief Advice regarding the Proposed Layout of the Italianate Gardens with Illustrations of the Gardens at Trentham as Proposed and Remodelled by (Sir) Charles Barry, (unpublished report, 2002), n.p.

Figure 6.54. Photograph, the diamond pattern on the south terrace at Kingston Lacy, Dorset that became typical of Barry’s work
Figure 6.55. Charles Barry, detail of plan and perspective showing one version of the schola on the upper terrace at Trentham Hall with patterned flooring. Potteries Museum, Stoke-on-Trent, uncatalogued

Figure 6.56. Diagram of Charles Barry's design for the terrace at Harewood House, Yorkshire showing proposal for square bastions taken from an untitled plan, RIBA Drawing Collection, SA47/84V
Figure 6.57. Charles Barry, ‘Plan No 311, Plan of Garden and Adjoining Children’s Cottage,’ Trentham Hall, Staffordshire. Potteries Museum, Stoke-on-Trent, uncatalogued

Figure 6.58. Charles Barry, ‘A37 Children’s Cottage Trentham Hall’ showing a design for the panelling that is similar to the parterre (see Fig. 6.57). Potteries Museum, Stoke-on-Trent, uncatalogued
Figure 6.59. John Peter Gandy, Perspective of Shrubland Park, Suffolk, 1829. The terrace is marked ‘...before the corner windows Orange Trees & flowering evergreens’. Muniments Room, Estate Office, Shrubland Park, Suffolk

Figure 6.60. Pencil sketch, Shrubland Park, Suffolk annotated 1845 to the mount showing a somewhat haphazard arrangement of vases around the house that were created under John Peter Gandy’s scheme. Muniments Room, Estate Office, Shrubland Park, Suffolk
Figure 6.61. Photograph, north-west lodge, Shrubland Park, Suffolk with its central Italianate tower by Charles Barry. The side screens extend outwards and terminate in square blind pavilions with niches.

Figure 6.62 Photograph, Barham Lodge, Shrubland Park, Suffolk by Alexander Roos
Figure 6.63. Coddenham Lodge, Shrubland Park, Suffolk attributed to Alexander Roos, Muniments Room, Estate Office, Shrubland Park, Suffolk

Figure 6.64. Photograph, Great Descent, Shrubland Park, Suffolk by Charles Barry and inspired by the Villa d’Este, Tivoli
Figure 6.65. Photograph, one of the pair of vases with dove handles from the top landing of the Grand Descent, Shrubland Park, Suffolk inspired by vases sketched in Rome. Taken from, Tom Williamson, The Landscape of Shrubland Park: A Short History, (Clare, Suffolk: Alaistair Tuffill and Victoria Verner, 1997)

Figure 6.66. Tracing by unknown artist showing vase with dove handles (centre bottom.) Other items are annotated as being from the Vatican, the Villa Borghese and the Villa Albani. Nineteenth century, Muniments Room, Estate Office, Shrubland Park, Suffolk
Figure 6.67. Tracing by unknown artist recording the parterre and statuary of an unknown garden in 'Napoli'. Nineteenth century. Muniments Room, Estate Office, Shrubland Park, Suffolk

Figure 6.68. Tracing by unknown artist of topiary arches of Italian character (Bottom left). Nineteenth century, Muniments Room, Estate Office, Shrubland Park, Suffolk
Figure 6.69. Photograph, the Pavilion marks the transition from the Balcony Garden to the Grand Descent, Shrubland Park, Suffolk. Barry’s loggia is seen in the distance.

Figure 6.70. Watercolour, pedimented gateway before it was moved and re-used as the basis for the Pavilion, Shrubland Park, Suffolk. Included in Sotheby’s, *Shrubland Park Auction*, 19-21 September 2006, part of lot 401.
Figure 6.71. Photograph, East Porch with the Dome of St Peter’s behind. The Porch marks the entrance to Pope Pius IV’s Casino (also known as Villa Pia), Belvedere Gardens, The Vatican. Taken from Arthur Bolton, Gardens of Italy, p. 33, fig. 43

Figure 6.73. Alexander Roos, Plan and perspective of unidentified building from group of Italian sketches, thought to have inspired the proposed Belvedere at Shrubland Park, Suffolk. RIBA Drawings Collection, VOS 100/129

Figure 6.74 Alexander Roos, watercolour, Plan and perspective of the Fountain Garden, Shrubland Park, Suffolk. The steps and hedges clipped for statues became redundant when the Belvedere was suggested (see Fig. 6.72). Muniments Room, Estate Office, Shrubland Park, Suffolk
Figure 6.75. Charles Barry, detail from Plan and perspective for east garden, Shrubland Park, Suffolk showing herms set between clipped niches. Muniments Room, Estate Office, Shrubland Park, Suffolk

Figure 6.76. Charles Barry, 'No 57 Showing Steps from Upper to Lower Garden', Shrubland Park, Suffolk. This illustrates a proposal for clipped hedges to line the Great Descent with niches for seats on the landings (centre bottom). Muniments Room, Estate Office, Shrubland Park, Suffolk
Figure 6.77. Edward Adveno Brooke, chromolithograph, Charles Barry’s use of terms on pedestals to border the arcade at Trentham Hall, Staffordshire taken from *The Gardens of England*, (London: T. McLean, 1857), n.p.

Figure 6.78. Photograph, pool set into wall below divided stairs in the east garden, Shrubland Park, Suffolk. The shape reflects the pool previously designed by Alexander Roos for Hadzor Hall, Worcestershire
Figure 6.79. Charles Barry, detail showing plan and perspective of pool for the east garden, Shrubland Park, Suffolk. Muniments Room, Estate Office, Shrubland Park, Suffolk

Figure 6.80. Photographed, swagged seat attributed to Alexander Roos adjacent to what is now the Rose Garden, Shrubland Park, Suffolk
Figure 6.81 Alexander Roos, watercolour from a group of Pompeian sketches thought to have inspired the swagged seat at Shrubland Park, Suffolk. RIBA Drawings Collection, VOS 100/74

Figure 6.82 Alexander Roos, watercolour from a group of Pompeian sketches thought to have inspired the swagged seat at Shrubland Park, Suffolk. RIBA Drawings Collection, VOS 100/102
Figure 6.83. Watercolour of Pompeian inspired monopodal table that may have influenced the selection of the tazzas for the Balcony Garden, Shrubland Park, Suffolk. Muniments Room, Estate Office, Shrubland Park, Suffolk.

Figure 6.84. Alexander Roos, watercolour from a group of Pompeian sketches. The monopodal table may have inspired the tazzas added to the Balcony Garden at Shrubland Park, Suffolk. RIBA Drawing Collection, VOS 100/133
Figure 6.85. Photograph, *schola* by Charles Barry incorporated into the parapet adjacent to the Loggia at the foot of the Great Descent, Shrubland Park. It is decorated with Barry’s popular series of overlapping circles to form a chain.

Figure 6.86. Charles Barry, detail showing coiled serpent as a ‘turf and cut pattern for flowers’ on the Lower Terrace at Trentham Hall, Staffordshire. Potteries Museum, Stoke-on-Trent, uncatalogued.
Figure 6.87 Charles Barry, detail showing plan of the Upper Terrace, Trentham Hall, Staffordshire in which Barry proposed to use a series of oval plaques (top.) Potteries Museum, Stoke-on-Trent, uncatalogued

Figure 6.88. Photograph, one of the oval plaques that now edge the formal pool at Lilleshall Hall, Shropshire. The cloisonné like decoration is badly eroded
Figure 6.89. Photograph, the dragon gazon coupe in the Chinese Garden, Biddulph Grange, Staffordshire. Edward W. Cooke created most if not all of this Chinese Garden. He was also a friend of Charles Barry and knew Trentham Hall, Staffordshire. Taken from National Trust, *Biddulph Grange Garden* (London: n. pub., 2004), p. 47

Figure 6.90. Chromolithograph, Cliveden, Buckinghamshire rebuilt by Charles Barry and likened to the Villa Albani, Rome. The campanile is a later addition. Barry retained William Winde's terrace. Taken from F. O. Morris, *A Series of Picturesque Views of Seats*, 4, n.p.
Figure 6.91. Detail from design for Cliveden, Buckinghamshire by Edward Middleton Barry showing what Gervase Jackson-Stops described as ‘fresco paintings on a dark ground’ of mythical beasts to decorate the central divided staircase. Reproduced in The Builder, 1850, p. 318 and taken from Henry-Russell Hitchcock, Early Victorian Architecture, (London: The Architectural Press, 1954), 2, plate 35

Figure 6.92. Charles Barry, ‘No 249, Balustrade next lake’, Trentham Hall, Staffordshire. Potteries Museum, Stoke-on-Trent, uncatalogued
Figure 6.93. Photograph, Dragon Fountain, Villa Mondragone, Rome. The walls of the divided stairs were originally decorated with mythical beasts in mosaic which were illustrated by Charles Percier and Pierre François Léonard Fontaine in their 1809 *Choix des plus célèbres maisons de plaisance de Rome et de ses environs*.

Figure 6.94. Photograph, balustrade from the Casino, Villa Borghese, Rome installed at Cliveden in front of William Winde’s terrace by Lord Astor c 1896. The balustrade has since been removed. The mythical beasts are reminiscent of Edward Middleton’s Barry’s earlier proposal to decorate the central divided stairs at Cliveden. Photograph taken from *Country Life*, 11 July 1931, p. 44.
Figure 6.95. Engraving, showing William Sawrey Gilpin’s terrace garden encircled by an ornate balustrade, Clumber Park, Nottinghamshire taken from T. Noble, Counties of Chester, Derby, Leicester, Lincoln and Rutland (London, Paris and New York: Fisher, 1836), plate opp. p. 10

Figure 6.96. Aerial photograph, Bowood House, Wiltshire where Sir Robert Smirke laid out the Upper Terrace in 1817 and 1818 and George Penrose Kennedy, a pupil of Charles Barry and son of Lewis Kennedy, added the Lower Terrace in 1851 and 1852. The main house to the right was demolished in 1955. Bowood Estate, Bowood House
Figure 6.97. Sketch, attributed to George Penrose Kennedy showing his proposal for two pavilions influenced by Charles Barry to mark the gateway to the forecourt of Bowood House, Wiltshire c. 1850. Bowood Estate, Bowood House

Figure 6.98. George Penrose Kennedy, c. 1851, detail of plan and perspectives for the Lower Terrace, Bowood House, Wiltshire that uses the quarter circle beds and dense shrubbery planting employed by his father at Drummond Castle (see Fig. 6.17). Bowood Estate, Bowood House
Figure 6.99. George Penrose Kennedy, c. 1851, detail of plan and perspectives for the Lower Terrace, Bowood House, Wiltshire showing the entwined initial L and coronet for Lord Lansdown that was inspired by his father’s design for Drummond Castle (see Fig. 6.17). Bowood Estate, Bowood House

Figure 6.100. Detail from an unattributed plan showing the design that was laid out on the Lower Terrace, Bowood House, Wiltshire, 1853, using a single repeated pattern that was inspired by the simplest element of George Penrose Kennedy’s earlier design (see Figs. 6.98 and 6.99). Bowood Estate, Bowood House
Figure 6.101. George Penrose Kennedy, c 1851, watercolour, detail of plan and perspectives for the Lower Terrace, Bowood House, Wiltshire showing a River God reclining on a plinth above the curved divided stairs. Bowood Estate, Bowood House

Figure 6.102 Photograph, David Wynnes’ Reclining Nude which replaced G. P. Kennedy’s River God on the terrace at Bowood House, Wiltshire
Figure 6.103. Edward Adveno Brooke, engraving, showing George Penrose Kennedy’s pavilion on the extreme left taken from *The Gardens of England*, (London: T. McLean, 1857), n.p.

Figure 6.105. Photograph, George Somers Clarke’s water feature depicting the Seven Satyrs, Cowley Manor, Gloucestershire

Figure 6.106. 1st edition Ordnance Survey, surveyed 1883, showing Cowley Manor, Gloucestershire with terraces to south of the house as laid out by George Somers Clarke. The lake (marked 175) is connected to the bastion promenade that leads to the Seven Satyrs cascade, circular pool and water staircase. These in turn connect to another lake formed on the River Churn.
Figure 6.107. Photograph, the water staircase finishes abruptly before the lake at Cowley Manor, Gloucestershire.

Figure 6.108. George Somers Clarke, watercolour, pen and body colour, Perspective of his design for Cowley Manor, Gloucestershire. The oval terrace with steps down to the lakeside and the two-arched loggia on the damn were never constructed. Yale Center for British Art, Paul, Mellon Collection, Connecticut, B1975.2.361.
Figure 6.109. Photograph, the centrepiece of the gardens, Vaux le Vicomte; the Grotte by Le Brun or Le Nôtre taken from Jean-Marie Pérouse de Montclos, *Vaux le Vicomte*, (London: Scala Books, 1997), p. 111
Figure 7.1. Photograph, remnants of the south-facing terrace garden, Hadzor Hall, Worcestershire attributed to Alexander Roos. Planning permission was granted for housing in the grounds subject to restoration of the Hall. The developer demolished Roos’ Conservatory which had stood on the terrace to the right of this photograph intending to excavate a swimming pool. The houses were constructed in the grounds, but the newly painted Hall was sold prior to restoration.

Figure 7.2. Matthew Habershon, sketch for terrace, Hadzor Hall, Worcestershire in letter dated 16 December 1832, Birmingham City Library, Galton MSS F3101/C/D/10/41/7
Figure 7.3. Photograph, terrace taken from ‘Hadsor, Droitwich, the Seat of Lady Hindlip’, *Country Life*, 17 August 1901, pp. 208-13. The unusual profile of the pool is identical to that used in the small east garden at Shrubland Park, Suffolk.

Figure 7.4. Alexander Roos, watercolour, perspective of Hadzor Hall with a design for the terrace garden added in pencil. The urns, divided stairs, unusual shaped pool filled from a lion’s mask are exactly as featured in *Country Life*, 17 August 1901, pp. 208-13 (see Fig. 7.3). RIBA Drawings Collection, VOS/100/125
Figure 7.5. Photograph, the single stone seat integrated into the corner of the terrace, Hadzor Hall, Worcestershire

Figure 7.6. Photograph, the pair of stone seats integrated into the corners of the terrace of the Balcony Garden, Shrubland Park, Suffolk
Figure 7.7. Plan of the terrace drawn by Kenneth Lowe, the Agent at Hadzor Hall, included in a letter to John Howard Galton dated 7 April 1833. It shows the steps from the library down to the south-facing terrace with the three circular segmented beds divided centrally by a path from the library steps. The design is attributed to Roos and the date of the letter suggests his earliest known work in England. Birmingham City Library, Galton, MSS 3101/C/D/10/55/41

Figure 7.8. Plan by Alexander Roos for Dale Park, Sussex c. 1844 showing the same design of three circular beds bisected by a central walkway. This time the outer beds are set around *parterres de broderie* inspired by a Tudor rose. RIBA Drawings Collection, PBH423/8/2
Figure 7.9. Photograph, pedimented gateway (now demolished) is shown at the northwest corner and is attributed to Roos. Taken from ‘Hadsor, Droitwich, the Seat of Lady Hindlip’, *Country Life*, 17 August 1901, pp. 208-13, p. 210

Figure 7.10. Alexander Roos, 1833, Pompeii, sketch that possibly inspired the pedimented gateway at Hadzor Hall, Worcestershire. RIBA Drawings Collection, VOS/100/24
Figure 7.11. Photograph, gateway at south-west corner, Hadzor Hall which has lost its campanula-shaped urns. These were identical to the one shown on a pedestal in the foreground.

Figure 7.12. Italian sketch by Alexander Roos showing inspiration for the second gateway at Hadzor Hall, Worcestershire. RIBA Drawings Collection, VOS/100/93
Figure 7.13. Roos' characteristics vases are shown decorating the upper terrace and the columns within the parterres of the lower terrace at Bedgebury Park, Kent, c. 1838 taken from Gordon W. Batchelor, *The Beresfords of Bedgebury Park*, (Goudhurst: William J. C. Musgrave, 1996), n.p.

Figure 7.14. Roos' characteristic vases decorate the ornate terraced promenade he designed for the Deepdene, Surrey taken from David Watkin, *Thomas Hope and the Neoclassical Ideal*, (London: John Murray, 1968), n.p., plate 85
Figure 7.15. Photograph, elegant summerhouse with niche in rear wall and Italian tiled roof, Hadzor Hall, Worcestershire. It is attributed to Roos as the columns are identical to those used in the demolished Conservatory. By 1927 it was known as The Shrine following the erection of a plaque to two of Galton’s great-grandsons who were killed in World War I.

Figure 7.16. Photograph, conservatory on the terrace taken from ‘Hadsor, Droitwich, the Seat of Lady Hindlip’, *Country Life*, 17 August 1901, pp. 208-13, p. 211. Richard Garnier attributes this to Roos on the grounds of stylistic similarities to known work at 4 Carlton Gardens, London.
Figure 7.17. Photograph, following demolition of Roos’ Conservatory the metal work was stored in the church of St. John the Baptist next to Hadzor Hall.

Figure 7.18. The proportions and roofline of Roos summerhouse at Hadzor Hall are reminiscent of this Italian sketch in RIBA Drawings Collection, VOS/100/43.
Figure 7.19. Alexander Roos, Elevation of garden front, Bedgebury Park, Kent c 1838 showing divided steps. Yale Center for British Art, Hope Architectural Collection, Box; Bedgebury, B1977.14.4837

Figure 7.20. Photograph showing divided steps attributed to Alexander Roos linking the terrace to the pleasure garden taken from 'Hadsor, Droitwich, the Seat of Lady Hindlip', Country Life, 17 August 1901, pp. 208-13, p. 209. This again illustrates the unusual profile of the pool (to the bottom left) which matches that in the east garden at Shrubland Park, Suffolk

Figure 7.22. Photograph, column that survives in a small circular garden at Hadzor Hall, Worcestershire and is reminiscent of the columns mounted with statuary suggested in a design by Roos for Bedgebury Park, Kent (see Fig. 7.13). The roof of The Shrine is just visible in the background.
Figure 7.23. Alexander Roos, watercolour of his third design for the lower terrace at Bedgebury Park, Kent c. 1838 suggesting statues on plinths and a range of parterres that appear to include a mineral parterre de broderie taken from Gordon W. Batchelor, The Beresfords of Bedgebury Park, (Goudhurst, William J. C. Musgrave, 1996), n.p.

Figure 7.24. Palazzo-style changes to the Deepdene, Surrey designed by Alexander Roos in the 1830s taken from David Watkin, Thomas Hope and the Neoclassical Ideal, (London: John Murray, 1968), plate 86
Figure 7.25. Photograph, typical Italian pebblework in front of the Casino, Palazzo Farnese.

Figure 7.26. Photograph, pebblework decorating the terraces running down to the mere, Oteley Park, Shropshire. Constructed c. 1830 for Charles Kynaston Mainwaring. Family tradition holds that Italian workmen were brought over especially to lay the pebbles.
Figure 7.27. Schinkel’s design for the grounds of the Albrecht Palace, Berlin, 1830, Nationalgalerie, Berlin, SM 46.4 taken from Michael Snodin (ed.), Karl Friedrich Schinkel A Universal Man, (New Haven & London: Yale University Press, 1991), p. 57

Figure 7.28. ‘Isometric View of Nuthill House and Garden’ with gardens designed by Alexander Roos taken from Charles M’Intosh, The Book of the Garden, 1853, 1, plate 29. The parterre towards the top of the engraving suggests the cut segmented circle previously used at Hadzor Hall and Dale Park

Figure 7.30. Ordnance Survey map showing location of Italian Garden at Westonbirt, Gloucestershire which is out of view of the mansion at the end of the east-west terrace walk.
Figure 7.31. Photograph, one of a pair of identical pavilions standing at each end of the north walk, Italian Garden, Westonbirt, Gloucestershire designed by Lewis Vuillamy and under construction in 1843.

Figure 7.32. Photograph, one of a pair of identical stone gateways at the end of the east and west walks, Italian Garden, Westonbirt, Gloucestershire designed by Lewis Vuillamy and erected in 1846.
Figure 7.33. Photograph, Dolphin Pool that punctures the yew hedge on the southern boundary, Italian Garden, Westonbirt, Gloucestershire giving views out from an otherwise enclosed garden

Figure 7.34. Photograph, one of the stone tazzas that dominate the stone edged beds of the parterre, Italian Garden, Westonbirt, Gloucestershire
Figure 7.35. Photograph, detail of the Camellia House that was added to the northern boundary walk, Italian Garden, Westonbirt, Gloucestershire in 1871

Figure 7.36. Photograph, one of the towers of the north front seen from the portico of Westonbirt, Gloucestershire
Figure 7.37. Photograph, shards of glass from the original glass basin that formed the Dolphin Pool. The pool has been crudely reconstructed using concrete blocks.

Figure 7.38. Photograph, in the foreground the arched metal roof covered with corrugated plastic that acts as an extension to the west pavilion, Italian Garden, Westonbirt, Gloucestershire. In the distance is the east Pavilion.
Figure 7.39. Photograph, marble bust of Sir Francis Bacon that sits on a table outside the Headmistress’ Office, Westonbirt, Gloucestershire

Figure 7.40. Photograph, one of the carved panels that decorate the Pavilions, Italian Garden, Westonbirt, Gloucestershire
There were, moreover, two slabs of the best Indian lodestone, a third as wide as they were high, and no different from the adamant that points to Calisto, heals human eyes, is made impotent by garlic and is especially useful to sailors. They had the proper cerulean colour and were smooth and bright, fixed flush in an opening within the thickness of the marble wall, at the place in front contiguous to the ingenious door. Thus the steel plates were forcefully attracted by the power of the magnets, and the doors opened slowly by themselves. It was an excellent and precise piece of work, not only pleasant to see but more especially for subtle study, however improper it may be to pry into the artist’s work.

Figure 7.41. Engraving, the tablets that decorated the imaginary temple where a nymph, who was in fact Polia, reveals herself to her lover, Poliphilo, the hero of Francesco Colonna, Hypnerotomachia Poliphili trans. Jocelyn Gowdwin (London: Thames & Hudson, 1499; repr. 2005), p. 213

the kind of go saged sioned some and a more sucted which I the eary. cosy, care ndemed be a mist, s be and

Figure 7.42. Engraving, the line of the roof of the ruined temple that Poliphilo explores whilst Polia keeps watch for Cupid is reminiscent of the roof of the Pavilions, Italian Garden, Westonbirt. Taken from Francesco Colonna, Hypnerotomachia Poliphili, trans. Jocelyn Gowdwin (London: Thames & Hudson, 1499; repr. 2005), p. 247
Figure 7.43. Photograph, unexplained and unfinished carving of a stone dragon that sits just beyond the boundary of the Italian Garden, Westonbirt, Gloucestershire.

Figure 7.44. Engraving, the dragon that chased Poliphilo from the 'elegant portal' in Francesco Colonna, *Hypnerotomachia Poliphili*, trans. Jocelyn Gowdwin (London: Thames & Hudson, 1499; repr. 2005), p. 62.
Figure 7.45. Photograph c. 1900, Mentmore, Buckinghamshire inspired by Wollaton Hall and designed by Joseph Paxton and George Henry Stokes for Baron Amschel Mayer de Rothschild. The plans were being drawn up in 1850 and the mansion was complete in 1854.

Figure 7.46. H. W. Brewer, watercolour, perspective showing a design for the gardens, Mentmore, Buckinghamshire c. 1860s. The lower terrace was never laid out although the statue of the Discobolus was located in the garden. Courtesy 7th Countess Rosebery, Dalmeny House.
Figure 7.47. Terraces, Osborne House, Isle of Wight created by Prince Albert, Professor Ludwig Grüner and Thomas Cubitt between the 1840s and 1853 taken from Michael Turner, *Osborne House*, (n.p.: English Heritage, 2004), p. 31

Figure 7.48. Photograph, Venus Fountain on the upper terrace at Osborne House, Isle of Wight designed by Professor Ludwig Grüner
Figure 7.49. Photograph, Andromeda Fountain minus her chains on the lower terrace at Osborne House, Isle of Wight designed by Professor Ludwig Grüner. The triple arched alcove behind has been likened to the terraces at the approach to the Villa Aldobrandini, Frascati

Figure 7.50. Professor Ludwig Grüner’s designs for the Fountains of Venus and Andromeda featured in the *Illustrated London News*, 27 August 1853, p. 174
Figure 7.51. Photograph, John Francis’ statue of Prince Albert’s greyhound, Eos, on the upper terrace, Osborne House, Isle of Wight

Figure 7.52. Photograph, Erdmann Kalide, *Boy with a Swan*; a gift from Prince Albert to the Queen
Figure 7.53. Photograph, the pierced balustrade surrounding the lower terrace at Osborne House, Isle of Wight

Figure 7.54. Charlotte, Viscountess Canning and Lady in Waiting to Queen Victoria, watercolour of pierced balustrade at Prince Albert’s childhood summer residence, Rosenau, near Coburg taken from Delia Millar, Watercolours by Charlotte, Viscountess Canning Lady in Waiting to Queen Victoria (n.p: Harewood House Trust, n.d.), p. 18
Figure 7.55. Franz Xavier Winterhalter, oil painting, Queen Victoria with the young Prince Albert Edward, 1846, with the upper terrace, Osborne House, Isle of Wight as the backdrop taken from Oliver Millar, *The Pictures in the Collection of Her Majesty the Queen, The Victorian Paintings* (Cambridge: Cambridge University Press, 1992) 2, Fig. 722

Figure 7.56. Photograph, serious deterioration to the cement render of the terraces at Osborne House, Isle of Wight
Figure 7.57. Photograph, ‘Summer’, one of the four representations of the Seasons by Messrs. Miroy of Paris that stand on the upper terrace, Osborne House, Isle of Wight. The plated bronze finish has been recently re-applied.

Figure 7.58. Photograph, Villa Aldobrandini, Frascati with three arched loggia beneath the terrace that is reminiscent of the loggia on the lower terrace at Osborne House, Isle of Wight.
Figure 7.59. Photograph, the Geometrical Stairs that connect the upper and lower terraces, Osborne House, Isle of Wight

Figure 7.60. Photograph, Diana’s Atrium, Isola Bella, Lake Maggiore where a curving staircase at each side of the statue links the Palazzo with the gardens above
Figure 7.61. Photograph, shell decorated alcove on the lower terrace, Osborne House, Isle of Wight

Figure 7.62. Photograph, the pergola with the pierced balustrade that surrounds the lower terrace at Osborne House, Isle of Wight seen from the pleasure ground
Figure 7.63. Photograph, pergola by Karl Friedrich Schinkel, 1826-28, marking the south boundary of the terrace in front of the Villa Charlottenhof near Potsdam taken from Christopher Martin Vogtherr, ‘Schinkel and Landscape Gardening’ in John Zukowsky (ed.) *Karl Friederich Schinkel The Drama of Architecture* (Chicago: Art Institute of Chicago, 1994), p. 71, fig. 6.

Figure 7.64. Photograph, pergola by Karl Friedrich Schinkel linking the Römische Bäder (on the left) with the Gärtnerhaus (on the right.) In the foreground is the pierced balustrade known as the ‘Albani fence’ taken from Hans-Joachim Giersberg, ‘Royal Residences on the Havel’ in Michael Snodin (ed.), *Karl Friedrich Schinkel A Universal Man*, (New Haven & London: Yale University Press, 1991), p. 44.
Figure 7.65. Karl Friedrich Schinkel, perspective for a hippodrome garden at Chalottenhof near Potsdam, c. 1830, taken from Christopher Martin Vogtherr, ‘Schinkel and Landscape Gardening’ in John Zukowsky (ed.), Karl Friederich Schinkel The Drama of Architecture (Chicago: Art Institute of Chicago, 1994), p. 73, fig. 8

Figure 7.66. Photograph c. 1910, pergola by Karl Friedrich Schinkel at the Casino, Schloss Glienicke taken from ‘Schinkel’s Buildings in Photographs’ in Michael Snodin (ed.), Karl Friedrich Schinkel A Universal Man (New Haven & London: Yale University Press 1991), p. 76, fig. 74
Figure 7.67. Charlotte, Viscountess Canning, watercolour, the Pergola on the terrace, Osborne House with the pierced balustrade reminiscent of the Albani fence at the Römische Bäder, Charlottenhof, near Potsdam taken from Delia Miler, *Watercolours by Charlotte, Lady in Waiting to Queen Victoria*, (n.p.: Harewood House Trust, n.d.)

Figure 7.68. Photograph, Derry Hill Lodge, Bowood, Wiltshire designed by Sir Charles Barry c. 1842
Figure 7.69. Photograph, Mount Felix (previously known as Walton House), Surrey designed by Charles Barry, c. 1835. The house included Barry’s smallest terrace garden nestling behind the balustrade beneath the belvedere. National Monuments Record Office, Swindon, Red Box, Walton-on-Thames

Figure 7.70. The parterre, Mount Felix, Surrey created by Charles Barry taken from Hampton & Sons Sale Particulars, Mount Felix, 16 July 1912, courtesy of Surrey Gardens Trust
Figure 7.71. 1st edition Ordnance Survey, published 1874-82, 1: 10560, showing Royal Horticultural Society Garden on the site that is now occupied by the Royal College of Music, Imperial College and the Science Museum

Figure 7.73. Detail of Sydney Smirke design for the Central Arcade, Royal Horticultural Society Garden, South Kensington, London decorated with Milanese brickwork, terracotta and majolica, June 1859, Lindley Library, London, South Kensington Drawings, C9

Figure 7.74. Detail of Sydney Smirke designs for the Central Arcade, Royal Horticultural Society Garden, South Kensington, London decorated with Milanese brickwork, terracotta and majolica, July 1859, Lindley Library, London, South Kensington Drawings, C80
Figure 7.75. Engraving, William Andrews Nesfield’s parterre, Royal Horticultural Society Garden, South Kensington, London taken from Gardeners’ Chronicle, 1860, opp. p. 432. This was the final design following the addition of fountains, canals and basins by the Society’s Garden Committee.

Figure 7.76. James Duffield Harding, watercolour, perspective of Joseph Paxton’s design for the gardens, Crystal Palace, Sydenham Park, London exhibited at the Royal Academy, 1854 taken from Jane Brown, The Art and Architecture of English Gardens (New York: Rizzoli, 1989), cover.

Figure 7.78. William Andrews Nesfield, 'No 7 Henham Hall Sketch of Pavilion & Terrace at end of Basin', c 1859, Suffolk Record Office, Ipswich Branch, HA11/C46/22
Figure 7.79. Photograph, Decimus Burton’s re-modelled Grimston Park, North Yorkshire from 1840 showing the two-tier loggia running the width of the garden front and the three-storey belvedere topped by round-arched windows taken from Anon., ‘Grimston Park I’ Country Life, 9 March 1940, pp. 252-56, p. 255, fig. 4

Figure 7.80. Photograph, William Andrews Nesfield, Emperors Walk, Grimston Park, North Yorkshire, c 1840s, taken from Charles Holmes (ed.), The Gardens of England Northern Counties, (London, Paris and New York: The Studio, 1911), plate XLIX
Figure 7.81. Engraving, The Italian Walk, Louisa Lawrence’s Villa garden, Drayton Green, Middlesex laid out in the late 1820s or early 1830s taken from John Claudius Loudon, ‘Descriptive Notice of the Villa of Mrs Lawrence, at Drayton Green’, Gardener’s Magazine, 14 July 1838, pp. 305-22, p. 314, fig. 49

Figure 7.82. Diagram illustrating the 1991 restoration plan for The Broad Walk, Regent’s Park based on the Nesfields’ proposals and a Royal Parks 1991 Survey taken from information leaflet prepared by Land Use Consultants, ‘Regents Park: Restoration of the Avenue Gardens’, n.d. Ernest Markham Nesfield’s two cable frieze beds are at the centre of the design
Figure 7.83. Photograph, looking across the line of the walks and the restored beds in William Andrews Nesfield’s and Ernest Markham Nesfield’s Broad Walk, Regent’s Park, London.
Fig. 8.1 1855-57 Old Town Survey, Cheltenham, extract sheet 51 showing a parterre in the grounds of Chadnor Villa, Malvern Road. Cheltenham Local Studies Centre, Cheltenham Library, PC 767

Fig. 8.2 1855-57 Old Town Survey, Cheltenham, extract sheet 51 showing a parterre in the grounds of Malvern Place off Lansdowne Terrace. Cheltenham Local Studies Centre, Cheltenham Library, PC 767
Figure E.1. The styling of Charles Barry’s stables at Kiddington Hall, Oxfordshire led Nikolaus Pevsner to date his work here to c. 1850.

Figure E.2. 2nd edition Ordnance Survey map surveyed 1892, 1:2500, showing John Claudius Loudon’s Rosarium simplified to the one central circular planting area at Kiddington Hall, Oxfordshire.
Figure E.3. Photograph c. 1870 showing the Kiddington Hall Rosarium as designed by J. C. Loudon. Private collection

Figure E.5. Charles M’Intosh, engraving ‘Architectural Flower-Garden, Oxfordshire’ taken from The Book of the Garden, (Edinburgh and London: Blackwood, 1853), 2, plate 81. Although not identified this is the terrace attributed to Charles Barry at Kiddington Hall, Oxfordshire

Figure E.6. The Loggia, Kiddington Hall, Oxfordshire
E.7. The balustraded viewing platform adjacent to the Loggia which looks down on the parterre on the west terrace

Figure E.8. Parterre in front of the west front viewed from the raised lawn in front of the Loggia
Figure E.9. The Loggia in its original configuration as a Conservatory designed by William Roe of London c 1858 and photograph c 1927. Private collection

Figure E.10. Balustrading to the roof of the Hall and to the portico. Both are different to the square profile used on the Loggia roof and adjacent viewing platform