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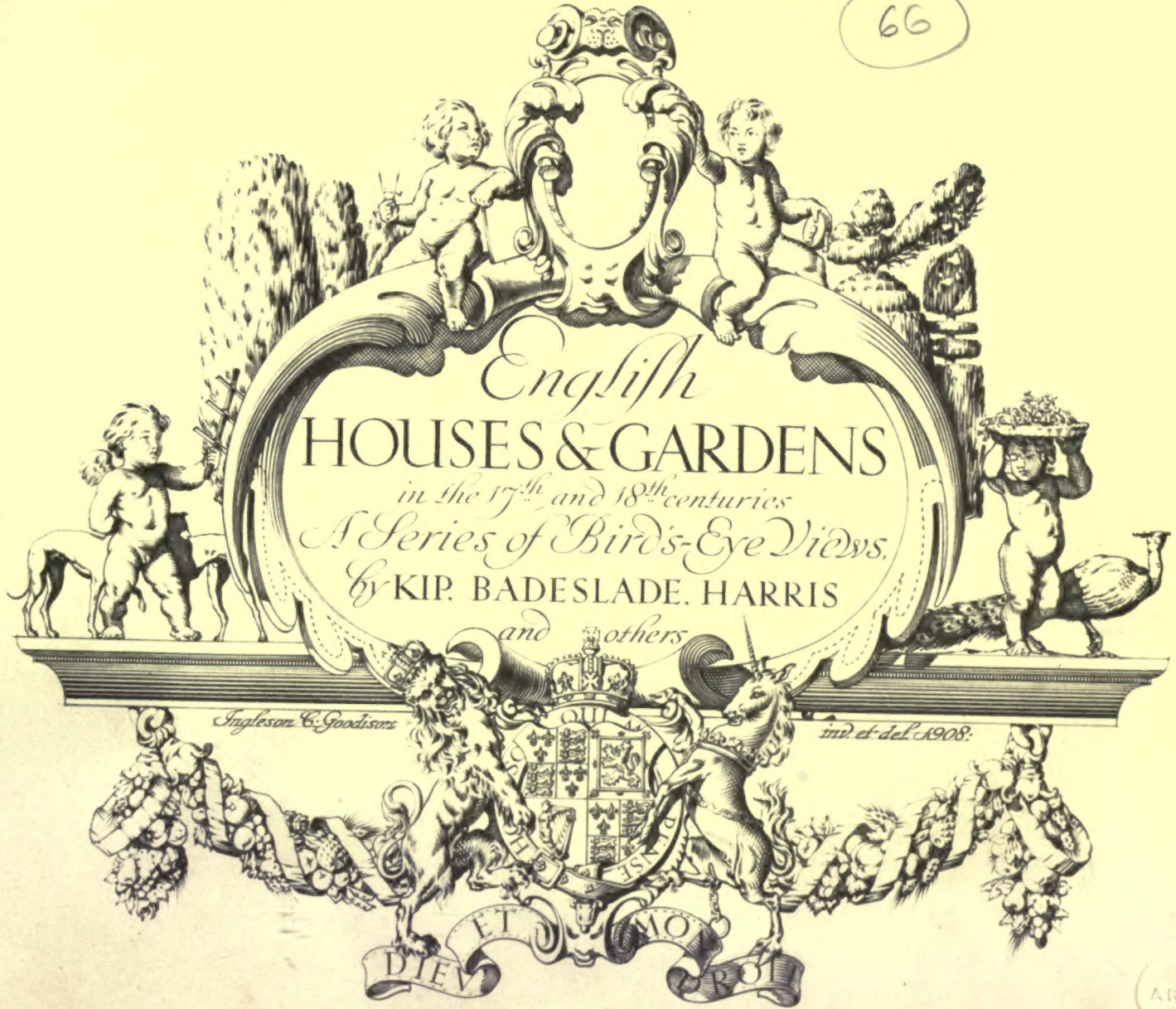








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*Ingleton & Goodison*

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# ENGLISH HOUSES & GARDENS

*in the 17<sup>th</sup> and 18<sup>th</sup> centuries,  
A Series of Bird's-eye Views  
reproduced from Contemporary Engravings*

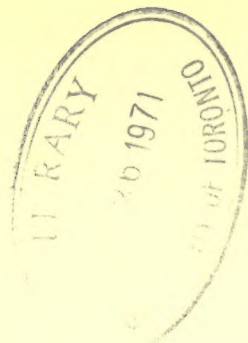
*By* KIP, BADESLADE, HARRIS *and* OTHERS

*With descriptive Notes by*

MERVYN MACARTNEY B.A., F.S.A.

LONDON, MCMVIII

*Published by* B.T. Batsford *4 High Holborn*



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## Preface.

THE intention of this book is to collect from various sources not generally known a series of the fascinating bird's eye views by Kip, Knyff, Loggan, Badeslade, Harris, Burghers and others made at the end of the seventeenth and the beginning of the eighteenth centuries, and it is hoped that a volume of convenient size has been compiled which will be both attractive and instructive.

Most of the engravings reproduced appear in rare county histories and books of views of the period, and in making the present selection it is believed that every necessary book and print bearing on the subject has been consulted. The views of royal palaces, such as Hampton Court, Whitehall, &c., have been omitted as not being within the scope of the present publication. The reproductions speak for themselves, for it will be seen that they give not only the detail but retain much of the spirit of the original engravings.

I am indebted to my Publisher for much help and many suggestions, while to Mr. Walter Spiers, Mr. Francis Bacon, Sir Robert Romer, Mr. Elder Duncan, Miss Florence Davidson, Mrs. Arthur Stratton, and particularly Mr. Harry Batsford, my best thanks are due for their valuable assistance in the preparation of the notes, and to Mr. Ingleson C. Goodison for his effective designs for title-pages.

MERVYN MACARTNEY.

LONDON, *July*, 1908.



# LIST OF SUBJECTS ILLUSTRATED.

## ALPHABETICALLY ARRANGED.

*NOTE : The dates given of the houses are of the earliest or chief portion of the work done in their erection. The spelling here and in the text is that of the modern names, and sometimes differs from that on the plate.*

PLATE NUMBER.	NAME OF PLACE.	COUNTY.	APPROXIMATE DATE OF HOUSE.	APPROXIMATE DATE OF ENGRAVING.	DRAUGHTSMAN.	ENGRAVER.
43	ACKLAM HALL.	Yorkshire.	ca. 1695.	1707.	L. Knyff.	J. Kip.
50	ALDINGTON.	Kent.	ca. 1700.	1719.	T. Badeslade.	J. Kip.
28	AMBROSDEN.	Oxfordshire.	1675.	1695.	W. Kennett.	M. Burghers.
8	ANDERSON'S PLACE, NEWCASTLE-ON-TYNE.	Northumberland.	1550.	1707.	L. Knyff.	J. Kip.
30	BADMINTON.	Gloucestershire.	1682.	1707.	L. Knyff.	J. Kip.
56	BALLIOL COLLEGE, OXFORD.	Oxfordshire.	1263.	1675.	D. Loggan.	D. Loggan.
15	BATSFORD.	Gloucestershire.	ca. 1600.	1712.	J. Kip.	J. Kip.
3	BEAUFORT HOUSE, CHELSEA.	Middlesex.	1521.	1707.	L. Knyff.	J. Kip.
36, 37	BELTON HOUSE.	Lincolnshire.	1686-89.	Undated.	T. Badeslade.	T. Badeslade.
4	BOARSTALL.	Buckinghamshire.	ca. 1500.	1695.	M. Burghers.	M. Burghers.
31	BRETBY.	Derbyshire.	1684.	1707.	L. Knyff.	J. Kip.
17	BROOME PARK.	Kent.	1620.	1719.	T. Badeslade.	J. Harris.
34	CHATSWORTH.	Derbyshire.	1685.	1707.	L. Knyff.	J. Kip.
18	CHEVENING.	Kent.	1630.	1719.	T. Badeslade.	J. Kip.
57	CHRIST CHURCH, OXFORD.	Oxfordshire.	1525.	1675.	D. Loggan.	D. Loggan.
26	DAWLEY.	Middlesex.	ca. 1682-1700.	1707.	L. Knyff.	J. Kip.
12	DEANE PARK.	Kent.	1566.	1719.	T. Badeslade.	J. Harris.
14	DODDINGTON HALL.	Lincolnshire.	1595.	1707.	L. Knyff.	J. Kip.
23	DUNHAM MASSIE.	Cheshire.	1650.	1707.	L. Knyff.	J. Kip.

## List of Subjects Illustrated.

PLATE NUMBER.	NAME OF PLACE.	COUNTY.	APPROXIMATE DATE OF HOUSE.	APPROXIMATE DATE OF ENGRAVING.	DRAUGHTSMAN.	ENGRAVER.
44	EATON HALL.	Cheshire.	1695.	1707.	L. Knyff.	J. Kip.
45	EATON HALL.	Cheshire.	1695.	1740.	T. Badeslade.	W. H. Thoms.
61	EMMANUEL COLLEGE, CAMBRIDGE.	Cambridgeshire.	1584.	1688.	D. Loggan.	D. Loggan.
41	FAIRFORD.	Gloucestershire.	1691.	1712.	J. Kip.	J. Kip.
21	FROGNAL.	Kent.	ca. 1700.	1719.	T. Badeslade.	J. Harris.
22	GREAT RIBSTON.	Yorkshire.	1647.	1707.	L. Knyff.	J. Kip.
13	HAMMELLS.	Hertfordshire.	ca. 1580.	1700.	J. Drapentier.	J. Drapentier.
27	HAMPSTEAD MARSHALL.	Berkshire.	1665.	1707.	L. Knyff.	J. Kip.
32	HATLEY ST. GEORGE.	Cambridgeshire.	1684.	1707.	L. Knyff.	J. Kip.
42	HIGHGATE, SIR W. ASH- HURST'S HOUSE.	Middlesex.	1694.	1716.	J. Harris.	J. Harris.
16	INGESTRE HALL.	Staffordshire.	1601.	1686.	M. Burghers.	M. Burghers.
11	INGLEBY MANOR.	Yorkshire.	1560.	1707.	L. Knyff.	J. Kip.
53	INGRESS ABBEY.	Kent.	ca. 1700.	1719.	T. Badeslade.	J. Kip.
6	KING'S WESTON.	Gloucestershire.	1530.	1712.	J. Kip.	J. Kip.
2	KNOLE.	Kent.	1456.	1707.	J. Kip.	J. Kip.
21	LITTLE COMPTON.	Gloucestershire.	1642.	1712.	J. Kip.	J. Kip.
39	MELTON CONSTABLE.	Norfolk.	1687.	1707.	L. Knyff.	J. Kip.
47	MOUNT MORRIS.	Kent.	ca. 1680.	1710.	T. Badeslade.	J. Harris.
58	NEW COLLEGE, OXFORD.	Oxfordshire.	1386.	1675.	D. Loggan.	D. Loggan.
7	NEW PLACE.	Hertfordshire.	ca. 1570.	1700.	J. Drapentier.	J. Drapentier.
52	VIEW OF NOTTINGHAM.	Nottinghamshire.	...	1707.	L. Knyff.	J. Kip.
	PLAN OF NEWDIGATE HOUSE, NOTTINGHAM.		1706.	1728.	... ..	... ..
60	PEMBROKE COLLEGE, CAMBRIDGE.	Cambridgeshire.	1348.	1688.	D. Loggan.	D. Loggan.

## List of Subjects Illustrated.

PLATE NUMBER.	NAME OF PLACE.	COUNTY.	APPROXIMATE DATE OF HOUSE.	APPROXIMATE DATE OF ENGRAVING.	DRAUGHTSMAN.	ENGRAVER.
1	PENSHURST PLACE.	Kent.	1341.	1778.	L. Knyff.	J. Kip.
46	RAGLEY.	Warwickshire.	1698.	1707.	L. Knyff.	J. Kip.
48	RENDCOMBE.	Gloucestershire.	ca. 1700.	1712.	J. Kip.	J. Kip.
9	RYCOTT.	Oxfordshire.	1550.	1707.	L. Knyff.	J. Kip.
29	SANDYWELL.	Gloucestershire.	1680.	1716.	J. Kip.	J. Kip.
20	SARSDEN.	Oxfordshire.	1641.	1695.	M. Burghers.	M. Burghers.
51	SHOBDON COURT.	Herefordshire.	ca. 1705.	1716.	J. Kip.	J. Harris.
38	SQUERRIES.	Kent.	ca. 1686.	1710.	T. Badeslade.	J. Harris.
40	STANSTED HOUSE.	Sussex.	1687.	1707.	L. Knyff.	J. Kip.
54	STANTON HAROLD.	Leicestershire.	ca. 1630.	1707.	L. Knyff.	J. Kip.
5	SUNDRIDGE PLACE.	Kent.	1520.	1710.	J. Kip.	J. Kip.
35	UP PARKE.	Sussex.	1685.	1707.	L. Knyff.	J. Kip.
59	WADHAM COLLEGE, OXFORD.	Oxfordshire.	1613.	1675.	D. Loggan.	D. Loggan.
55	WENTWORTH CASTLE.	Yorkshire.	1708.	1730.	T. Badeslade.	J. Harris.
10	WESTBURY COURT.	Gloucestershire.	1550.	1712.	J. Kip.	J. Kip.
49	WILLIAMSTRIP.	Gloucestershire.	ca. 1680.	1716.	J. Kip.	J. Kip.
19	WIMPOLE.	Cambridgeshire.	1632 and later.	1707.	L. Knyff.	J. Kip.
25	WINDSOR, ST. ALBANS HOUSE.	Berkshire.	Reign of Charles II.	1707.	L. Knyff.	J. Kip.
33	WREST.	Bedfordshire.	1685.	1707.	L. Knyff.	J. Kip.





# ENGLISH HOUSES & GARDENS IN THE XVII<sup>TH</sup> & XVIII<sup>TH</sup> CENTURIES.

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## INTRODUCTION.

ON looking through the old engravings from which the illustrations in this work have been selected, it is at once realised that the period they chiefly illustrate is one of exceptional attraction to all who feel interested in English architecture. Almost all the buildings depicted in the views reproduced were built between the years 1550 and 1720, that is, from about the accession of Queen Elizabeth to shortly after the death of Queen Anne, a period which includes the work of England's two greatest architects, Inigo Jones and Sir Christopher Wren, as well as of lesser men like Webb, Talman, Vanbrugh, and others.

An attempt has been made to break up this stretch of time into three divisions, *i.e.*, Tudor and Elizabethan; Early; and Late Stuart; and to add a fourth for Collegiate buildings, which form a class by themselves. All such divisions must of necessity be to some extent arbitrary, as some examples, though practically similar, may fall chronologically into different sections, but it is believed this arrangement follows as nearly as possible the natural divisions of the architecture. The first includes early types of houses such as Penshurst, and Tudor examples as illustrated in the views of Sundridge and Rycott, etc., down to the end of the sixteenth century. The second and smallest division, from 1600—1650, is interesting as showing in its examples the transition between the early and late Renaissance. One or two instances indicate a rather advanced character, or though built during

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this period have been subsequently altered to a more classic style, *e.g.*, Wimpole and Chevening. The third and most important division runs from 1650 and includes late Renaissance houses. As far as possible a date has been assigned to each building, but in several instances it has not been possible to do so from the records available, as no precise information has been forthcoming, and to ascertain exact dates would have involved an amount of research which was not deemed necessary for the purposes of this book.

The aim has been to place before the reader views of actual buildings with their setting, showing how completely they carried out the contentions of some modern architects as to the necessary relation of the house to its surroundings. The house fits its site with due orderly accompaniment of garden, terraces, and courtyards. It is evident from the plates that there was a distinct tendency towards the classic style of building. Symmetry of design became the prevailing feature, not only of the main block but of the surrounding buildings. An orderly balance of the several groups was an essential part of the design, whether of a grand mansion or of a country house.

The most interesting fact is the evolution of the fine country mansion as shown in Up Parke, Stansted, Melton Constable, Belton, etc. As far as the domestic planning goes, it varies but little from the modern house. In fact, in taking a plan like that of the well-known house at Eltham, it is almost exactly what a common-sense architect would make for a client at the present day. It is rather curious to note that we have gone back at this time to this period—to Inigo Jones, Sir Christopher Wren, Webb, Talman, and Vanbrugh, rather than to Kent and Colin Campbell.

It is this type of house that is known throughout the world as the English country house, carefully planned for use and comfort. It has never been surpassed for these qualities, and seems likely to remain for an indefinite period as the best exponent of such features as convenient arrangement of rooms, efficient offices, and good lighting. There is no attempt at fanciful architecture, such as artificial cosy nooks and various inane attempts to procure picturesque effects, but instead a soberness

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of design and common-sense intention to meet the necessities of the case which must appeal to all sensible minds.

Further, at this time, the art of designing and laying-out formal gardens with their accessories was at its height, and the extensive use of wrought-iron work for gates and railings had just come into fashion.

It is also important to notice that these views give reproductions of many mansions of good architectural design existing no longer, or in so altered a state as to be almost unrecognisable. In fact, the value of these old engravings as a record has not been sufficiently recognised. From the views it is clear how the exaggeration of clipped hedge and parterre ended in such excess that it caused a revulsion which ended in their extinction. The craze for more breadth of treatment swept throughout the land, and there was in consequence the introduction of the disastrous landscape garden mania which in its fury destroyed the whole of the garden, and left the house a poor forlorn object, set in a field of formless slopes and serpentine paths without relation to its surroundings. The gardens appear to have disappeared almost entirely by the third quarter of the eighteenth century, and the elaborate and beautiful ironwork went with them. In the course of researches made while this book has been in progress, some exceedingly interesting examples have been noted showing the rapidity and completeness of these changes. Atkyn's "History of Gloucestershire" was published in 1720, and Rudder's History of the same county, issued some sixty years later, illustrates four of the houses shown in the former, namely, Williamstrip, Batsford, Rendcombe, and Sandywell, but they are completely transformed; brief notes on these changes appear under their separate descriptions.

These engravings also give a spirited and not altogether inadequate idea of the life of the period. As Mr. J. L. Roget wrote a few years since :—" These views are enlivened with countless figures and objects which, small as they are, tell their historic tale of the habits and manners of the time. Six-horse coaches with running footmen roll up the stately avenues ; guests at the grand house play bowls on the

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greensward ; the master mounts his hunter for a run with the hounds ; pasture and arable land are duly distinguished by herds and flocks, and harvest scenes ; deer are in the park, and heavy wains with long-drawn teams lumber along the high road."

There is a distinct family likeness running through the views, especially in the case of the gardens, and consequently doubts have been thrown on their correctness. At first sight it seems that the lay-out of some of the gardens may have been somewhat improved or embellished, but on examination suspicions of the draughtsman's accuracy usually appear unfounded, for several of the gardens have fortunately been preserved until this day. To be exact, those of Doddington and Westbury Court are extant, whilst others, such as Knole, Hampstead Marshall, Wrest, Belton, Melton Constable, and Sundridge, though altered and maimed, still show sufficient traces of the original arrangement to enable one to reconstruct the plan of the gardens as originally designed. The accuracy of the smaller details seems remarkable ; it has been pointed out that the gate piers at Hampstead Marshall, practically the only architectural feature remaining, stand to-day in the position indicated by Kip. The gates at Wimpole correspond exactly with a design in Tijou's book, and Badeslade's view of Eaton gives a very faithful record, even in detail, of the fine gates, fortunately still extant.

It is perhaps worth mentioning that at Squerries, in spite of long continued neglect and destructive alteration, the remains of the two fountains and of the bridge have recently been discovered. Up Parke, Belton, and Melton Constable are instances among others in which the view, save for subsequent trifling changes, represents the house as standing to-day, and Shobdon Court, though subjected to greater alteration, corresponds in its main features. Doubtless other instances of accuracy could be revealed by a minute examination.

No one of the artists who depicted these views was of commanding genius, so that the accounts of their lives and works are meagre. As their names indicate, they were mostly foreigners. One

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is surprised that more is not known about Knyff and Kip, for they must have travelled up and down England making drawings and plans of the mansions and houses of the principal owners, and thus come into contact with many notable people. Badeslade appears to have been one of the few Englishmen drawing these bird's-eye views, and his were generally engraved by another Englishman, John Harris. The examples of their work illustrated in the present volume show that these native artists were little, if at all, inferior to the foreigners in depicting the houses and gardens of their time.

The house and garden were at this time always designed in relation to one another, and there is no doubt that the great architects must have had a hand in the arrangement of the grounds. A due regard is shown in these plans for the laying-out of the surrounding land that is satisfactory, and appeals more particularly to the imagination of an architect. We have rectangular spaces with walls, terraces, and points of importance marked by summer houses, mounds and trellised bowers. The oft-quoted essay of Bacon seems to fit the scene, and we can by aid of these examples reconstruct the type of garden he loved.

Taking the chief features of garden design in sequence, the following points of interest are worthy of mention:—

### AVENUES, GROVES, BOSQUETS.

These subjects belong rather to forestry and to the park than to the garden proper. On the other hand, hedges, mazes, and all works carried out in shrubs have their place in the garden itself; but since avenues and groves form part of the general plan, they may be dealt with shortly here.

Avenues were used with great effect by Le Nôtre, and in a measure formed the key-note of his designs, for radiating vistas, cut at intervals by cross paths or *carrefours*, were introduced into all his grand conceptions. But few of these remain in England; Hampton Court is perhaps the

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best known example, and also one of the most satisfactory. Le Nôtre is supposed also to have planned St. James's Park and Greenwich, and many places now claim to have had his attention, but there seems no reliable evidence that he did any work in this country. Badminton was laid out on heroic lines, and some of it as depicted by Kip must have been carried out, as tradition says that Lord Worcester's neighbours were so impressed by the idea of these lines of trees that they allowed them to be carried through their own properties.

Several of the plates show elaborate "lay-outs" of groves and bosquets, which were favourite forms of garden design amongst the French designers, who sometimes placed them in the garden too near the house, so as seriously to obstruct the view and interfere with the general effect. Thickly-planted groves of beech trees were part of the magnificent schemes of Le Nôtre, cut in fanciful patterns by paths which formed cabinets, theatres, etc., in these sylvan retreats. They are still to be seen at Versailles and other places. We find examples in the plates at Badminton, Belton, Wentworth, Chatsworth, Kingsweston, Chevening, Frogmal, and elsewhere ; but their amenity was doubtful in our climate, and they were soon abandoned.

### ARBOURS, PERGOLAS, TRELISES, AND AVIARIES.

The etymology of the word "arbour," from "herbere," shows that it was a bower or shelter formed by creepers. They were always of wood, usually shown with vines and roses trained over them, and are sometimes found on the top of mounds. They were introduced from warmer climes, where shade was a desideratum, and where the drawbacks of damp and chilliness did not outweigh this advantage. There are several examples shown ; for instance, in Loggan's views of Christchurch and Balliol, also at Boarstall, Dawley, and Wimpole. They are intimately connected with trellises, and are only to be differentiated from the latter by the fact that they usually had a curved wood covering like the lilt of a wagon.

## Introduction.

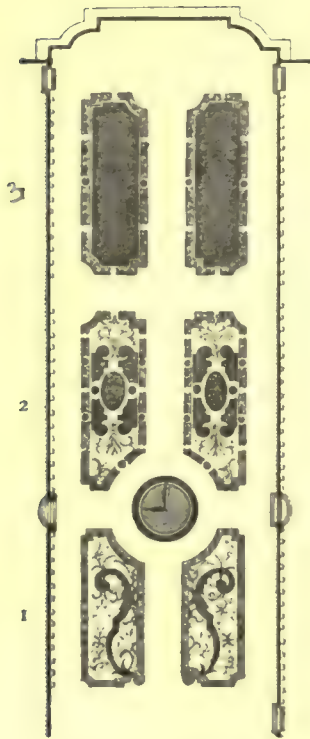
The pergola is of Italian extraction, and gets its name from a kind of grape which was trained over a trellis so as to form a shady walk. Later the term was extended to cover any kind of outlook roofed with creepers. It only appears in two of the plates.

Aviaries have been included in this section as being of a kindred description. They are mostly of wood, but few remain. The writer knows of one only, viz. at Stowe, but instances are shown in the illustrations at Great Ribston, Belton, Bretby, and Wimpole.

### KNOTS, PARTERRES, AND BOWLING GREENS.

“KNOT” is the old English term for an intricate geometrical bed, and was superseded by the parterre. Old designs show a rectangular plot broken into strips and patterns; frequently the path area equalled the grass. A parterre (both word and subject are French) is a part or compartment of a garden set out in a geometric form with patterns in grass, sand or flowers, and complete in itself; it may be most elaborate or of the simplest form. In James’ “Theory and Practice of Gardening,” translated from the French (1712), parterres are divided into four classes, and a reproduction of part of an elaborate design from his book is annexed.

I. THE PARTERRE OF EMBROIDERY (*Parterres de Broderie*).—In this, delicate and intricate patterns like lace were set out with box edgings, with occasionally a “scroll” of grass work (see figure). The ground



VARIOUS FORMS OF  
PARTERRE.

1. Parterres of Embroidery.
2. „ of Compartments.
3. „ after the English manner.

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was covered with sand, and the "broderie" between the edgings filled with black earth, iron filings or "smith's dust," etc. Contemporary garden writers call this type the most magnificent of all, but the effect, though elaborate, must have been unpleasant and unsuited to England. The excesses of this kind of parterre undoubtedly led to the revulsion of feeling against the formal garden. An excellent example is shown at Bretby (Plate XXII.), and another at Great Ribston (Plate XXXI.).

2. **PARTERRES OF COMPARTMENTS.**—These were similar to the foregoing; indeed the distinction is not a great one, but they were filled with a greater proportion of grass, usually set out in "knots" or small beds instead of "scrolls," and were symmetrical if bisected in either direction, which the "parterre de broderie" was not, being symmetrical only on one axis. James recommends that the "ground" of the parterre should be filled with sand, and the narrow paths between the compartments with powdered tiles and brick dust. Very few examples occur in these illustrations.

3. **PARTERRES AFTER THE ENGLISH MANNER.**—These consisted of grass plots either in one geometric bed, or cut into several pieces by intersecting paths. It was recommended that a flower border should encompass the whole, separated from the grass-work by a path. These were contemptuously dismissed by the eighteenth-century garden writers as "the plainest and meanest of all," yet the treatment seems to be rational, pleasant, and suited to the English climate; indeed it has survived till now. "Parterres à l'Anglaise" occur on almost every plate, but those at Rycott, Shobdon, and Rendcombe may be specially mentioned, and the garden at Hampstead Marshall is practically confined to them.

4. **PARTERRES OF CUT WORK.**—In these the space was cut into beds of regular geometric shape by various paths, and each bed had a raised box-edging, and was filled with flowers. Though James speaks of it in a lukewarm way as out of fashion, this style again is decidedly effective and has never been banished from our gardens. Examples may be seen in the plates of Sandywell, Dawley, Williamstrip, and several others.



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The first two kinds of parterre were undoubtedly objectionable and formed but a passing fashion, but the others are excellent methods of garden design. There were of course many other ways of treatment, many variations and combinations of these forms, but the main idea can be gathered from the illustration from James' book.

The term "BOWLING-GREEN" originally meant, as its name implies, a place where the game of bowls was played. As adopted by the French, who spelt it "Boulingrin," it came to mean a sunk panel of grass, ornamented by paths, flowers, or any other devices worked into regular designs.

The French absurdly derived the word from "bowl," anything round, and "green," meaning grass-work; taking the bowl to mean that the panel was sunk beneath the level of the surrounding ground. The purpose of this sinking was in reality to prevent the bowls rolling away. The English, in their turn, adopted the French meaning of the word.

### TERRACES, BALUSTRADES, AND GATE-PIERS.

Terraces, as elaborated, were also an alien importation introduced from Italy, and largely employed in France and on the Continent. Of course we in England have some fine examples of earlier date, as at Haddon, Hatfield, Chatsworth, Montacute, etc. The most original instances are to be found in Scotland, at Balcaskie and Barncluith, where they were rendered necessary by the configuration of the ground.

In this connection it is natural that we should speak of balustrades, which are often used as parapets where the terrace is supported by a perpendicular wall. Though the scale of the drawings in the plates is somewhat minute, still it is possible to discover some of the details of the balustrades and piers. The ordinary stone variety seems to be very largely employed, with a height from 3 feet to 3 feet 6 inches, panels of about 12 feet, and 18-inch piers. In design the

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baluster is a free translation from the classic, rather tending to a version resembling turned wood. Occasionally we find pierced stone used of about 3 inches thickness, as at Claverton and Bradford. Of course iron and wood are more often used for railings and for balusters, as at Saresden, Ambrosden, and Mount Morris. The most common form of gate-pier is a square pier usually left plain or but slightly ornamented, surmounted by one of the following finials: a stone ball, an urn, an obelisk, or a heraldic beast, if the owner of the house had any pretension to bear arms.

Terraces appear in almost every garden illustrated, but the following places call for special mention: Rycott, Bretby, Chatsworth, Stanton Harold, Chelsea, Rendcombe, Great Ribston, Ingress, Wimpole, Highgate, Broome, and Ingestre.

### ALCOVES, BANQUETING-HOUSES, ORANGERIES, AND SUMMER-HOUSES.

It is difficult to discriminate between these buildings, for they were often used for the same purpose, as we know was the case at Kensington Palace. Ribston has a variety of outbuildings, but it is hardly possible to determine their several purposes. They are classical in detail, and may have been used for outdoor meals, or retreats from the heat or extremes of weather. At Bretby there are similar buildings. It is evident from the plates that the nobility and gentry of that date, in their anxiety to be in the fashion, adopted many ideas from foreign lands which are unsuited to our climate, and which by now have almost entirely disappeared; for instances of this see Dawley. Some of the designs for orangeries show us that it is not inevitable that a greenhouse should be an eyesore, as it too often is at present.

The uses of the summer-house and alcove are distinguished by London as follows: that the latter is meant to catch the sun in winter and the former to afford shade in the summer.

In the representation of the garden at Eaton Hall, two semicircular buildings appear which

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resemble in some degree the alcove in Kensington Gardens. They were later on replaced by larger rectangular buildings, seen in the second view.

There is no doubt that with the introduction of foreign artists and architects in the reigns of Charles II. and William and Mary, fresh designs of outdoor embellishment of gardens were introduced. Summer-houses, etc., are of doubtful practical use in this country owing to the climate, though they are certainly pleasing objects in garden design. Pergolas, alcoves and summer-houses must go, as they cannot be kept sufficiently free from damp to be safely employed. The experiment has been tried times out of number, but the result is always the same ; they become dank and unwholesome. It is one of the penalties we have to pay for our luxuriant lawns and flower-borders.

There are many examples scattered among the plates, in addition to those mentioned at Eaton Hall and Bretby ; at Deane, for instance, Dawley, Westbury, Hammels, and Up Parke.

## SUNDIALS.

Sundials are attractive details of garden architecture, and we find some interesting examples in the various designs here collected. Single figures supporting globes and spheres are seen in the gardens of Balliol College and Wadham. Wall dials are also illustrated at Balliol College and Pembroke College, and most interesting instances of garden dials are given in Loggan's views of New College and Pembroke College.

## METAL-WORK, GATES, AND IRONWORK.

The manufacture and employment of ironwork for gates and railings had just got beyond its beginning when the first of these views were made. The earlier plates by Burghers and Loggan

## Introduction.

(which represent houses built certainly before 1690) sometimes give gates entirely of wood ; others are interesting as showing the transition from wood to iron. At Saresden and Ambrosden there are wooden gates and railings crowned with iron spikes. Ragley, Fairford, and Wentworth show plain iron railings with ornamental iron cresting, which may be regarded as the next stage in development. The latter example also has the piers pierced with ironwork—an almost unique treatment, which, however, occurs again at the Deanery, Chester-le-Street. A great many gates are quite plain, even where the house is imposing ; the fine piers at Hampstead Marshall and Wrest have perfectly simple ones. Good examples occur at Rendcombe and Dawley.

Several of the Kentish houses have exceedingly fine and elaborate ironwork, *e.g.*, Frognal, Chevening, Squerries, etc. In some cases this appears in the inner courts, but the outer have plain wooden railings, surmounted by occasional obelisks, as at Mount Morris, Frognal, and Deane. The view of Wimpole shows an undoubted instance, since destroyed, by Tijou, who, though a foreigner, played a most important part in the development of the craft in England ; indeed, to him it may be almost said to owe its birth with us as an art. Fine gates are shown in the plates of Belton and Eaton, both of which still remain, though altered in position and restored.

The rage for landscape gardening which arose about the middle of the eighteenth century brought with it an abhorrence of all enclosures, and hence many fine specimens of the art were taken down and broken up, or left to rust away.

## STATUARY.

The use of statuary seems to have been of considerable importance, but it is doubtful if it existed to the extent indicated by some of the drawings. Lead figures came in rather later than the dates of our illustrations, and there is no evidence available of any school of sculpture which could have produced

## Introduction.

the statues shown in the plates. Some certainly existed in bronze, but the fact of their being specially noted points to their being of infrequent existence.

A few statues occur on the majority of the plates, but Deane shows an exceptionally large number. The same figure of Ajax, with shield and sword, mounted on a large pedestal, occurs in the forecourt of both Squerries and Mount Morris. In the garden at Sandywell we seem to recognise the familiar figure of the kneeling slave.

### CANALS, CASCADES, FOUNTAINS AND WATER-PIECES.

Water-pieces to a certain extent are of native birth, a relic of the days when the fishpond was a necessary adjunct to a house whose inmates were compelled by their religious opinions to eat fish on a Friday. Modern palates do not care for the coarse fish of the pool; accordingly, these ponds, from being useful, have become ornamental.

For the most part, however, as part of a design, such works were introduced from France and Holland; the latter country was admirably suited to their adoption. Canals were essential to the reclamation of the soil, and their straight lines lent themselves to formal treatment with charming effect. We have in this country a few examples left, as at Wrest and Westbury, and in changed form at Chatsworth.

The development in cascades and grand water effects depended largely on the natural configuration of the ground. We find excellent illustrations at Chatsworth and Bretby. The extensive employment of water at both these places was due to the same artist, Grelly, a Frenchman. The constant attention which their upkeep demands has caused most instances to disappear.

Examples of waterworks or water-pieces occur at Wentworth, Bretby, Melton Constable, Westbury, Sandywell, Wrest, Stanton Harold, Ingleby, Rendcombe, and Acklam.

## Introduction.

Fountains were usual objects in the illustrations, most of them of no particular interest, but at Bretby, Squerries, Chatsworth, and Stanton Harold, particularly the latter, are some examples of importance.

### HEDGES, MAZES, ETC.

The trees most in use for hedges are the yew, lime, hornbeam, beech, holly and box. The extravagances of the topiary art are largely responsible for the abandonment of the formal garden. Pope's cheap sneers at the absurd clipped figures in yew turned many from keeping such objects in their gardens. Ridicule is the most potent form of obloquy. The lime-tree walks of Trinity College were fortunately spared when the rest of the gardens were destroyed. One side of the orangery garden (called Queen Mary's Walk) at Hampton Court has a raised terrace with pollarded limes, which forms a delightful walk on a hot day. Hornbeam hedges were common enough in the early part of the eighteenth century, and were often used for mazes, as may be seen at Hampton Court, Wrest, and other places. Pleaching was what we should call trim-clipping, and must be distinguished from plashing, which meant bending back the young shoots, so as to form a hedge by entwining them one with another. The pleached hedges of Malvolio were the trimmed yew and the hornbeam. The hornbeam hedges at Versailles, Schoenbrunn and Herrenhausen are of prodigious height and thickness; such hedges, from their rapid growth, must have been largely employed.

We find some instances of mazes among our plates, as, for instance, at Wrest, where there are two, most probably of hornbeam. Elizabethan aims in garden design must have differed from those of the present day. Sir Henry Wotton expresses himself as follows:—

“Mazes well framed a man's height may, perhaps, make your friend wander in gathering berries, till he cannot recover himself without your help.”

## Introduction.

Hedges of great size and intricacy are represented in the plates of Wentworth, Badminton, Fairford, Chatsworth, Wrest, Kingsweston, Chevening, and Frogmal.

### MOUNDS OR MOUNTS.

These seem to have arisen from the fact that many mansions were erected on the sites of former castles, and that portions of the latter, more especially the keeps, having fallen into decay, were used as points whence extensive views of the surrounding country could be obtained. They seem to have become an accepted part of the "lay out" of the garden, and full directions for their construction are given in Lawson's "New Orchard." Four are depicted in our plates, one at Dunham Massie, undoubtedly the site of a Norman keep, another at Wadham, and a third at New College. A mound at Sundridge has at its top a pair of toy houses, but their purpose cannot now be satisfactorily decided. A mound at Marlborough is very large, and has at its base grottoes decorated with flints and shells.

### FORECOURTS.

It was the correct thing at this time to have forecourts to a house — generally two or three, which had their regular names: one in front of the house, which frequently was paved and up to which the coaches drove. In front of this was another, around which the vehicles promenaded. In addition there was the stable or base court. The manifest objection to this first led to its abolition, and we find instances even thus early of the approach to the house being made up to the door, as at Wentworth Castle and Chatsworth. At Eaton the second view shows that the forecourt was

## Introduction.

abolished, and replaced by a circular drive between 1700 and 1740, a paved path being retained immediately in front of the house. At Broome Hall the approach is shown through two forecourts; all this has been swept away, and the drive now reaches to the front door. At Ragley the house is surrounded by paved paths, not only in front but at the sides; whether this is an invention of the artist cannot be ascertained now. Forecourts occur in practically every plate.



## Descriptions of the Plates.

### DIVISION I.—TUDOR AND ELIZABETHAN.

#### Plate I.—PENSHURST PLACE, TONBRIDGE, KENT.

PENSHURST PLACE is now a very fair example of a house surrounded by gardens of the best period of the formal style, for the late Lord De L'Isle possessed both natural taste and knowledge in this direction, and devoted a considerable amount of time and much money to reconstruct the gardens as they existed in earlier days. He was an intimate friend of George Devey, a kindred spirit in these matters, and the result of their labours is the most satisfactory example of modern times. The house is of many different periods, the most important part being the Central Hall, built by Sir John de Pulting in 1341. The rest of the building is much later, and that on the right of the gateway has since been refronted in bad taste in 1852; fortunately it is now largely covered up by ivy. The gallery on the first floor is panelled in Elizabethan style of a poor type, but is nevertheless a fine room.

#### Plate II.—KNOLE, near SEVENOAKS, KENT.

BOTH historically and architecturally Knole is one of the most famous houses in England. The manor, after many vicissitudes, was bought in 1456 for 400 marks by Thomas Bouchier, Archbishop of Canterbury, who practically reconstructed the house, and left the manor to the See. Archbishop

## English Houses and Gardens

Moreton made further additions, and entertained Henry VII.; later Cranmer resigned the estate to Henry VIII., but though the King visited the place he never resided there. Elizabeth gave it first to the Earl of Leicester and afterwards in 1567 or 1569 to her cousin, Sir Thomas Sackville, who became in 1604 the first Earl of Dorset; considerable additions are attributed to him, and some rain-water heads are dated 1605. Owing to the extravagance of Richard, the 3rd Earl, the family had to part with Knole early in the seventeenth century; but it was repurchased by Richard Sackville about 1660, and has since remained in the family. Richard Sackville executed many repairs and improvements about 1670, but since this date the house has been practically unaltered. The main building consists of three large courtyards, and the entrance is under a tower, the main entrance being across the second court, under a colonnade—probably the work of Richard Sackville. The gardens still retain the lines of the original design.

### Plate III.—BEAUFORT HOUSE, CHELSEA.

IT has been a matter of controversy as to whether this house was Sir Thomas More's old mansion, for it appears that he built a manor house at Chelsea in 1521. After his death the property underwent many changes, and Sir Robert Cecil, afterwards the Earl of Salisbury, succeeded to the estate in 1586; he apparently rebuilt the original house, as his initials appear on the pipe-heads and in several rooms. He died in 1615. It was later known as Buckingham House, but was acquired in 1682 by Henry, Marquis of Worcester, who was created Duke of Beaufort, and died in 1699; the drawing by Knyff which is dedicated to him would therefore appear to have been made before that date. The property was purchased by Sir Hans Sloane for £2,500 by auction in 1736, and pulled down four years later, but some fragments of the house and garden remained in 1829.

## of the xvii<sup>th</sup> and xviii<sup>th</sup> Centuries.

### Plate IV.—BOARSTALL, near BRILL, BUCKS.

BOARSTALL was so named from a boar "that was killed here by one Nigel for interrupting the sport of Edward the Confessor." He received the manor in recognition of his bravery, and held it by tenure of a horn, still in the possession of the present owner. Boarstall was the scene of several encounters during the civil war, Lady Dynham once escaping in disguise through a secret passage. It passed by marriage to the Aubreys in 1648, and a descendant, Sir John Aubrey, who died in 1825, demolished the house; the moated gate-house, now used as a farmhouse, being all that remains. The little chapel on the left was rebuilt in 1818 by Sir John Aubrey.

### Plate V.—SUNDRIDGE PLACE, BORE PLACE, and SHARPS PLACE, near SEVENOAKS, KENT.

OF these three houses only the first two are clearly shown, the position of Sharps Place being only indicated. The Hyde family are said to have acquired these contiguous properties during the reigns of James I. and Charles I., when the family fortunes were at their zenith; however, on the death of John Hyde in 1740 the estates were divided between his two brothers, Savile and Strode, and Savile's son, John Hyde, in 1772, pulled down Sundridge Place, and erected "a mere farmhouse." After his death in 1789 Sundridge was sold, and Bore Place had been previously disposed of. The points of interest at Sundridge were the lake and water-house, and the raised mound. Bore Place appears as a farmstead, but the house looks interesting; Sharps Place is now a farmhouse.

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### Plate VI.—KING'S WESTON, near BRISTOL, GLOUCESTERSHIRE.

THE building depicted was an old Tudor manor house pulled down in 1713—4 to make room for the present stately pile by Vanbrugh, which is illustrated in "Vitruvius Britannicus." Of the delightful gardens hardly any trace remains. The house belonged to Edward Southwell, Clerk of the Privy Council, and Principal Secretary of State for Ireland, of which Atkyns says, "He has a pleasant seat with delightful gardens, and a full prospect over . . . the Severn Sea into Wales." The entrance lay through the stable court into an inner grass court, after which a broad paved walk led to the door. Next the house was a double parterre, and beyond this a larger garden with high box borders cut into quaint forms.

### Plate VII.—NEW PLACE, GILSTON, near SAWBRIDGEWORTH, HERTS.

THIS estate was from very early days the property of the Chauncey family. Henry Chauncey, who succeeded his father in 1547, moved to his manor of Netherhall, and there built New Place about 1570. Eventually the property was acquired by Sir John Gore, Lord Mayor of London in 1624, who lived there during the Great Plague, and whose son, Sir Humphrey Gore, according to Chauncey's "History of Hertfordshire" (1700), "did much adorn the house with walks and gardens." All trace of the house is then lost, and later county histories and maps make no mention of it. The gardens were characteristic and had some features of interest. The bridge to the herb and vegetable garden was noteworthy, also the high wall and the inevitable dovecote, of remarkable proportions, but the most unusual features were the two elaborate box-like structures, railed in a square space, which appear as if meant for spectators of a show or games. It was a custom at that time to drive deer past huts and shoot them as they went by ;—possibly these pavilions were put to a similar use, though shooting seems out of the question, as the two huts face each other at a few yards' distance.

## of the xviiith and xviiiith Centuries.

### Plate VIII.—ANDERSON'S PLACE, NEWCASTLE-ON-TYNE.

IN 1600 this house belonged to a family named Anderson; in 1675 it was sold to Sir William Blackett; and in 1783 it was bought by George Anderson, a wealthy architect, whose son, Major Anderson, gave it the above name to commemorate the possession of the property by his family and the previous owners of his name. The house occupied a position close to the site of a Franciscan monastery in Pilgrim Street, so called from the pilgrims to a shrine of the Virgin close by. Sir William Blackett was responsible for the two wings seen in the illustration, and for the extensive gardens, but the stables appear to have formed originally part of the old monastic buildings. In 1800, during Major Anderson's ownership, the Corporation bought the property to carry out some improvements, and of the house and grounds not even the name remains, but Pilgrim Street is one of the finest in the city.

### Plate IX.—RYCOTT, near THAME, OXFORDSHIRE.

ORIGINALLY the seat of the Quatremayne family in the reign of Henry VI., the estate was sold to Sir John Williams in 1539, and he built himself a mansion of considerable size, turning the old manor house into a kitchen wing. Nothing now remains of it except the chapel and a portion of one turret, for the third Earl of Abingdon pulled down the entire house, and carted the materials away to improve and enlarge his other seat of Wytham Abbey in Berkshire. The gardens must have been of considerable interest and extent, especially the raised terrace and banqueting house.

### Plate X.—WESTBURY COURT, GLOUCESTERSHIRE.

THIS house, situated near Gloucester, overlooking the Severn, was burnt down and replaced by a new Georgian house, built by Maynard Colchester about 1755. Fortunately, the gardens were left

## English Houses and Gardens

intact, but the second house was, for some mysterious reason, destroyed in 1809, and the estate was left without a house until recent years. The new house adjoins and incorporates the quaint two-storied garden-house, and a carriage-drive has now been formed on the site of the old house, while the bowling-green, pleached alley and other features of this part of the gardens have disappeared. Much space was devoted to water, and the two large pieces and the Dutch garden between them are still in existence.

### Plate XI.—INGLEBY MANOR, MIDDLESBROUGH, YORKSHIRE.

INGLEBY MANOR is situated within view of the Cleveland Hills. The manor has descended to the third and present Baron De L'Isle and Dudley, also owner of Penshurst Place, Kent (Plate I.). The house, as shown, was built round two courts, and entrance to the forecourt was obtained through a gateway, which, as drawn, was somewhat small to admit the carriage in front of the door. The gardens were not very extensive and mainly overlooked the wooded valley of a small tributary of the River Leven; they included a series of large ponds on the opposite side of the house, with small islands and two look-out towers.

### Plate XII.—DEANE PARK, near BARHAM, KENT.

THIS house lies in a hollow close to the High Road from Dover to Canterbury, and was probably built in the reign of Elizabeth by Sir Henry Oxenden. Sir George Oxenden, his descendant, made some improvements to the gardens during the eighteenth century, but since his death in 1775 the Oxendens have made Broome Park, Canterbury (see Plate XVII.), their principal seat. In Neale's "Views" (1825) it is recorded that the building was unaltered and retained its characteristic features, but the house was demolished about 1840, and Deane no longer appears on the list of county seats.

## of the xvii<sup>th</sup> and xviii<sup>th</sup> Centuries.

### Plate XIII.—HAMELS, BRAUGHING, HERTFORDSHIRE.

THIS house, a fine and typical specimen of its period, was built, probably about 1580, by John Brogrove, a member of Gray's Inn, of whom it is recorded that "he built a neat and uniform house of brick, by a pleasant grove, with four turrets in the corners thereof, which adorn the house." Brogrove died about 1613, and the place was sold by the family in 1701, and again changed hands in 1710. The gardens were not very extensive, and consisted mainly of lawns; but the railings and gate-piers are interesting, the latter bearing the double-headed eagle, the Brogrove crest. Hamels Park still exists, though the house has been rebuilt.

### Plate XIV.—DODDINGTON HALL, near LINCOLN.

BUILT by Thomas Tailor, Registrar to the Bishop of Lincoln, in the year 1595, this house remains one of the most complete examples of an Elizabethan mansion now extant. In 1653 it passed to the Husseys, and in 1830 to the Jarvis family, the present owners. The two-storied gate-house is one of the features of the place, and the symmetrical main front has two projecting wings and three square towers with octagonal cupolas; the fine entrance doorway is central. The gardens were fairly extensive, with many fruit trees, and though there have been alterations, they show more of the original design than most gardens of this period, and the finely-clipped hedges still remain.

### Plate XV.—BATSFORD, near MORETON-IN-MARSH, GLOUCESTERSHIRE.

BATSFORD is finely situated on the slopes of wooded hills about a mile from the little town, and from the time of Henry VI. the property belonged to the Freeman family. The Richard Freeman mentioned on the plate was in 1706 made Lord Chief Baron of the Exchequer in Ireland; he died in 1710. The

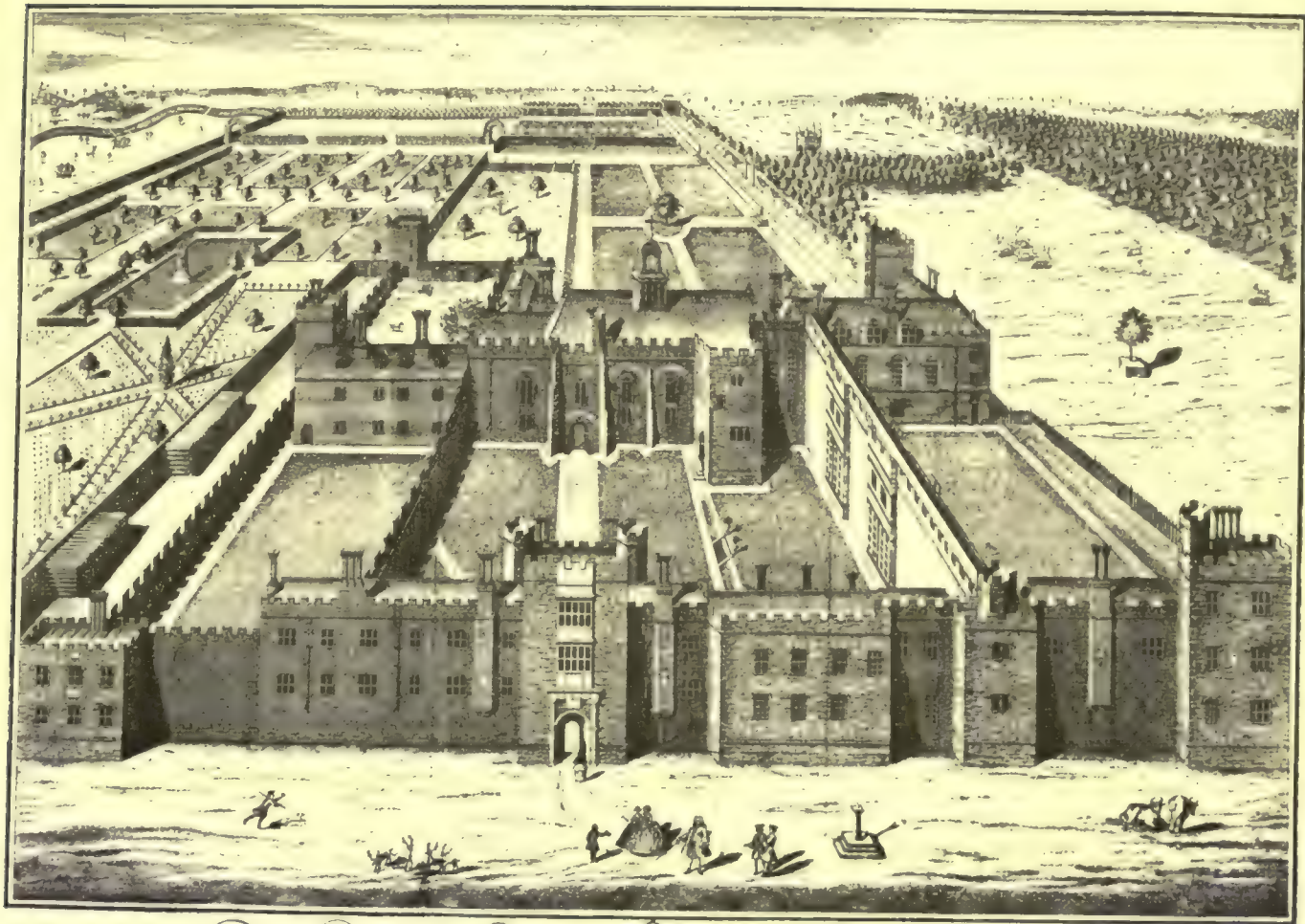
## English Houses and Gardens

house is apparently of Tudor style, but the front facing the garden seems later. A view published in Rudder's "Gloucestershire" (1779) shows a complete transformation; in it the house appears as a plain quadrangular structure, set in the midst of undulating park-land among clumps of trees, with lawns which stretch right up to its walls, while formal gardens, out-buildings, dovecote, all have disappeared. In 1823 the estate was owned by Lord Redesdale, whose family name was Mitford, and in 1891 it became the property of Mr. A. B. Freeman-Mitford, who assumed the old title in 1902. He pulled down the second building and erected a large house from the designs of Messrs. Ernest George and Peto.

### Plate XVI.—INGESTRE HALL, near STAFFORD.

INGESTRE originally belonged to the Chetwynd family, passing later to the Earls of Shrewsbury and Talbot, who still retain it. The house shown was built about 1601 of red brick with stone dressings, the chief features being the elaborate Renaissance porch and large circular bays. The grounds illustrated are neither particularly beautiful nor extensive, but John Lindsay in 1732 described the gardens as "large and laid out in grand walks between stately trees," and Ingestre is still famous for its grounds. An example of the Italian inclined roadway is indicated behind the stables, and two garden houses face each other in the forecourt. In 1800 Nash refronted the garden elevation to "accord with the rest of the house," but the place was practically gutted by fire in 1882, and has since been restored, the new dwelling being to a large extent a replica of the old.



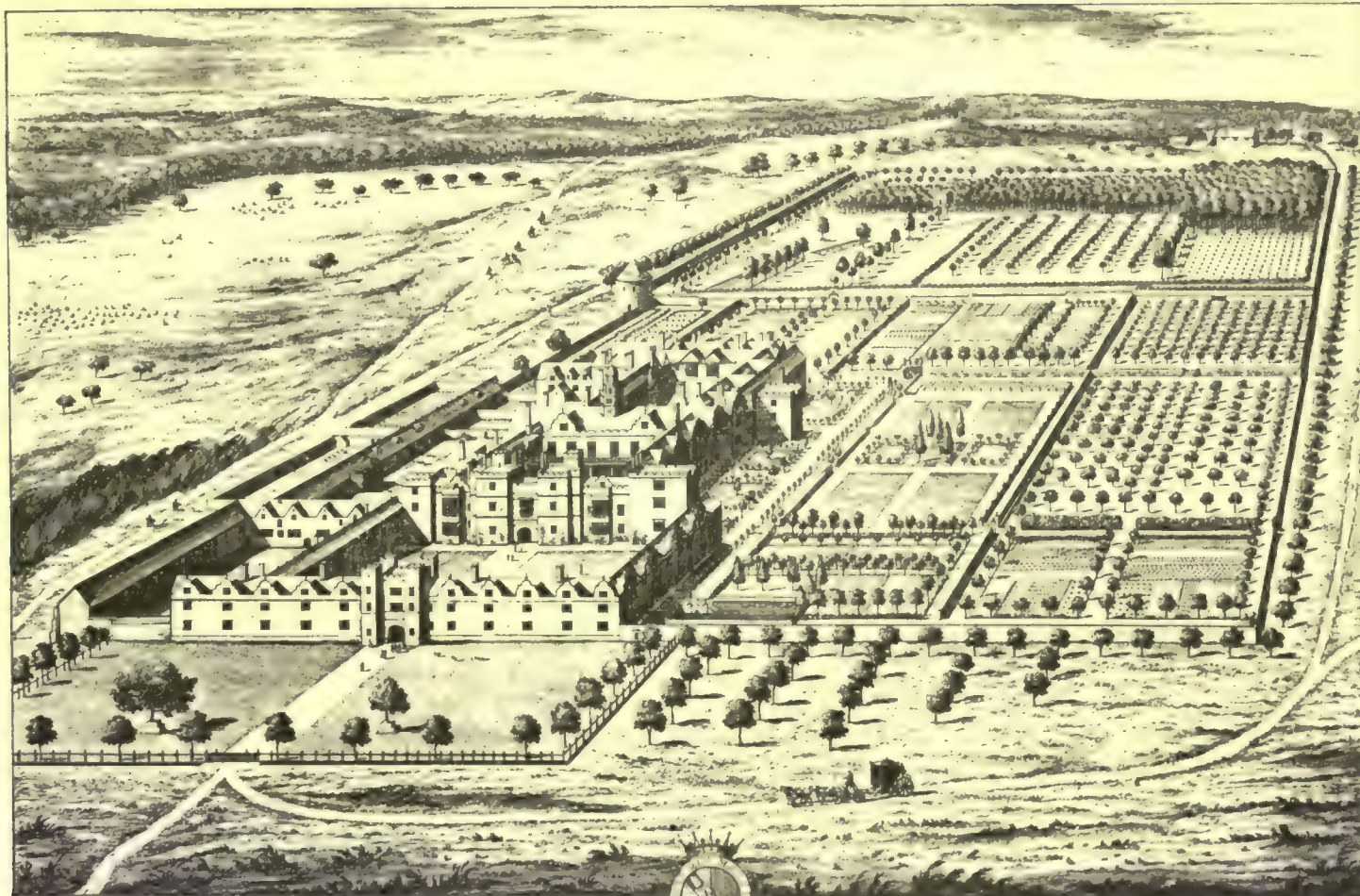


A VIEW OF PENSURST PLACE  
*This Plate was engraven in the Year 1737.  
& is now presented to this Work  
The only remaining Part of the Noble Family*



IN THE COUNTY OF KENT.  
*By W. George Vertue, for W. the Elder, Printer,  
By W. P. Colwell, Printer, his Widow,  
of Salisbury, the principal Care of this Part*





1741

Knowle in the Parish of Strensall in Kent  
Viscount Granville Earl of Dorset & Middlesex Knight of the Garter &c one



being the Mansion House of Charles Sackville Baron Buckburgh  
of the May<sup>ty</sup> Most Hon<sup>ble</sup> Privy Council & L<sup>td</sup> of the County of Wilts &c

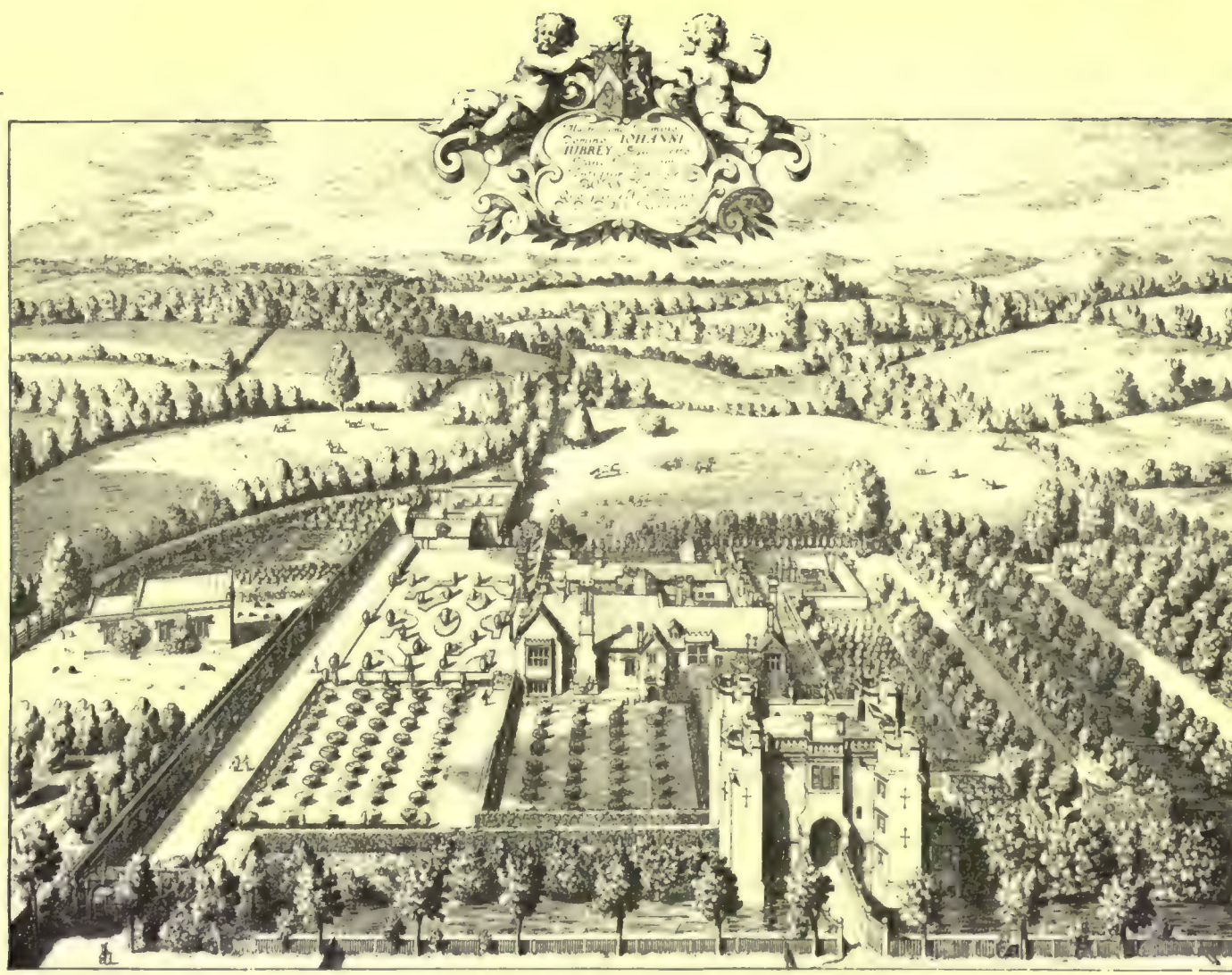




The House at Chelsea in the County of Middlesex one of the Seats of the Most Noble & Potent Prince Henry Duke of Beaufort and Knights of the Most Noble order of the Garter.

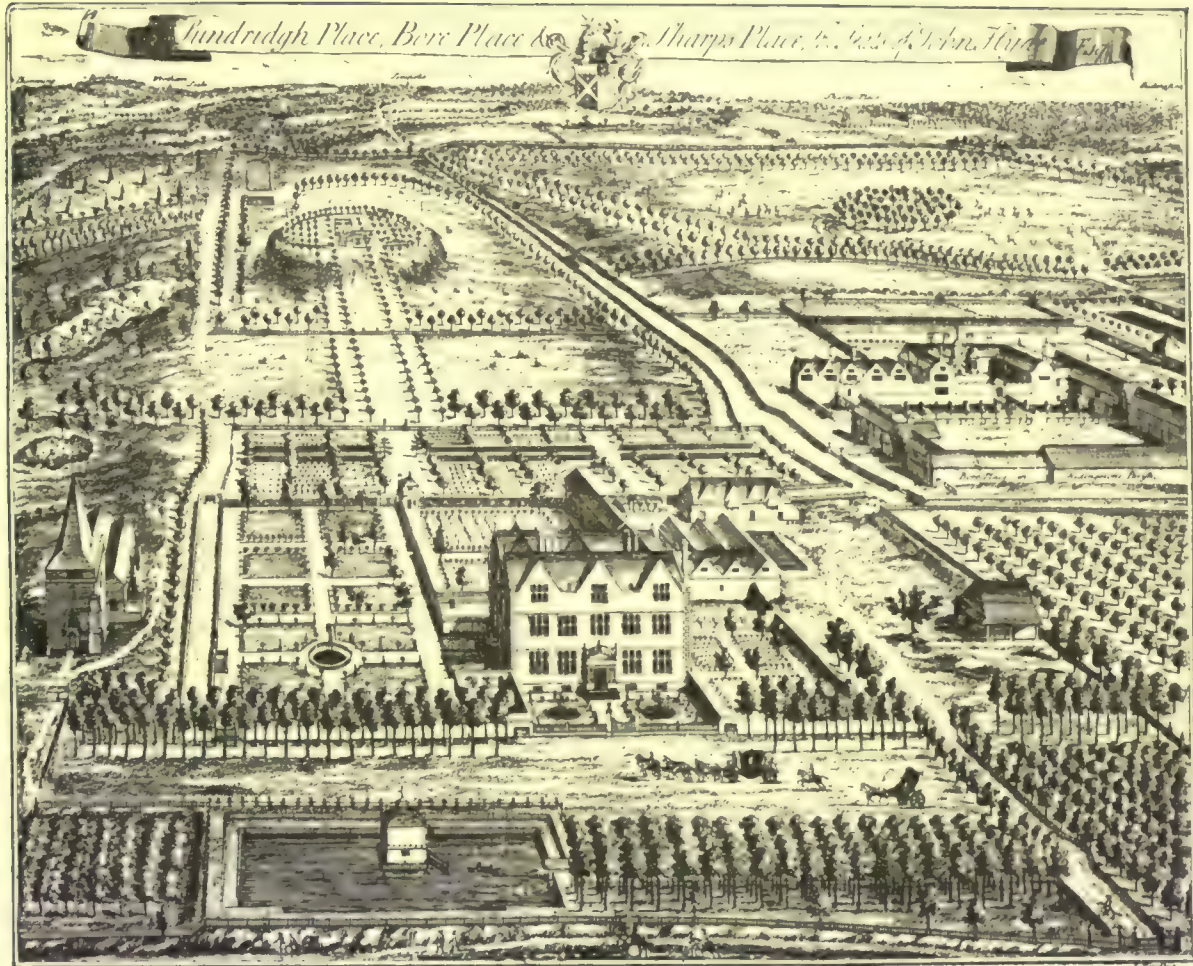






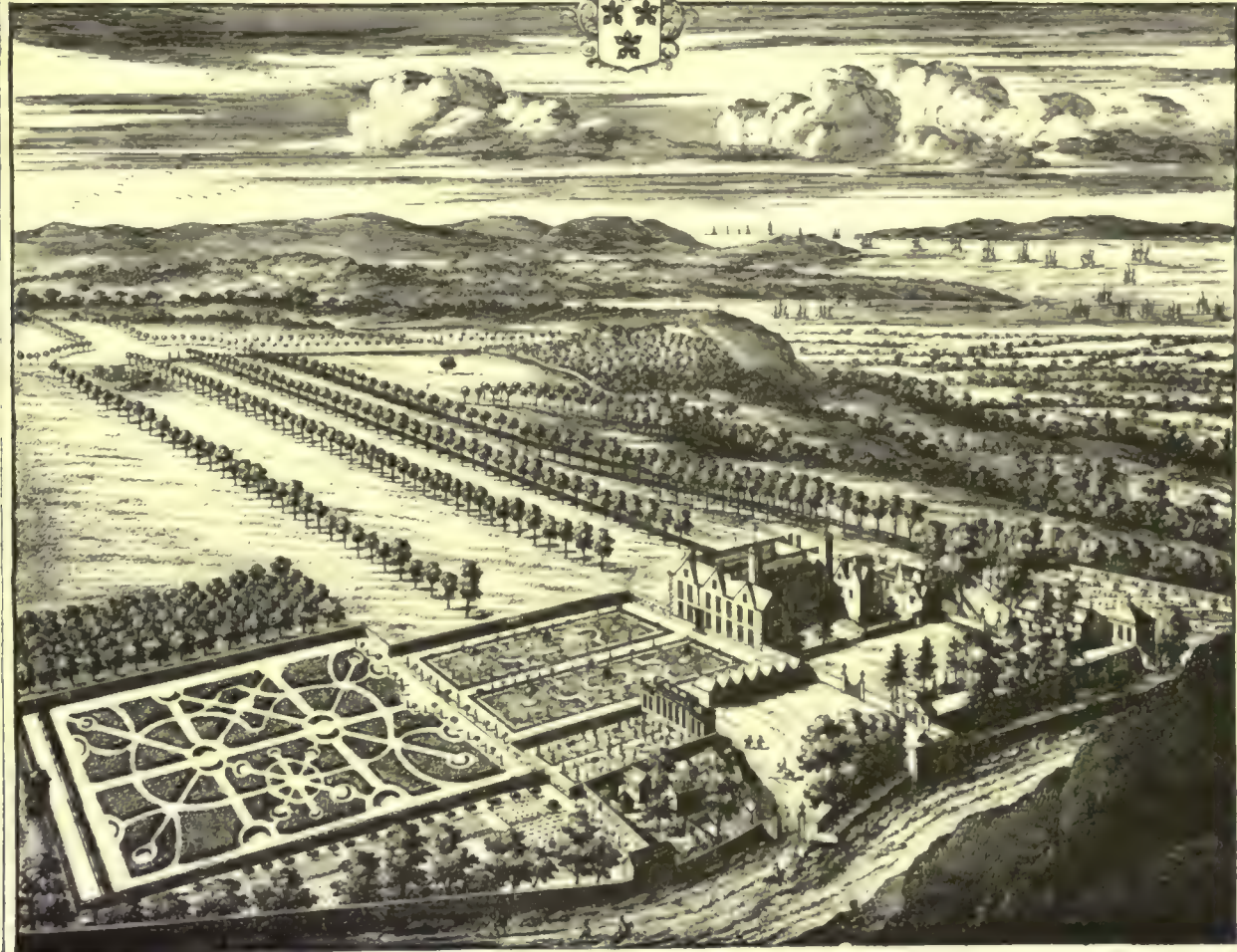




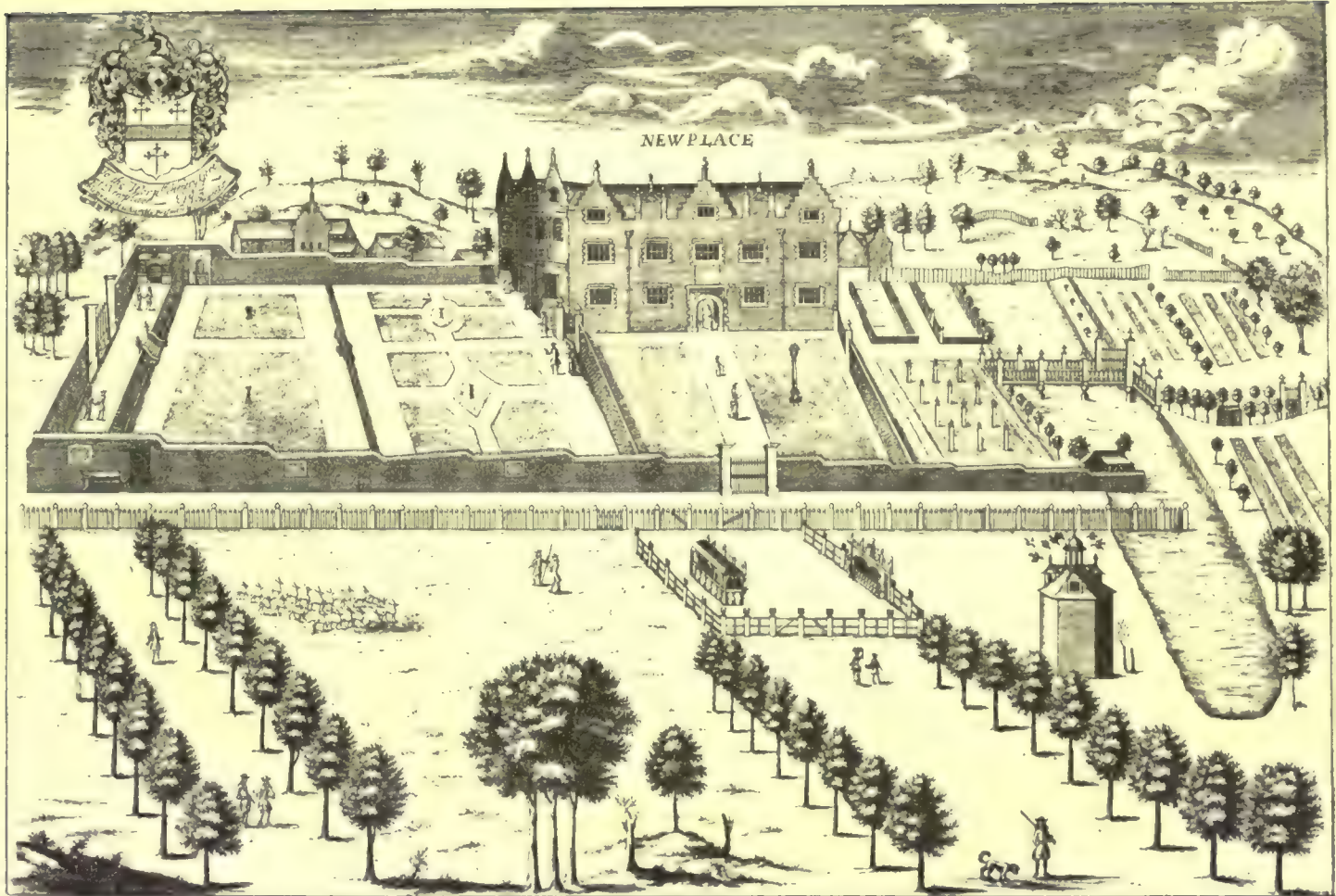




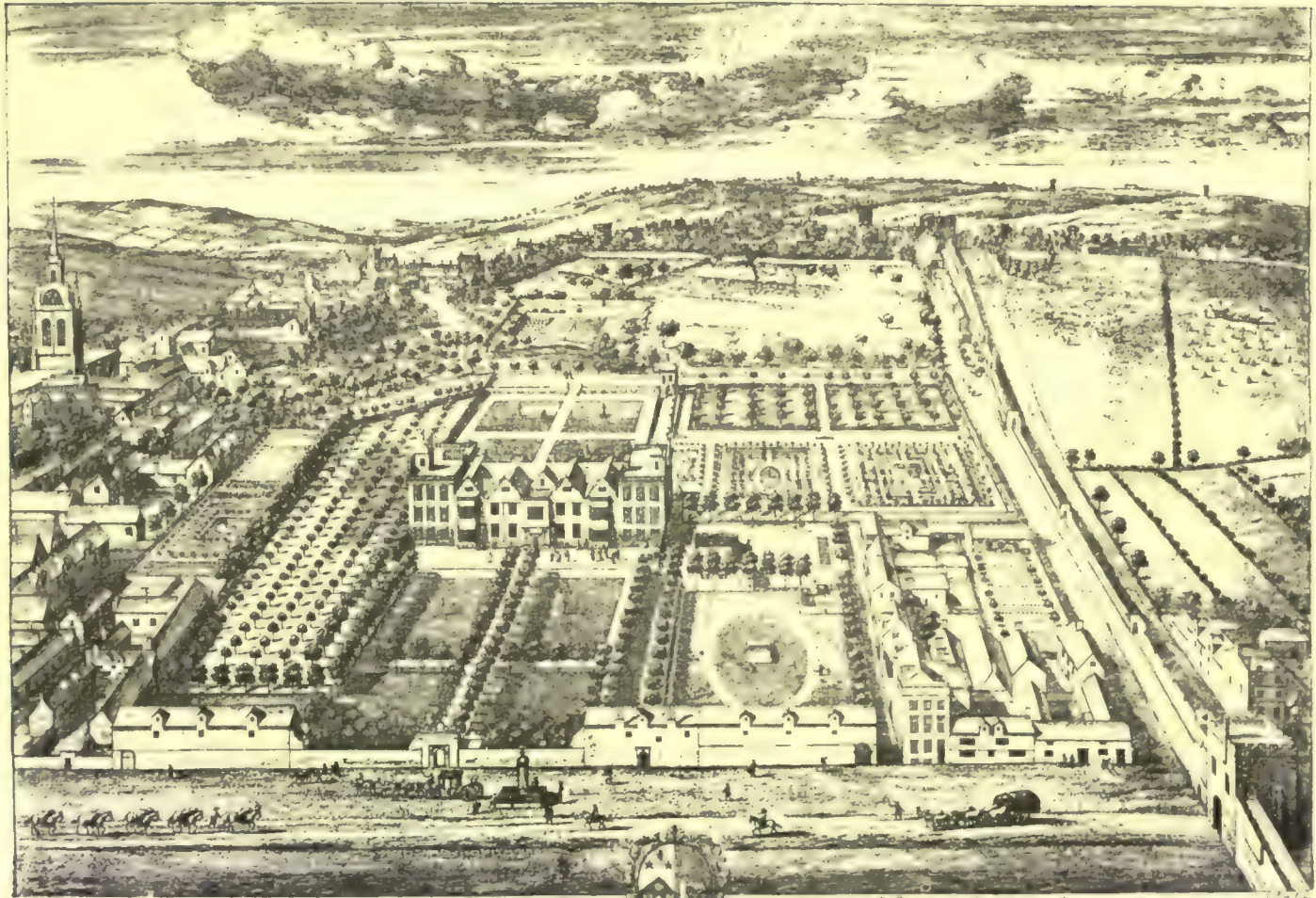
*Kingsweston the Seat of Edward Southwell Esq*









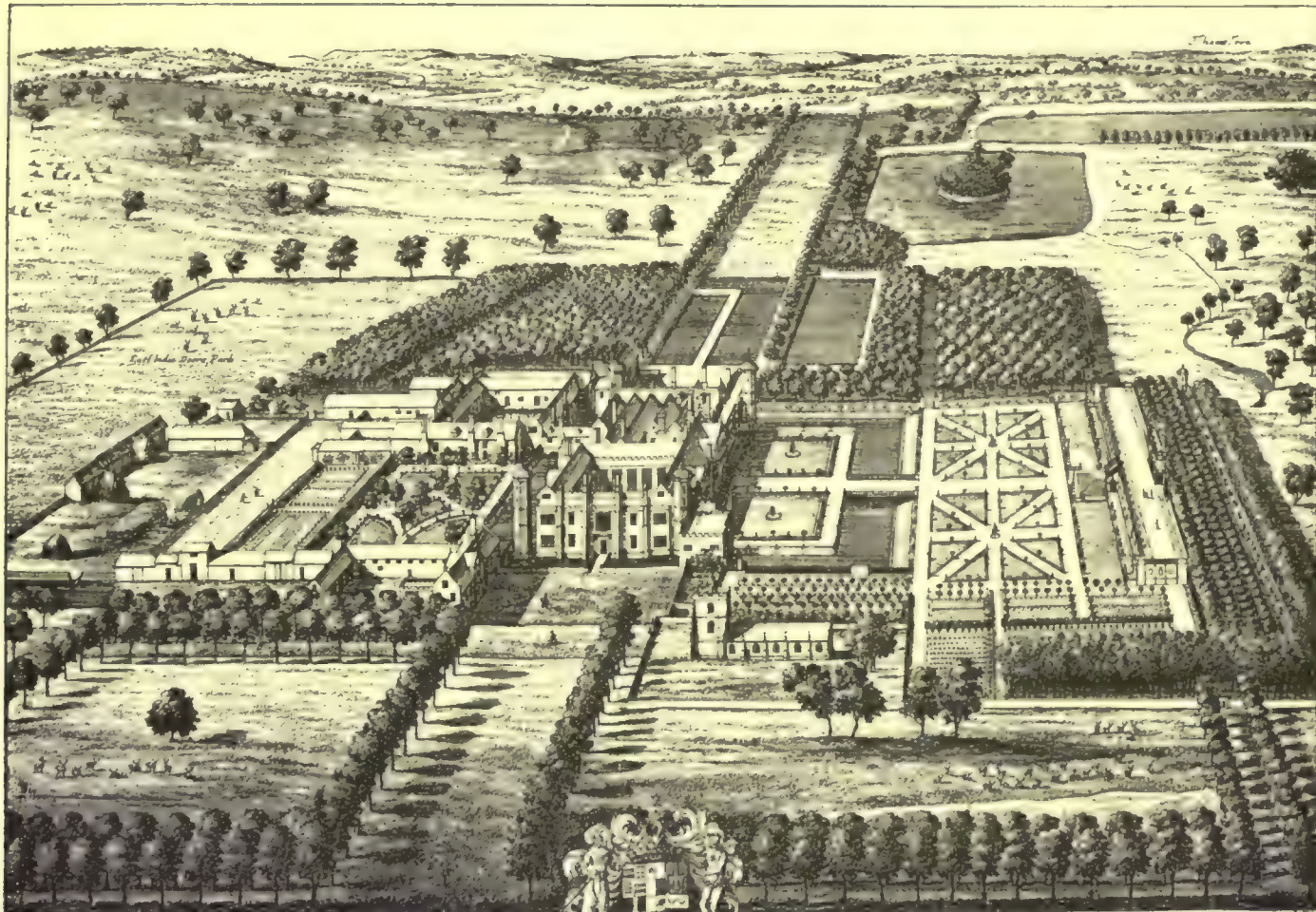


The Seat of the Hon<sup>ble</sup> S<sup>r</sup> W<sup>m</sup> Blackett Bart<sup>l</sup> with part of the Town of Newcastle upon Tyne









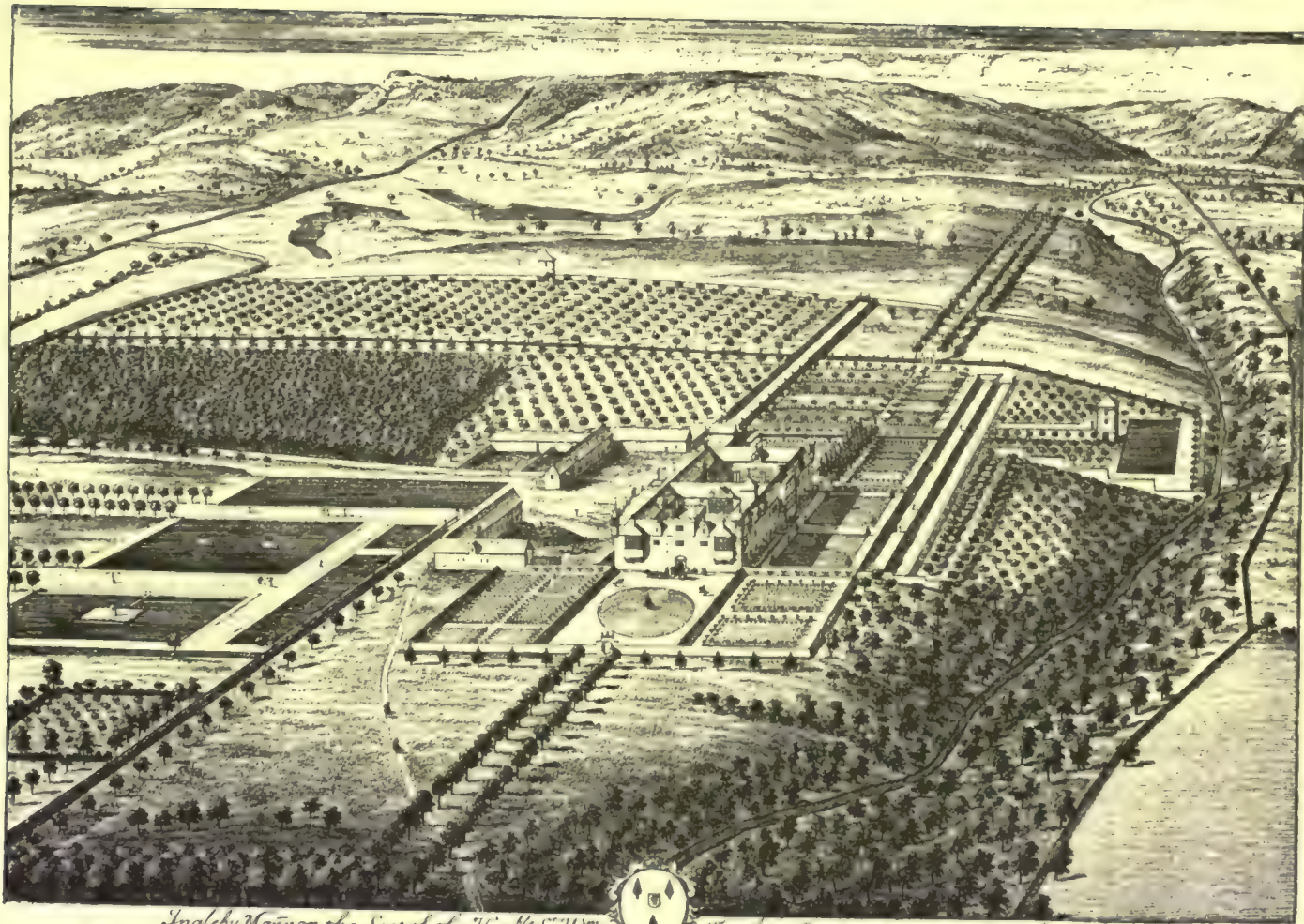
*Rycott in the County of Oxford one of the Seats of the R. Hon. the Montague Earle of Abingdon Baron Norreys of Rycott.*



*Wailbury Court the Seat of Maynard Colchester Esq.*



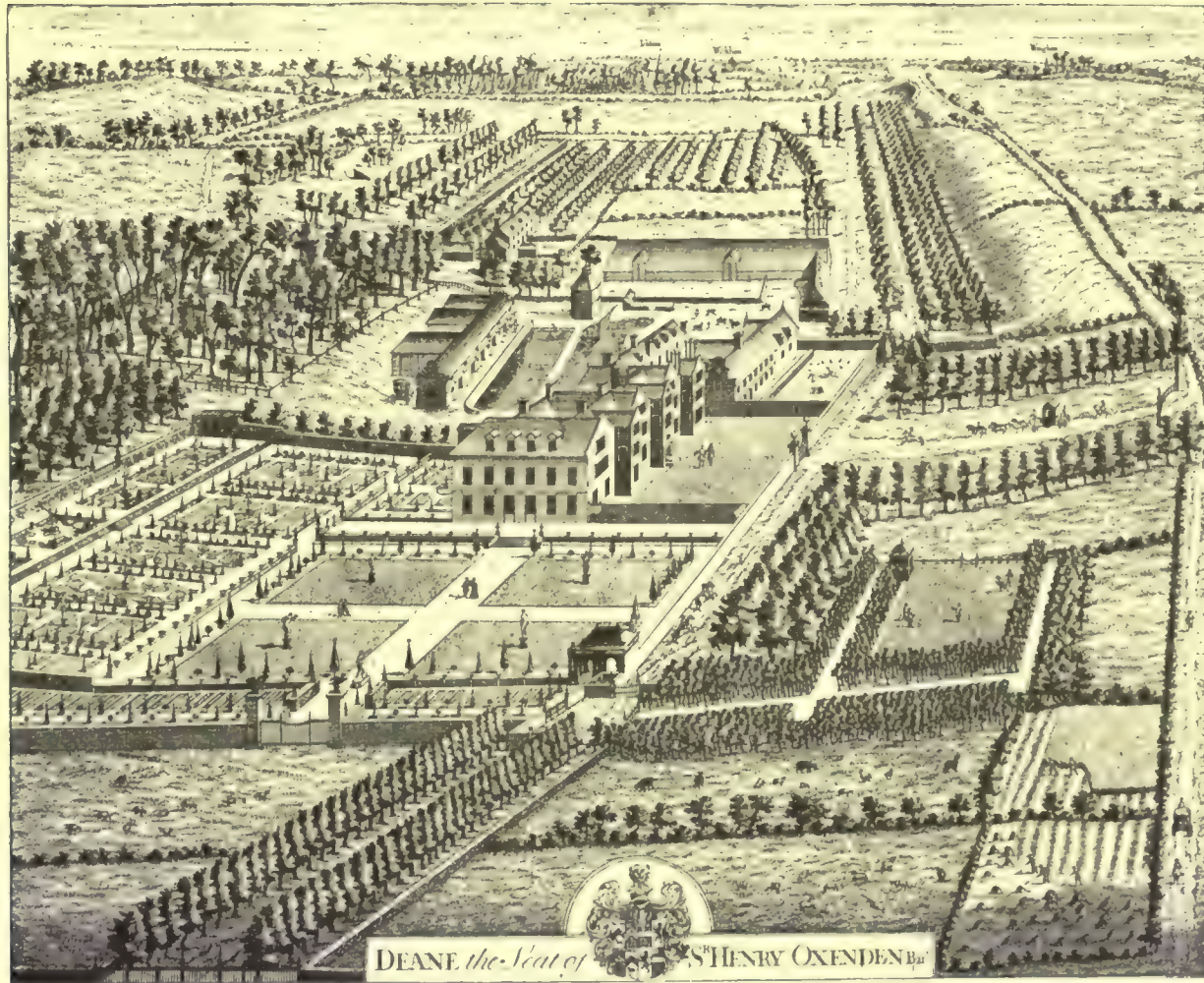




*Ingleby Manor the Seat of the Hon<sup>ble</sup> S<sup>r</sup> W<sup>m</sup> Foulis Bar<sup>on</sup> in y<sup>e</sup> County of Yorke.*



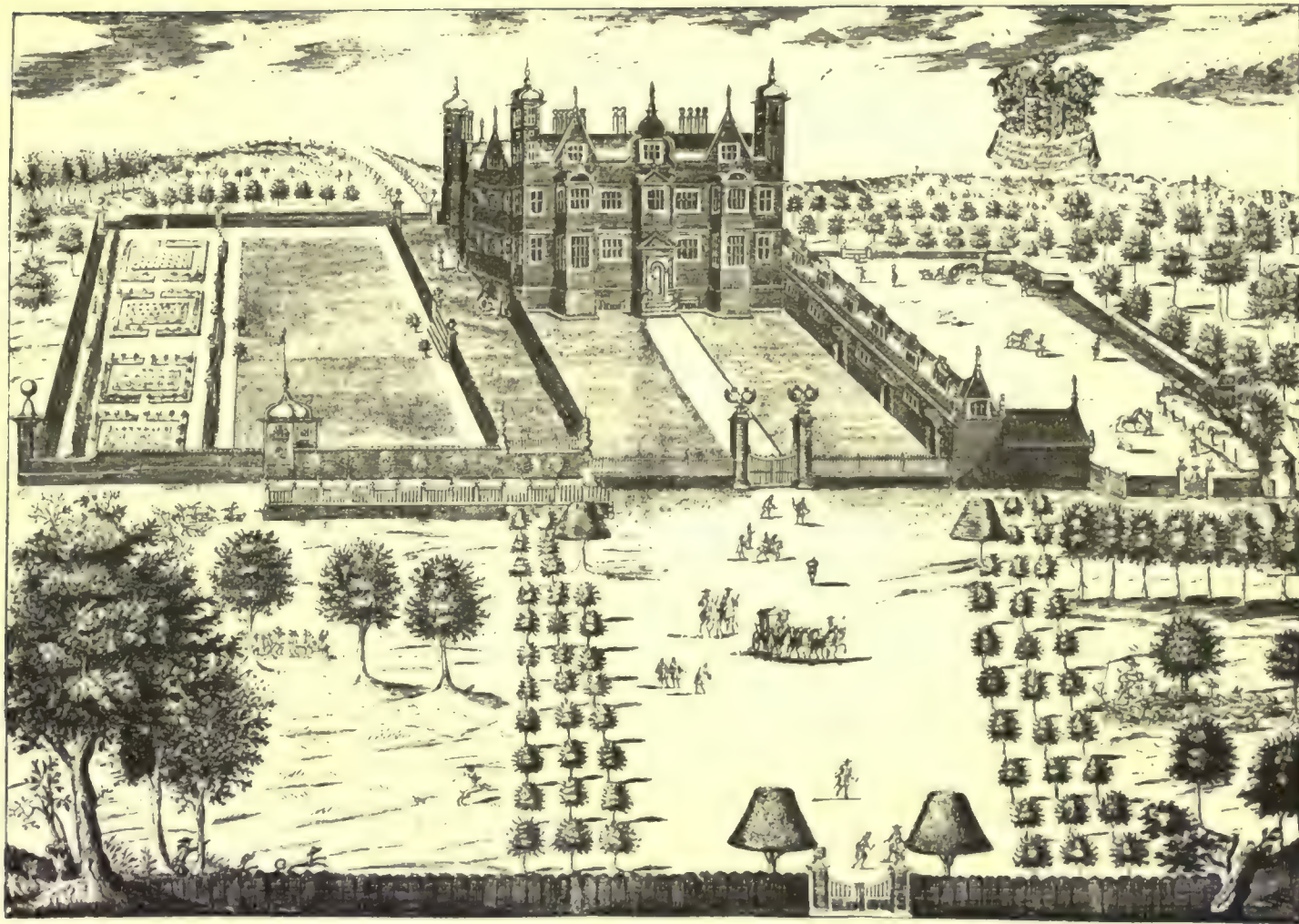




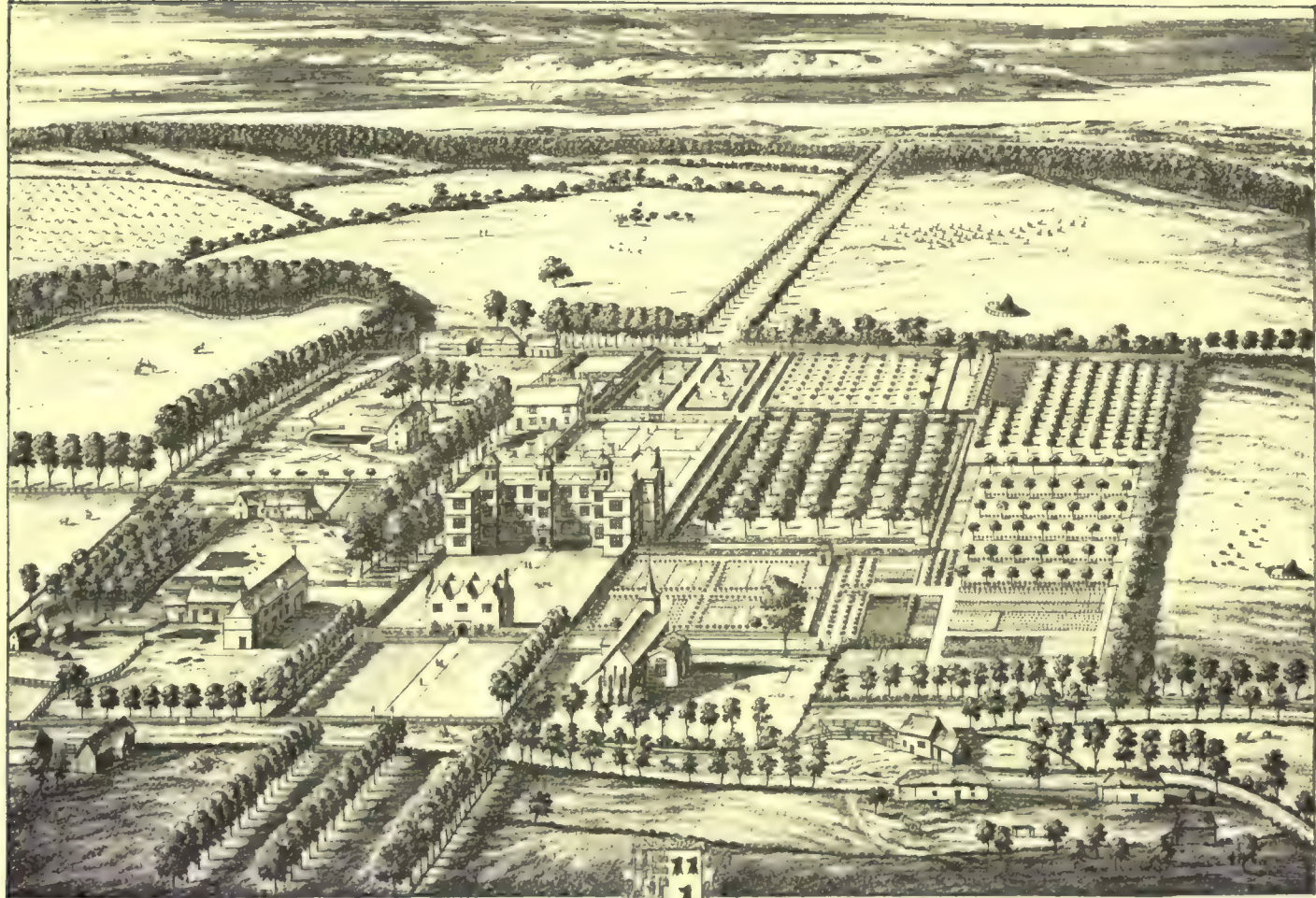
DEANE the Seat of ST. HENRY OXENDEN Esq.











*Doddington in the County of Lincoln the Seat*



*of the Hon<sup>ble</sup> Sr. Thomas Wilsiey Barr.<sup>ter</sup>*



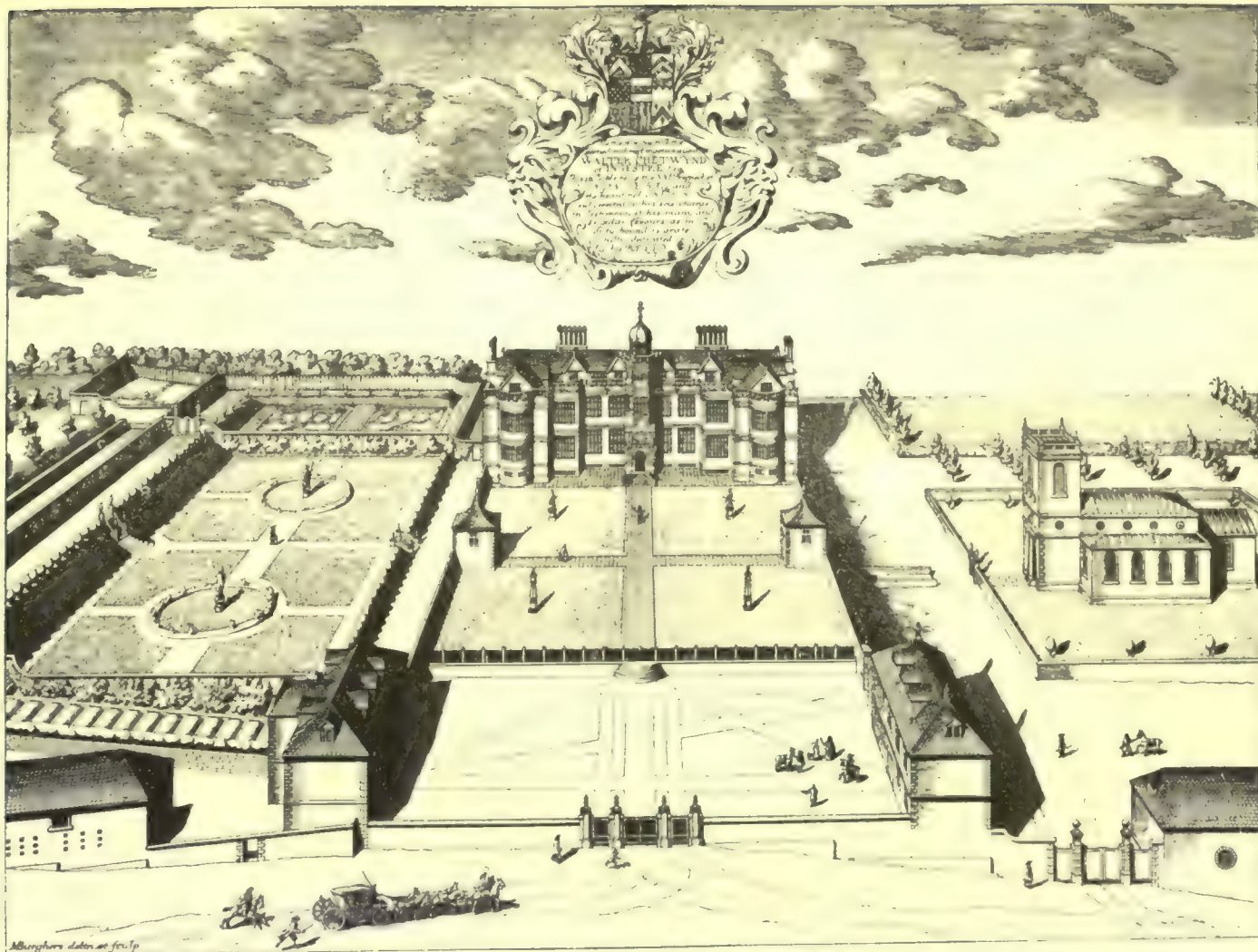
*Battsford the Seat of*



*Richard Freeman Esq*







Murphy del. et fecit





of the xvii<sup>th</sup> and xviii<sup>th</sup> Centuries.

## DIVISION II.—EARLY STUART.

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### Plate XVII.—BROOME PARK, BARHAM, KENT.

BROOME PARK, Barham Downs, is a family seat of the Oxendens, and the house was built in 1622 by Sir Basil Dixwell, who died in 1641, and was succeeded by his son, who was created a baronet in 1660. The last Sir Basil died in 1750, and left the property to the Oxendens of the neighbouring estate of Deane Park, who have resided at Broome Park since 1775, and the house at Deane was demolished in 1840 (vide description, Plate XII.).

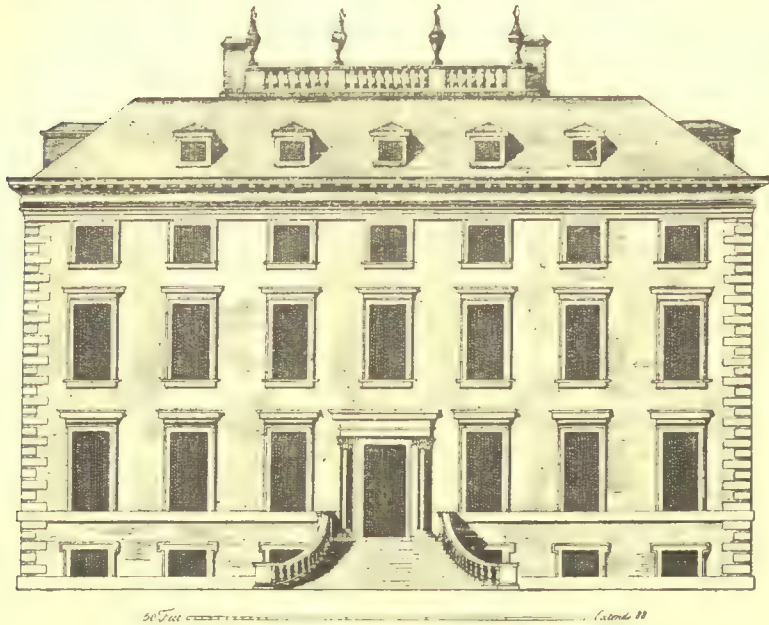
About the middle of the eighteenth century extensive alterations to the grounds were carried out by Sir Henry Oxenden, and it is probable that the gardens illustrated were then swept away, for scarcely any traces now remain ; both forecourts have vanished and the drive comes up to the entrance doors.

### Plate XVIII.—CHEVENING, KENT.

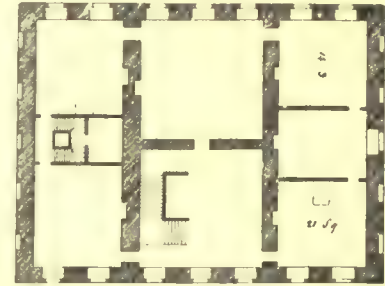
THIS house has an interesting architectural history. Between 1616-30 the centre block was erected by Inigo Jones for the 13th Lord Dacre of the South, and in 1717 the property was sold to General Stanhope, subsequently created Earl of Stanhope, who added the wings and also the detached outbuildings connected by curved galleries ; his family still retain possession of it. The accompanying drawing (from Hasted's "History of Kent," 1790) shows the house at an earlier period, and the engraving also appears larger, but otherwise identical, in "Vitruvius Britannicus" (1717), and probably represents it as designed by Inigo Jones. It indicates several differences, and the alterations to the roof and steps were probably carried out by the Earl. Afterwards Charles, 3rd Earl Stanhope,

## English Houses and Gardens

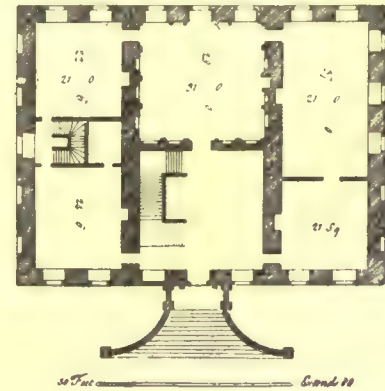
between 1786–1816, covered Inigo Jones's red brickwork with a facing of "cream-coloured mathermatical tiles." The gates were elaborate and interesting. Very little of Inigo Jones's building



*Plan of the  
Second Floor*



*Plan of the  
first Floor*



ELEVATION AND PLANS BEFORE ALTERATION.

remains, and the house presents from the railway a somewhat bald and uninviting appearance ; while of the extensive and complicated formal gardens, shown by Badeslade, scarcely a trace remains.

## of the xviiith and xviiiith Centuries.

### Plate XIX.—WIMPOLE, near ROYSTON, CAMBRIDGESHIRE.

WIMPOLE is the most distinguished house and the finest estate in Cambridgeshire. It seems impossible to trace the building date of the house in Kip's view, which to judge from the name of the owner was engraved between 1693 and 1710. Various drawings of the house are preserved in the Soane



*J. Soane del.*

*P. Vanderkam sculp.*

THE GATES, FROM TILLOU'S BOOK.

Museum, and two in a volume which include some of Wren's work show a cupola and chimneys rather similar to those illustrated, but in other respects they resemble the present house. In the Museum is also a careful set of measured elevations dated 1790 to 1793, made for Sir John Soane, and described as "elevations by Guibert." It is possible that Guibert was the architect of the house or that as the draughtsman he made the survey for Sir John Soane; these drawings show the house very much as it

## English Houses and Gardens

exists to-day. The two detached side-buildings (orangery and kitchens) shown in Kip's engraving occur in them, and correspond with his representation except in one or two minor points; they have since vanished. On an earlier drainage survey in 1749 a stable block, identical with that in Kip, appears in the position indicated by him, and on this survey the church is shown as a classic building; it was rebuilt by Flitcroft in 1748. It is quite evident from these plans that the house was rebuilt early in the eighteenth century, with a smaller centre and more extended wings reaching right up to the two smaller buildings, shown detached in Kip's illustration.

The house is said to have been originally erected by Sir Thos. Chicheley in 1632, but from the character of the present building none of this would seem to have survived. In 1686 the house was bought by Sir John Cutler, whose daughter married Baron Robartes, who was also the Earl of Radnor, and in 1710 it was sold to Robert Harley, Earl of Oxford, whose son completely transformed it; doubtless it was under him that the rebuilding referred to was carried out. Gibbs is said to have built the library and chapel for the Earl of Oxford. The library occupies a projecting wing on the north front; the chapel is in the main block on the south front, which is that shown by Kip. If Gibbs actually built this, he must have carried out the whole of the present house, and the two drawings in the Wren volume mentioned above might be by him. However, the house in style appears of rather inferior design, so he may only have refurnished and redecorated the chapel. His extravagance forced the Earl of Oxford to sell Wimpole in 1738 to the Earl of Hardwicke, who is said to have redecorated and remodelled the interior; under him Sir John Soane carried out various interior alterations about 1793.

The gates in the view are identical with Plate V. in Tijou's book of designs, a reproduction of which is annexed; it was not previously known that this design had been carried out; however, no gates of importance have existed at Wimpole for many years. The gardens were remodelled by Repton, but portions of the avenues still remain. Engravings show that Stuart built a classic garden house, and a Gothic Temple with sham ruins was also erected, both about 1778.

## of the xvii<sup>th</sup> and xviii<sup>th</sup> Centuries.

### Plate XX.—SARSDEN, near CHIPPING NORTON, OXFORDSHIRE.

THIS house, some three miles from the town, and formerly known as Saresden, has been very considerably altered since Burghers' drawing; these alterations are supposed to have been made about 1830. Some remains, however, are to be traced in the modern building on the site. The entrance forecourt is very characteristic, the stables bounding one side and a wall separating it on the other from the formal garden, laid out in terraces and ornamented with statuary. As points of interest, mention may be made of the pavilions of the forecourt with their lead roofs, and of the early entrance gates, of wood and iron, and gate piers with surmounting urns. The gardens were evidently remodelled by Repton in the ownership of J. Langston, M.P., as he prepared one of his "Red-books" on the place.

### Plate XXI.—LITTLE COMPTON, near MORETON-IN-THE-MARSH, GLOUCESTERSHIRE.

THIS interesting Renaissance house was erected between 1642 and 1649, and consists of a central block with two deep projecting wings enclosing a paved court. The grounds were divided by the river, which cut them into three parts, and on the right a bridge led to the principal formal garden, which had shaped lawns and a circular pond with fountain. On either side were raised terraces, one forming the bowling-green, the other flower-beds, and another bridge gave access to the kitchen-gardens; a third connected these with the paddocks and so back to the house. Hardly any traces of this design now remain, and the site is occupied by a farmhouse.

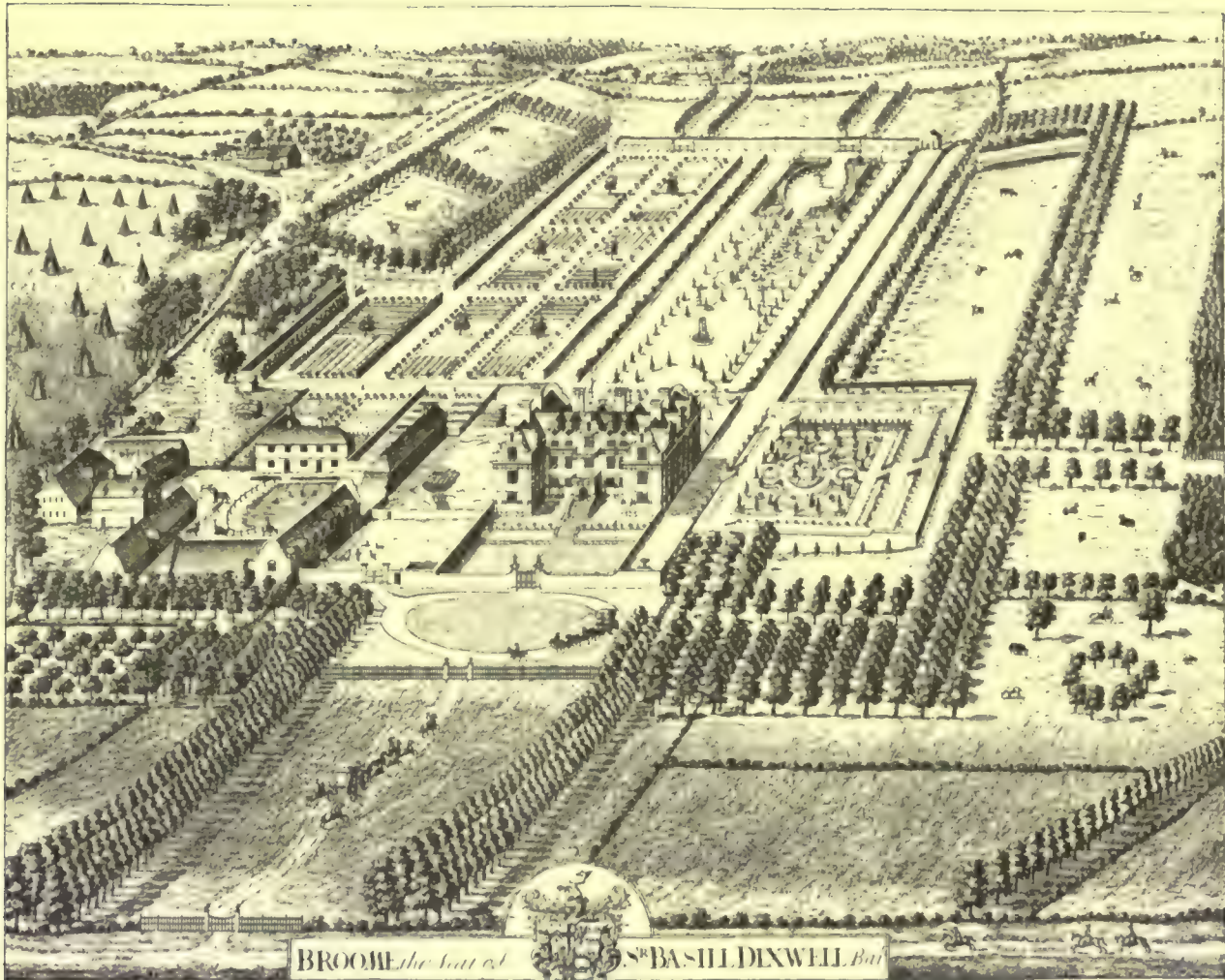
## English Houses and Gardens

### Plate XXII.—GREAT RIBSTON HALL, KNARESBOROUGH, YORKSHIRE.

THIS house was erected by Sir John Goodricke, and the date, 1647, is over the entrance door on his coat of arms. The building, which remains practically unaltered, is an imposing structure with a long Renaissance façade. The main front was flanked by two small colonnades which have since disappeared; the arrangement of the roofs is also different. The Chapel of St. Andrew, attached to the hall, was just outside the garden wall. For so large a house the garden appears small, though there was a large deer park. The property was left by Sir Thomas Goodricke, the eighth and last Baronet, to Mr. Francis L. Holyoake, who took the name of Goodricke and was created a Baronet in 1835; by him the estate was sold in 1836 to Mr. Joseph Dent, in whose family it remains.

### Plate XXIII.—DUNHAM MASSIE, CHESHIRE.

DUNHAM MASSIE was originally a Norman castle, but of it the mound of the keep alone remained, and this in the view is shown with high hedges and a garden house. A moat is also depicted, widening into a lake at the back. The very curious house illustrated is said to have been built in 1650 by Sir George Booth; the back and sides, with their curved gables and large mullioned windows, are Elizabethan in character, and would seem to be part of an earlier house; the Renaissance front may be of the later date. The house was rebuilt in 1730 from designs by a Mr. John Morris, and a view about 1750 represents a large plain, classic building built round a court, with extensive stables. The gardens had gone, and avenues radiated from the house, interspersed with clumps of trees and several lakes; but the mound still remained.



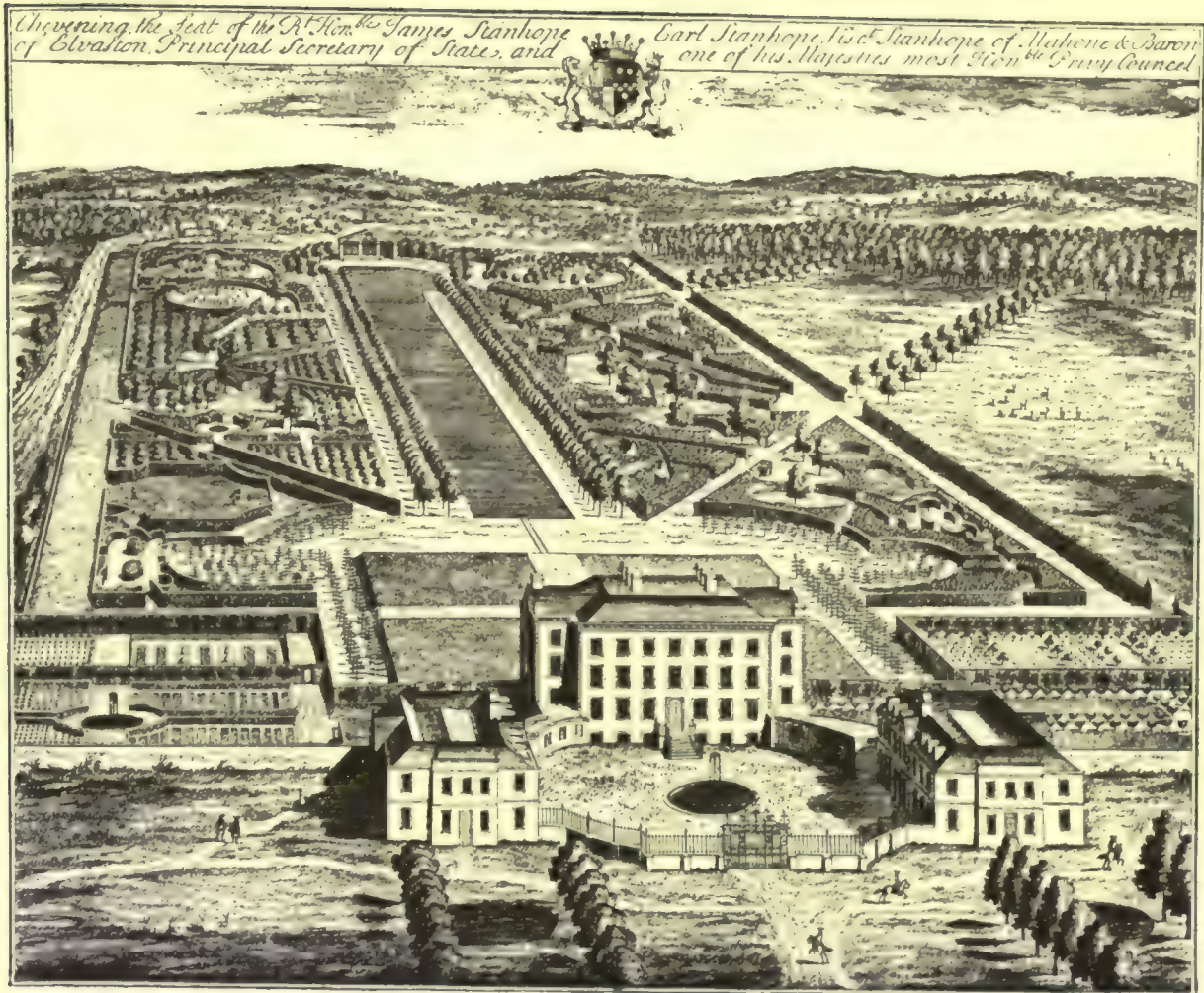
BROOMFIELD



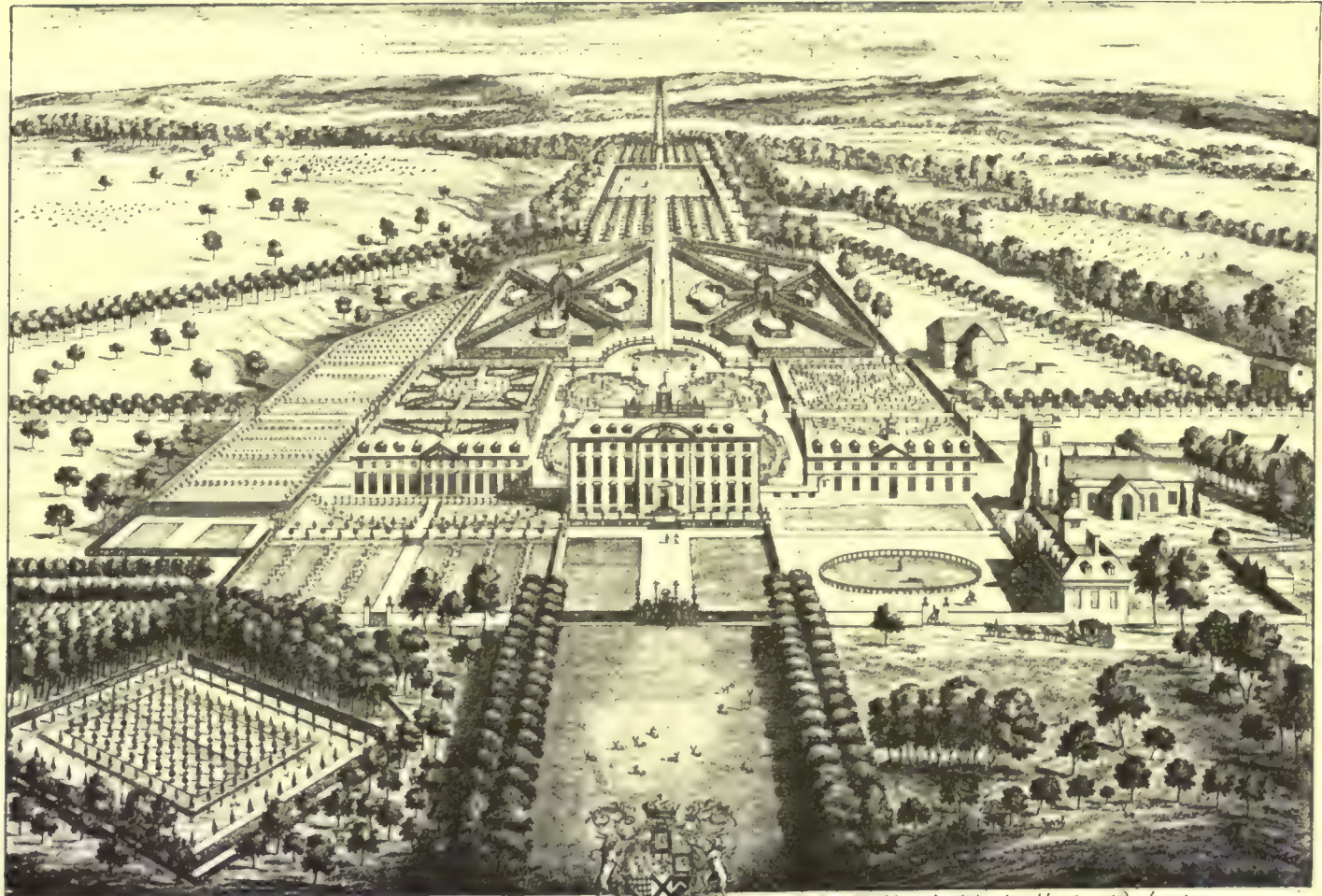
S<sup>r</sup> BASIL DEXWELL B<sup>at</sup>









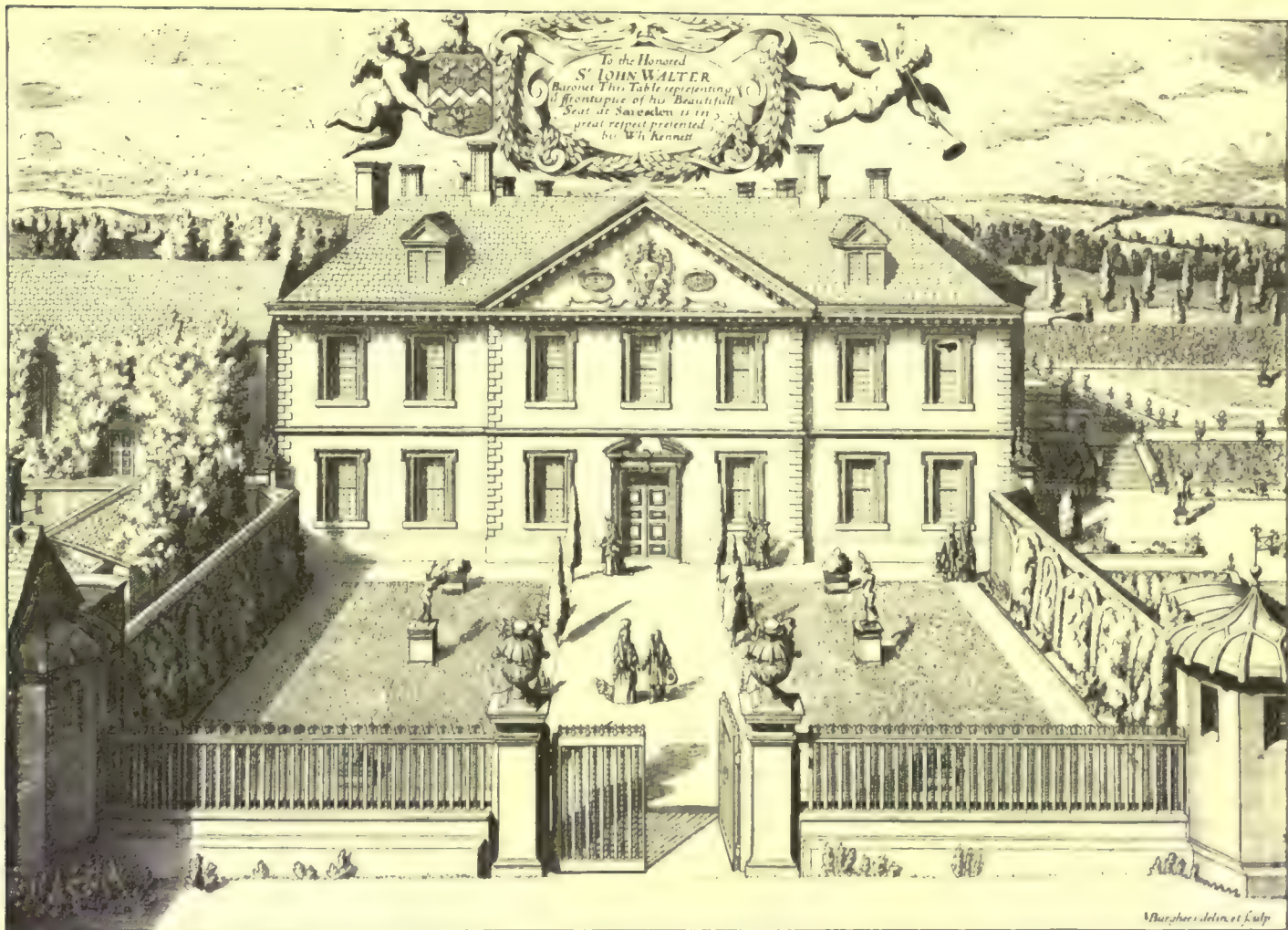


Wimpole in the County of Cambridge the Seat  
Baron of Truro Viscount Bodmyn and Earl of



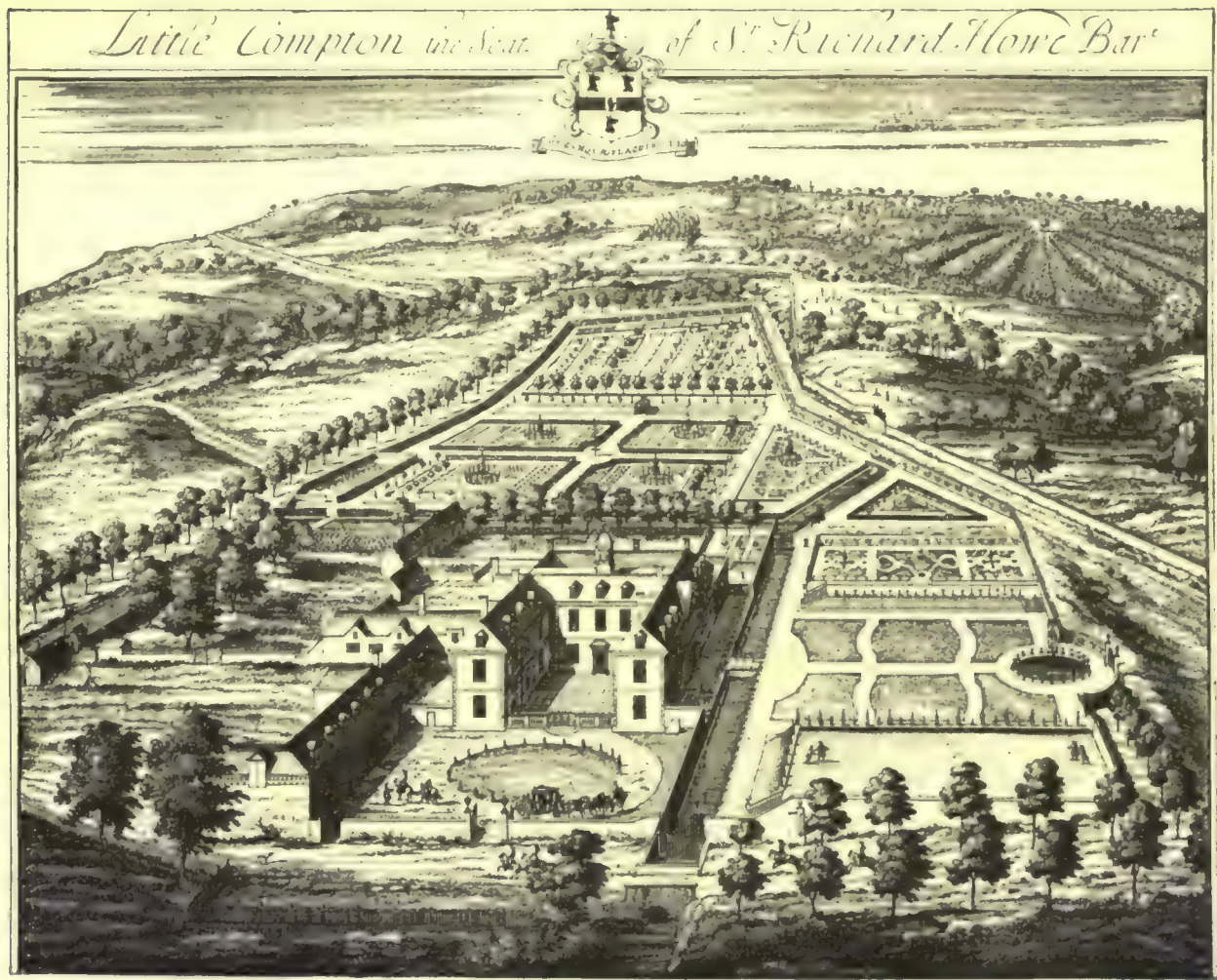
of J. R. Hon<sup>ble</sup> Charles Bodville Lord Robartes,  
Radnor LL<sup>d</sup> & Custos Rotulorum of J<sup>ty</sup> County of Cornwall.





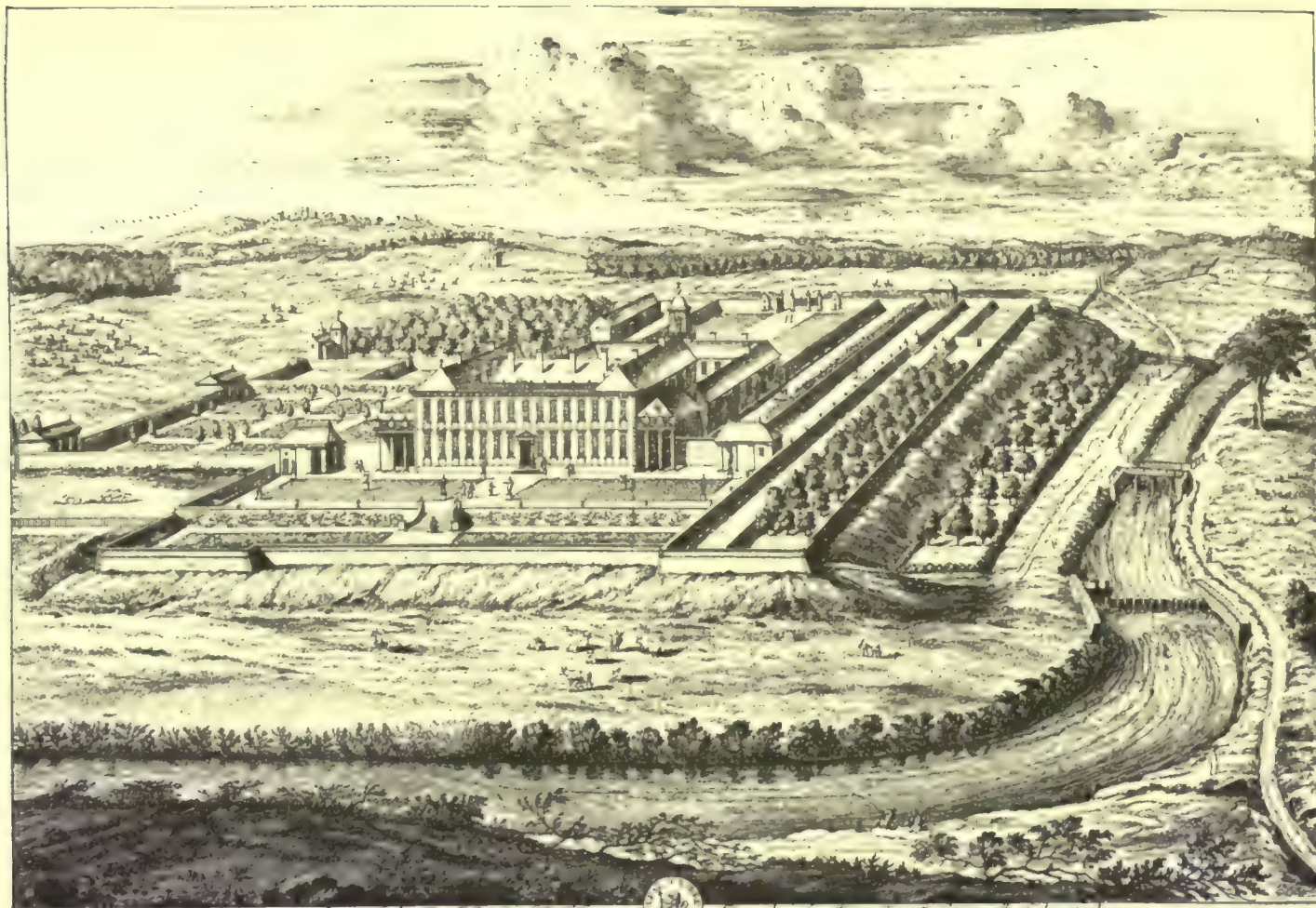


*Little Compton in Seat of St. Richard Howe Bar*







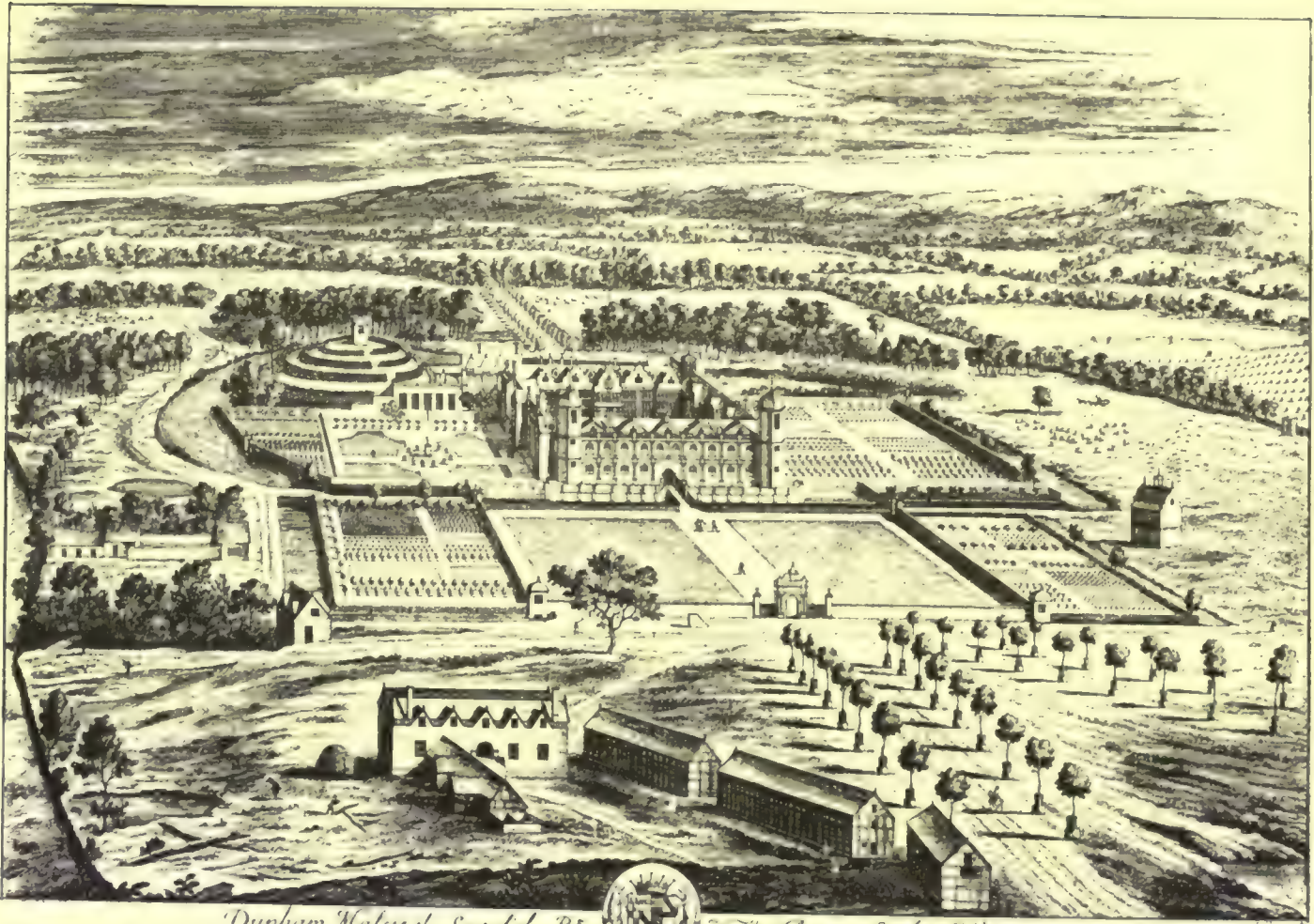


Great Ribston the Seat of the R<sup>o</sup> Hon<sup>ble</sup> S<sup>r</sup> Henry  
and one of his Majesty's



Godricke K<sup>t</sup> & Bar<sup>o</sup> L<sup>d</sup> Gen<sup>l</sup> of the Ordnance.  
New<sup>ly</sup> Prop<sup>os</sup>ed





*Dunham Massey, the Seat of the R<sup>ts</sup>  
in the County*



*Now the George, Earle of Warrington.  
Palatine of Chester 1699.*



of the xviiith and xviiiith Centuries.

DIVISION III.—LATE STUART.

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Plate XXIV.—FROGNAL, near CHISLEHURST, KENT.

EXCEPTING that the gables seen at the side have been removed, this plain red brick house remains practically unaltered. It was the ancient seat of the Watkins family, but was sold by them to Sir Philip Warwick in the reign of Charles I., and passed through the Tryons to the Townshend family, in whose hands it still remains. The house is placed on a slope, and in the gardens advantage was taken of the fall to lay out terraces; on the right of the terraces there was an orangery, and a feature of the grounds was the extent of the iron railings and the elaborate gates. This formal gardening has now entirely given place to grass lawns and shady trees; but the stables are as shown in the engraving.

Plate XXV.—THE DUKE OF ST. ALBANS' HOUSE, WINDSOR.

THIS residence was built close to the site of the present royal stables, and must have been an elegant though simple building; it was probably erected for Nell Gwynne, the first Duke's mother. One side of the garden court was formed by an extensive orangery or banqueting hall, and between this court and the park was an *allée verte* bordered by pleached yews. An elaborate parterre of six squares on a slope formed the boundary towards the Castle. The inner courtyard of the Castle shows a façade very similar to the Fountain Court at Hampton Court, and is reputed to have been Wren's work, but was probably by Hugh May.

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### Plate XXVI.—DAWLEY, near UXBRIDGE, MIDDLESEX.

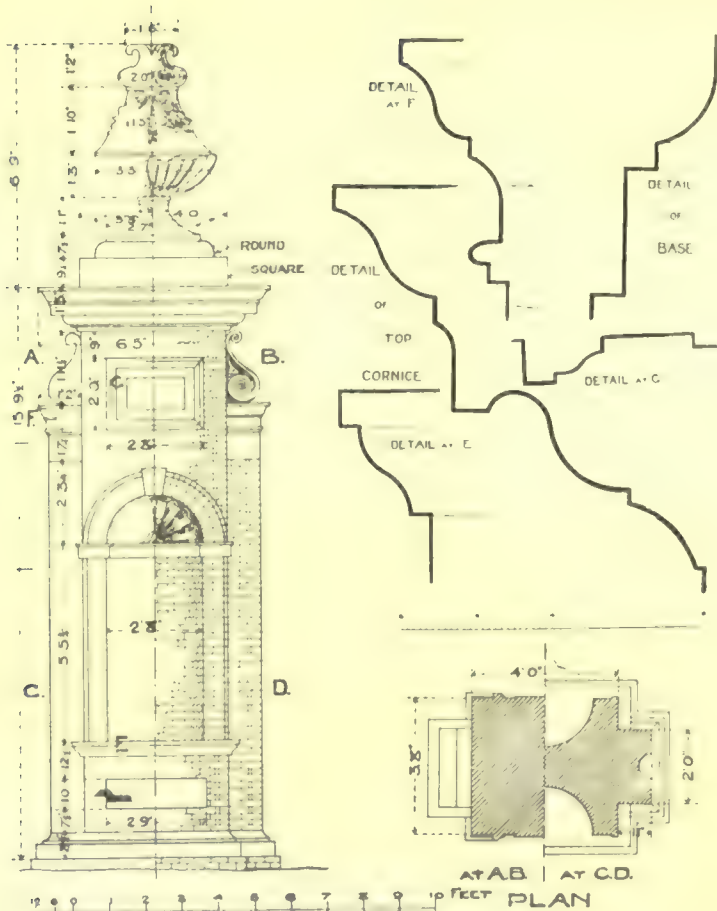
THIS house was built either by Sir John Bennet or his son Charles between 1682, when the former was created Lord Ossulston, and 1700. About 1725 the estate was acquired by Lord Bolingbroke, to amuse himself with country life. Pope writes to Swift from Dawley in 1728. We also learn that the house was of brick and that "the arched tops to the windows had a poor effect with the flat roof." This view by Knyff shows neither of these two characteristics, and Lord Bolingbroke doubtless made the alterations. In 1735 Bolingbroke retired abroad, and after long negotiation it was purchased in 1739 by the Earl of Uxbridge, whose son sold it to a City gentleman, Thomas Flight, who pulled it down about 1780. By 1802 not a vestige of either house or the celebrated gardens remained. A house called Dawley Court now occupies the site.

### Plate XXVII.—HAMPSTEAD MARSHALL, near NEWBURY, BERKS.

THE Manor of Hampstead Marshall passed to the Craven family, and Sir William Craven, who was created Earl in 1662, pulled down the manor house erected by Sir Thomas Parry, treasurer to Queen Elizabeth, or by his son, and built the house illustrated between 1662 and 1665. The design of the house is attributed by the majority of authorities to Sir Balthazar Gerbier, who died here on a visit, and is buried in the church. It is worth noting that Gerbier obtained from the King in 1643, on the suit of Elector Palatine, permission to retire beyond the seas, and at the same time a letter to Louis XIII., but the latter died before Gerbier landed in France. Also the Palatinate interests were involved in negotiations in which Gerbier was engaged between England and Spain. Sir William Craven's long and intimate connection with Elizabeth of Bohemia and her family is well known, so a connection between the two men would not appear unlikely.

The house was completed by Gerbier's pupil and assistant, Captain Wynne, but the precise

of the xviii<sup>th</sup> and xviii<sup>th</sup> Centuries.



A GATE PIER (front). DRAWING BY FRANCIS BACON.

part taken by each in the design is not known. Doubt exists as to the actual date of Gerbier's death. Most accounts give it as 1667, but a petition by his three daughters for relief would seem to show that he died in March, 1663. On the other hand, it would appear from a warrant dated Jan., 1668, to Sir Charles Cottrell, who was Assistant Master of the Ceremonies under Gerbier, that the latter died at Christmas, 1667. It has been suggested that the first document has been misplaced among the State papers, and it bears no date to give a clue.

Some Jacobean character appears in the bays of the front. A drawing of the interior dated 1672 shows doors, alcoves and windows of a plain Renaissance type. This house was almost entirely destroyed by fire in 1718, and nothing now remains save some gate-piers of vigorous and fine design, in spite of Lyson's comment as "some clumsy brick piers which remain in the park." After the fire James Gibbs was employed by the then Earl of Craven to design and erect a new house, which was never carried beyond the first storey.

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### Plate XXVIII.—AMBROSDEN, near ISLIP and BICESTER, OXFORDSHIRE.

UP to 1673 Sir William Glynne had lived at Bicester Priory, but on his purchase of this estate he built a new residence, choosing a site on a hill near the church. This is the house shown in the view, and was close to the highway, the forecourt being enclosed by railings and a wooden gate. Sir William died in 1721, and not many years after it was sold to an Edward Turner, whose son, Sir Edward Turner, felt impelled to build on a scale commensurate with his great wealth, and this he did on the site of the Glynne House, probably in the form of extensive additions ; a view of this later house as it appeared in 1762 is given in Dunkin's "Oxfordshire." Its subsequent history was tragic but not without its humorous side, for Sir Gregory Turner, the son of Sir Edward, found the place too large and pulled down his father's additions, and the result being unsatisfactory, finally demolished the whole.

### Plate XXIX.—SANDYWELL, near CHELTENHAM, GLOUCESTERSHIRE.

THIS house was situated about five miles from Cheltenham, and there is still a residence on the site, but of the original dwelling built by Henry Bret about 1680, only the outlines of the kitchen can now be discerned. The gardens shown in the view are of the period ; in them were several gates of some pretensions, and the parterre on the left had the well-known leaden statue of the kneeling slave. By 1779, when Rudder's history of the county was published, they had entirely disappeared, and quite a different arrangement of the grounds is shown, while the house had been enlarged by the addition of two wings, and the stables were placed quite close to it.



## of the xvii<sup>th</sup> and xviii<sup>th</sup> Centuries.

### Plate XXX.—BADMINTON HOUSE, near TETBURY, GLOUCESTERSHIRE.

BADMINTON is still a famous seat, and the palatial scale of its grounds can be realised from the view. The house, which occupies the site of an old manor house, and incorporates some parts of the earlier dwelling, was built in 1682 by the first Duke, but the name of the architect has not come down to us. The glory of Badminton lay in the extensive and very famous pleasure grounds, which comprised many forms of garden, from formal flower-beds to orchards and bosquets. The first Duke made his hobby of tree-planting, and it found an outlet in the making of avenues, of which many were laid out, radiating from the house, often through other parks, and usually towards church steeples or other prominent points.

### Plate XXXI.—BRETBY, near CHESTERFIELD, DERBYSHIRE.

THE old castle of Bretby was demolished in the reign of Queen Elizabeth, and the plate shows the mansion built for the Earl of Chesterfield on the site. This house was in turn destroyed in 1780 to build on an even grander and more extensive scale—an intention never fulfilled, for the present house, erected in 1815, is only a quarter the size. The gardens were laid out on a magnificent scale, and they are described by Mr. Wolley in 1712 as follows:—"There are several fine avenues, garden fountains, labyrinth groves, greenhouses, grottoes, aviaries, but most especially the carpet walk and situation of the orange trees and waterworks before the marble summer-house are all noble, and peculiarly curious and pleasant." These waterworks, attributed to Inigo Jones, were begun in 1684 and finished in 1702; they were probably carried out by the French engineer, Grilly, who contrived those at Chatsworth, which, however, these far surpassed.

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### Plate XXXII.—HATLEY ST. GEORGE, near ROYSTON, CAMBRIDGESHIRE.

THIS house was built by Sir Robert Cotton, who became possessed of the manor in 1684, and on his death it passed to his daughter, whose son sold the manor to one Pearse. About 1782 it was purchased by Thomas Quinton, whose son, Sir John Quinton, continued to reside there. The house is built of brick with stone dressing, and apparently consists of two courts; the gardens shown are of the formal order without much distinction, and to the left of the house there is what appears to be an orangery.

### Plate XXXIII.—WREST PARK, AMPHILL, BEDFORDSHIRE.

It seems probable that the house engraved by Kip was built in the latter half of the seventeenth century by Annabel, Countess of Kent, who greatly improved the estate during her son's minority. Both gardens and house owe something to French influence. The "Henry, Earle of Kent" mentioned on the view made many alterations and additions to the grounds up till his death in 1740. His granddaughter, the Marchioness Grey, who succeeded, altered the whole character of the house, and an illustration in Neale's "Seats" shows it without the cupola and other distinctive features. The gardens were "corrected" by the destructive genius of Capability Brown, who surrounded them with a long serpentine lake; the large straight canal, however, still remains. In 1837 an entirely new house was built in the French style.

### Plate XXXIV.—CHATSWORTH, DERBYSHIRE.

THE old manor house of Chatsworth was pulled down by Sir W. Cavendish, who began a new mansion but died in 1587 before its completion. The house is perhaps the best example we have of the sumptuous homes of the aristocracy, and has developed into the largest domestic building in England

## of the xvii<sup>th</sup> and xviii<sup>th</sup> Centuries.

not a royal palace. Talman, a sort of rival of Wren's, was employed for the earlier enlargements, and built the south front shown in the plate between 1681 and 1687; evidently this view shows the rebuilding in progress, for there is a Tudor west front instead of Talman's, and a different bridge; at a later date Wyatt made various alterations and enlargements. Marshal Tallard (see Plate L.II.), when a prisoner-of-war, visited Chatsworth, and said on leaving, "My Lord Duke, when I compute the days of my captivity in England, I shall omit those I passed at Chatsworth." The fine panelling and carving, though often attributed to Grinling Gibbons, were probably executed by a local carver named Dove. The fountains and water devices were of great extent, the work of the French engineer, Grilly, who carried out those at Bretby (*q.v.*). A good deal of the formal gardening has survived to this day—more indeed than one would expect, considering the opportunities enjoyed by Paxton, when in charge of the gardens.

### Plate XXXV.—UP PARKE, HARTING, SUSSEX (near PETERSFIELD).

THIS residence of Lord Grey was built in 1685 by Talman, and is an admirable example of the home of a nobleman of that period. It is a type of house which shows our native architect at his best, and no other country has produced homes so comfortable or so well fitted for their purpose as those to be found scattered over the land between 1650 and 1720. There is no great avenue leading to the house, but a drive has been cut through the beech woods terminating at wide iron gates in a boundary wall; an extensive bowling-green and a few squares of formal garden complete the surroundings of the house, which is pleasantly placed within sight of the harbour of Portsmouth and Spithead. The house remains unchanged to the present day, but the stables and gardens have been altered.

## English Houses and Gardens

### Plates XXXVI. & XXXVII.—BELTON, near GRANTHAM, LINCOLNSHIRE.

ORIGINALLY belonging to the Pakenham family, Belton was bought by the Brownlows about 1600. The present fine house, attributed to Wren, was erected in 1685-9 and the plan forms an "H." The three views given are taken from a set of five by Badeslade, undated. The lay-out of the gardens differs considerably from a plan in "Vitruvius Britannicus" (1725); the differences are discussed in detail by Mr. Triggs in "Formal Gardens in England." In the later plan the Long Walk is replaced by a large pond, now an avenue. Sir John Brownlow, created Viscount Tyrconnel in 1718, is said to have added a library and laid out the gardens, which might account for the difference; this library is against the wall of the left wing, and the alterations do not appear on the exterior, the room replacing a staircase. The estate passed to Sir John Cust, Speaker of the Commons, whose son was created Lord Brownlow; he employed Wyatt, but the latter's work is unrecorded, and cannot be important, for the house is much the same to-day as then, and slight differences only appear in the doorway and the steps. It is said that Wyatt changed the gardens, but they happily retain a formal character, though the scheme is greatly changed, and the elaborate garden of high yew hedges has altogether disappeared, being replaced by a more open treatment.

### Plate XXXVIII.—SQUERRIES, WESTERHAM, KENT.

THIS is a red brick house on plain but dignified lines, built by Sir Nicholas Crisp between 1680 and 1686, and typical of its period. The estate passed to the Warde family, the present owners, in 1731. Of the gardens nothing now remains, but there is little doubt that they existed, for part of two fountains have recently been dug up, with the remains of the bridge over the river Darent, which runs through the park. Many of the changes are attributed to a certain John Warde, of fox-hunting

## of the xvii<sup>th</sup> and xviii<sup>th</sup> Centuries.

celebrity, who rather neglected the place, and may have demolished the forecourt and out-buildings, as he built the present stables. He died in 1838, and his successors have gradually restored the place.

### Plate XXXIX.—MELTON CONSTABLE, near FAKENHAM, NORFOLK.

AMONG the great mansions of England, Melton Constable occupies a prominent place. It was built of stone and brick about 1680 by Sir Jacob Astley, an ancestor of the present owner, Baron Hastings, and the design has been ascribed to Wren. The illustration shows the north (or entrance) and the west fronts; the south front has an Ionic doorway. With the exception of a wing joining the main building to the stables (since rebuilt), the disappearance of the cupola, and the addition of a portico to the west front, the house remains very much as shown, and the general lines and design of the gardens are still preserved. The canal treatment in the garden and the large lakes close by are worthy of note.

### Plate XL.—STANSTED HOUSE, near CHICHESTER, SUSSEX.

THE first manor house here was visited by King John. The building on the right of the plate is a second manor house built by Lord Maltravers, which was altered into a chapel in 1815; the third house, built by the 1st Earl of Scarbrough in 1687, may have been designed by Wren, as he was connected with the town of Chichester, but there is no proof of it. It may possibly have been built by Talman, who was responsible for the neighbouring house of Up Parke. The new house, which contained some fine carving by Grinling Gibbons, was stated to be an "elegant" one, "with grand staircase and a flat roof, from which a fine view was to be had" towards the sea, Portsmouth, and Spithead. It was burnt down in 1902 while repairs were being made to the roof.

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### Plate XLI.—FAIRFORD, GLOUCESTERSHIRE.

AT the time of the Restoration Fairford is mentioned as the property of one Andrew Barker, whose descendant, Samuel Barker, High Sheriff of Gloucestershire, built the house illustrated in the year 1691. The house was a substantial square structure with a mansard roof, and the formal garden was adorned with statuary and topiary work, and terminated in a semicircular raised terrace and a fine pair of gates; in the left foreground was a bowling-green. There appears to be but one forecourt to the house, instead of the usual two. Of this fine garden nothing now remains, and from an account published about the end of the eighteenth century it appears to have been replaced some time before by an arrangement in the prevailing "landscape" taste.

### Plate XLII.—THE MANSION HOUSE, HIGHGATE.

IN 1694 Sir William Ashhurst, Lord Mayor of London, built this house on Highgate Hill. The rapid fall of the ground led to the treatment of the fine garden in terraces; two of these led to a formal garden, and beyond this a summer-house afforded a fine view over the gardens and the open country towards Hampstead. The house contained a chestnut staircase, and also some good carved woodwork and fine tapestry; it was pulled down in 1830 to afford a site for St. Michael's Church, and the fine stone doorway, carved with the Ashhursts' arms, was re-used as a doorway for a house in the High Street. The garden went to form part of Highgate Cemetery.

## of the xvii<sup>th</sup> and xviii<sup>th</sup> Centuries.

### Plate XLIII.—ACKLAM HALL, CLEVELAND, YORKSHIRE.

THE Acklam estate is finely situated near the River Tees ; it was bought by Thomas Hustler in the reign of Charles II., and the house was erected by his grandson, Sir William Hustler, passing in 1784 to a nephew who assumed the family name. It is known that the latter's son, Thomas Hustler, was living there in 1808. Knyff's view shows the varied treatment of the grounds, which are of considerable extent. Three quadrangular courts with four lodges and numerous squares of trees and orchards are comprised in the scheme, and there are several sheets of water, including a large lake with an island in the centre, thickly planted, and a summer-house or shooting-hut. The approach to the house was by a drive, passing up one side of the first two forecourts and down the other.

### Plates XLIV. & XLV.—EATON HALL, CHESHIRE.

THE house shown in the plate is said to have been built by Vanbrugh at the end of the seventeenth century, but it is not characteristic of his work, and he is not mentioned in connection with the elevation in "Vitruvius Britannicus." The second view, made by Badeslade about 1740, shows the forecourt replaced by a drive, and the fine gates, which still exist, though added to and placed in the park. A view of the gardens about 1750 shows a much more elaborate and extensive lay-out than that illustrated ; this is seen at the back of Badeslade's view. In 1818 Eaton suffered severely at the hands of a Reading architect named Porden, who turned it into a large castellated structure of the usual terrible type of early nineteenth century Gothic,—when one is told that the tracery of the windows was of cast-iron, one gains a dismal idea of the design. In 1846 Mr. Burn improved the place, but in 1870 the whole had to make way for the present Gothic building erected from the designs of the late Mr. Alfred Waterhouse.

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### Plate XLVI.—RAGLEY, near ALCESTER, WARWICKSHIRE.

OLD Ragley Hall is supposed to have been built in 1698 for Popham Seymour Conway, an ancestor of the present owner, the Marquis of Hertford. The house, a very stately one, with a high-pitched roof and many windows, was approached by a large forecourt flanked with stables on either hand. The gardens were laid out in a series of straight lines; long paved walks flanked the main parterre, with its fountain, and led to the semicircular terraces beyond, and avenues surrounded the gardens and crossed the park in various directions. The existing house was built by Lord Conway about the middle of the eighteenth century on the same site, and considerable alterations were made there by Wyatt early in the nineteenth century.

### Plate XLVII.—MOUNT MORRIS, WESTENHANGER, KENT.

THIS property, now known as Horton Park, formerly belonged to the Morris family, which settled here before 1720. In Harris's "History of Kent" it is stated that "Thos. Morris hath erected . . . at the foot of the Hill, a Fair Brick House, with handsome platform of lead and cupulo and with rails and banisters at top." As usual it was approached through two courtyards, which were separated by a high wall with central gate. In front of the house was a paved terrace, four steps above the inner forecourt, which was laid out with grass parterres and small shrubs.

### Plate XLVIII.—RENDCOMBE, near CIRENCESTER, GLOUCESTERSHIRE.

THE whole of this scene has been destroyed; this seems a loss, as the house, gardens, church, and roads appear to have been planned out in relation to each other with considerable care. The house was built about 1700 by Sir Christopher Guise. By 1779, according to a view in Rudder's history



## of the xviiith and xviiiith Centuries.

of the county, the whole of the elaborate gardens and surroundings had been swept away, and the house stood forlorn in the midst of bare fields dotted with occasional trees. The direct line of the family died out in 1783, but the estate passed on to the female branch, and was sold about the middle of the last century, the new owner pulling down the old house to make way for a new one.

### Plate XLIX.—WILLIAMSTRIP, COLN ST. ALDWYN'S, GLOUCESTERSHIRE.

THE house illustrated was built about 1700 by Sir Henry Powle, to whom the manor belonged; on his death it passed to his son-in-law, Henry Ireton, and since then has belonged to various owners, who have changed and added to it. Rudder's view shows the house rebuilt as a rather bald structure, with pediment and two bay windows with domical roofs, and there is the usual transformation of its surroundings according to the "landscape" school of gardening. Early in the nineteenth century it was acquired by Sir Michael Hicks-Beach, Bart., father of the present Viscount St. Aldwyn. The house stands in a park of some 200 acres on rising ground, close to the old Roman road leading eastward from Corinium (Cirencester).

### Plate L.—ALDINGTON, WESTENHANGER, KENT.

ALDINGTON COURT was built on the site of the ancient palace of Archbishop Wareham, and traces of the chapel and fishponds remain. The property, together with Aldington Cobham, or East Court, was purchased by William Sheldon in the latter part of the seventeenth century, and the house depicted belonged to his grandson, Richard Sheldon. There are no available particulars of it, but it was a house of some size, with a farm attached—apparently a custom by no means infrequent at that time. There was a considerable amount of water on the estate; the drive makes a detour round

## English Houses and Gardens

a canal, and crosses a bridge over the fishpond to reach the entrance court. The house has been replaced by a farmhouse, built, however, on a slightly different site.

### Plate LI.—SHOBDON COURT, LEOMINSTER, HEREFORDSHIRE.

SOME doubt exists as to the date of this house, but since it is described as the seat of Sir James Bateman (afterwards created Lord Bateman), who acquired the estate in 1705, it was probably erected in the first years of the eighteenth century, or the last of the preceding ; and accounts which say it was built in the reign of George I. by his son must be erroneous. An elevation of the house appears in " Vitruvius Britannicus " (1717), which accords with this view, but omits the cupola. The grandson of the first Lord Bateman died in 1802, and the peerage became extinct, the estate passing to William Hanbury, of Kelmarsh Hall, Northants, who made extensive changes about 1830. The cupola is now removed and a balustrade added along the roofs, while an arched terrace raised on arches runs along the garden front. The gardens have been greatly altered, and in addition the stables and other out-buildings have been swept away and the church rebuilt.

### Plate LII.—NEWDIGATE HOUSE AND GARDEN, NOTTINGHAM.

MARSHAL TALLARD, who was captured at the battle of Blenheim, lived here during his detention in England. The house and gardens were situated opposite St. Nicholas Church, but are not shown in the view of the town. The large house there seen was built by Francis Pierrepont, son of the Earl of Kingston, who died in 1657, and was still standing about thirty years ago. Tallard, whose hobby was gardening, laid out the garden of Newdigate House so that he made it one of the wonders of the neighbourhood. The plan gives the lay-out as follows :—(A) the plan of the house ; (B) and (C) the entrance courts ; (F) a parterre with " cut works " in grass, and paths covered to form a coloured design

## of the xvii<sup>th</sup> and xviii<sup>th</sup> Centuries.

with brick-dust, spar, crushed coal, sand, and crushed cockle-shells; (H) was a gravel path; (K) a second; and (L) a third parterre, with fountain, gravel path, and beds of flowers; (M) were verges of grass with lines of white spar; (N) was the upper "terras"; and (O) the Banqueting Hall.

### Plate LIII.—INGRESS ABBEY, GREENHITHE, KENT.

THIS house has had a somewhat chequered history and passed through many hands; it was possessed in 1719 by Jonathan Smith, and from Harris, the Kent historian, we learn that he built a new front. By the end of the eighteenth century it had changed hands twice, and the new owner, Henry Roebuck, spent more than £7,000 in various alterations, among which was a bath in front of the house supplied with water from the Thames; this bath eventually undermined the river-wall and caused great damage. The fine old house was finally pulled down in the nineteenth century to be replaced by a new structure constructed of stone from old London Bridge.

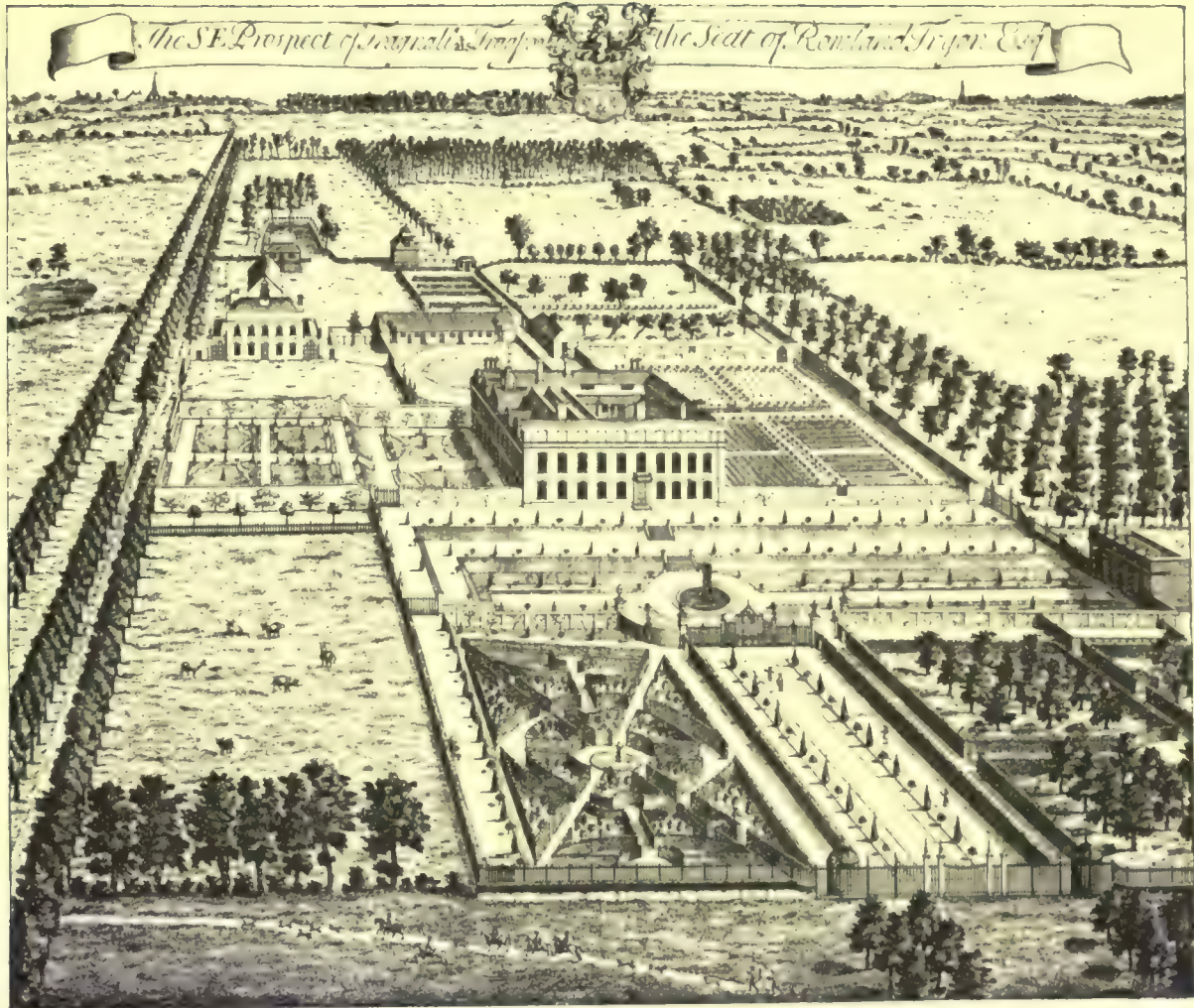
### Plate LIV.—STANTON HAROLD, near ASHBY-DE-LA-ZOUCH, LEICESTERSHIRE.

THIS seat of the Earl of Ferrers was described in 1712 as "a noble seat, having a handsome new front towards the gardens." The front in question has always been attributed to Inigo Jones, and when the rest of the old house was destroyed by the fifth Earl, this front was embodied in it. The house as engraved is evidently the result of additions at different dates, but the new building was of red brick in plain style, and was not completed before 1780. The grounds were well planned; the gardens are remarkable for the broad walk passing down a succession of terraces to the wood. A very large fountain is shown on the right, and the topiary work is extensive and interesting if not beautiful.

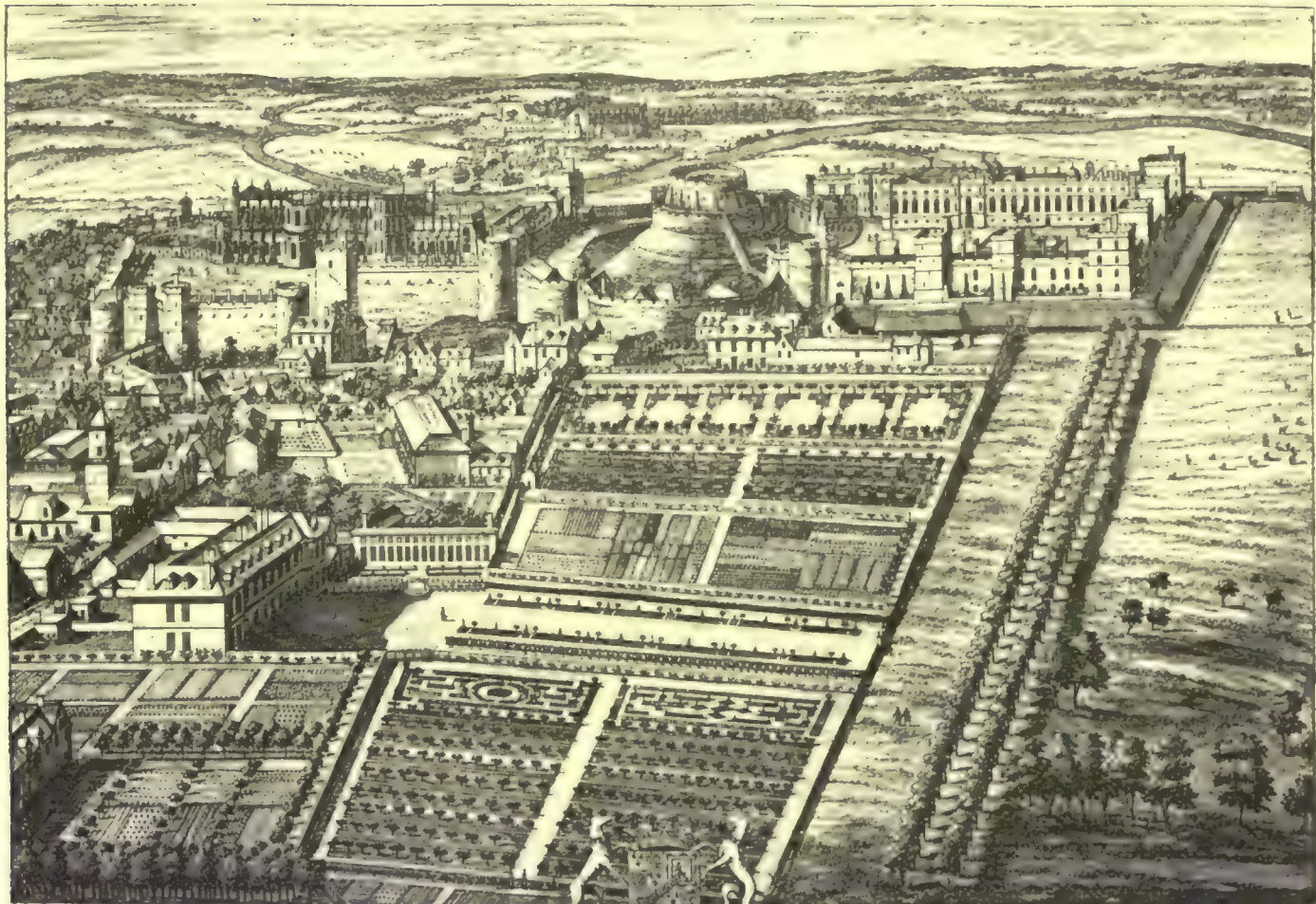
## English Houses and Gardens

### Plate LV.—WENTWORTH CASTLE, near BARNSELY, YORKSHIRE.

WENTWORTH CASTLE was formerly known as Stainborough Hall, and indeed is still so called locally. Thomas Wentworth, first Earl of Strafford (of the second creation), a famous soldier and a diplomat under William III., bought the estate in 1708, and undoubtedly erected the house between 1708 and 1715, for a practically identical engraving appears in "Vitruvius Britannicus," published at that date. The house shows a different style of architecture from most of those illustrated; it is of a later period and there is evidence of French influence. The drive comes up to the main entrance, and the scheme is more pretentious and less pleasing than earlier examples; it indicates the decline in garden planning. Earl Strafford died in 1739, and the house was considerably altered by his son William, second Earl of Strafford, before his death in 1791. It is said that he refronted the house from his own design, and an engraving dated 1829 gives the north front as in Harris's view, but shows east and south fronts of a heavier and more severely classical type, indicating a quadrangular plan, which does not accord with the L shaped plan in "Vitruvius Britannicus." The second Earl was an intimate friend of Horace Walpole, who speaks of it as his "favourite of all great seats," and commends the garden, possibly because he was allowed to have "a finger in the pie," inasmuch as he designed a little Gothic edifice in the menagerie after Chichester Cross. The views in 1829 show undulating lawn with woods stretching up to all sides of the house, not a trace remaining of the elaborate arrangement and fine gates existing in 1730.







*A Prospect of the Flower at Windsor, Belonging to her Grace Charles  
Hedington, Cap: of the Hon<sup>ble</sup> Band of Gentlemen Pensioners, March  
of his Maj<sup>ty</sup>*

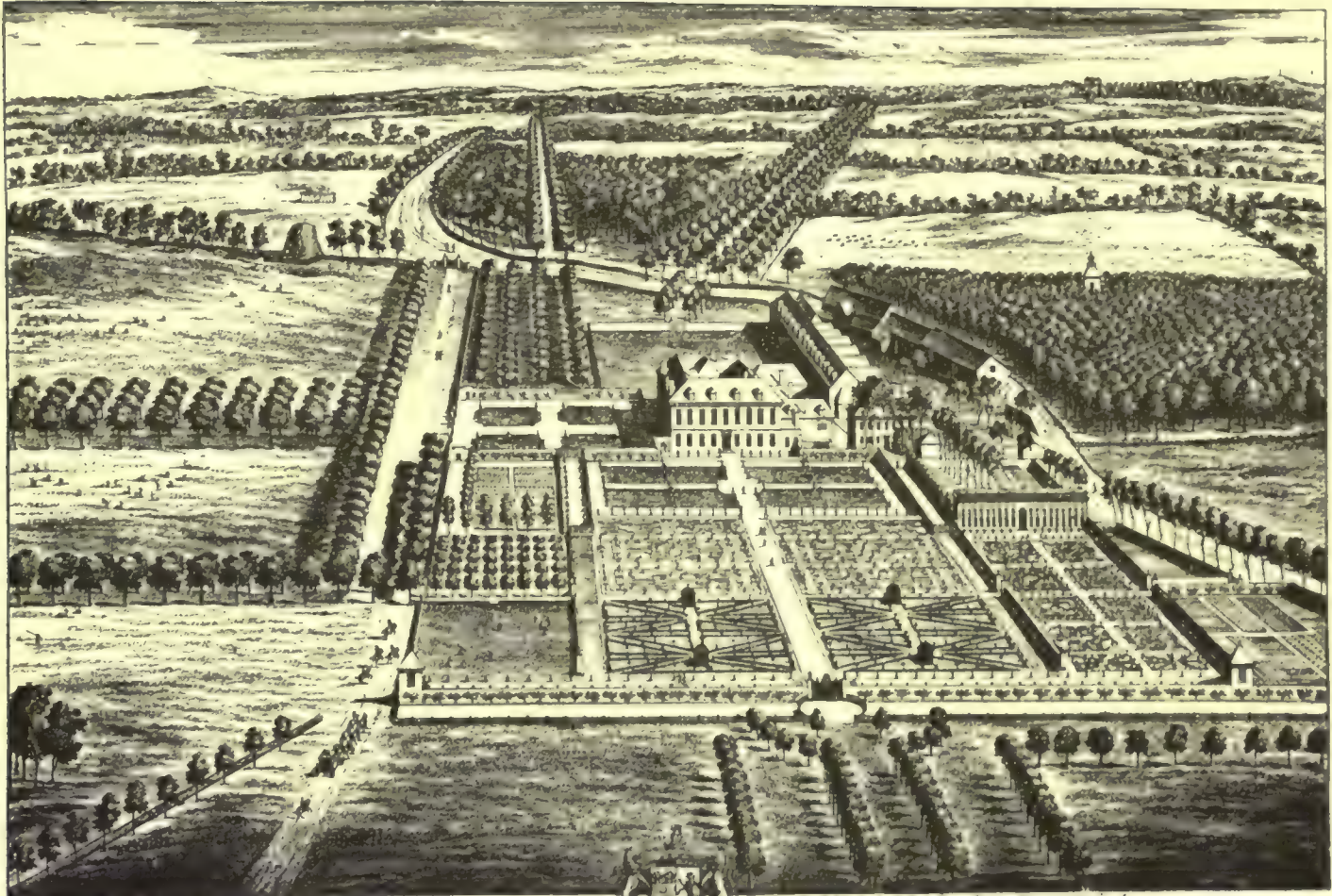


*Beaulieu Duke of s<sup>t</sup>. Albans, Earle of Burford and Baron of  
all a Surveour of the Kitchens to his Maj<sup>ty</sup> & one of the Gentlem<sup>n</sup>  
Bed Chamber.*

*J. Kay del.*

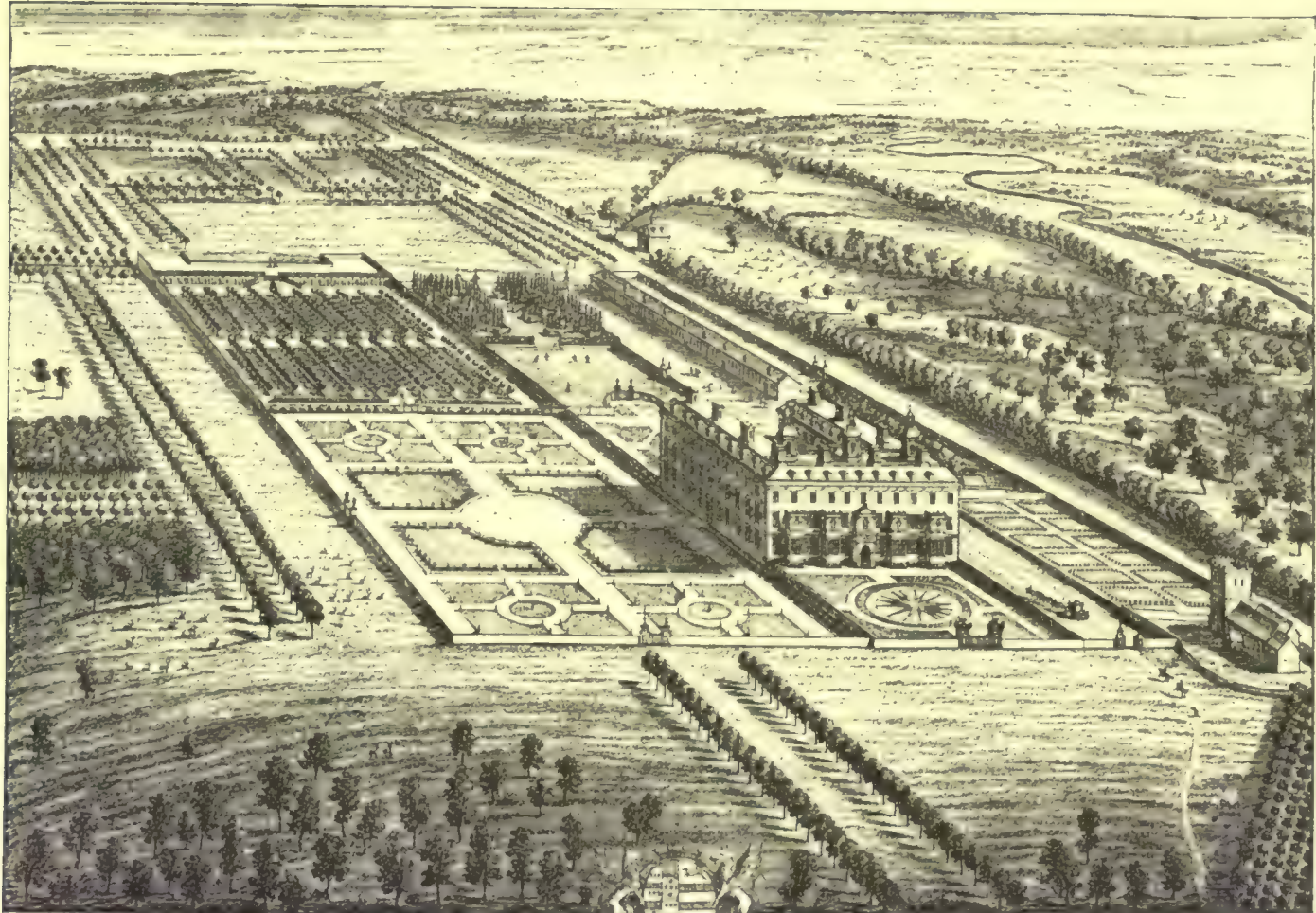






Dawley in the County of Middlesex, the Seat of  the Right Hon<sup>ble</sup> Charles Lord Ofsulstone



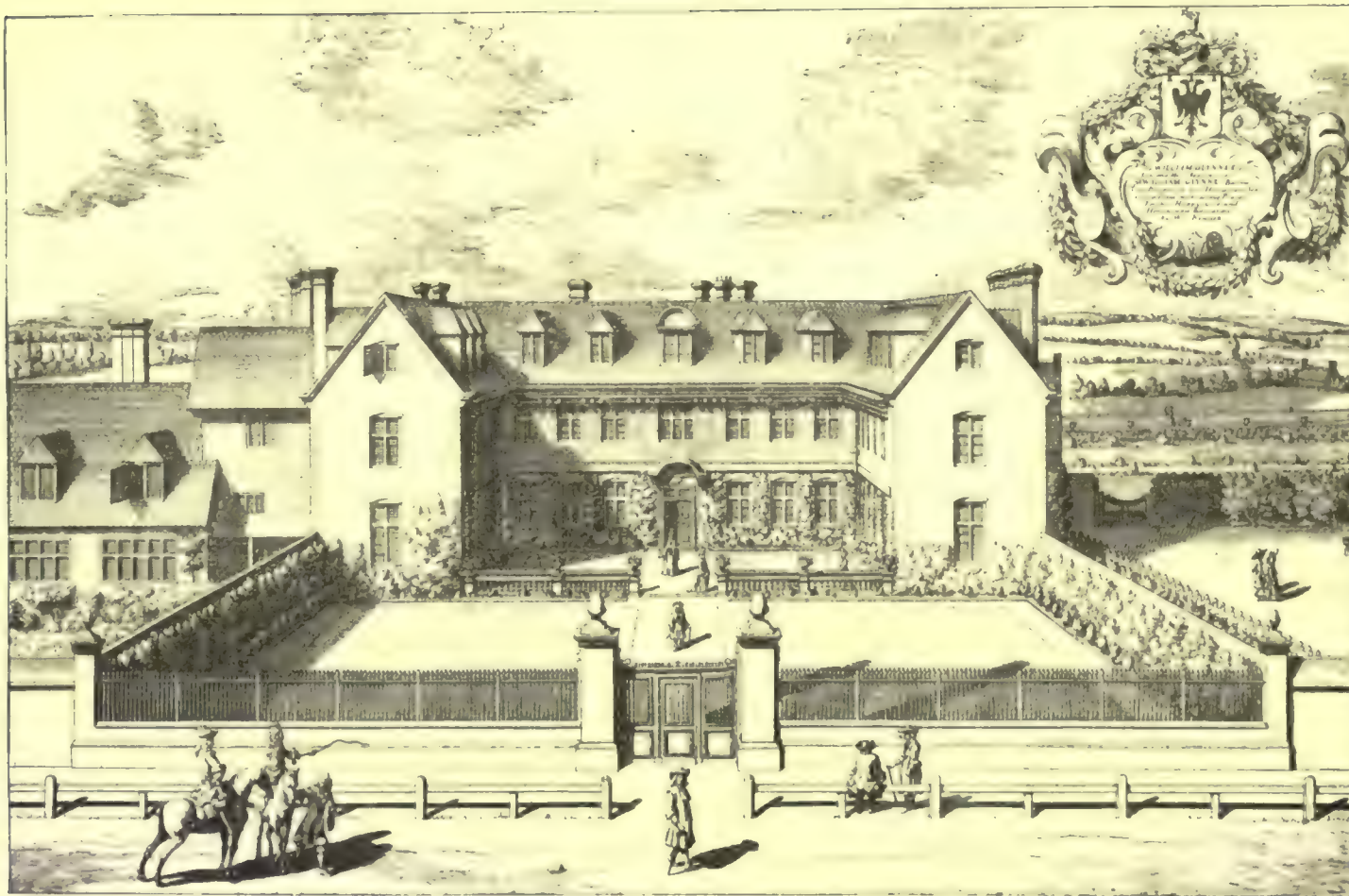


*Hamstead Marshall in the County of Berks one of the  
Barron Craven of Hamstead*



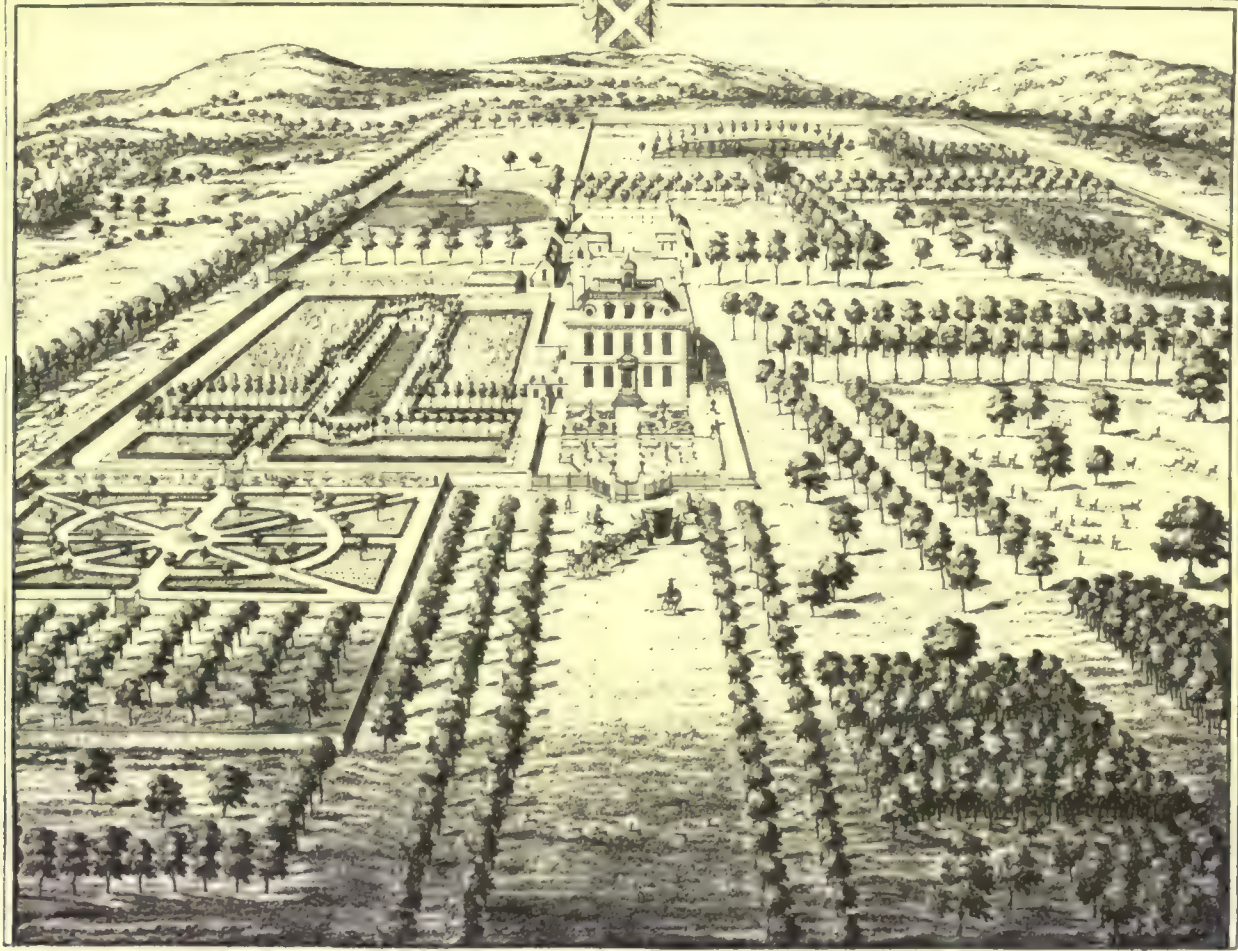
*Seat of the R<sup>th</sup> Hon<sup>ble</sup> William Lord Craven  
Marshall in the County of Berks*





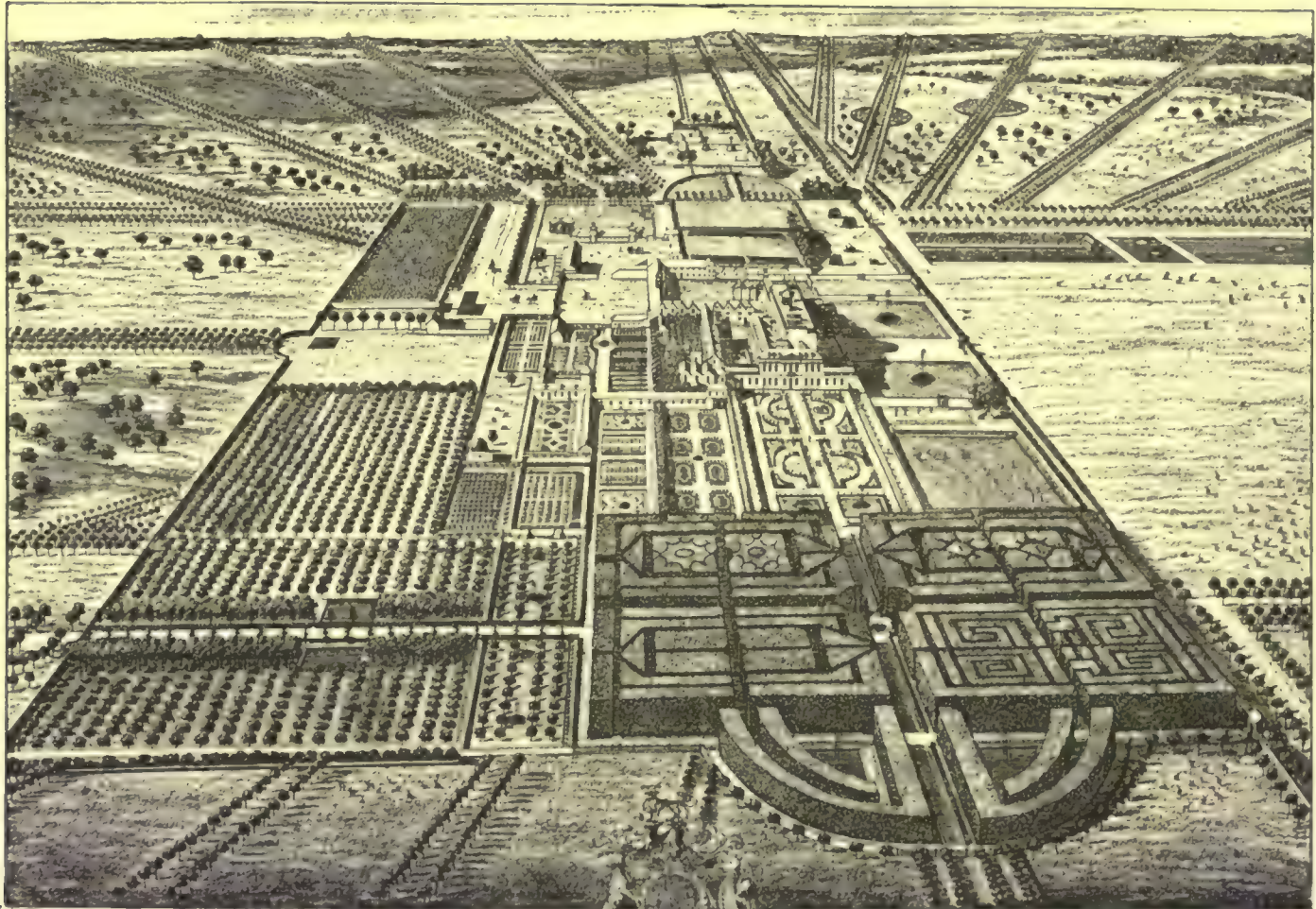


*Sandwell the seat of Henry Bret Esq*







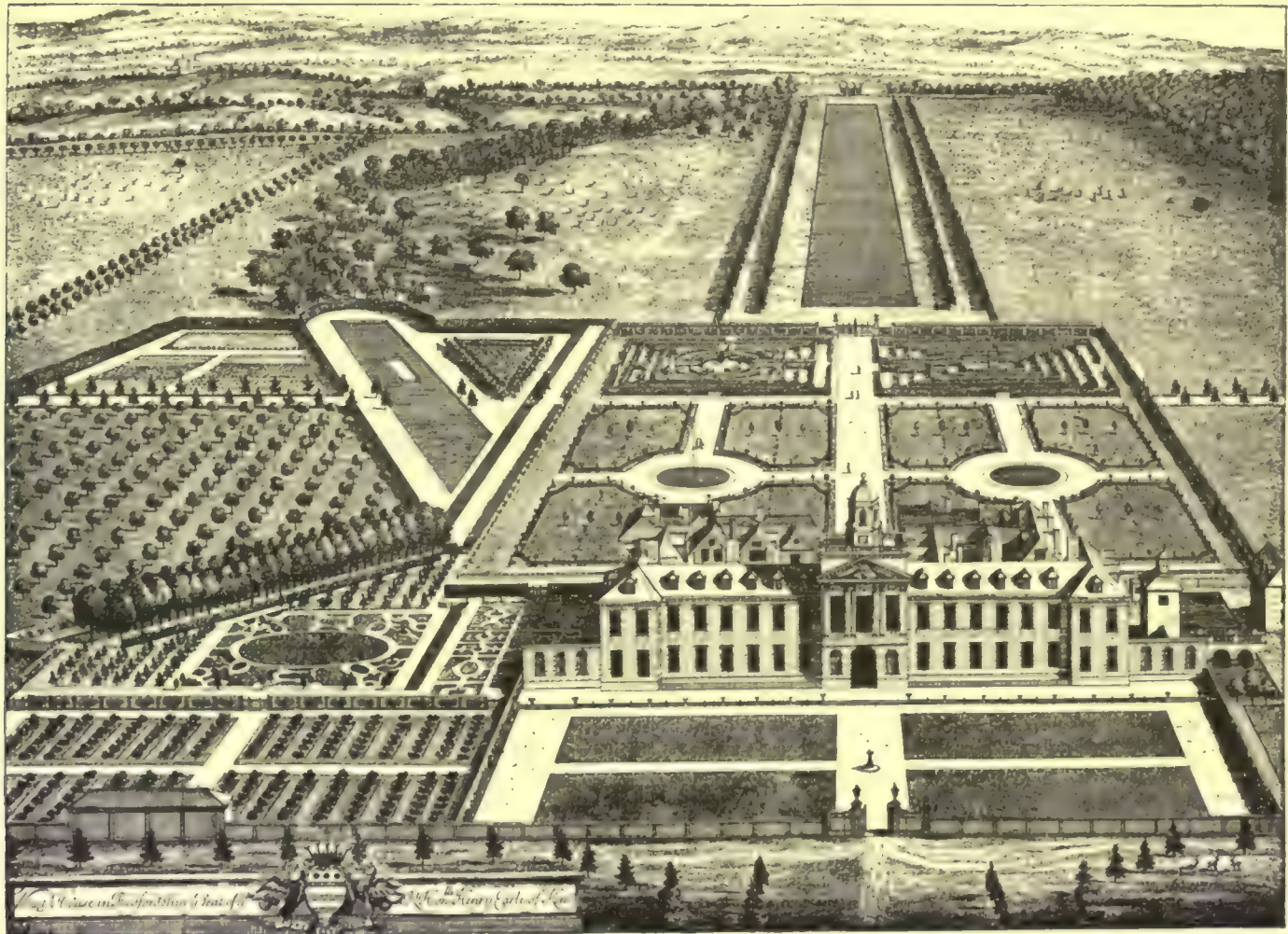


*Badminton in the County of Gloucester one of the Seats of the  
Marquess & Count of Worcester Baron Herbert of Chersow Raglan*



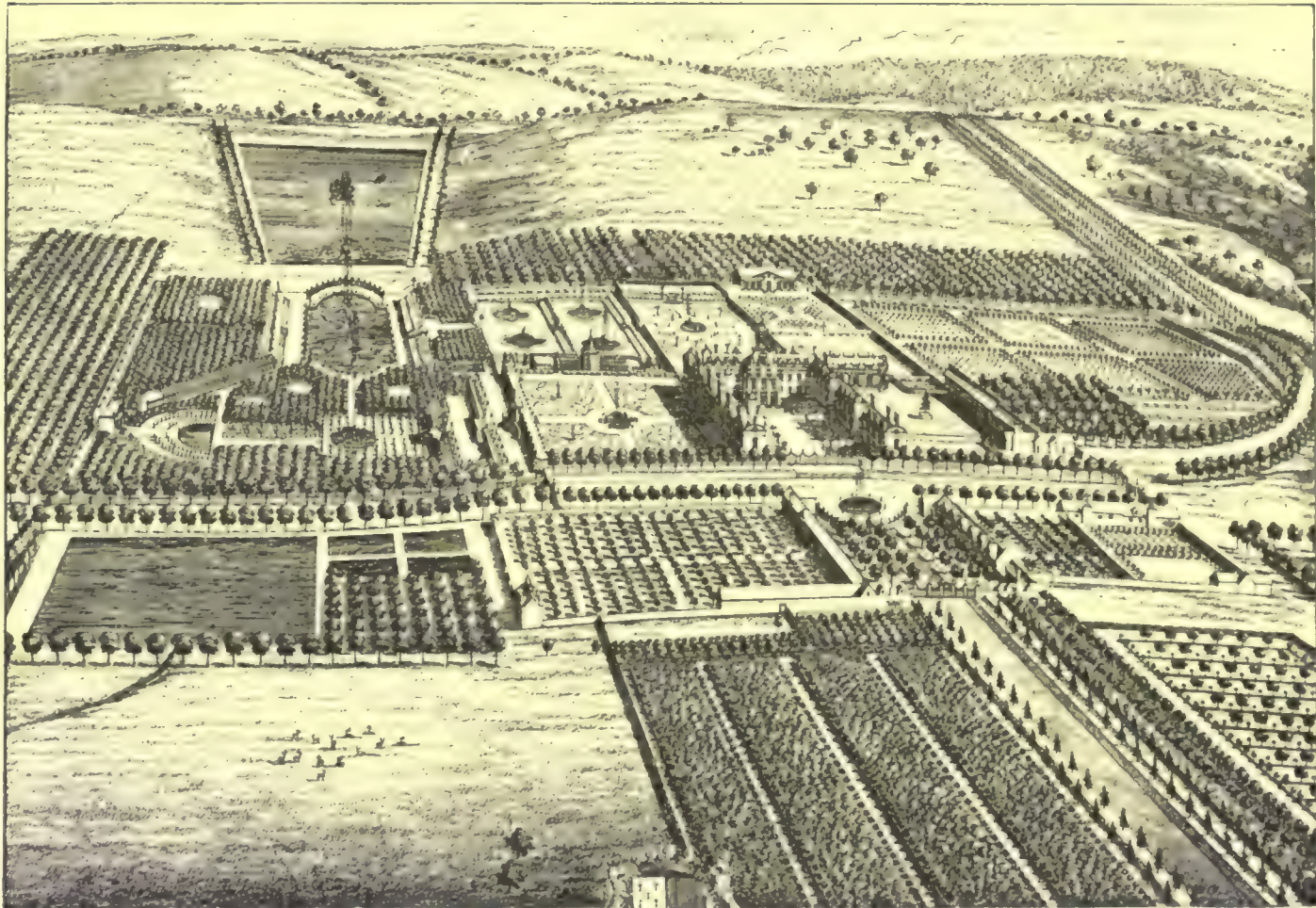
*Most Noble & Potent Prince Henry Duke of Beaufort  
& Gower, and Knight of the Most Noble order of the Garter.*





Designed by Sir Christopher Wren & built by Sir Christopher Wren  
By the Order of Henry, Earl of Lincoln



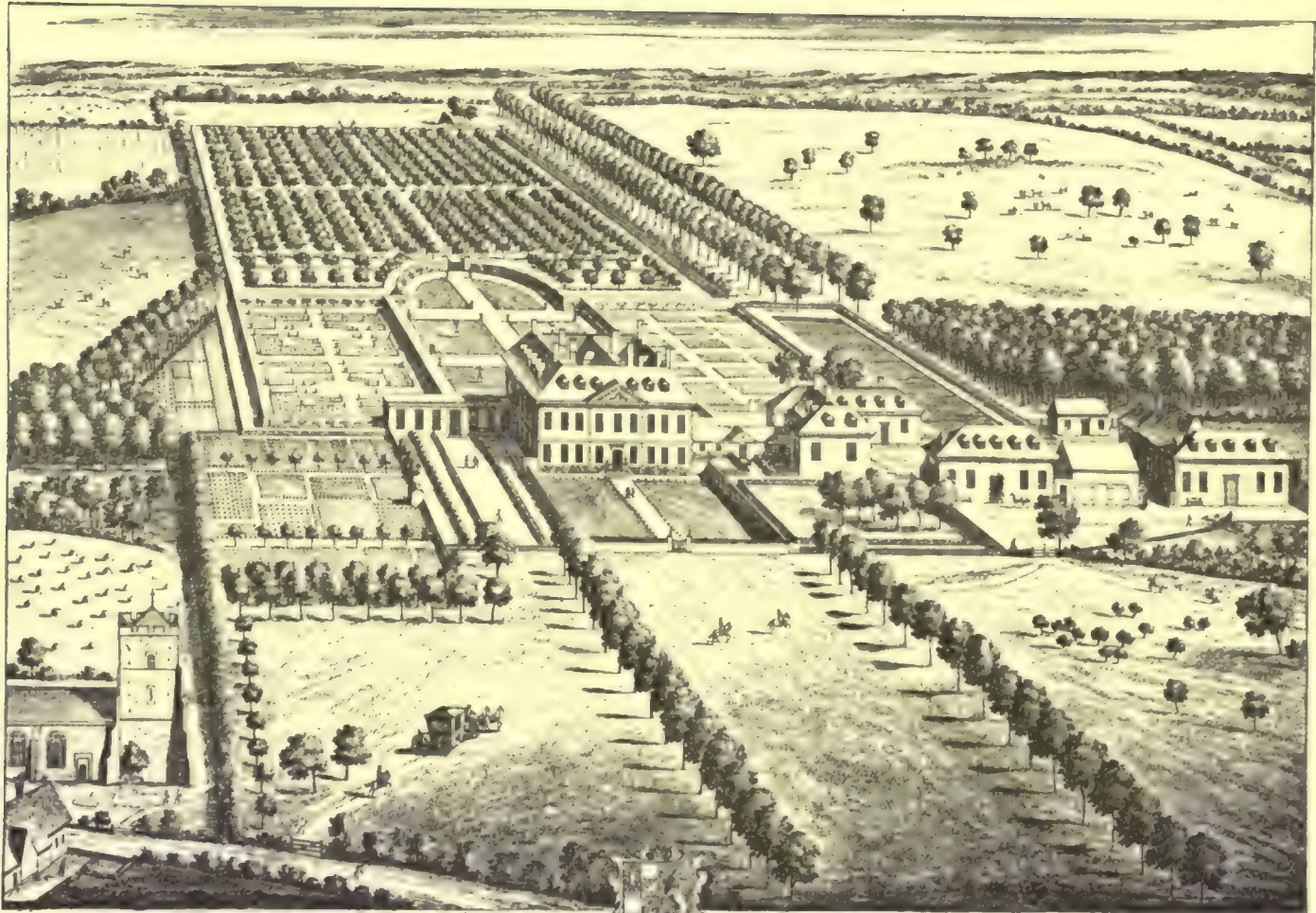


*Bredby in Darby Shire the Seat of the  
Chesterfield and Baron*



*R<sup>o</sup> Hon<sup>ble</sup> Phillip Stanhope Earle of  
Stanhope of Shelford &c.*





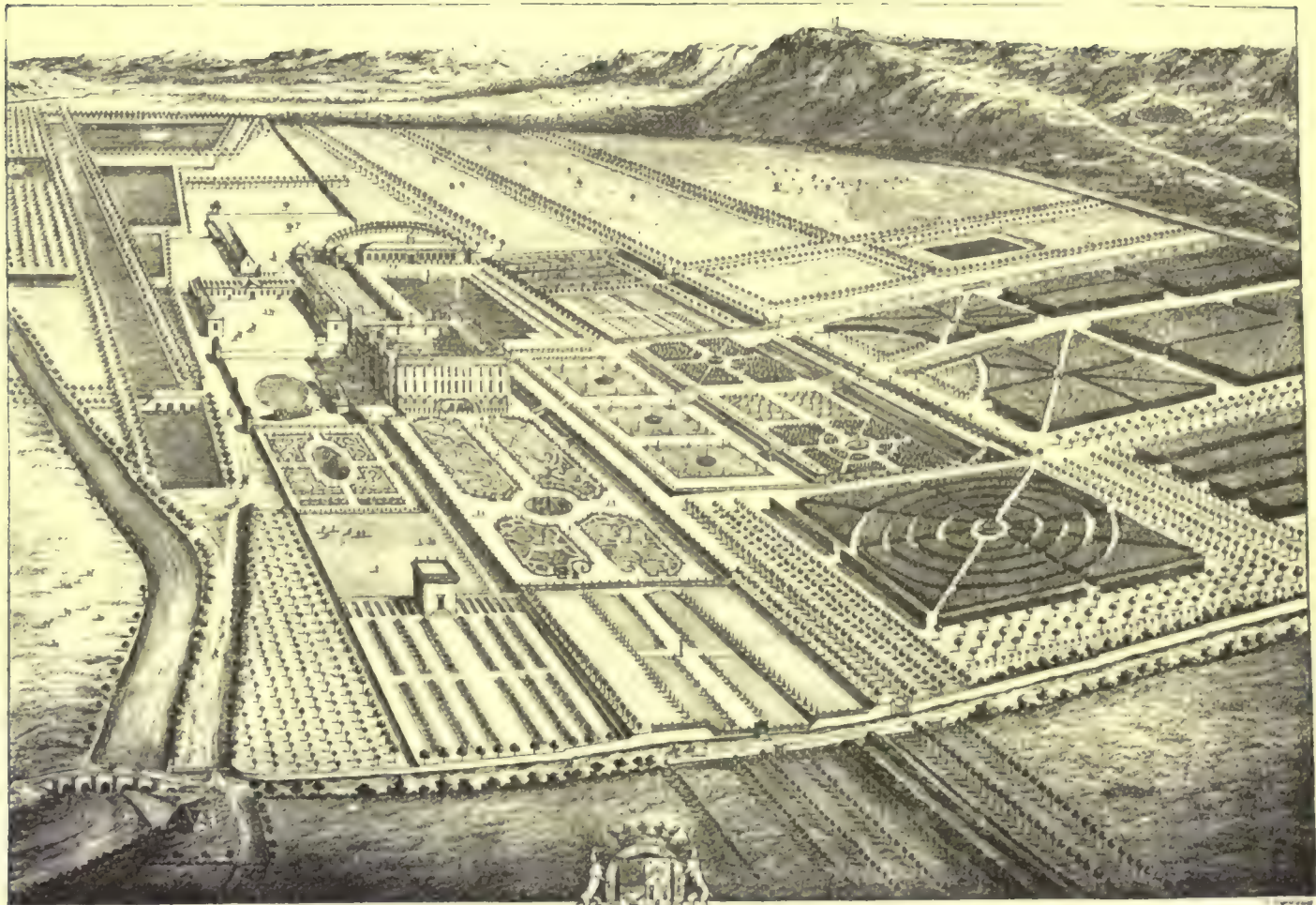
*Hatley S<sup>r</sup> George the Seat of the Hon<sup>ble</sup> S<sup>r</sup>*



*Robert Cotton in Cambridgeshire.*





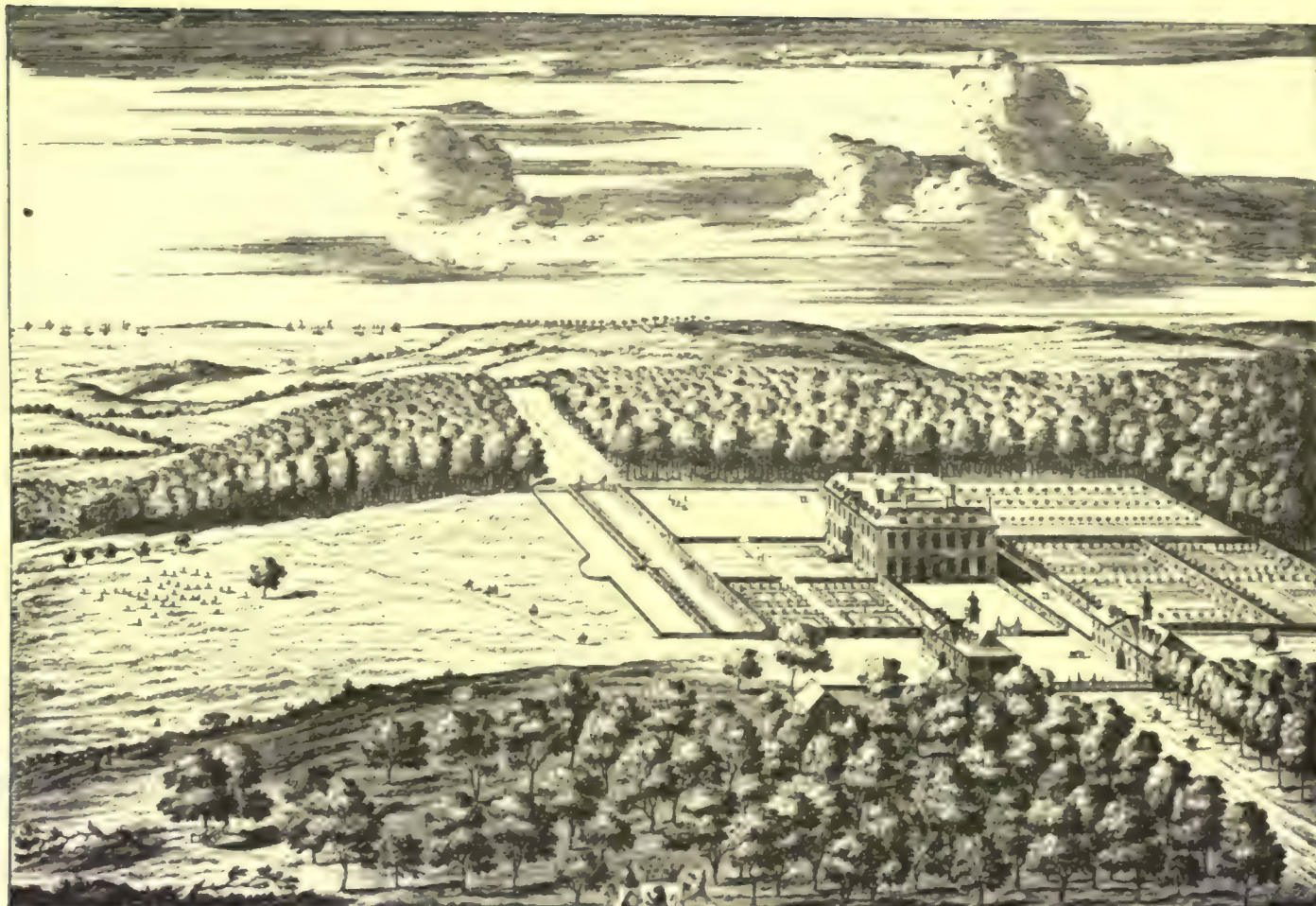


*Chatsworth House being the Seat of his Grace the Duke and  
of her Majesty's household (Chief Justice in Eyre of all her Majesty's Forests Chaces Parks*



*Earl of Devonshire, Marquis of Hartington, Baron of Hardwick, 1<sup>st</sup> Steward  
the Treas North and K<sup>t</sup> of the Most Noble Order of the Garter -*

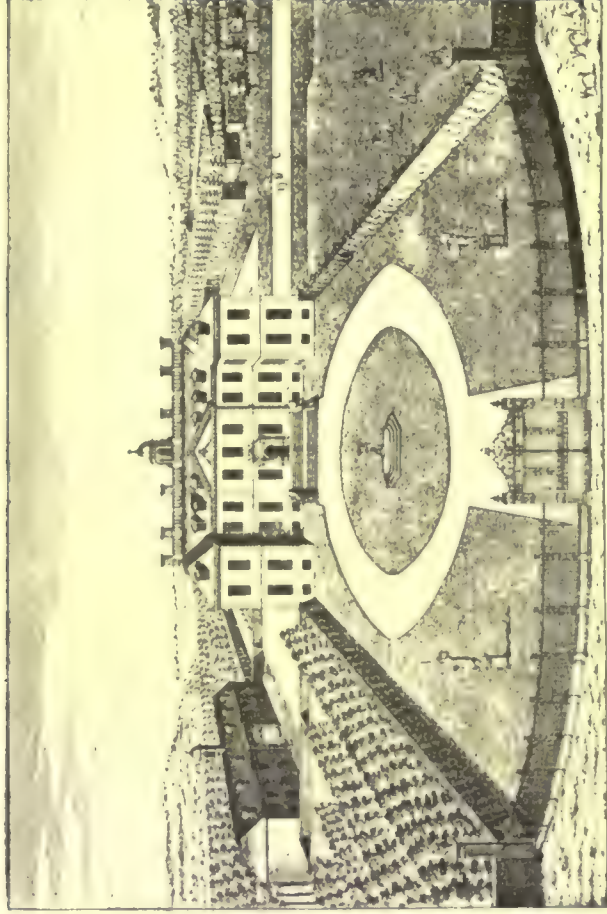




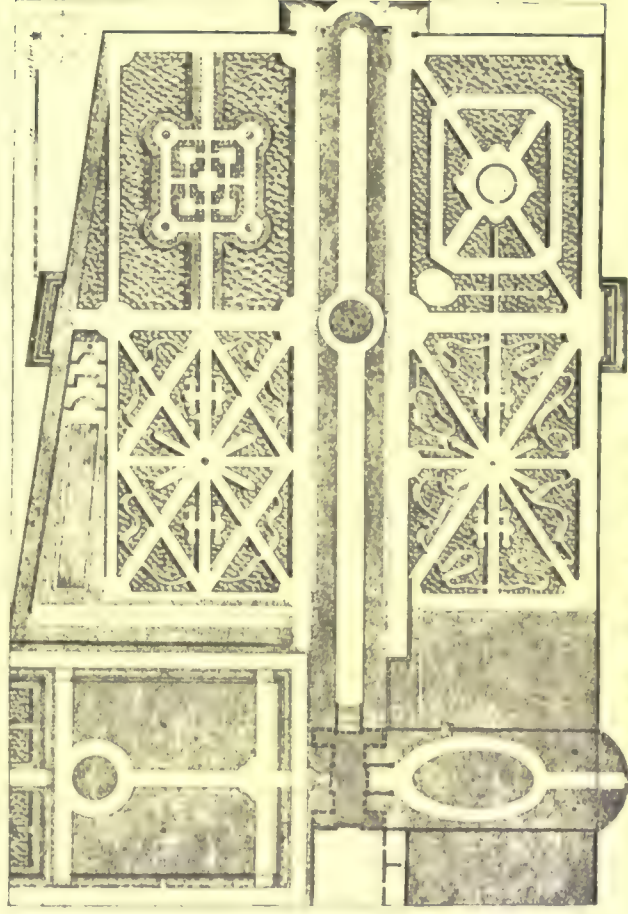
*Up Park in Sussex, the Seat of the R. Hon<sup>ble</sup> Earl of Tankerville and one of*  *John L. Grenvill Baron of Wreke, Viscount Glendale  
First May<sup>or</sup> of the Hon<sup>ble</sup> Privy Council*



Plate XXXVII.

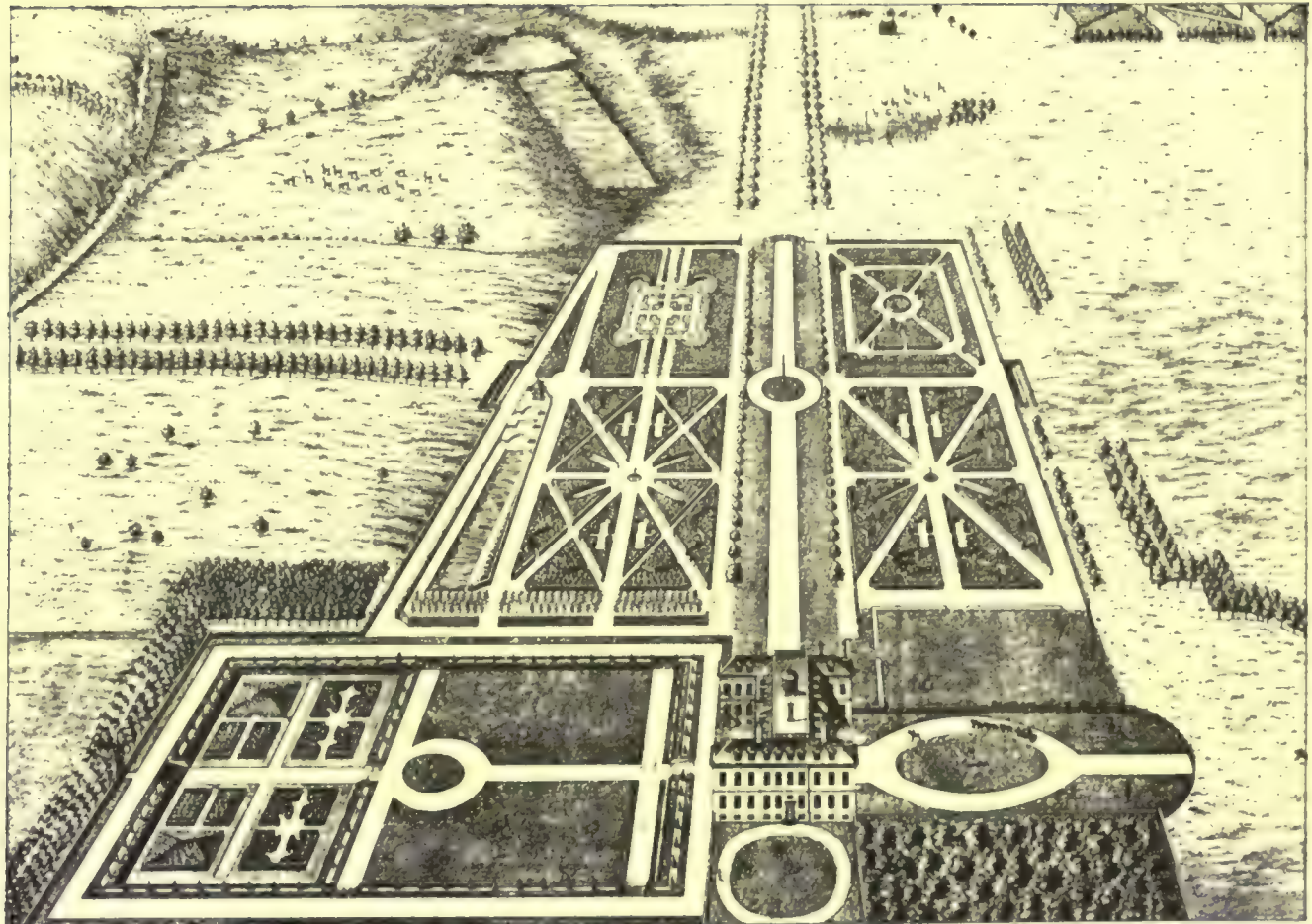


*The Front of Belton House, including the well.*



*The Plan of Belton House and Gardens.*





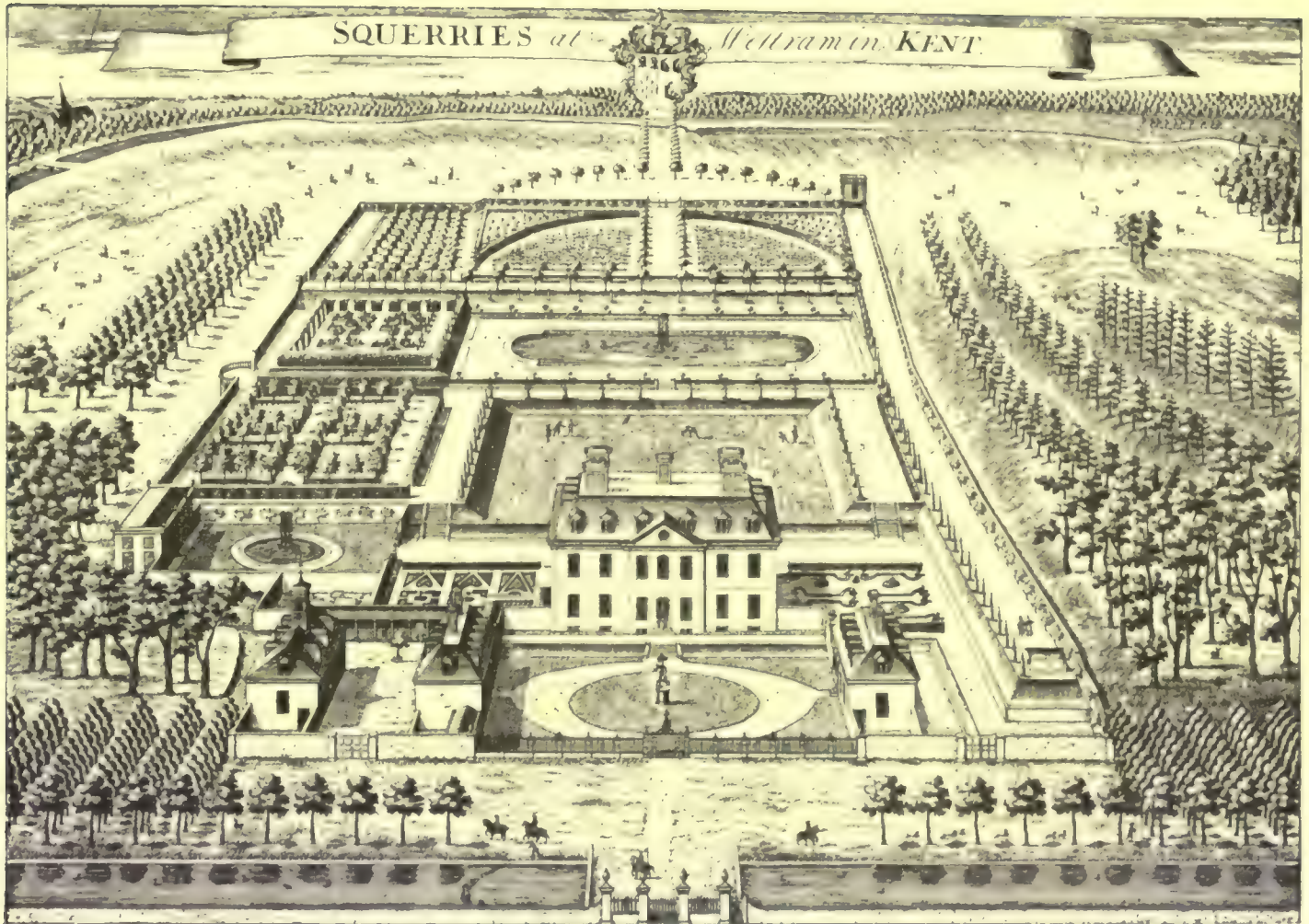
*Belton in Lincolnshire the Seat of the  
Knight of the most Hon<sup>ble</sup> Order of the Bath & Barr<sup>on</sup>*



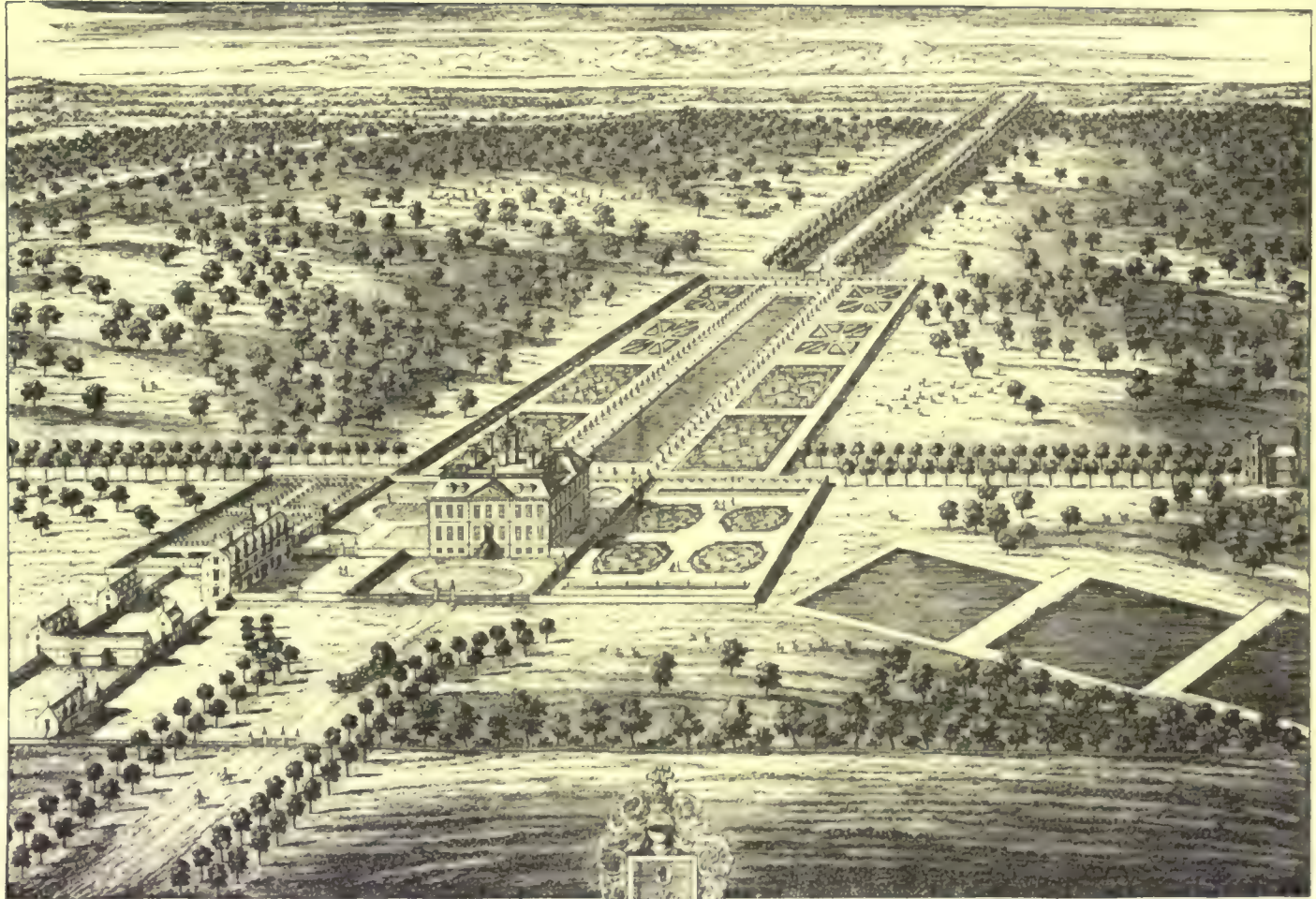
*R<sup>t</sup> Hon<sup>ble</sup> John Brownlow  
Member of Parliamt for Grantham.*









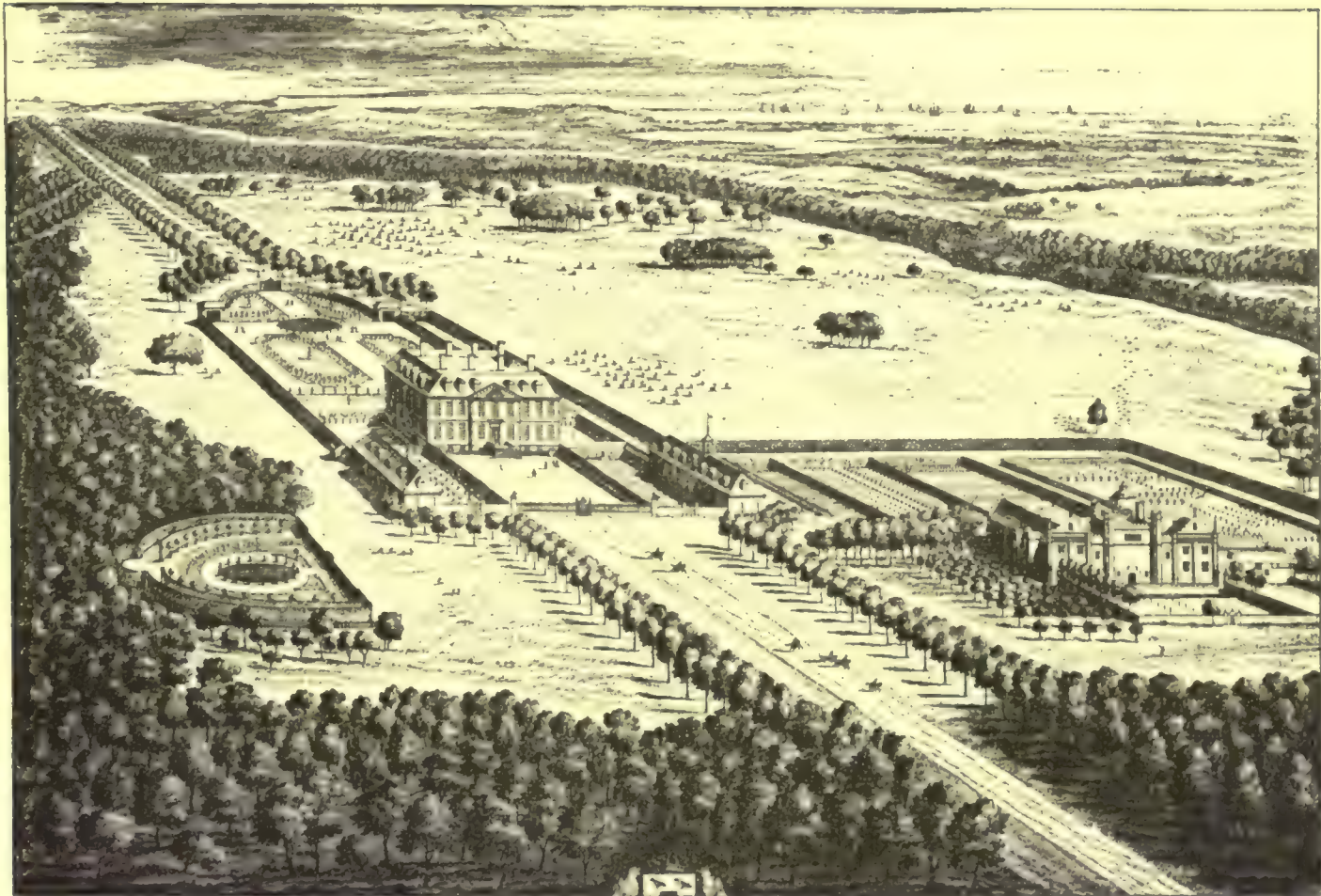


Melton Constable in the County of Norfolk, the



Seat of the Hon<sup>ble</sup> S<sup>r</sup>. Jacob Astley K<sup>t</sup> and Bar<sup>on</sup>.



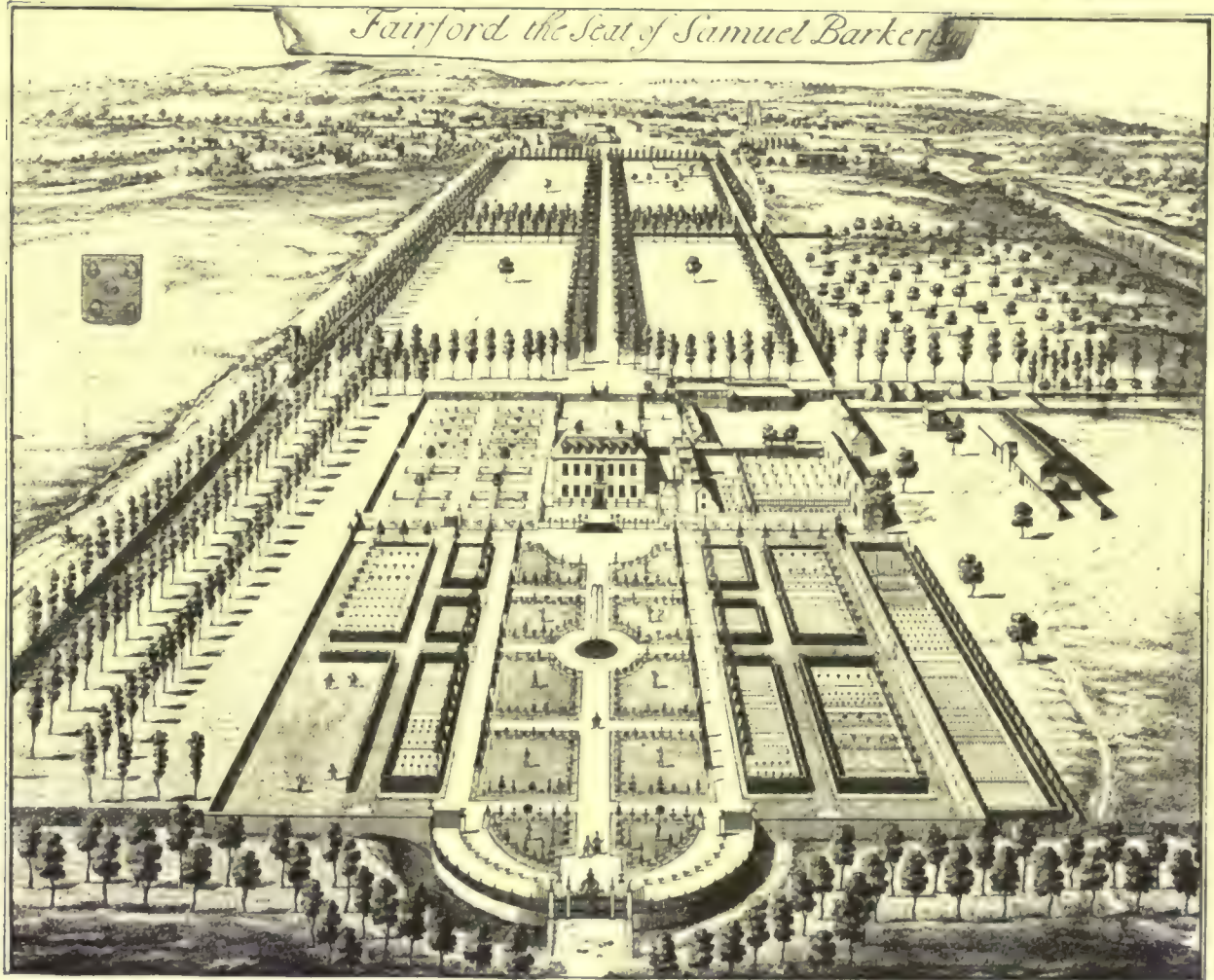


1707. 1 Oct. in the County of Suffolk the Seat of the R. Hon<sup>ble</sup> Robert Earl of Waterford in the Kingdom of Ireland Lord Lieutenant and Vice Admiral of France, Captain of the First Troop of Guards, & General of His Majesty's Forces, one of



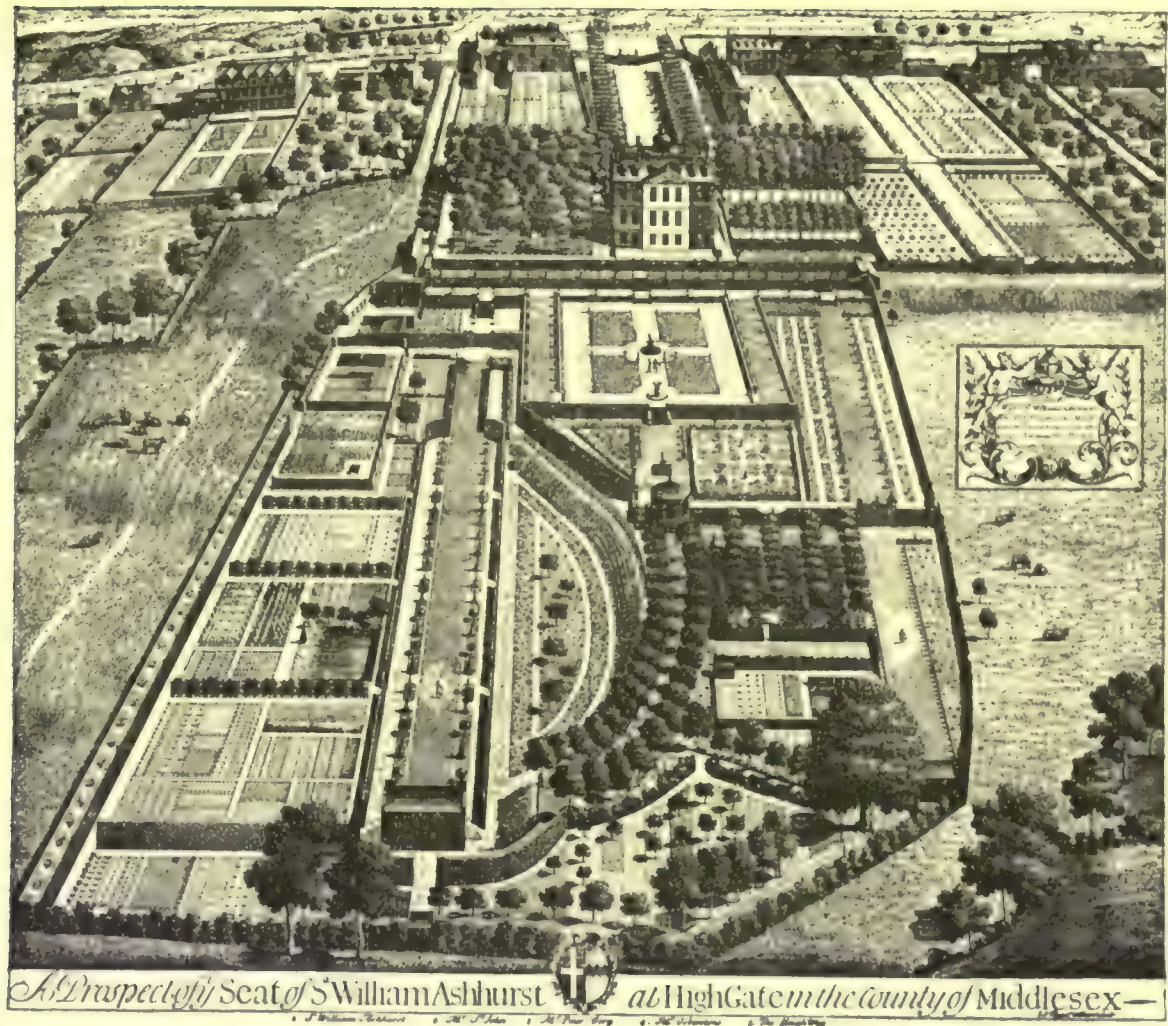
J. de St. Aubert, Viscount and Baron Lumley of Lumley Castle, Viscount the Countess of Northumberland and Durham Town and County of Newcastle upon the Continent of the Dead Chamber, and one of His Majesty's Most Honourable Privy Councils













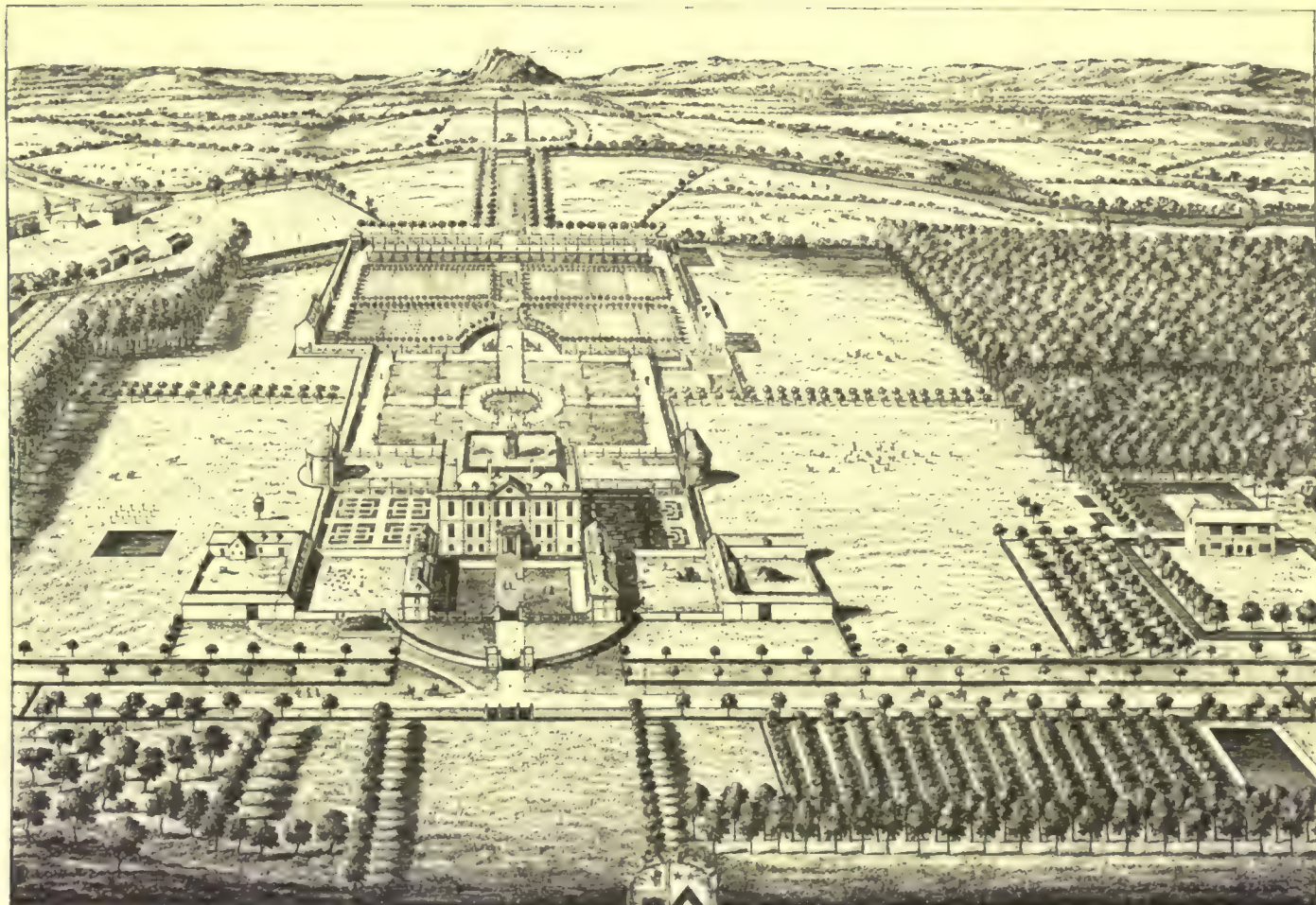


*Acclam in Cleveland in the County of York*



*the Seat of the Hon<sup>ble</sup> S<sup>r</sup> W<sup>m</sup> Husler K<sup>t</sup>*

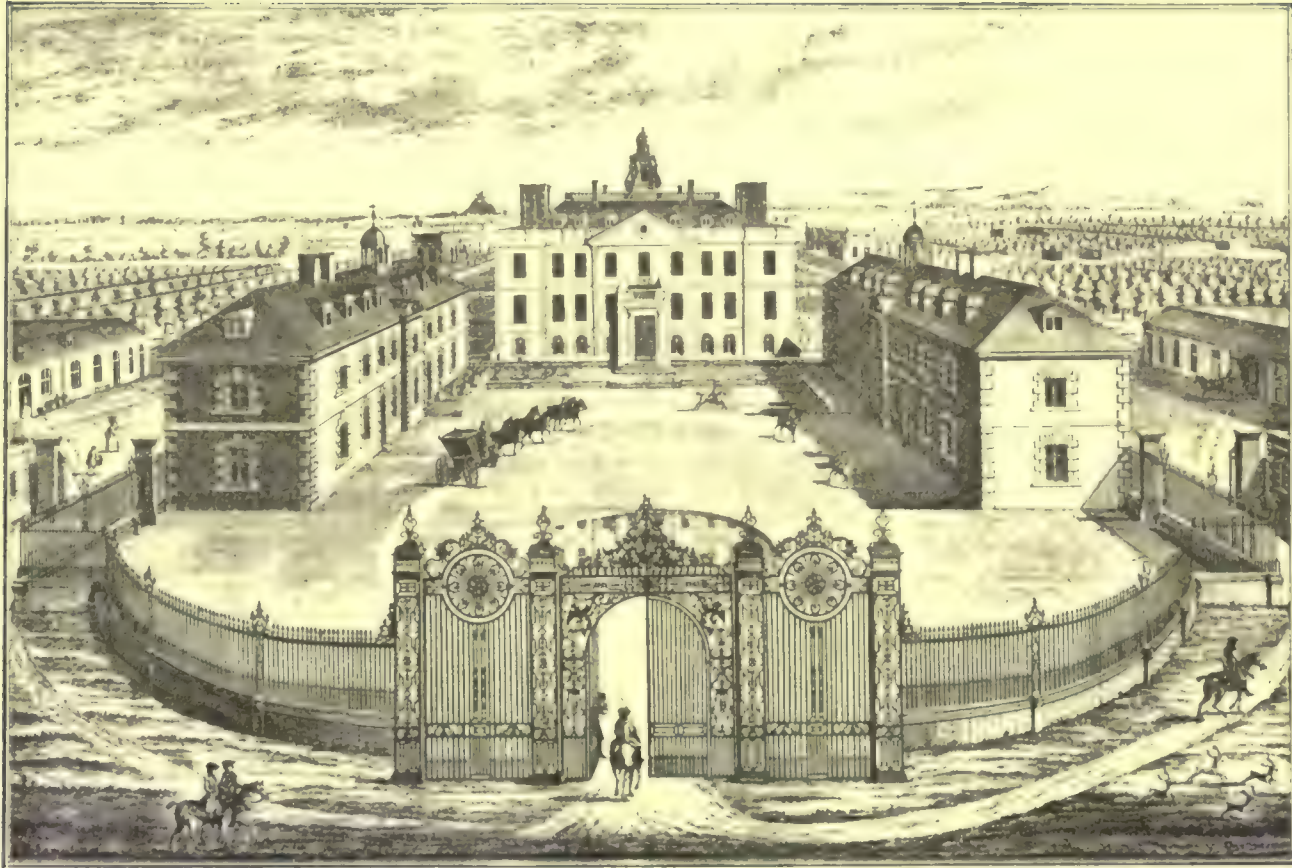




*Caston Hall on the River Dee near the City of Chester in Cheshire the Seat of the Hon<sup>ble</sup> Thomas Grosvenor Baron*







EATON HALL.

*The Seat of*  
*To whom this Plate is humbly inscribed*

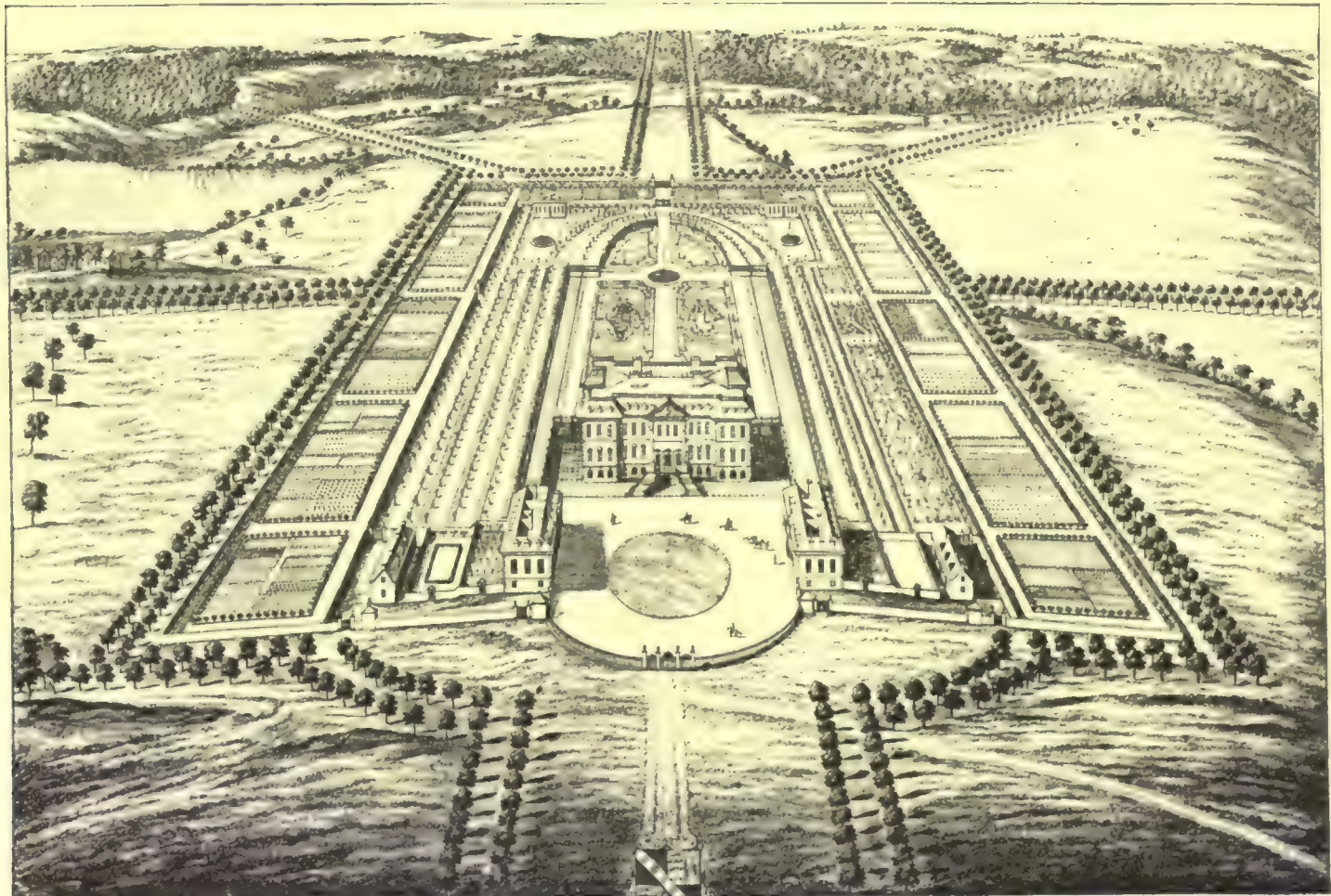


Three Miles from Chester

*1<sup>st</sup> Robert Grosvenor Baronet*  
*by his most Obedient Servants* *J. M. Bouverie &*  
*W. H. Remy*

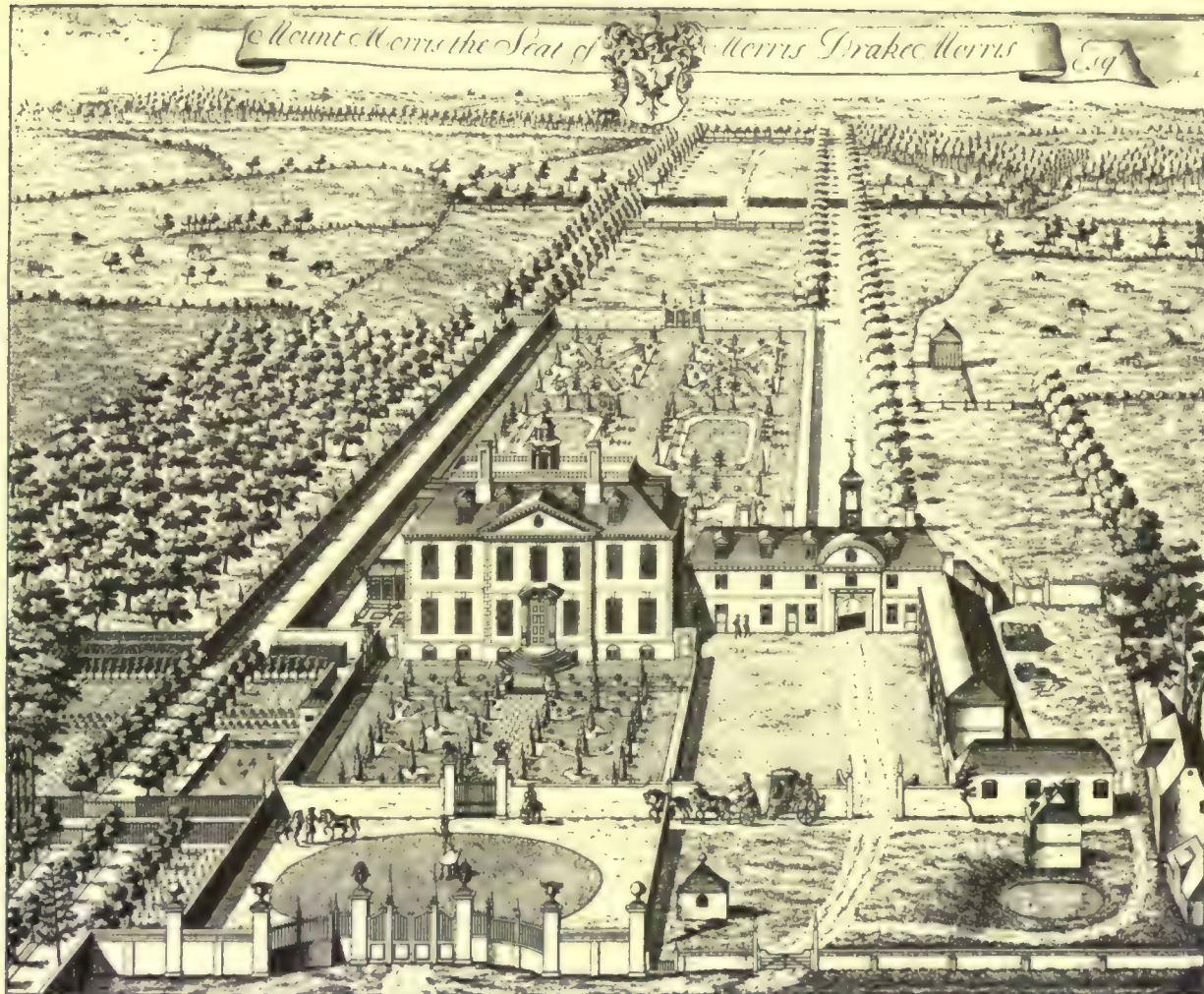






*Regis in the County of Warwick the Seat of Popham Conway Esq.*



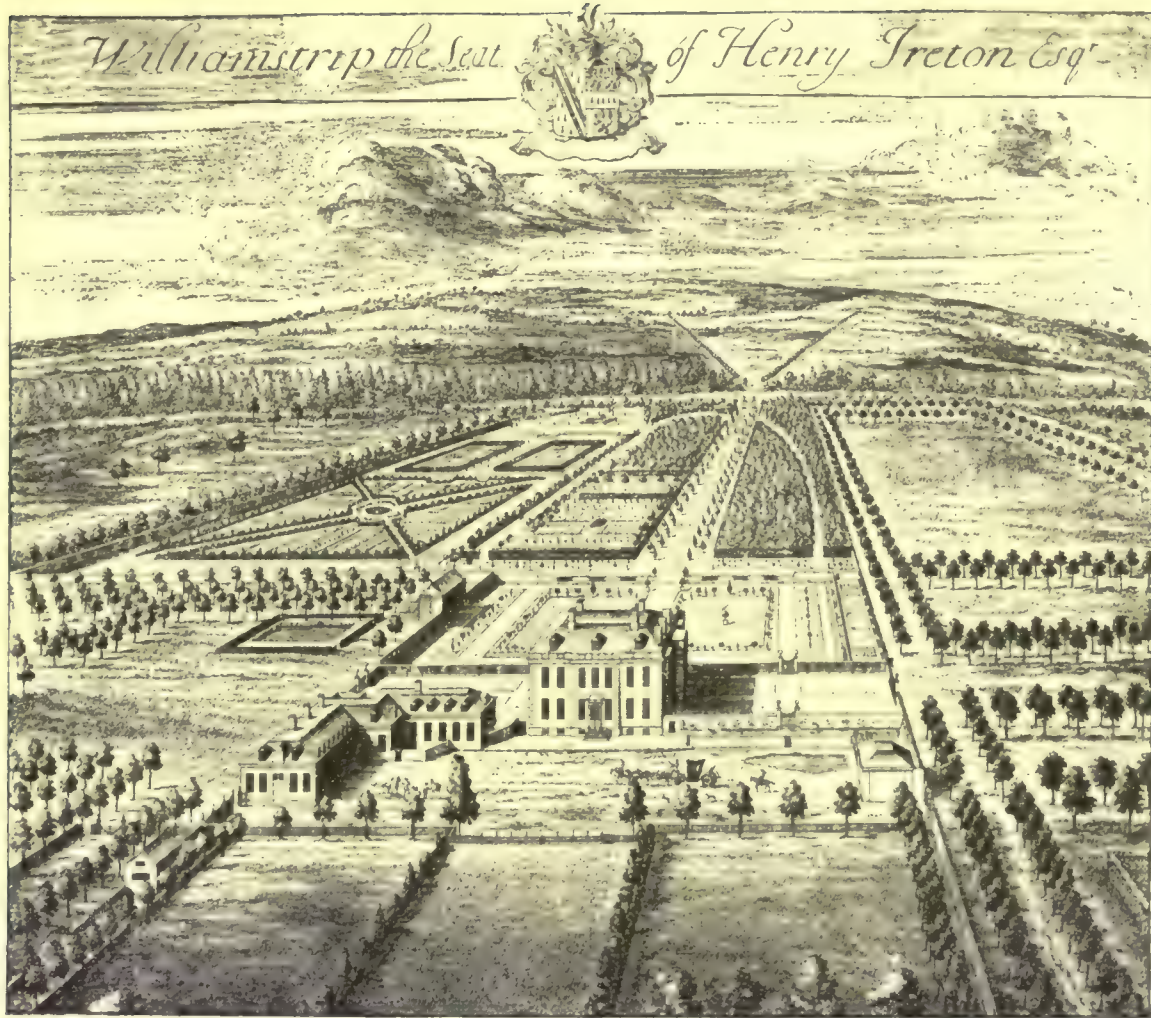




*Rendcomb the Seat of*  *S<sup>r</sup> John Guise Bar.<sup>t</sup>*





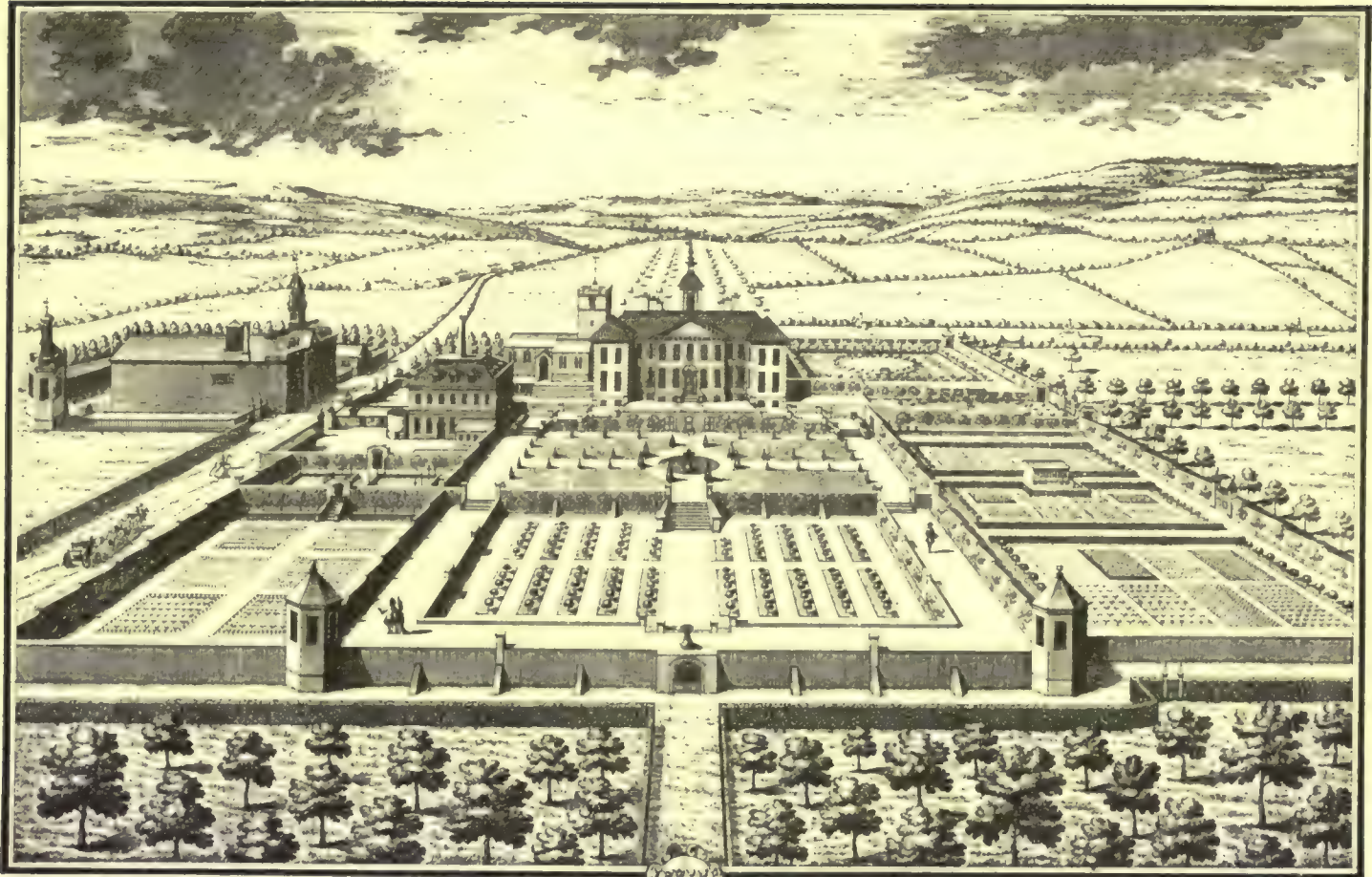






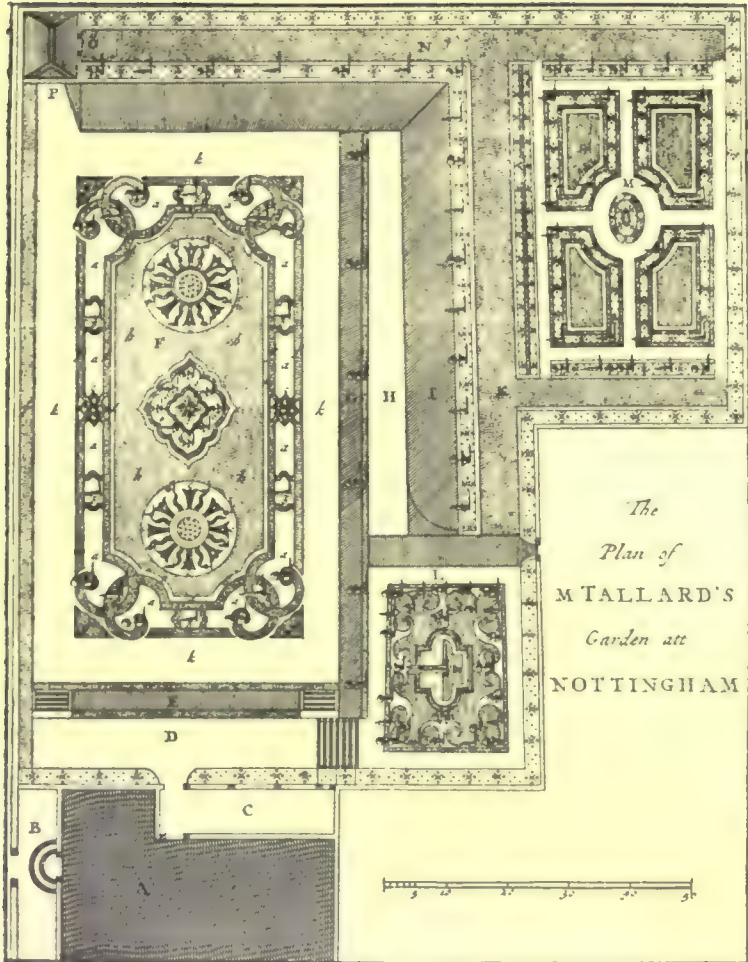




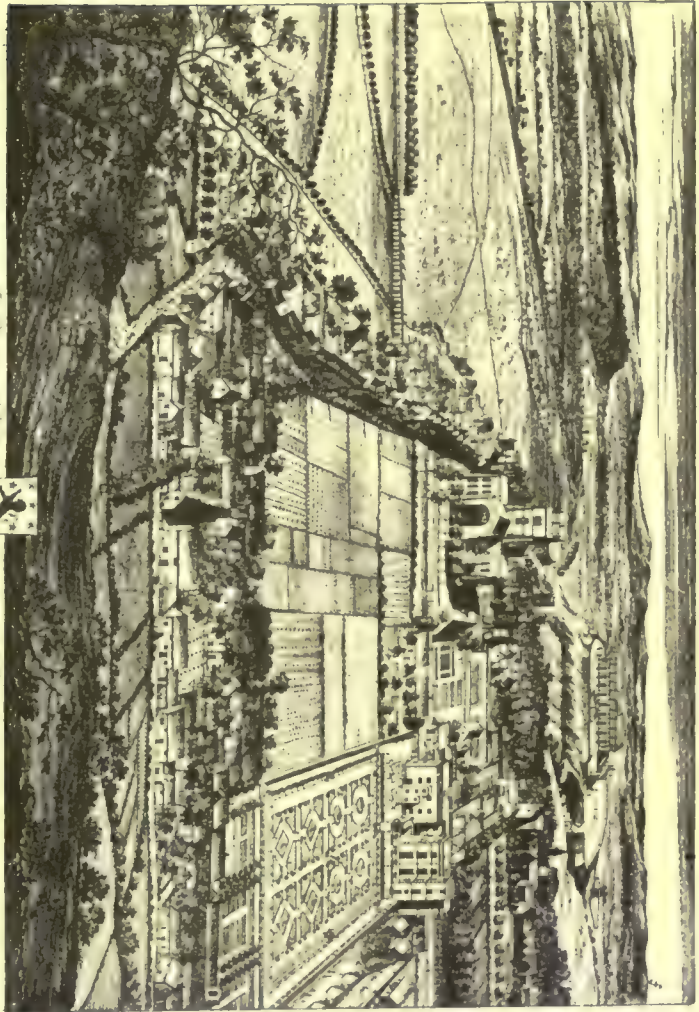


*The South Prospect of SHOBDON COURT in*  *Herefordshire The Seat of S. JAMES BATEMAN K.*

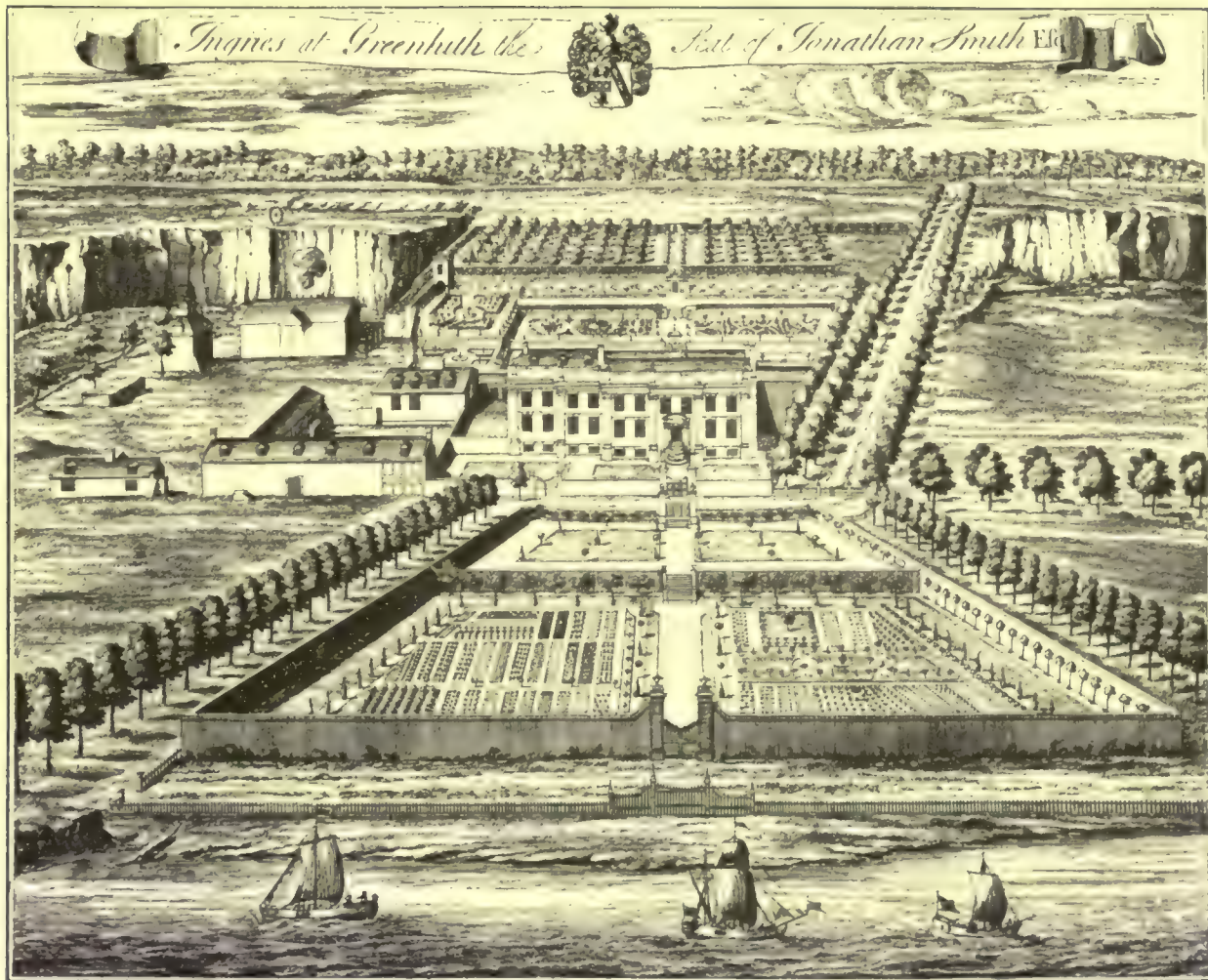




*Designed by M. Tallard  
Engraved by C. Smith  
Printed by J. G. & J. W. G. in the Strand*

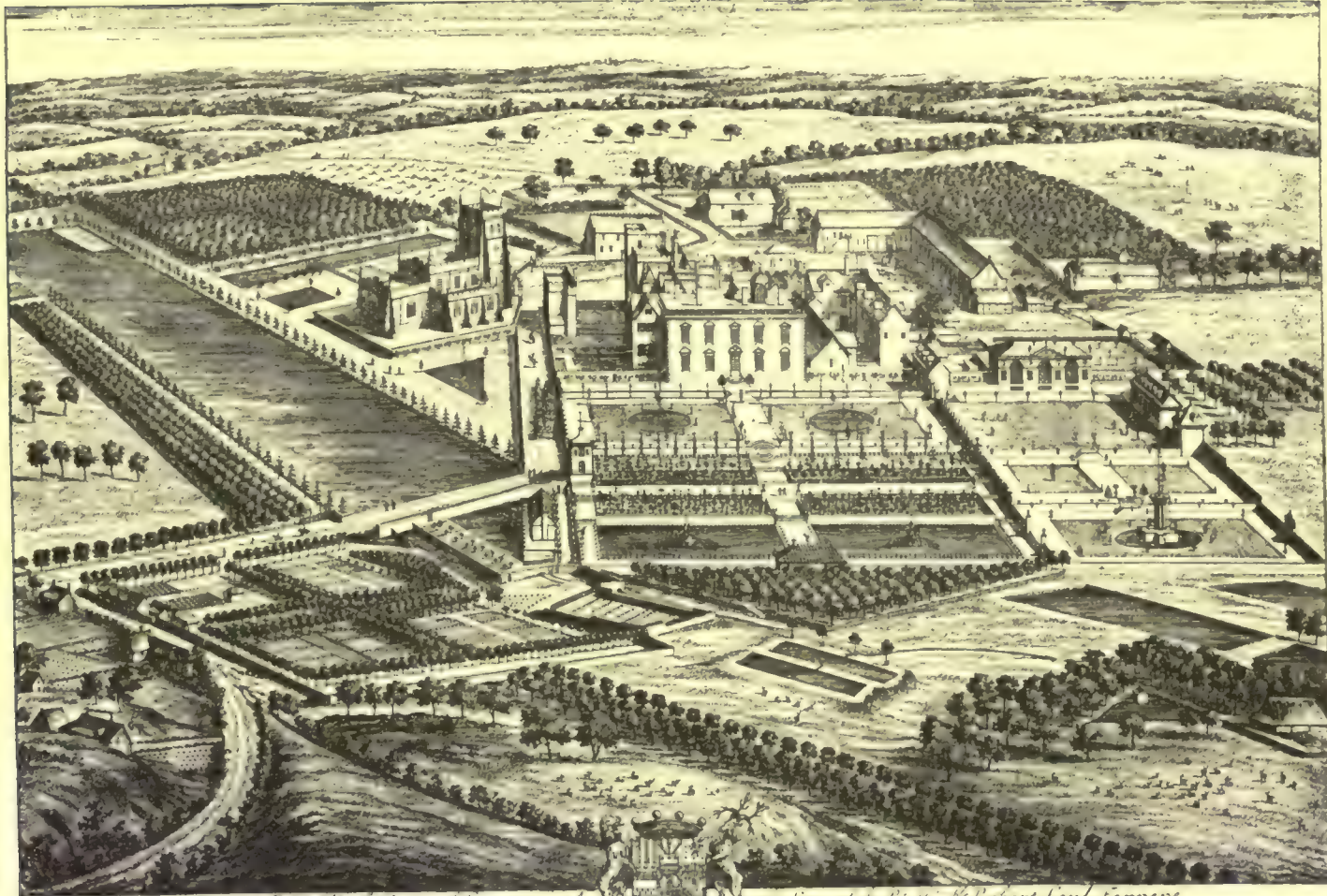






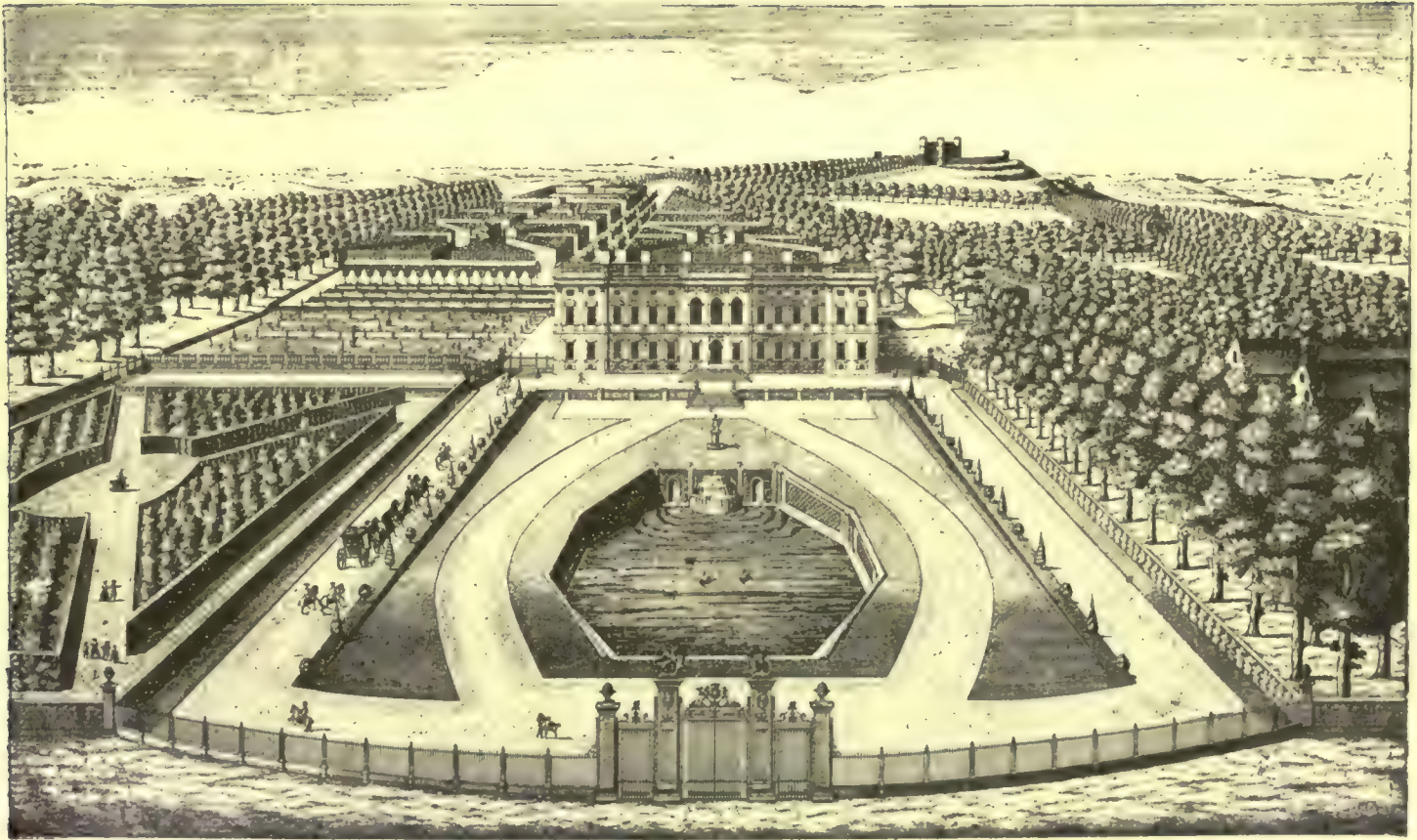






*Sturton Harold in the County of Leicestershire one of  
of Chartley Boucherie the Seats of the R.<sup>ts</sup> Hon<sup>ble</sup> Robert Lord Ferrers  
and Lovain*





WENTWORTH CASTLE, in the County of YORK.  
*Wentworth, of Wentworth Woodhouse and of Stamborough, Baron of Italy who at the Death of Charles the first was one of the Lords of the regency appointed by Act of the Royal Parliament of England, Secretary Councilleur and Ambassador Extraordinary and*



*One of the Seats of the Right Honourable Thomas Lord of Strafford Viscount Newmarket and Oxenley, was Knight of the most Noble Order of the Garter. Parliament as First Lord Commissioners of the Admiralty was Vice General Colonel Plenipotentiary to the States General as likewise for the Congress at Utrecht &c.*



of the xviiith and xviiiith Centuries.

DIVISION IV.—COLLEGIATE.

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Plate LVI.—BALLIOL COLLEGE, OXFORD.

THIS celebrated College was founded about 1263 by Sir John Balliol, of Barnard Castle, whose son became King of Scotland; his widow, Dervorgilla, also added to his benefactions. No part of his building now exists, the earliest portions of the present structure, the hall and library, being of the fifteenth century, but both were severely treated by Wyatt. Few Colleges have suffered more from alterations; the chapel alone has been rebuilt three times. The south front towards Broad Street is the work of Alfred Waterhouse; the present chapel was designed by Sir A. W. Blomfield, and the west front by Basevi. Pennant says:—"Within my memory majestic elms graced the street before this and the neighbouring Colleges. The scene was truly academick, walks worthy of the contemplative school of ancient days." These have long since gone. Two delightful walled-in gardens are shown in this view, each with an arbour and sundial, in one case a globe on a pillar, in the other on the wall.

Plate LVII.—CHRIST CHURCH, OXFORD.

CHRIST CHURCH was founded by Cardinal Wolsey, a man of grand projects, whose intention was to make it the finest seminary in the world, and had he continued in power there is little doubt that he would have carried out his scheme. The main quadrangle is the largest in Oxford, and though incomplete,

## English Houses and Gardens

has a fine effect. The sinking of the inner portion by Dean Fell was certainly an improvement. Wren completed the "Tom" Tower, scarcely with conspicuous success. Peckwater Quadrangle, with the library of Dean Aldrich, was subsequent to the time of our illustration, but the general lines of the buildings as shown can still be traced, proving the accuracy of Loggan's drawings. The charming little privy gardens have all disappeared. A point to be noticed in these prints is the existence of farm buildings attached to the Colleges. As they appear in nearly every instance, one must suppose that the supply of farm produce was one of the businesses of the College.

### Plate LVIII.—NEW COLLEGE, OXFORD.

THIS College, begun by William of Wykeham in 1380, was finished in 1386, and most of his work remains unaltered. The hall is the oldest in Oxford, the very fine oak screen being of the time of Archbishop Wareham, while the chapel is Perpendicular, with a massive separate bell-tower, and the beautiful cloisters have a finely-ribbed roof. The present iron gates and railings were originally at Canons, the magnificent house of the Duke of Chandos, near Edgware. The dignified garden-court is the work of Sir Christopher Wren, and the gardens were the most beautiful in the city; they possessed a high, ornamental mound and quaint parterre of juniper hedges, with devices of a horse, sundial, etc. There was a walk round the battlemented walls with their bastions and look-out tower.

## of the xvii<sup>th</sup> and xviii<sup>th</sup> Centuries.

### Plate LIX.—WADHAM COLLEGE, OXFORD.

THIS College was founded in 1613 by Nicholas Wadham, a Somersetshire man, who is supposed to have employed men of his own county on the building; it is erected on the site of the Austin Friars Monastery, and was completed by Wadham's widow. The entrance tower is a handsome one and the chapel remarkably fine; the hall with its open timber roof is unusual for so late a period; indeed, the whole building, though it has Renaissance details, is Gothic in general design. The garden is secluded and still possesses two fine cedars; a prominent feature was the ornamental mound with a figure of Atlas, which served as a "look-out" in times of disorder and also a view point. It was laid out in turf beds, with evergreen hedges, but there was another enclosure, practically a plantation, with shady walks.

### Plate LX.—PEMBROKE COLLEGE, CAMBRIDGE.

PEMBROKE COLLEGE was founded in 1348 by Mary St. Paul, widow of Aylmer de Valance. The chapel shown (A) on the right was designed by Wren, and was built at the cost of his uncle, the Bishop of Ely, who was kept a prisoner in the Tower for some years. It remains to-day, but has been lengthened by George Gilbert Scott, the younger. Dr. Long, one time Master, was an ingenious mechanic, and constructed a hollow sphere which revolves and represents the constellation; he also contrived certain waterworks in the gardens. The plate shows some points of interest,—a garden dial as well as two sundials on the walls of the left-hand court. The building on the extreme left with a lantern is the old chapel, now used as the library. During the latter part of the last century alterations were carried out in doubtful taste by Alfred Waterhouse, whose buildings replaced the hall, shown in the view with a wall sundial. The right-hand court has disappeared, and new buildings designed

## English Houses and Gardens

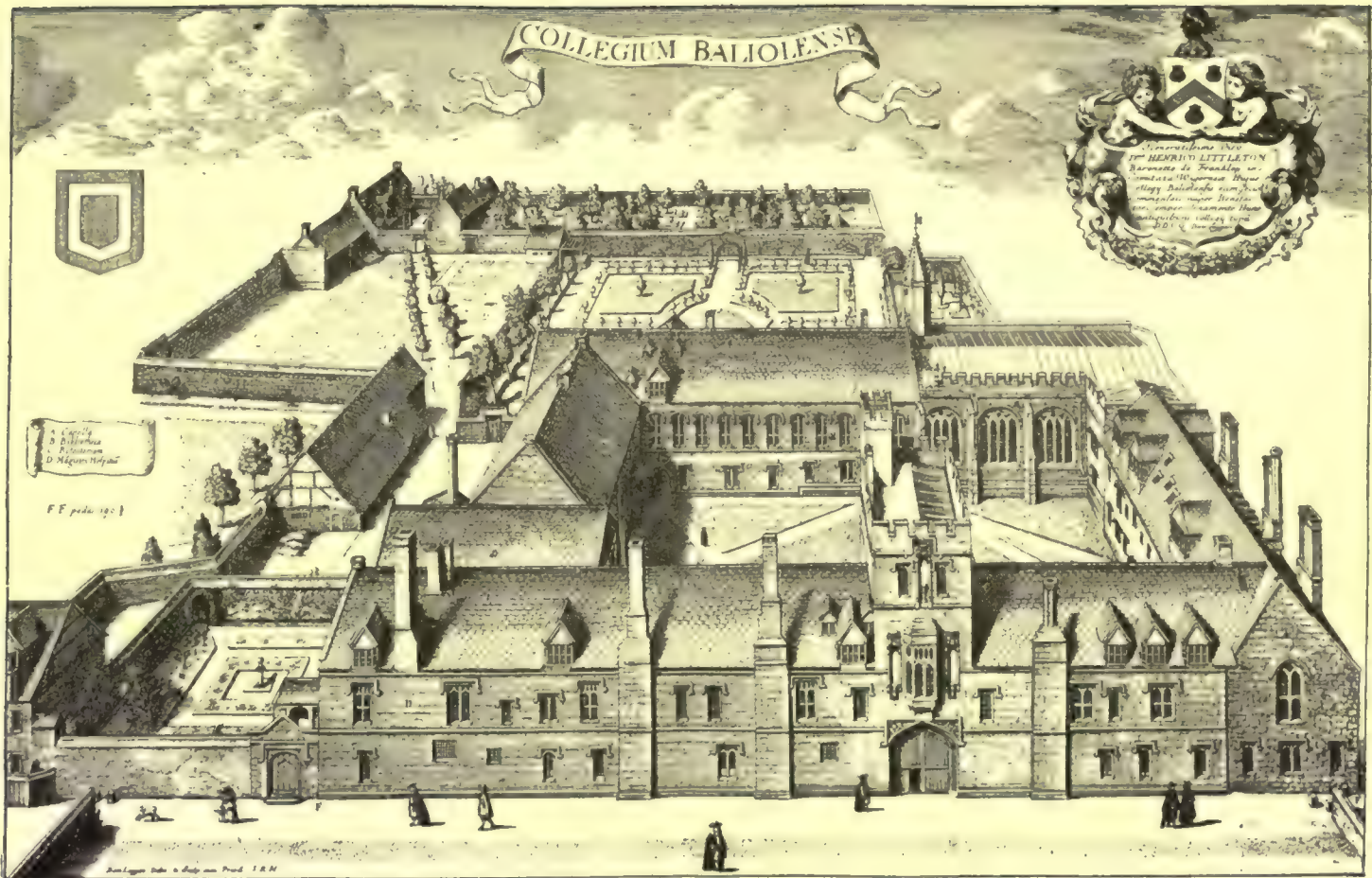
by George Gilbert Scott, junior, have been erected towards the back of the College. The plan of the garden has been entirely changed.

### Plate LXI.—EMMANUEL COLLEGE, CAMBRIDGE.

THIS College was founded in 1584 by Sir William Mildmay, a man of puritanical tendencies, and on this account the foundation suffered less than any other at the time of the Commonwealth. The architect of these buildings was one Ralph Simons, who designed the second court of St. John's College. Wren was the architect of the chapel for his friend and patron, Sancroft, who became Dean of St. Paul's, and later Archbishop of Canterbury. The gardens shown in the plate contain many points of interest. The Master's garden is shown on the left-hand with (to the east) a summer-house, and north of that is the Fellows' garden, also with a summer-house, dated 1580, and a bathing pool. On one side is a long arbour. The College has suffered less than most from alterations and additions, but the Tudor front facing St. Andrew's Street has been replaced by buildings of the time of George III. designed by James Essex. The buildings and the curious balustrades fronting the street shown on the left-hand have disappeared. The block shown on the extreme right still remains with portions of the gardens, but the garden arrangements have been changed.

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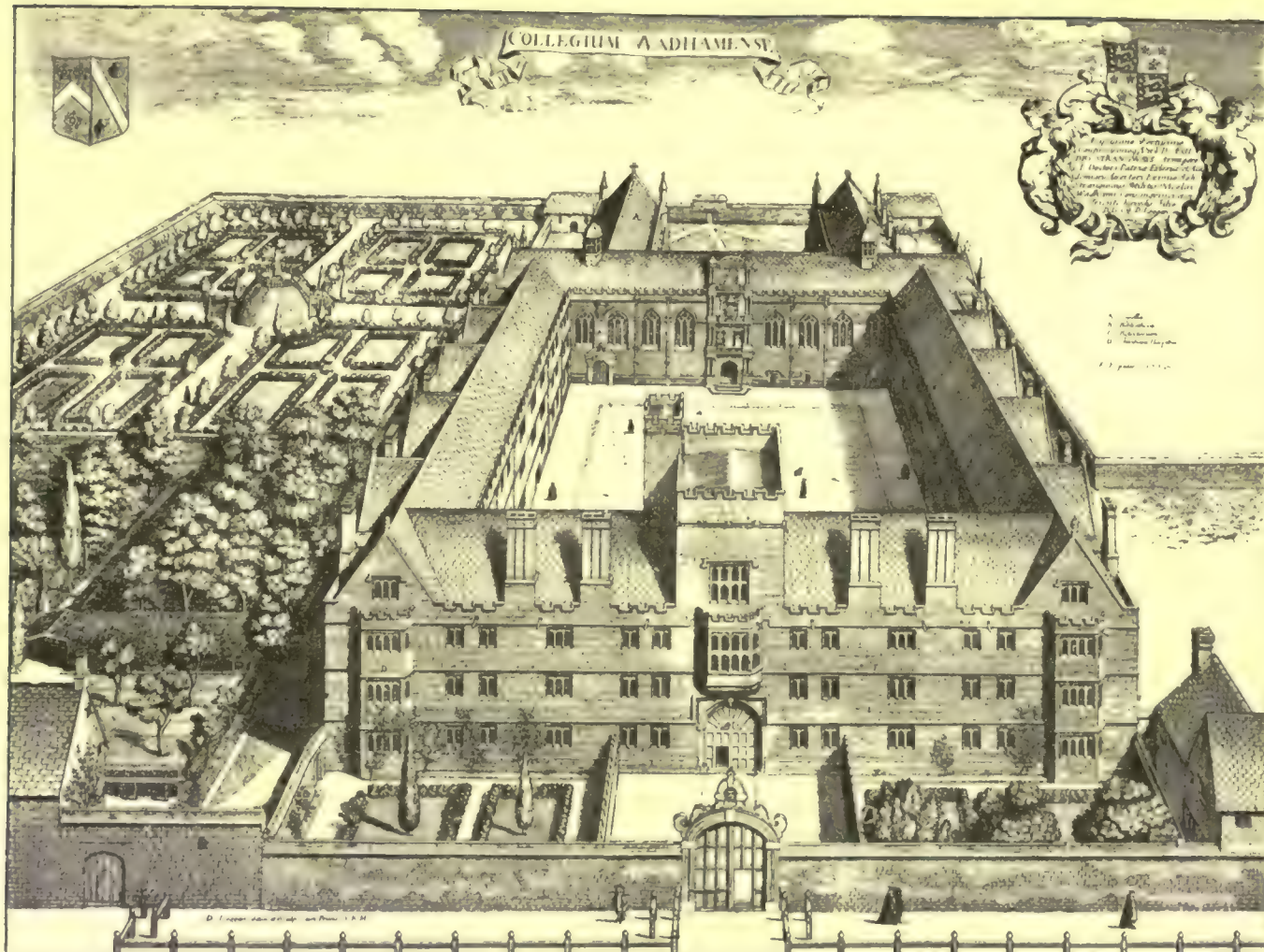




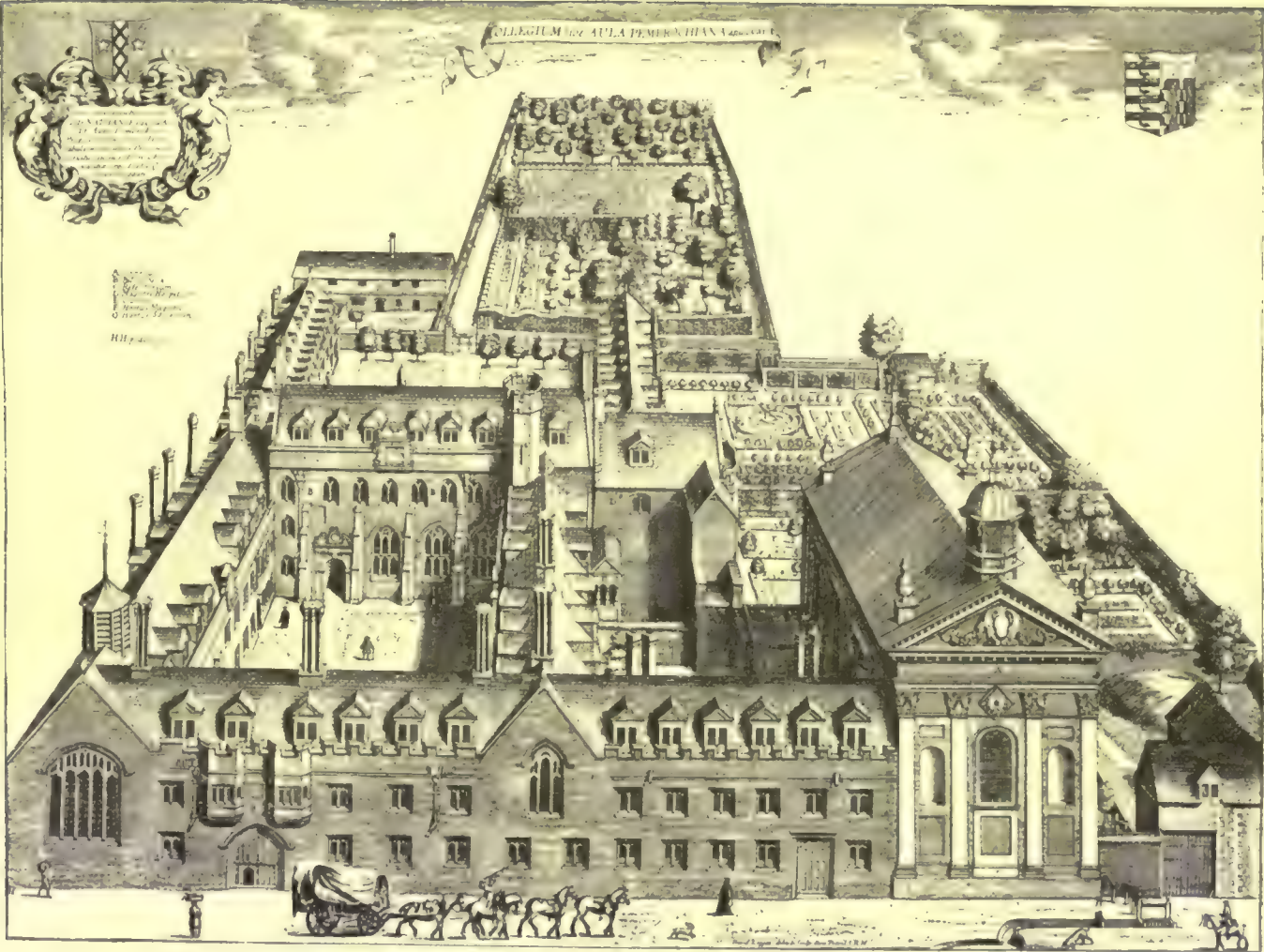














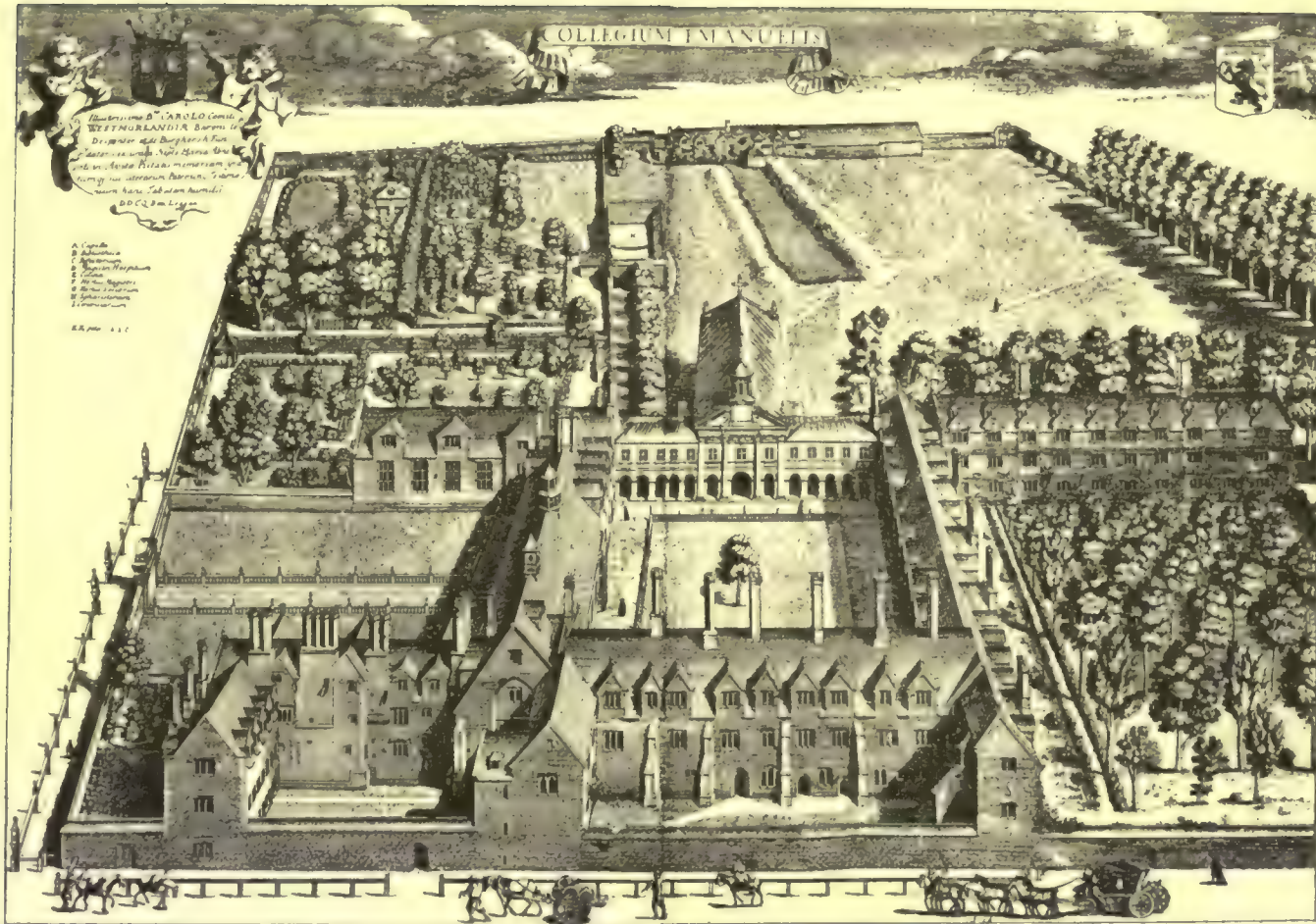


Illustration of the Collegium in Anvers, showing a large, fortified building complex with a central church and various courtyards. The drawing is a detailed architectural engraving, likely a woodcut or copperplate print, showing a large, fortified building complex. The complex is surrounded by a high wall with battlements and a moat. The central part of the complex features a large, multi-story building with a prominent tower and a central courtyard. The complex is divided into several courtyards and courtyards.

- A. Capella
- B. Bibliotheca
- C. Aula Magna
- D. Aula Minor
- E. Aula Physica
- F. Aula Mathematica
- G. Aula Chirurgica
- H. Aula Anatomica
- I. Aula Botanica
- J. Aula Zoologica
- K. Aula Astronomica
- L. Aula Geometrica
- M. Aula Historica
- N. Aula Philosophica
- O. Aula Poetica
- P. Aula Musica
- Q. Aula Juris
- R. Aula Medicinae
- S. Aula Pharmaciae
- T. Aula Veterinariae
- U. Aula Mechanica
- V. Aula Artium
- W. Aula Libraria
- X. Aula Manuscriptorum
- Y. Aula Typographica
- Z. Aula Lithographica



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