

into the park south of the house. In this was an ice house and earthworks. South west of the park is an avenue that makes a diagonal from Cranford village, now the High Street. On the site of Fir Drive was a small Dower House garden, with below the Bath Road and by Berkeley Avenue, a pond in the shape of a crescent moon. It can only have been by the astronomer Wizard of Durham.

Finally, one other compelling spread: Osterley Park, Ealing Park, Boston House, Sion Hill, Sion House, and Spring Grove House (fig. 7). All can be later documented by that essential work on Middlesex gardens: William Keane's *The Beauties of Middlesex*, specialising in descriptions of *Gardens, Parks, and Pleasure Ground Scenery* (1850). The exciting discovery is of Sion Hill, a completely new Capability Brown garden made for the 4th Earl of Holderness before 1758. It is one of the few lesser English gardens published by George Louis Le Rouge, as plate no.8 in the second *cabier* of his *Jardins Anglo-Chinois* (1775). Some questioned Le Rouge's authenticity, but Greenwood provides proof. In the *Ambulator* for 1811, Sion Hill was described as the 'elegant villa of the Duke of Marlborough, the grounds, which were planted by Brown, fall with a gentle descent from the house to the great road to Hounslow'.

What a richness is Greenwood's! What riches to write about! The gardens and parks of *Forty Hill* and *Capel House; Durham (Dyrham)* and *Wrotham; Kempton Park* with *Sunbury Place* and *Sunbury Park*; a whole clutch of gardens near *Acton: Friars Place, Friars Lodge* and *Mill Hill; Chiswick Grove* and *Sutton Court; Bush Hill Park, Trent Park; Hyde Park* and *Holland House; Littleton Hall; Hanwell Park Lawn House, Hanwell*, and *Southall Park; Hayes Park* and *Hayes End Park; Hanger Hill, Castle Bear Lodge* and *Castle Bear Hill; Hampton Court; Bentley Priory, Stanmore Park, Weald Park* and *Cannons; Harrow Villa* and *Sudbury Grove; Harefield Park, Harefield Grove, Harefield Place* and *Breakspear; Swakeley's* and *Ruislip Park; Teddington Place, Twickenham Lodge, Twickenham Park; Southgate House, Cullands Grove* and *Broomfield House*.

SCULPTURAL HORTICULTURE: SEVEN TYPES of FANTASY By Chloe Chard

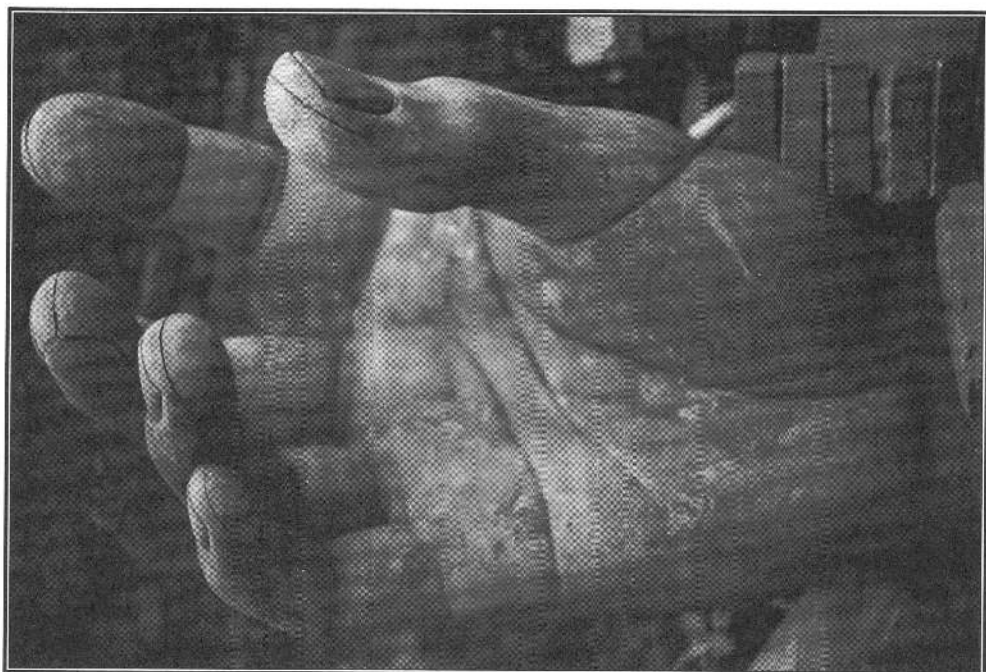
Sculptures are sprouting up in London gardens. Londoners whose visions of horticultural paradise differ very widely, nonetheless seem to feel a common impulse to place objects other than plants in their urban plots. (A sculptor who teaches at an art school in *Kennington* recently confirmed this impression, remarking how swiftly discarded sculptures placed in skips in the summer are hauled off by local residents.) Why is this? One way of approaching the question is to consider the different categories of sculptural gardeners. A few highly unsystematic enquiries and a bit of undisciplined speculation produced the following inventory:

1. Sculptors with odd unfinished, unsold, or redundant works on their hands. 'There's an old maquette out there, rusting away and propping up the passion flower', said an artist from *New Cross*. 'It's partly there to prevent cats getting through the fence', said another sculptor, explaining the presence of a discreet constructed wood sculpture in his garden in *Bow* (a garden that also contains a plaster 'mangled torso', partially buried, decomposing, and, improbably, described by its maker as 'a renewal').

2. People who find sculpture easier to deal with than plants. A barrister, overwhelmed by the responsibility of taking on a garden at the back of his newly purchased Georgian house in *Islington*, placed himself firmly in this category by the unhappy declaration that 'ideally, I'd asphalt it over and have a sculpture garden'. An anthropologist, with a tiny garden in *Camden Town*, sited in it a huddled, primitive stone figure that she had carved herself during a spell at art school, and remarked that sculptures were very much less trouble than digging and planting.

3. Collectors. Some people (myself included) see gardens as cabinets of curiosities, in which both plants and miscellaneous objects can pleasurably be assembled. Among such objects are some that might be termed *sculptures*. A garden historian, whose flat in *Tufnell Park* is full of bibelots, stuffed animals and so forth nonetheless exercises astonishing

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8. Sculpture by Vincent Woropay in his garden in *Kentish Town*, 1995. An instance of the *first* type of fantasy. (PHOTO BY CHLOE CHARD)
9. Sculpture by Georgina Born in her garden in *Camden Town*, 1995. An instance of the *second* type of fantasy. (PHOTO BY CHLOE CHARD)

restraint in his garden, and fills it simply with plants and animal skulls on bamboo sticks. (The latter are viewed by the neighbours as regrettable.) A sculptor living in *Camden Town* has no sculptures of his own in his garden, except for a found object: a prominently displayed, lewd-looking piece of beech-tree, bearing a striking resemblance to the human anus. Crumbling obelisks and finials are scattered about the garden of an architect (*Kentish Town*), who found them mouldering in the grounds of an uninhabited country house that he has, over many years, worked to save from demolition; he implicitly defines himself as a collector by declaring that 'if I had access to more ruined mansions, there'd be more of this stuff in my garden'.

A common habit, among those who use the London garden as the setting for a small sculptural collection, is that of placing inherited portrait busts on the ground, without a plinth. This produces the surreal effect of a piece of land full of people about to emerge from the earth.

Most gardening programmes on television seem opposed to the spirit of collecting, in that they advise the viewers not to leave botanical labels visible. To the collector, on the other hand, such labels reinforce the sense that a variety of disparate objects are being assembled in one place, and that they bear more relation to the collector, and to his or her experience of the world, than to a vision of nature as landscape, in which individual elements merge seamlessly into a homogenized pictorial whole.

Pleasing diversity, within the garden as collection, can, nonetheless, be reconciled with the desire to create pictorial landscape, by its assimilation within an effect of contrast, which imposes a more general aesthetic order on the range of different elements gathered together. Lady Allen of Hurtwood and Susan Jellicoe, offering advice on 'Sculpture and Decoration' in *The New Small Garden* (1956), observe that gardeners may 'feel the need for some symbol of the art of man to counterbalance and contrast with the natural shapes of the plants'. They envisage this need as motivating industrious efforts at collecting, suggesting that those in its grip can 'spend happy hours poking about in junk shops looking for something suitable that is not too expensive'.

4. People who want to establish their garden as a domain symbolically separate from the exterior world of mundane reality. This category overlaps with that of the collector, since, in the collection, our everyday awareness of sequential time is displaced by a recognition of quite different temporal references: allusions to the times when objects are seen as originating, and the times of acquisition.²

Allen and Jellicoe endorse a vision of dreamy detachment from everyday life when they remark that 'even an old wooden cart-wheel has a romantic air, particularly in an informal garden'.³

Quite frequently, gardeners try to produce a sense of a self-enclosed world of removal through the use of more or less classical stone figures. Anna Jameson, in her *Diary of an Ennuyée* (1826), argues against the use of such statues in England, on the ground that they produce an effect of comic incongruity; she comments, during her stay in Lucca: 'An English garden, adorned at every turn with statues of the heathen deities...would be ridiculous. Setting aside the injury they must sustain from our damp, variable climate, they would be out of keeping with all around: here...the very air of Italy is imbued with the spirit of ancient mythology'.⁴ Such objections can be set aside, however, simply by defining the London garden as a world of its own - a world in which, admittedly, little can be done about the climate, but in which the 'spirit of ancient mythology' can be summoned up with a confidence that would be impossible in more public spaces.

5. People who feel that nature represents such a powerful force that in order to enjoy it - or to confront it at all - it has to be allegorized. Very diverse kinds of garden sculpture

1. (London: Architectural Press, 1956), p.120

2. Jean Baudrillard suggests, in *Le Système des objets* (Paris: Gallimard, 1968; 134-35), that 'the profound power exerted by collected objects derives not from their singularity nor their distinct historicity. It is not because of these that we see the time of the collection as diverging from real time, but rather because the setting-up of a collection itself displaces real time.' He continues:

'Doubtless this is the fundamental project of all collecting - to translate real time into the dimensions of a system... By establishing a fixed repertoire of temporal references that can be replayed at will, in reverse order if need be, collecting represents the perpetual fresh beginning of a controlled cycle, thanks to which, starting from any term he chooses and confident of returning to it, man can indulge in the great game of birth and death.'

(From an extract from *Le Système des objets*, translated by Roger Cardinal, in *The Cultures of Collecting*, edited by John Elsner and Roger Cardinal (London: Reaktion Books, 1994), 7-24, p.16)

3. *The New Small Garden*, p.120

4. (London, 1826), p.333

are deployed by those who fall under this heading. One such variety is, of course, the garden gnome. The skulls on sticks already mentioned might be cited as a more adventurous instance of the allegorical tendency.

Comedy is admissible as part of the allegorizing mechanism, since it helps to defuse the sense of terror induced by natural forces. The piece of beech-wood in *Camden Town* comically reduces the sublime vastness of the original tree to an occasion for mild ribaldry.

6. The most unexpected explanation of the need for sculpture in the London garden that I encountered was produced by a literary historian who lives in *Highgate*. She suggested that nature and human culture are 'basically the same', but that we usually resist our awareness of this. Reflecting that 'one's garden is one's only province of power', she argued that sculptural horticulture provides an opportunity to remind humans of their affinities with nature by placing simulacra of human beings amid bushes and flowers.

7. Pretentious people. Obviously, sculptures are sometimes placed in London gardens to look prestigious, and impart an air of affluence to the surroundings. Unfortunately, I can't think of any examples of this effect; it isn't that I'm afraid of offending all my friends, but rather that all the gardeners I know favour the more battered, raffish-looking variety of sculptural object. Perhaps readers might like to write in with examples of grossly pretentious garden sculptures.

The desire to avoid being placed in this last category often plays a part in determining the ways in which sculpture is used in gardens. A common fear among London gardeners, from at least the eighteenth century onwards, is the dread of producing an effect of tasteless ostentation by crowding too many objects into a small space. James Ralph, in his *Critical Review of the Public Buildings, Statues and Ornaments in and about London and Westminster* (1734), sternly impresses on his readers the need for restraint: 'To compleat an area, end a vesta, adorn a fountain, or decorate a banquetting-house or alcove, is the just and natural use of statues: not to people a garden, and make a nuisance of what ought to be a beauty.'⁵ Collectors, in many cases, breezily dismiss such worries; sometimes, however,

they take particular pains to prevent sculptures from forcing themselves on the viewer's attention with too crude an insistence: for example, by speeding up the weathering process of stone or concrete objects (with sour milk, water that rice has been boiled in, manure...), or by siting objects discreetly in leafy corners. (*The New Small Garden* describes a horse's head from the Parthenon frieze, reproduced in concrete, as 'not sufficiently important to stand in an open position', but commends its placing amid 'grey-green foliage'.)⁶

Most sculptures in London gardens are, in any case, too idiosyncratic to be in danger of eliciting approbation from conventionally disposed neighbours and passers-by. Allen and Jellicoe take it for granted that those who feel that 'a garden is incomplete without a piece of sculpture or something of that nature' will favour a resourceful approach; listing terracotta as a gratifyingly cheap material for garden sculpture, they note helpfully that 'it can... be treated with wax, or even with gold paint covered with boot polish'.⁷

Many more such categories of sculptural gardeners might be suggested: those who wish to scare burglars with strange-looking objects, those who need sculptures to place drinks on during summer garden parties (works produced by contemporary artists are often lamentably ill-adapted to this purpose), those who seek to disguise compost heaps behind stone goddesses... Having sketched out the ground, however, I leave the imaginative reader to continue.

THE DILEMMA of our PUBLIC PARKS

By Hazel Conway

On the 4th of January 1995 the National Heritage Memorial Fund (NHMF) started considering applications for the distribution of the Heritage Lottery Fund (HLF). In the fourteen years of the NHMF's existence some £166M has been disbursed, much of it to the built heritage such as country houses and their contents. The National Trust has few sites located in towns, yet that is where most people live. When the Lottery really gets underway the

6. p.120

7. p.120