

signs are shown upon any of the rails. (*fig. 38*) Hill does, of course, recommend that the garden must not only be fully prepared and well appointed but that the gardener should diligently take heed of 'the working of the planets and starres, in the bestowing of seedes and tender plants in the earth' which included careful reference to the position of the moon and Saturn and their degrees to the signs of the zodiac.

The new garden must have been a highly valued amenity to the 'students, practitioners or pleaders, and judges of the laws of this realm' observed by John Stow in his 1598 *Survey of London*. However, the pressure for space was becoming intolerable. The admissions of all the Inns increased from around 50 a year in the early sixteenth century to well over 200 a year in the years around 1600. Each new entrant needed not only chambers from which to practise, but also somewhere to live, and the accommodation of the Inns furnished both. In 1610, the gardens were divided in two by the construction of the original *Heyward's Buildings* (now known as the Paper Buildings). The eastern side was planted with a formal row of trees that became known as *Bencher's Walk*, now King's Bench Walk.

By the end of the nineteenth century, when the construction of Thames embankments significantly extended the garden area, most of the site was covered with lawns, which from 1888 afforded a venue for the ambitious new annual flower show of the Royal Horticultural Society. But, in 1913, the members of the Inn became tired of the military band music and the smells of cooking from the refreshment tents and food stalls. The show moved to the grounds of the Royal Hospital and became today's *Chelsea Flower Show*.

PLACES NEED PEOPLE - WHOSE HERITAGE?

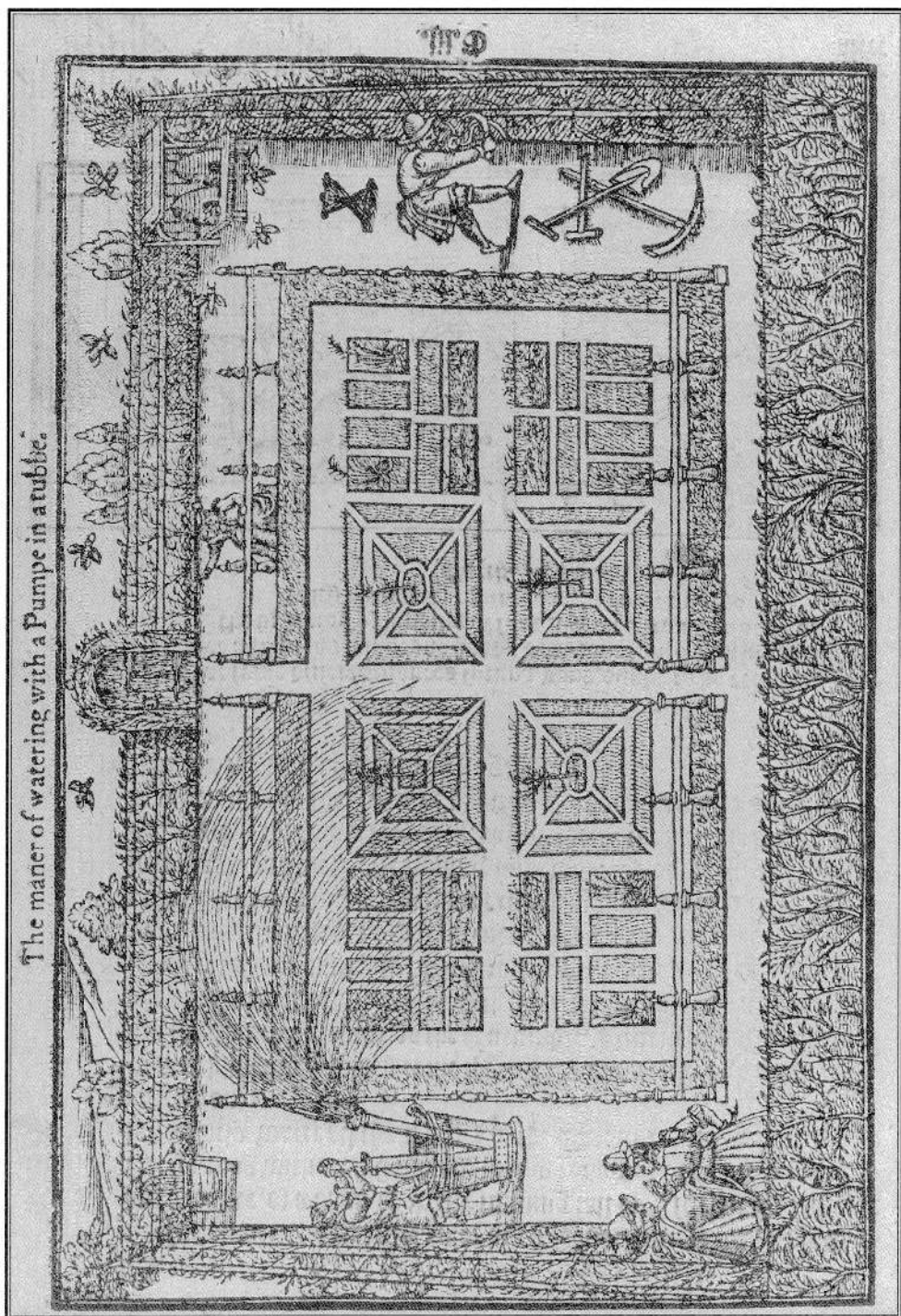
By The Perambulator

A year ago, the National Trust, or the *Commons and Gardens Trust* as Octavia Hill wanted to call it, held a Millennium Gardens Conference in Bath. Far from being a self-congratulatory beano, it actually generated some real debate not only about the Trust's approach but about the place of historic gardens in modern society and culture. The proceedings were published just before Christmas and are available from the Trust's Cirencester office (01285 651818). Many of the papers make stimulating reading.

The challenge in these papers was addressed to the Trust but in fact needs to be taken up by the whole gardens establishment: national societies and agencies, county gardens trusts and local authorities, owners, managers and gardeners. By the end of the conference, a thrilling prospect began to emerge from the genteel halls of the Assembly Rooms.

The audience was asked to reconsider the notion of heritage – whose heritage was being represented in the stately home? Roy Strong was eloquent on the importance of the vernacular garden and secured headline-status in *The Times* when he argued that the gap between the vast gardens of the past and the reality of today's suburban house needed urgently to be bridged to achieve a wider collective horticultural stewardship and a renewed shared identity ('Council house window-box as good as manor garden'). Was the Trust truly reflecting the modern nation's heritage? In the last decade it may have acquired Paul McCartney's house, Mr Straw's back-to-back, and the Southwell workhouse, but where was that kind of breadth demonstrated in its gardens?

What had happened to the Trust's founders' concern above all for the urban poor, or for what we would now call the economically deprived? Eastbury Manor, embedded in a thirties housing estate in Barking, is a genuine community asset, and there is good work going on trying to reach out to the deprived communities around Gibside, but overwhelmingly the Trust caters for the car-driving, white middle-classes. The Gateway Project, initiated in Wales but now seeking to expand into the West Midlands, provides free travel to groups



38. 'The maner of watering with a Pumpe in a tubbe', from Thomas Hill,
The Gardener's Labyrinth (1577 edition.)
 (COURTESY THE BRITISH LIBRARY)



39. Osterly - a park whose management and value to the community
has been transformed by the National Trust
(PHOTOGRAPH: THE PERAMBULATOR)

from deprived communities and minorities to historic gardens, arranging special tours and garnering enthusiastic support from community groups and gardeners alike. It has asked the Trust for help.

Another potential partner is Wirral Metropolitan Borough Council, which has received a major lottery grant towards the restoration of Paxton and Kemp's masterpiece, Birkenhead Park. Apart from being the only *Grade I* registered urban park, Birkenhead has a loyal and diverse constituency of users. It would be marvellous if the Trust could respond positively to requests from Wirral to support the project in kind, with advice, with twinning, with promotion etc. etc.

On a quite different scale, the Trust has been asked to get involved with the wonderful *Guinea Gardens* in Edgbaston, Birmingham, where the lease is up for renewal. The gardens and the allotment-holders are threatened by the prospect of unsympathetic new leaseholders. Here, the Trust could simply take out the lease and at a stroke – and a very cheap one of a few thousand pounds – help to secure the future of the gardens forever.

These examples point not only towards the urban, towards a more inclusive understanding of society's heritage, and towards a broader understanding of historic gardens, but also towards a new way of working. In place of the onerous endowment / acquisition model, here are opportunities to work in partnership – sharing the credit, of course, but also sharing the financial and organisational burden.

Last year, at Woodfold Hall on the edge of Blackburn, the Trust was actively involved in the planning battle to prevent the landscape being converted into a golf course and arguing for public access and a new country park. This was one of the first occasions on which the Trust flexed its muscles in the planning realm, in the way that Octavia Hill and Robert Hunter did, and very welcome it was too.

And there's more. Kim Wilkie argued that the Trust should not see its estate in isolation from its context, whether urban or rural. In the countryside, it can take a lead in the switch from production to environmental subsidies, and in the town, it can lead on access and bio-diversity, spreading its influence beyond its boundaries, as at Ham House. The Trust needs to be more active in lobbying on

the environment. It has a mandate of almost 3 million members: it has potentially tremendous clout, and the sector is crying out for leadership. It is also in a good position to get on and demonstrate enlightened management techniques. It has already done great work in promoting peat-free compost, but it could now take that to a quite different scale. With its huge estate and membership, the Trust can make the fundamental connection between heritage and the environment.

Places need people – if the community is not engaged then the value of a place is a matter of the say-so of experts, which increasingly seems a frail criterion. The Trust is uniquely well-placed, as the manager and owner of a diverse range of sites, to alter the presentation of these places so as to make them intellectually accessible to a wider range of visitors. (fig. 39)

The example of Heligan was cited at the conference, where by focusing visitors on the gardeners who made the gardens, rather than the owner or any big-name designer, and by using modern-day garden staff to guide and interpret, a whole new constituency has been tapped – not the country house visitor but the gardener who wants to know about compost mixes, the temperature in a glasshouse, and who can now get answers to those questions from a working gardener.

It is a matter of the cultural politics of the day which of the multiple histories that make up the history of a place is emphasised. We have moved on from seeing gardens as the product of an owner and a designer (*Lord x / Capability Brown built the lake...*) and there is a potentially huge audience waiting to hear of the diversity that lies behind these places – in an aristocratic landscape park, of the plants from around the world, the horticultural techniques, the experience of the gardeners, the weeder-women, the gardeners' boys; and of the modern history of these places, the Great War, the migration to the towns and indeed the economics of these places post-war and their opening to the public.

The Trust's painful organisational review has taken up too much of the time and energies of its staff. A year on, it is time to start to push forward with a new agenda for parks and gardens and for the Trust to take a lead in pushing out the definition of garden-heritage

and in demonstrating the benefits of well-maintained historic gardens – social, economic, environmental and personal. Time too to reconnect with the urban population and to consider other ways of working than the forbidding endowment system and traditional total control. If it costs the Trust £1.7 million to employ a gardener, and still to pay barely acceptable wages, then something must be wrong.

THE ENDURING FRAGMENT:
THE 'TEMPLE GARDEN' at GUNNERSBURY
PARK IN THE NINETEENTH CENTURY
By Suzannah Fleming

Gunnery in the seventeenth and eighteenth centuries was centred on a magnificent early Palladian house designed by John Webb in 1658 for John Maynard. In 1800, the estate was divided into thirteen lots and sold to the highest bidders and the house was demolished, along with several fine eighteenth-century garden buildings once belonging to Princess Amelia, daughter of George II, who had bought the estate in 1762. Between 1801 and 1806 Alexander Copland (1774-1834), a successful builder, acquired twelve of the lots to form Gunnersbury Park, and in 1802 built an Italianate villa, *The Large Mansion*, which he expanded in 1816. The remaining large lot in the north-east corner was acquired by Stephen Cosser, who built the smaller of the two villas, Gunnersbury House, *The Small Mansion*. The two estates developed separately, each admired in the journals of the age, until they were reunited under the single ownership of the Rothschilds in 1889. At Gunnersbury we may observe an evolved, predominantly nineteenth-century, development overlaying and utilising the main features of the seventeenth- and eighteenth-century estate. One area of interest in this regard is the *Pleasure Grounds* extending to the west of *The Large Mansion*, a section of the garden we might usefully refer to as the *Temple Garden*, which Copland chose to retain and adapt as a complement to his new villa and which survived substantially unaltered through the 90 years of Rothschild ownership from 1835 to 1925. The purpose of this article is to examine the nineteenth-century evolution of this enduring fragment compris-

ing the Temple, Round Pond and Cedar Grove, a survival of the eighteenth century, attributed, at least in part, to William Kent.¹ (fig. 40)

In 1833, John Claudius Loudon (1783-1843) visited Gunnersbury Park, subsequently writing in his *Gardener's Magazine* that:

This is a fragment of a park, which was laid out by the celebrated Kent about the year 1740. The old features remaining are some fine cedars and two pieces of rather naked water'.²

The features Loudon refers to, supposedly carried out during the ownership of Henry Furnese between 1739 and 1756, had swept away much of the earlier formal garden layout.

1833 is an ideal starting point for our historical investigations of Gunnersbury Park in the nineteenth century, being the year before Alexander Copland's death, and two years before the Rothschilds acquired the estate. At this period it is certainly possible to detect some of the changes that were likely to have occurred during Copland's ownership, and especially those after Princess Amelia's death in 1786. Evidence of these changes becomes particularly clear if we compare the plan of 1777 with that of 1835. (figs. 41 & 42) Here we can see that the seventeenth-century John Webb house has been replaced by Copland's villa, positioned at the western extent of the original terrace.³ In particular, a flower garden at the rear of the Temple has been laid out in the form of concentric circles, the Temple has changed from a rectangular form to a T-shape, and a walled kitchen garden which is not shown on the 1777 plan has appeared to the west beyond the Round Pond.⁴

A document recently discovered among the Copland family papers begins to illumi-

¹ 'The most likely survivals from Kent's work are the Round Pond (today a boating lake), excavated in the former orchard to the west of the house, and the shallow Horseshoe Pond to the south. Both exhibit that residual formality characteristic of this transitional phase of English gardening, and both appear in the 1777 Map of the Parish of Ealing.' Roger White, 'As Finely Finished As Anything', reprinted extract from *Country Life*, 11 November 1982, p. 1.

² *Gardener's Magazine*, vol. 9, 1833, p. 518.

³ 'He purchased in 1801 of the bulk (some 76 acres) of the estate of Gunnersbury, Middlesex, formerly the property of Princess Amelia, for £10,000, and immediately erected a house, enlarged in 1816.' Professor M H Port, Alexander Copland, Extract of entry for *Dictionary of National Biography* (undated), p. 5. Gunnersbury Park Museum Archives (GPMA): Box File 1.

⁴ '1809 - took possession of new Kitchen Garden'. From Alexander Copland, *Memoranda Relating to Gunnersbury Estate*, p. 71. Loudon remarked: 'the worst thing about Gunnersbury is the kitchen garden'. *Gardener's Magazine*, Vol. 9, 1833, p. 519.