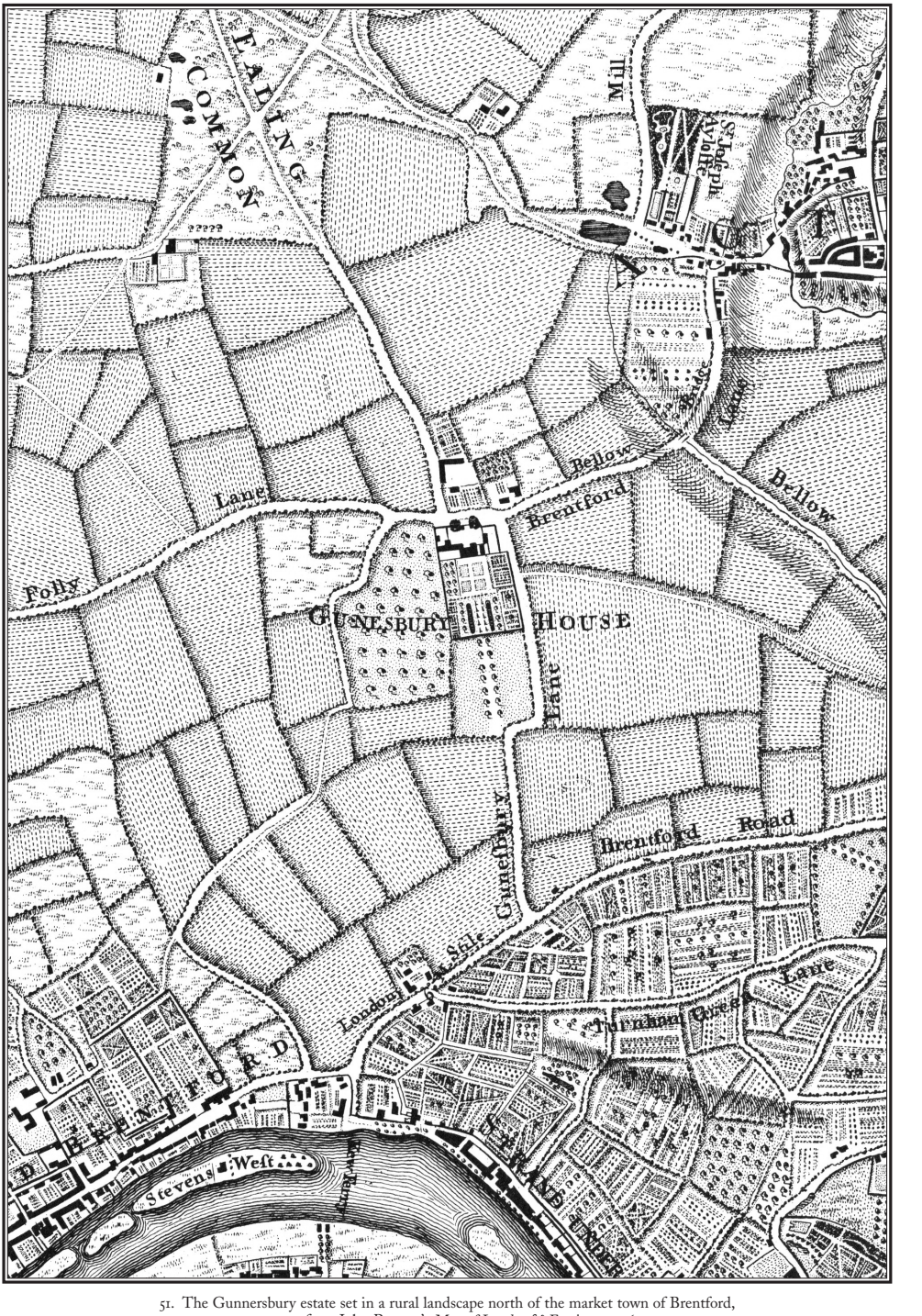


51. The Gunnersbury estate set in a rural landscape north of the market town of Brentford, extract from John Rocque's *Map of London & Environs*, 1746

of accommodating Irish MPS to the remodelling of the site, and of Irish labourers to remaking the garden to Repton's directions, it is appropriate that an eloquent description comes from the pen of Ireland's leading poet. Thomas Moore records in his journal coming to the Commons on a momentous occasion, to hear Daniel O'Connell speak upon the passing of the Act of Catholic Emancipation, and was summoned to dine afterwards with Ellen, the new wife of the Speaker Charles Manners Sutton.

> Amused to see her, in all her state, the same hearty, lively Irish woman still. Walked with her in the garden, the moonlight on the river, the boats gliding along it, the towers of Lambeth rising on the opposite bank; the lights of Westminster Bridge gleaming on the left; and then, when one turned around to the House, that beautiful Gothic structure, illuminated from within, and at that moment containing within it the council of the nation – all was most picturesque and striking.[24]

* * * * * *

Acknowledgements

I wish to thank the following for their help and support: Marcus Batty, Mark Collins, Elizabeth Hallam Smith, David Harrison and Christopher Woodward

24. Lord John Russell (ed.), *Memoirs, Journal and Correspondence of Thomas Moore,* Volume VI (London: Longman, 1854), p.32. I owe this reference to a forthcoming article by Elizabeth Hallam Smith on the Speaker's House.

Transforming Gunnersbury's Gardens 1660-1760

By Val Bott, with James Wisdom

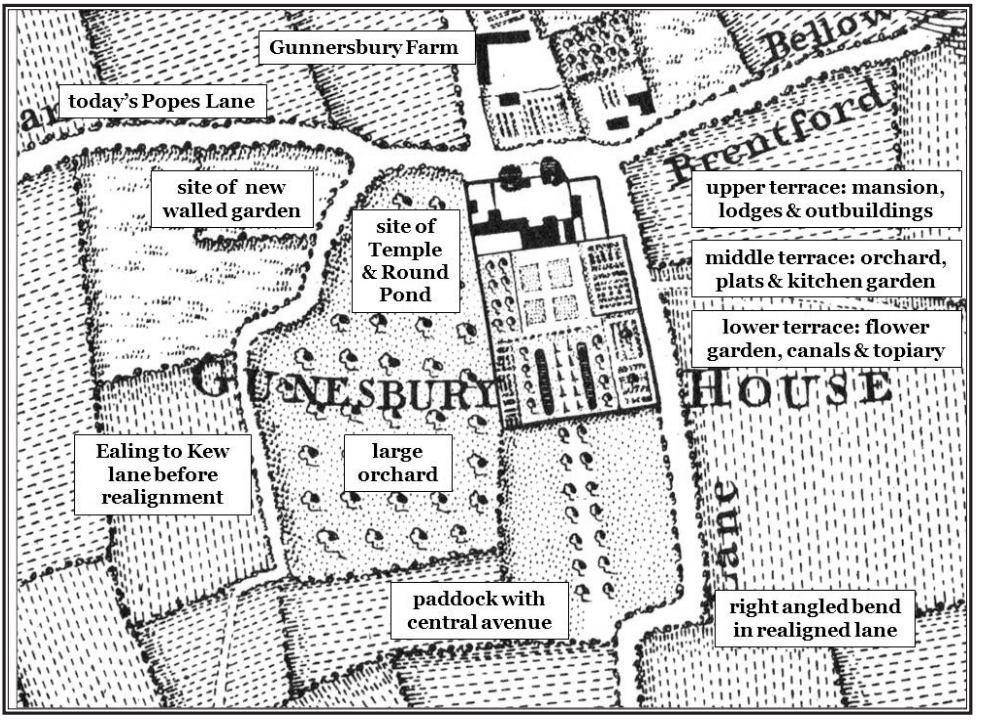
The substantial restoration programme at Gunnersbury, completed in 2018, prompted a closer study of the landscape and a more detailed analysis of the archive acquired at its purchase as a public park in late 1925. This has revealed Henry Furnese's transformation of the formal mid-seventeenth-century garden into a softer arcadian landscape.

Shortly before Christmas 1739 Henry Furnese MP agreed to buy the Gunnersbury estate in Brentford in the parish of Ealing with its associated farmland for £12,700. The seller, John, Lord Hobart, of Blickling in Norfolk, was the great-grandson and heir of Sir John Maynard, who had transformed Gunnersbury between 1658 and 1663 with a Palladian mansion and formal gardens. At his death in 1690 Maynard left a complex will. It required an Act of Parliament in 1737 to enable Hobart to dispose of the estate which, he argued, was by then too costly to repair. Although Maynard's heirs had used the place as a summer residence in the very early eighteenth century, financial difficulties and family bereavements convinced a younger generation they no longer wanted this old-fashioned and run-down estate.

What Furnese acquired in 1739 comprised the estate, mansion and outbuildings, amounting to 14 acres, of which 8 acres were gardens 'walled in and otherwise'.[1] Extensive farmland would also bring Furnese an income. John Millett occupied 'farm house barn stables and house stead' – this was Gunnersbury Farm, which stood across the lane from the main gate. The farm and its land, comprising about 280 acres, had been leased to Millett for 21 years from Michaelmas 1738 at a yearly rent of £258. Leases on other properties with land in nearby Ealing and Acton were made or renewed at the same date.

NOTE: Numbered schedules refer to a contemporary transcript of Furnese's Probate Accounts, DP119 (b) held by Ealing Council's Legal Services Department.

1. 'Bargain & Sale of the capital and messuage and manor of Gunnersbury', Norfolk Record Office, Blickling archive NRS 12938, 27E7 and later transcript, Ealing Legal Department, DP119 (a).





52. Detail from Rocque's *Map of London & Environs,* 1746, showing features of the seventeenth- and eighteenth-century estates

53. External face of the eastern wall of the seventeenth-century garden, with buttresses. Capel Manor College students planting the community orchard, April 2017 [Photograph © Chris Ellis]

Though the mansion was by then 80 years old, its Palladian design had remained fashionable. Henry Furnese, a wealthy merchant and patron of the arts who had inherited his cousin's fortune in 1735, could afford to invest in the neglected estate. As there is no plan in the archives, John Rocque's *Map of London and Environs Ten Miles Round*, surveyed 1741 – 1745, published 1746, provides the earliest visual evidence ***(fig. 51)***. It shows the mansion with a formal garden to the south which suggests that Maynard's estate had not been significantly altered since his death.

Maynard's mansion and garden

Sir John Maynard MP was born in Devon in 1602 and became a wealthy lawyer. We have no record of when he acquired the earlier manor house at Gunnersbury, but his first wife was buried locally at St Mary's, Ealing in 1654. However, at his second marriage in 1657 to widow Jane Awsten,[2] Maynard was described as 'of Kinsington'. Work began on the mansion in 1658. Was it built for his new wife, or even made possible by the wealth she brought to the marriage?

The mansion stood at the north of the estate, near the east–west track, which is today's Popes Lane. Two right-angled bends in the north–south lane here suggest a re-alignment to extend the site to the east. Adjoining on the west Rocque depicted a very large orchard bounded by the irregular diagonal lane between Ealing and Brentford. If Maynard did not own that orchard in the 1650s, then expansion on the east side was the only way to create a plot with sufficient size and status. This gave the best views across the Thames valley and ensured that the mansion could be seen from some distance, with its white stone details contrasting with the red brick walls and Westmorland slate roof.[3]

John Webb's design for the mansion was inspired by the Villa Badoer (1557-63) in northern Italy, an early example of Andrea Palladio's use of a temple pediment in a villa's façade. Engravings of the 93ft wide garden front and plans of the two principal floors appeared in *Vitruvius Britannicus* in 1715.[4] The assessment of 44 hearths for the 1666 Hearth Tax,[5] shows it was by far the largest house in the area. The principal feature of the mansion was the shady recessed loggia set into the garden front and opening off the double-cube saloon; this overlooked the garden, which had to impress Maynard's guests as well as bringing him pride and pleasure.

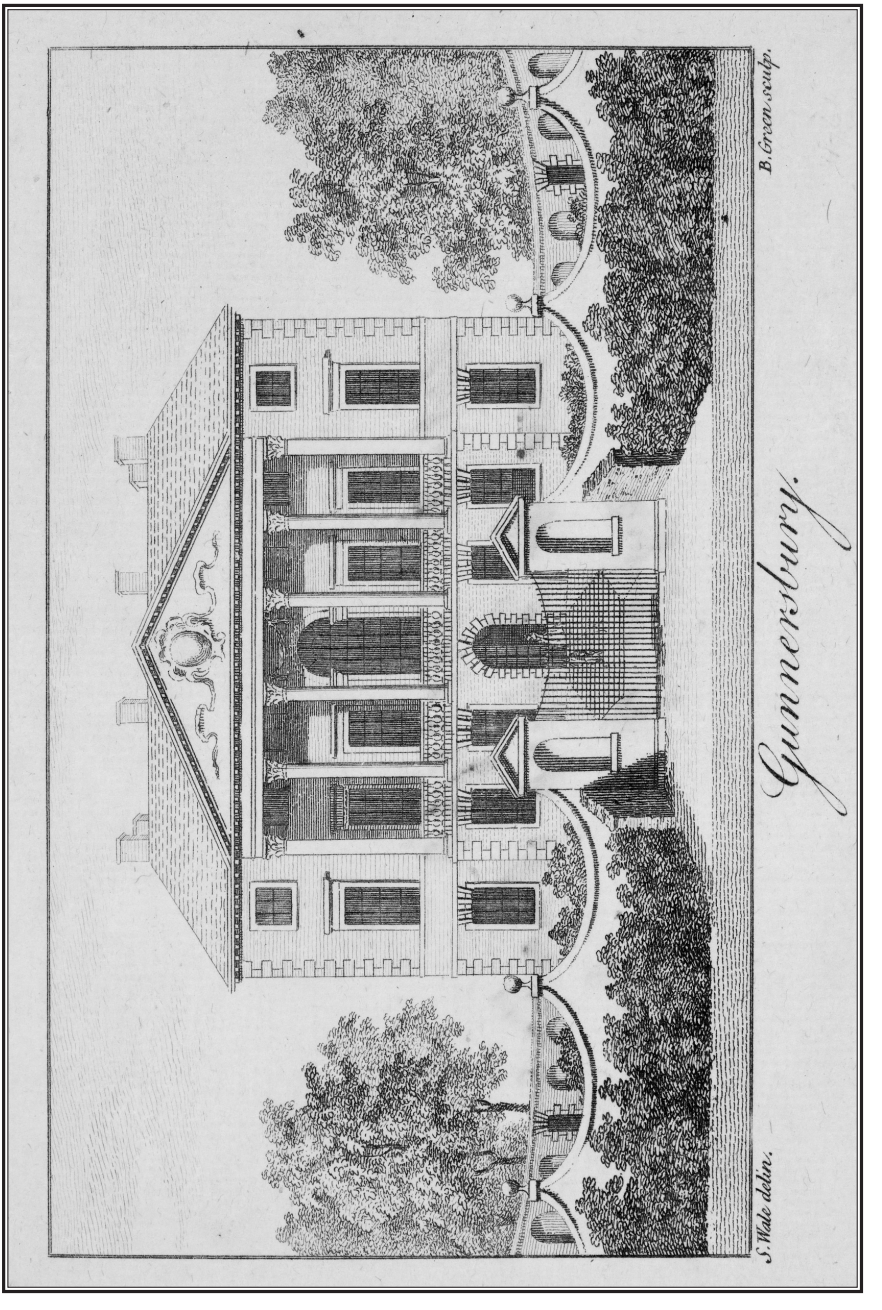
Rocque's map suggests that the site was arranged over three levels, stepping down the slope. The mansion terrace and two garden terraces were enclosed within a high wall. Four plats were laid out in the centre of the middle terrace in a simple style favoured by Webb;[6] a small walled orchard lay to the west and perhaps a kitchen garden to the east. The lower terrace had two parallel canals separated by a walk with topiarised shrubs and trees. To the east two squares of planting each had a central tree, and on the west was perhaps a flower garden. The heavy stippling of the southern boundary of this terrace suggests that Rocque's engraver was indicating a steeper step down here via a gate to the hedged paddock, where a central tree-lined avenue followed the line of the old lane ***(fig. 52)***.

Rocque's map confirms features in today's landscape which make it possible to establish the extent of the seventeenth-century garden and to define the southern edge of the mansion terrace. The most visible elements are walls built from plum-red bricks, without frogs, and bound by lime mortar. The estate had extensive deposits of brickearth, sands and gravels so the bricks were probably moulded and fired on site. Their size and colour are recognisably local and are found in nearby buildings erected between 1650 and 1750. The revetment supporting the mansion terrace was exposed during restoration, and it was constructed from the same brick.

2. Marriage Register, St Andrew Holborn, January 1657, London Metropolitan Archives, P69/AND2/A/002/MS06668/005 accessed via ancestry.co.uk.
3. *The Times,* 12 May 1800, advertisement for sale of demolition materials.
4. Colen Campbell, *Vitruvius Britannicus* (London, 1715), Vol 1; Gunnersbury House, pl 17 plan of two floors, pl 18 south elevation, on which the inscription attributes the design to Inigo Jones.
5. Middlesex Hearth Tax Assessment 1666, TNA E 179/252/32 Part 40.
6. David Jacques, *Gardens of Court & Country* (Yale University Press, New Haven, 2017), chapter 3.



54. The fine white marble steps in the 1840s gothick garden
[Photograph © Val Bott]



55. The garden front with curved walls and terraces, engraved by B. Green after Samuel Wale, from *London and its Environs,* 1761
[Courtesy Thomas Layton Trust]

The high wall on the east side was conserved in the summer of 2017. Supported by massive brick buttresses on its external face, it runs from the mansion terrace to the corner of the southern wall. Uneven ground running east–west was revealed through archaeological excavations during 2016 to be the footings of that wall in identical brick and lime mortar. Most of the western wall has gone; a short stretch became the rear wall of the 1830s Orangery and during restoration another was uncovered within an internal wall of the Gunnersbury Park House kitchens ***(fig. 53)***.

In 1800 a speculator demolished the mansion and sold the building materials.[7] Fragments of grey-green Westmorland slate with traces of lime mortar and solidified trails of molten lead, remnants of the demolition, have recently been found amongst the planting at the west end of the mansion terrace. Two villas, begun in 1802 and later extended, now stand on that terrace. One of these, Gunnersbury Park House, is the Museum, from whose upper floors visitors can glimpse the view once obtained from the loggia and saloon.

A later owner of the other villa, Gunnersbury House, acquired a slip of land along the outside of the eastern wall which he had laid out with terraces decorated with gothick arches and crenellations in the 1840s. The white marble steps there are beautifully worked in a style which is not at all gothick ***(fig. 54)***; could they have been left behind at the demolition of the Palladian villa and re-used here?

Furnese and William Kent

A description of Gunnersbury appeared in the 1742 edition of *Defoe's Tour of the Whole island of Great Britain*.[8] The writer mentioned Furnese's plan to hang the double-cube saloon with his important picture collection and make it 'one of the finest rooms in England'. He added:

> … the Gardens are laid out too plain, having the Walls in View on every Side; and at present the Offices are too mean for the House, which I hear the present Possessor intends to alter in a most elegant Taste.

Two detached parallel ranges were later built at right angles to each end of the north front of the mansion; a 1787 print shows the new stabling to the east of the house while a 1792 watercolour of the north side shows these two ranges.[9]

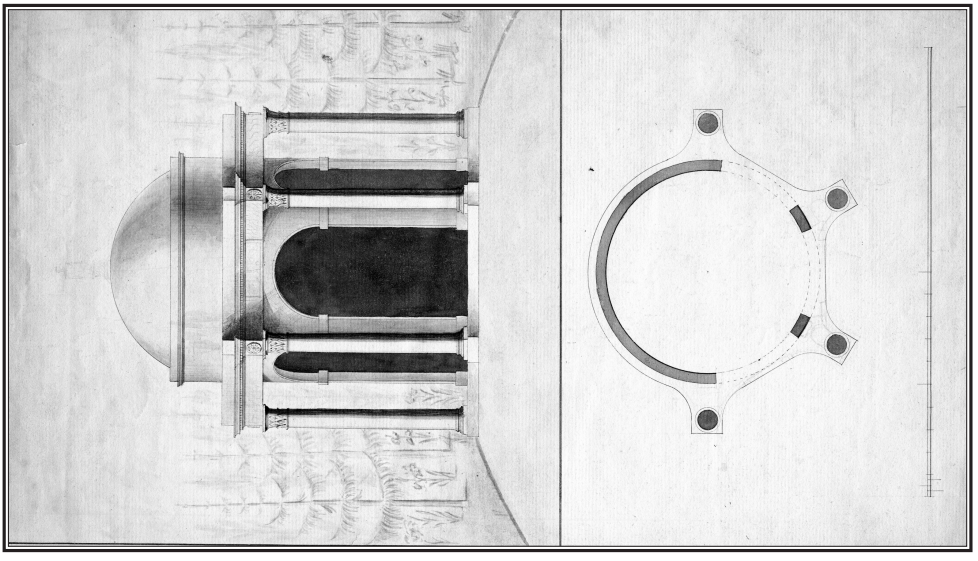
Furnese's account at Hoare's Bank reveals payments to those whose advice he sought. The sum of £55 was paid to Mr Kent in April 1743.[10] William Kent (1685-1748) mentions visits to Gunnersbury in his letters to Lord and Lady Burlington of nearby Chiswick House in 1744 and 1745,[11] when he sent greetings from Furnese. Kent writes of staying at Gunnersbury for 'the aire and company' to help him recover when he was unwell, suggesting friendship rather than a relationship with a client. The bank account does not record the purpose of the payment but in the early 1740s it is most likely to have been for work on the interior when a lavish Genoese silk, very similar to that used in Kent's schemes for Kensington Palace and Hampton Court, was installed in Gunnersbury's saloon.

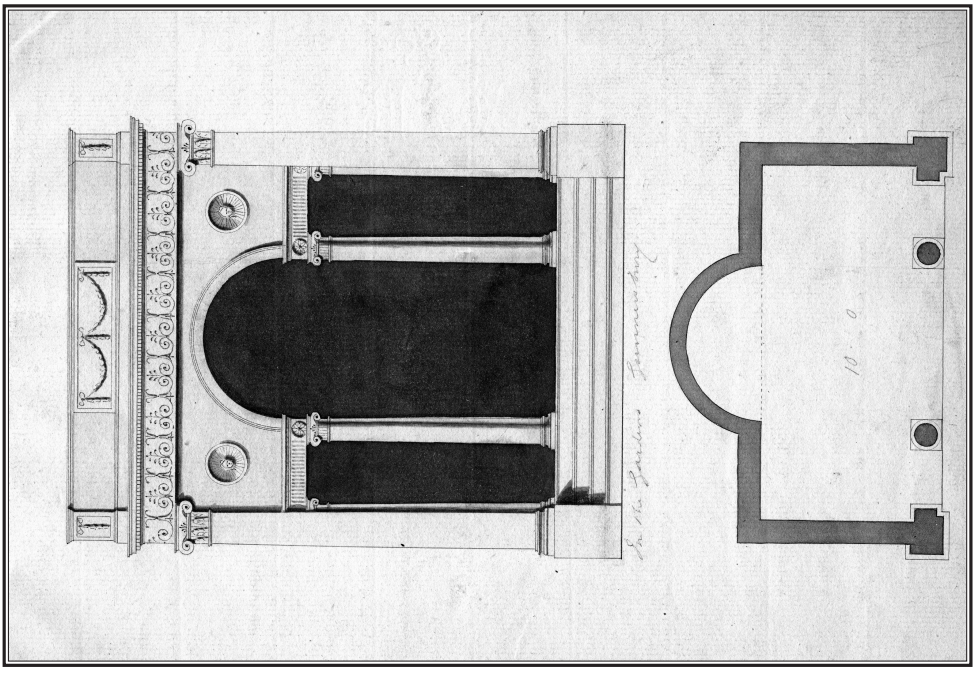
Daniel Lysons wrote in 1795 that 'the gardens were enlarged and altered by Kent for Mr Furnese',[12] adding that the 'trees in and about the paddock are well grouped and exhibit some very pleasing scenery'. He also mentioned Cedars of Lebanon 'of considerable girth'. Some of these appear in a mid-Victorian photograph[13] near the line of the southern wall though none survive today.

The 1742 description leads the reader out onto the 'noble terrace' extending the whole width of the garden:[14]

> … on which you may walk dry after the greatest rains. From this Terrace you

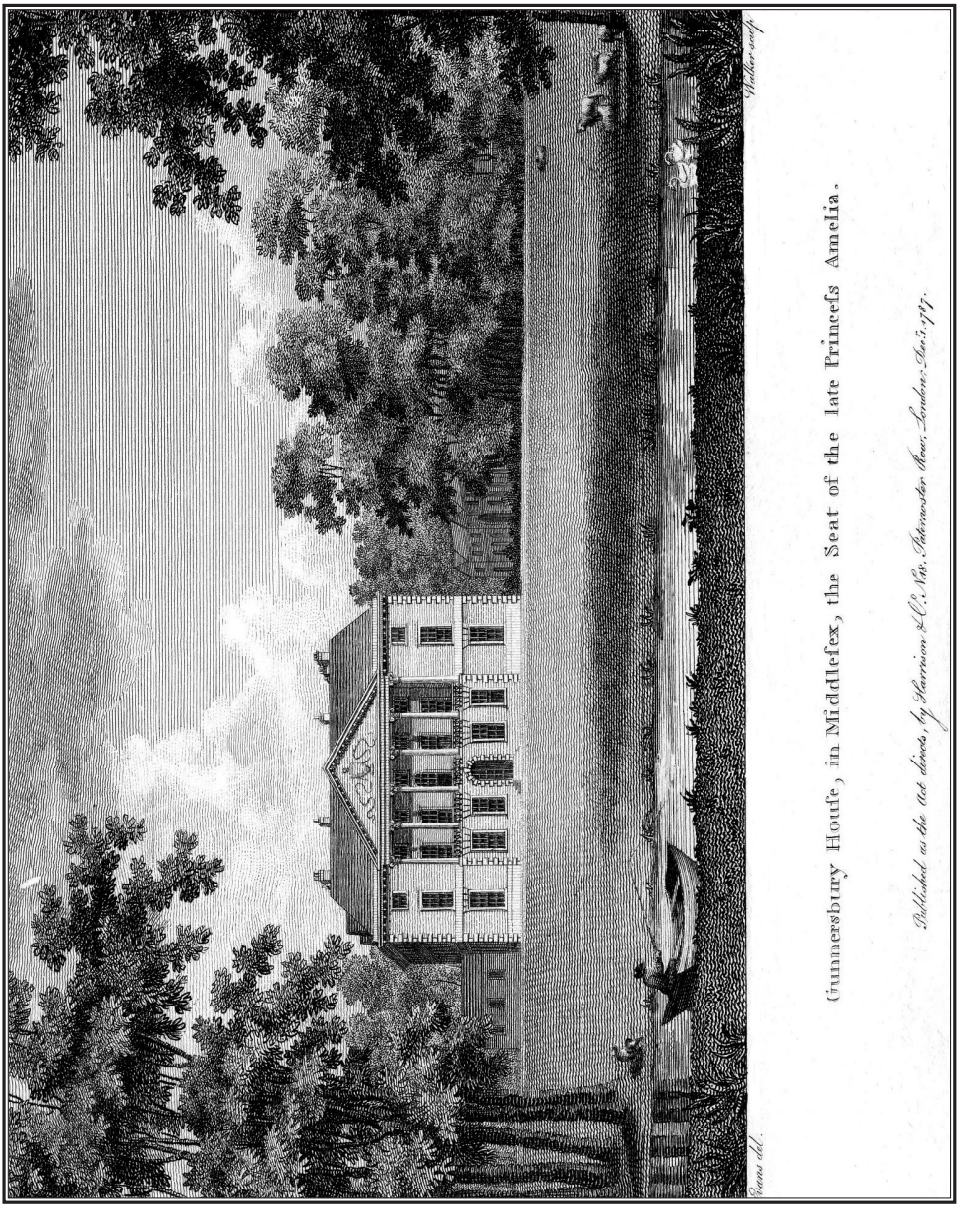
7. *The Times*, 12 May 1800, advertisement for sale of demolition materials.
8. *Defoe's Tour of the Whole island of Great Britain*, 3rd edition, ed. Samuel Richardson, 1742.
9. W Payne, 1792 watercolour in Gunnersbury Park Museum collection, GPM2010.
10. Payment to Mr Kent, 11 April 1743, Hoare's Bank Customer Ledger Q, folio 406.
11. Chatsworth Archives, Kent letters 206.7: 8 September 1744; 206.9: 12 September 1745; 206.11: 8 October 1745, transcription by Roger White, Gunnersbury Park Museum archive.
12. Daniel Lysons, *The Environs of London: Volume 2, County of Middlesex* (London, 1795).
13. Rothschild Archive London, photo signed O G Rejlander.
14. Defoe, *Tour,* 3rd edition, 1742 *op.cit.*.





56. Drawing in ink and watercolour of pavilion, unsigned but inscribed *'In the Gardens at Gunnersbury'* in the same hand. Watermarks in the paper show they were executed after 1760
[Courtesy Chiswick Local Studies & Archives, Hounslow Libraries]

57. Drawing in ink and watercolour of pavilion, unsigned but inscribed *'In the Gardens at Gunnersbury'* in the same hand. Watermarks in the paper show they were executed after 1760
[Courtesy Chiswick Local Studies & Archives, Hounslow Libraries]



58. The garden front with sloping lawns and Horseshoe Pond, engraved by John Walker after Samuel Evans, from *Picturesque views of the principal seats of the nobility and gentry in England and Wales,* 1787
[Authors' Collection]

> descend to the Garden by a beautiful Flight of Stone Steps, the upper Part of which is concave, with a grand Stone Balustrade on each Side as also on the Coping of the Wall the Length of the House, which makes a fine Appearance from the Road.

A print of 1761 offers a foreshortened view of the garden near the mansion, with two changes in level *(fig. 55)*. Steep steps lead down from the central doorway to the middle terrace, where on both sides walls with round-topped niches curve towards the artist. Iron double gates, their Kentian piers decorated with pediments and niches, open onto the lower terrace where another flight of steps is flanked by more curving walls with scalloped upper edges and spherical finials. Could these walls comprise the 'part which is concave' in the 1742 description and 'the stone balustrade and coping of the wall the length of the house'?

The curves, scallops and ball finials echo aspects of the Villa Badoer. They present a change from the rectangular terraces Rocque depicted; were they Furnese's first essay in modifying the garden near the mansion? If they were not Kent's work, the payment of £40 in September 1747 to Robert Morris[15] may suggest that Morris stepped into Kent's shoes. Kent died in 1748, by which time Furnese's attentions may have progressed to enhancing his gardens.

An architectural writer and surveyor, Robert Morris (1703-1754) had been apprenticed to his father, Thomas, a Twickenham joiner, and worked with him on Chiswick House around 1720.[16] Morris' strong interest in accurate use of 'ancient' design[17] might have inspired the addition of curving walls echoing those at Villa Badoer. Furthermore, the elegant garden pavilions illustrated in Morris' *Architectural Remembrancer*[18] show the style of designs Furnese[19] might have commissioned from him. Two sketches of Gunnersbury pavilions[20] closely resemble Morris' work *(figs. 56 & 57)*.

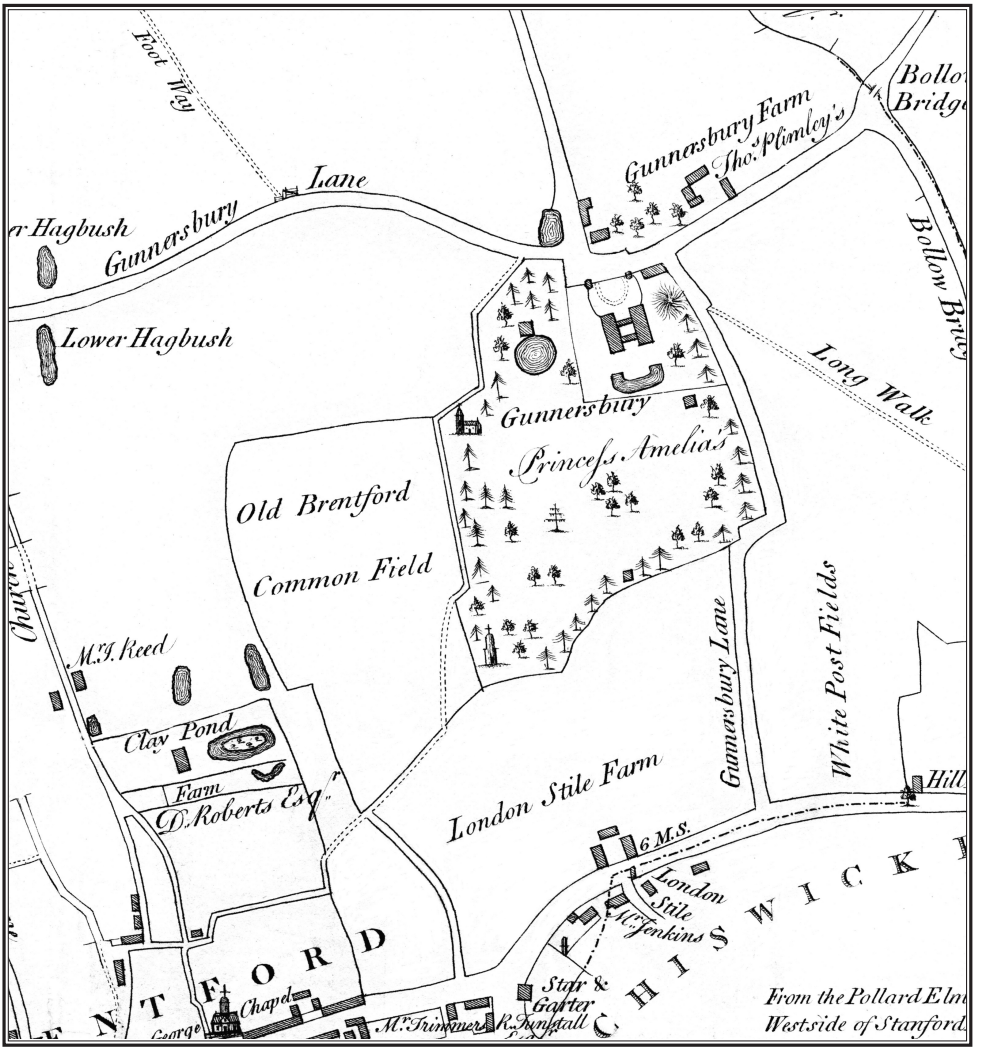
Furnese's new landscape

In 1739 Furnese had taken on an estate of 14 acres, including the mansion, of which 8 acres were gardens. By the time of his death in 1756 the estate had expanded to 15 acres of gardens and 43 acres of parkland. Neighbouring fields and the large orchard had been enclosed within his new park and made accessible by the demolition of stretches of Maynard's walls. The biggest change was the removal of the terraces to make a less formal, sloping, grassed landscape. This explains why archaeological investigations in 2016 found no trace of the earlier paths or planting beds. The remodelling created a steep gradient near the mansion and flatter land below, where the new U-shaped Horseshoe Pond replaced the earlier canals. This sheet of water was first recorded on the 1777 *Map of Ealing Parish*[21] and appears in late eighteenth-century prints and drawings *(fig. 58)*.

Alexander Copland (1774-1834), owner of most of the estate between 1802 and 1834, kept a memo book where he summarised Gunnersbury's history and recorded his own activities there.[22] He noted that: 'The grounds were laid out by Mr Brown (Capability)' in 1754. Copland's close business partner, Henry Holland Jnr, married Brown's daughter, so this information may have come from a particularly reliable source. Though no record of Brown working at Gunnersbury was found during intensive research for his recent Tercentenary, his expertise was in earth moving on this scale and would have been undertaken soon after he moved to nearby Hammersmith.

Amongst items sold after Furnese's death was a large wooden roller worth five

15. Payment to Rob't Morris, 16 September 1747, Hoare's Bank Customer Ledger S, folio 397.
16. Personal communication from Richard Hewlings, 2004.
17. Robert Morris, *An essay in defence of ancient architecture, or, A parallel of the ancient buildings with the modern* (London, 1728).
18. Robert Morris, *The Architectural Remembrancer* (London, 1751).
19. Inventory of 'Sundry Effects' sold to Princess Amelia, 1762, Ealing Council DP119 and receipts for these listed in the 8TH Schedule DP119 (b).
20. Chiswick Library, Hounslow Local Studies & Archives, ME 6072, ME 2741.
21. A Bassett, *An Actual Survey & Plan of the Processional Boundaries of the Parish of Ealing . . . Taken in 1777* (Hammersmith).
22. Memorandum book, p.70, Copland family archive, photocopy in Gunnersbury Park Museum archive.



59. The enlarged park with four garden buildings and the Horseshoe Pond, detail from *A Bassett's 1777 Map of Ealing Parish*
[Courtesy Chiswick Local Studies & Archives, Hounslow Libraries]

guineas, suitable for managing turf plats or gravelled walks.[23] Thomas Bailey, mole-catcher, received 5 shillings a quarter in the late 1750s, suggesting a continuing problem under the lawns. Joseph Johnson was paid 16 shillings for 'ploughing the great court yard' in 1762, probably the area once enclosed within the wall. Such a modest sum suggests upgrading before the sale of the estate later that year, rather than the transformation from terraces to slope *(fig. 59)*.

Furnese extended his parkland across the large orchard shown on Rocque's map where he built the Temple and excavated the Round Pond. These features make a single composition at the highest point of the estate. It has sometimes been stated that the Temple was built by Chambers for Princess Amelia,[24] but amongst the items she purchased with the estate in 1762 is 'in the Temple: a plaister cast of the Dancing Fawn',[25] which cost her 2 guineas, confirming that the Temple was one of Furnese's improvements.

Furnese had invested in other sculptures; his bank account includes a payment of £28 in November 1744 to 'Mr Skeemaker',[26] probably Peter Scheemakers, the sculptor who made his reputation with a memorial to Shakespeare for Westminster Abbey. Furnese's busts of Shakespeare and Inigo Jones 'in niches in the Lawn' could have been his work – Amelia bought them for 5 guineas each.

Mrs Carter, 'executor to her husband John Carter', was paid a debt of £60 9s 6d in 1758 for statuary,[27] probably comprising other items Amelia bought.[28] There were two groups of four stone vases on the Terrace, two plaster statues – 'Venus de Medicis and Mercury its companion' – two stone groups and two more stone vases. Amelia acquired the stone vases, valued in two batches of four, at 18s and 14s and the stone groups at £2 each. Finally she paid for two circular settees 'In the Pavillions'. Were the pavilions in the new park Morris' contribution to the improvements? Four appear on the 1777 map and there are sketches of two others.[29]

Cedars of Lebanon, a favourite of Kent's, were planted around the Temple and provided a dark contrast to the pale stonework. A few survive today. The Round Pond was probably stocked with the carp, perch and tench sold in April 1762.[30] Separately, the Dowager Princess of Wales took a fancy to 'two Goldfish from the Pond of Gunnersbury' for which she paid 2 guineas.[31]

Having removed Maynard's fruit, flower and vegetable gardens, Furnese needed a replacement garden. He laid this out on the far side of the western wall of the orchard, walled it around and consequently moved the public path further west. Access to it was made through the old orchard wall directly from his new parkland close to the Round Pond *(fig. 60)*.

Of the two gate arches in that wall, the one further south opens onto today's apple tunnel. The other leads to the centre of the garden where the stoves and greenhouse stood; this has been inserted into the wall in slightly different brick, and is decorated with flint panels. It has a handsome carved wooden gate, blocked for at least the last 40 years. Though in poor condition, both arch and gate are of some quality. Were they the work of Furnese and Kent? Furnese was a sociable man whose tent and 'markee', sold in 1762,[32] suggest entertainments at Gunnersbury. He welcomed Kent and Handel to stay[33] and entertained political friends like Bubb Doddington and he would surely have used the stylish gateway when showing guests into his high status garden.

Exotic fruits, including citrus and

23. 2nd Schedule, p.29, DP119 (b).
24. CMPs Conservation Management Plans: June 2008, Chris Blandford Associates, revised December 2014, Purcell.
25. Inventory of 'Sundry Effects' sold to Princess Amelia, 1762, Ealing Council DP119.
26. Peter Scheemakers (1691-1781): Ingrid Roscoe, Oxford DNB, 2004. https://doi.org/10.1093/ref:odnb/24801; Hoare's Bank Customer Ledger R, folio 381, £28 on 29 November 1744.
27. 4th Schedule, p.40, DP119 (b). The deceased husband was actually Thomas Carter, a member of a family of significant sculptors who died in 1756, and John Carter her son or nephew.
28. Inventory of 'Sundry effects' sold to Princess Amelia in 1762, Ealing Council DP119, and probate accounts, 8th schedule, pp.60-63 DP119 (b).
29. Lewis Walpole Library, Drawings Un58 no 56 Box D165.
30. *The Public Advertiser*, 23 April 1762, p.4.
31. 5th Schedule p.41, DP119 (b).
32. *The Public Advertiser*, 23 April 1762, p.4.
33. Letter from 4th Earl of Radnor, concerned that Handel was eating and drinking too much at Gunnersbury in the summer of 1741 instead of taking the waters at Scarborough, quoted in *George Frideric Handel: A Music Lover's Guide to His Life, His Faith & the Development of Messiah*, Marian van Til, 2007, p.165.

melons, were grown as lavish treats for visitors or sent as gifts. An old debt of £2 5s for tan (oak bark for hot beds) was paid to the executor of a New Brentford tanner,[34] seven orange trees fetched 4 guineas in 1756 and, at the final sale of effects in April 1762, lots included garden tools, melon frames and glasses, and over 80 'fine Orange Citron and Bergamot trees in tubs'. The gardener had managed this citrus collection since Furnese's death – Edward Chandler, a cooper, received £14 in 1757 and £9 12s in 1760 for 'Orange Tubbs' plus £12 5s for 16 more orange tubs in 1761,[35] while Henry Ansted received 4s 4d for 'mending tubbs' in 1759.

Furnese's debts to gardeners show purchases of seeds – £7 4s was paid in 1757 to Henry Woodman (1698-1758), nursery gardener of Strand on the Green,[36] while 13s 9d in 1757 and £1 18s 9d in 1762 went to Henry Hewitt (d.1771) of Brompton. Whether these were flower or vegetable seeds was not recorded. The payment of £29 19s to Lewis Kennedy of Hammersmith in 1757 [37] suggests a more substantial order for plants or even garden works.

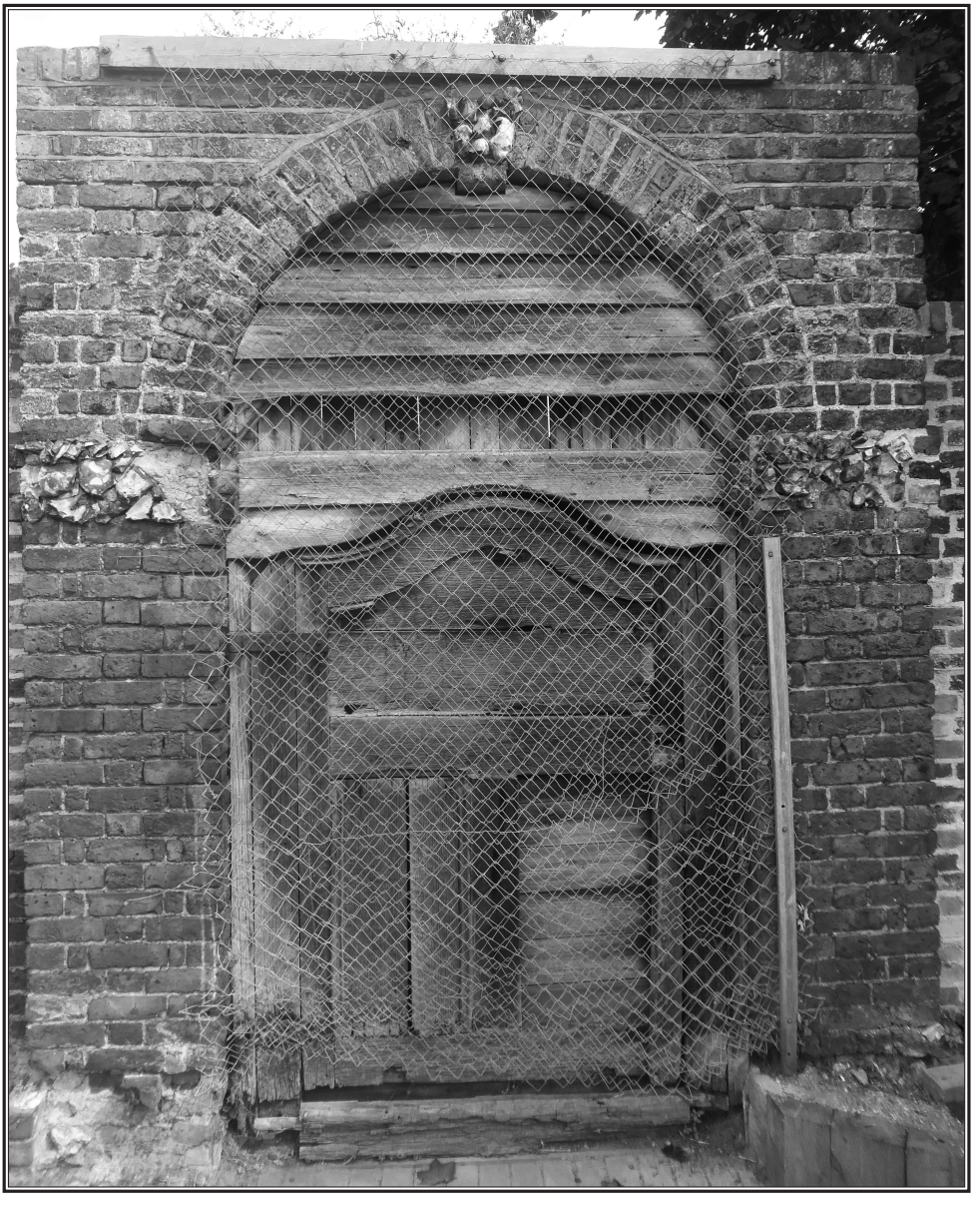
Food production was an essential part of the domestic economy of the estate, ranging from fruit and vegetables to livestock. Horses, carriages, cows, sheep and hay from Gunnersbury were auctioned by John Prestage on 28 September 1756, raising £606 2s; and Rowsham, Furnese's horse, went for £11 in the same year.[38] Individual sales of calves and beef carcases confirm the production of meat for the table,[39] and in 1762 the Earl of Holderness paid 10 guineas for dung.[40] John Millett, and later his daughter-in-law and executor, Ann Millett, were paid annually for one third of the hay from the paddock and Ann supplied oats for 'Mr Furnese's pet swann'.[41] She was the daughter of a significant Brentford nurseryman, Nathaniel Swinden, who worked Popes Field (part of the Gunnersbury farmland) until his death in 1746.[42]

After Furnese's death, his sister and executor, Elizabeth Peirce, used Gunnersbury until her own death in 1758. Her expenditure on 'keeping and preserving the estate at Gunnersbury in a fit and proper condition for the sale thereof' and subsequent sums until its sale in 1762 appear in the probate accounts.[43] Payments for household servants' wages, cleaning materials and large quantities of coal, candles and beer are listed.[44] Edward Butler, the gardener, received £4 quarterly and was reimbursed weekly for the employment of garden workers, sums varying seasonally. In January 1762 a surgeon, George Oliver, received a guinea 'for curing Edward Butler the gardiners arm which had been greatly hurt'.[45] Oliver's treatment ensured that Butler continued to be employed.

In 1762 Princess Amelia paid £9,000 for the mansion, parkland, pavilions and gardens but not the extensive farmland. This was her summer residence where she put on lavish parties and entertainments, only a short distance from her royal relatives at Kew. She was said to have spent £22,000 on improvements, adding a chapel to the west end of the mansion and acquiring more than 129 acres by the time of her death in 1786. Her executors struggled to find a buyer at the price they sought and each of the later owners stayed only a few years. A speculator acquired the estate in 1800, demolished almost everything, sold the materials and laid out 13 plots for building villas. However, neither this, nor the changes wrought in the nineteenth and twentieth centuries, have obliterated the evidence of Maynard's garden and Furnese's landscape, which can still be traced in today's public park.

F I N I S

34. 5TH Schedule, p.58 DP119 (b) paid to Mary Clements, executor to her uncle, Thomas Halsey, tanner, d.1759.
35. 9TH Schedule, December 1760, pd by Wm Tawney for a calf £1 17S 6D, carcase of a cow sold for 15S 6D, a calf sold to Ann Millett 10S 6D, p.64 DP119 (b).
36. John H Harvey, *Early Nurserymen* (Phillimore, London & Chichester, 1974). http://nurserygardeners.com/?p=72
37. 4TH Schedule, p.38, DP119 (b).
38. 1ST Schedule, DP119 (b).
39. 2ND Schedule, 1756, cows sold for £8 5s and £3 14s, and December 1760, a calf sold for £1 17S 6D, DP119 (b).
40. 5TH Schedule, p.41, December 1760, DP119 (b).
41. 5TH Schedule p.50, 1759, DP119 (b).
42. http://nurserygardeners.com/?p=150.
43. 13TH Schedule, gardener and labourers, Window Tax, bricklayer, plumber, painter and gilder, carpenter, wheelwright, etc. DP119 (b).
44. 6TH Schedule, arrears of servants' board and wages, cleaning materials and coals, DP119 (b).
45. 6TH Schedule, p.52 DP119 (b).



60. The carved wooden gate in the wall near the Round Pond,
seen from inside the walled garden, now Capel Manor College, 2018
[Photograph © Cate Maybury]