





E. A. Brooker.

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THE TRELLIS WINDOW TRENTHAM HALL GARDENS.
THE SEAT OF HIS GRACE THE DUKE OF SUTHERLAND.

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To
 Her Grace the
 Duchess of Sutherland
 &c. &c. &c.
 this Volume of Illustrations of
 The Gardens of England
 is most respectfully dedicated
 with permission
 by her Graces
 very humble & obliged Servants,
 E. Avenor Brooke.



T H E
GARDENS OF ENGLAND
BY
E. ADVENO BROOKE.



Formal Garden, the seat of the Marquis of Rockingham, Bath.

L O N D O N,
PUBLISHED BY T. MC LEAN, 26, HAYMARKET



THE GARDENS OF ENGLAND.

UNDER THE PATRONAGE OF

HER GRACE THE DUCHESS OF SUTHERLAND.

HIS GRACE THE DUKE OF BEDFORD.

THE MOST NOBLE THE MARQUIS OF LANSDOWNE.

THE MOST NOBLE THE MARCHIONESS OF WESTMINSTER.

THE RIGHT HON. THE EARL OF STAMFORD AND WARRINGTON.

THE RIGHT HON. THE EARL COWPER.

THE RIGHT HON. THE EARL OF ELLESMERE.

THE RIGHT HON. THE COUNTESS OF HARRINGTON.

THE RIGHT HON. THE COUNTESS FRANCES WALDEGRAVE.

THE RIGHT HON. THE COUNTESS OF STAMFORD AND WARRINGTON.

THE RIGHT HON. THE VISCOUNTESS PALMERSTON.

THE RIGHT HON. THE EARL OF SHELBURNE.

THE RIGHT HON. LORD HATHERTON.

THE RIGHT HON. LADY DOWNES.

THE RIGHT HON. LORD ORANMORE.

SIR W. F. F. MIDDLETON, BART.

VICE-ADMIRAL SIR AUGUSTUS CLIFFORD, BART.

THE RIGHT HON. LADY EMILY FOLEY.

W. A. NESFIELD, ESQ.

&c. &c. &c.

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The Gardens of England.

P R E F A C E.

SOME introductory and explanatory remarks are necessary to the Work here presented to the Public. Without claiming undue originality for it, the projectors confidently believe that it will be considered unique of its kind. The enchanting art of horticulture has suggested and given birth to many productions both of the pencil and the pen. Scenes of picturesque beauty and floral triumphs have received ample justice at able hands, and the varied productions of nature have been described, classified, and illustrated, by a literature and an art exclusively devoted to their service,—but the GARDENS OF ENGLAND, pre-eminent for scenic effect, magnificent decoration, and scientific achievement, have never yet received that attention they so largely merit.

This volume is an attempt to realize a fair pictorial epitome of the horticultural beauties our country contains. It is the result of years of labour, and, it is almost needless to add, has been completed at no small trouble and expense. That such a work is required few will venture to deny, but if proof be needed, it will be found in the intense interest already displayed in the prosecution of this book, by those best able to judge of its value, and by the noble proprietors of the gardens herein depicted.

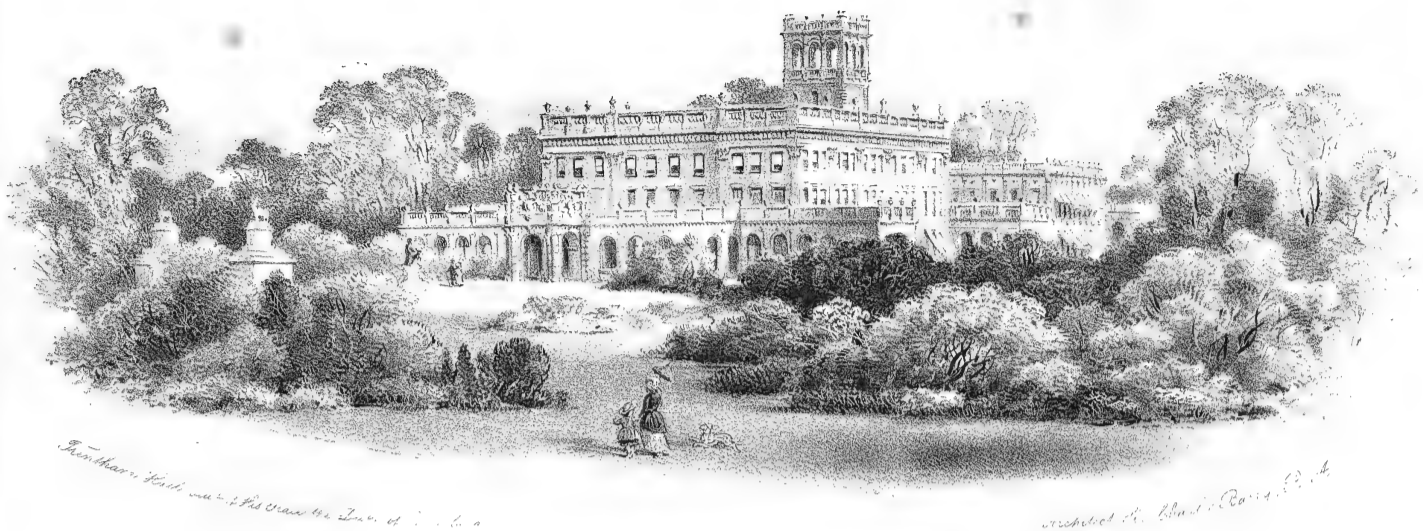
The preparation of the original drawings required that the artist should be upon the spot wherever it was desirable to proceed,—and this not for a mere casual visit or a hurried sketch, but for the purpose of patient and careful labour. Thus, Mr Brooke has spent several summers in undivided attention to the views contained in this volume. Not satisfied with first or second studies, he has made repeated visits to each locality, and is enabled, therefore, to offer drawings which are correct and faithful in all their details. Without such a guarantee, a work of this nature must be deemed comparatively valueless; but it is with the greatest confidence that this volume is now presented to its distinguished patrons, many of whom, as the generous and liberal owners of the gardens, are certainly the best judges of its artistic fidelity.

The volume now just published necessarily presents but a portion of those beautiful scenes of flower and foliage which are to be met with in England wherever rank and

taste are present. Very many of these gardens, though of matchless character, and developing the highest culture and elegance in this style of art, are yet undelineated; it is therefore purposed, should encouragement be afforded in the publication of this,—the First Volume,—to issue a Second, so that the work may become more complete in its character than it otherwise would be.

The letter-press which accompanies each view has been compiled from sources which appeared the most desirable. It presents details—historical and descriptive—which, it is hoped, will give increased interest and value to the drawings. Much information has been obtained from those who are the custodiers of the gardens themselves,—men who are developing, by their skill and research, a glorious art which is rapidly changing the face of the land. To these, sincere thanks are returned for their kindly aid and interest. Additional information has been derived from the considerate attention of the noble proprietors of the gardens. To them every acknowledgment is due and most gratefully rendered for the liberality which permitted, and the kindness which aided, the completion of this work; and, in ushering it into existence, the proprietors earnestly hope that it will be deemed, what it professes to be, a successful and satisfactory presentment of those delightful abodes of beauty—

THE GARDENS OF ENGLAND.



TRENTHAM.*

THE SEAT OF HIS GRACE THE DUKE OF SUTHERLAND.

ON the banks of the picturesque river Trent, just without the boundary line of the busy, black, and, by night, fiery range of the Staffordshire Pottery and Mining Districts,—near enough to receive their advantages, sufficiently far away to lose their unsocial character, stands Trentham, one of the seats of his Grace the Duke of Sutherland. That it is beautiful all who have seen it well know; but its beauty is not of that grand or sublime order heaped up by nature in one of her mighty convulsions; Art has assisted with a lavish hand to give dignity to sweetness, order to fertility, and nobleness to rural simplicity and effect. There are many positions more majestic, many more imposing; but few that can lay claim to the elaborate finish and expressive character of the principal as well as the subordinate points of its construction. The original design is not merely carried out, it is embellished; Nature not only shows herself in her richest garb, her rainbow-hues are beautified by the study and knowledge of her most effective relations, and the symmetry of style pervading all is but the rallying-point of a poetical conception and adornment. Even when the sternness of Winter seizes upon every leaf, and darkens the life of every tree, there is, as it were, a buoyancy of expression in the broad clear features of the place peculiarly striking; and, whether seen in the laughing winsome time of Spring, the beautiful sweet days of Summer, or during the mellow and glorious range of Autumn, the rapturous exclamation of its numerous visitors could not possibly be more *apropos* or deserved—“This is fairy-land indeed!”

Well—the hours are passing onwards, the shadows of the sun are lengthening, the leaves of the fine old trees in the park quiver in the dying breeze of a cloudless sky, and the beauty of day is upon us. We will take our stand on the Terrace Garden above the Parterre (Plate I), and contemplate the scene that opens before us in this gliding and expressive hour. Is it beautiful? is it poetical? There, on either side, as imaginative and diversified as their character, stand the life-like figures of a classical age; an age that, although so rife with the destinies of mankind, and tortured and thrown into convulsions by the overbalancing power of physical ambition, still retained within its bosom those pure and elaborate characteristics of Art, to which, even at this distance of time, we turn for instruction, and behold with an unfading and a glowing interest. Statuary is a benevolent power in the busy carnival of floral life. Look at those sweet roses, in raised beds of wrought stone-work, about the path and clinging to the form of *Atalanta*; how they smile upon her eager, confident face! she has not even a glance for them; and yet how gracefully their shadows blend upon the marble-like pavement below! The golden apples bound before her—linger, *Atalanta*, the destiny of life and love is with thee, and why should all be broken! There are other beds of similar construction, containing massive white marble vases and bronze figures, round which cluster a series of variegated plants; and dividing the Terrace from the Parterre is a stone balustrade, with descriptive and other vases containing flowers placed along

* Trentham was originally called Trichingham, which signifies a hamlet situated at the confluence of three streams.

its surface at regular intervals. Also, in each ground-floor window, arranged in ornamental boxes, a continuous line of the Golden Chain Geranium completely realizes the novel idea of producing by means of floral embellishment an effect similar to, and, comparatively speaking, as rich as that of decorative gilding. A rippling sound of water, too, comes even here—a sound that ever pleases and softens with its gushing murmurs and floating song—it is a fountain; and there, in marbled grace, amid the refreshing garlands of foliage and flower, Eve seems to watch the changing beauty of her face in the crystal mirror below.

Four steps below us—revelling in light and shade—is the extensive *Parterre*, with its smooth verdant carpet, broad walks and narrow pathways of fine gravel; its Fountain (the Three Graces), Urns, and Marble Vases, of which there are four unique specimens rising from the centre of the principal angular compartments on large granite pedestals. The divisions between the beds—which are chiefly of an oblong, circular, and serpentine form—of these compartments consisted formerly of very light-coloured gravel, but the consequent glare and attracted heat of the sun's rays were found to be excessive, and detrimental to the effective outline of the plants. A fine mossy turf has lately been substituted, and the result is most gratifying. A short time ago the plan of the outer borders underwent a change; it now presents a flowing chain pattern, distinctly formed by carefully kept box-edgings. In the centre of each link is a cypher filled with flowers, and from every fourth there also arises a tapering cypress. As a novelty in the arrangement, the narrow pathways and interstices running along the outer chain were laid down with differently-coloured gravel, and the effect shows itself advantageously, especially from the Terrace.

The plan of the *Parterre* is square, and its general appearance particularly striking; perhaps more so than any other part of the garden. It is entirely surrounded by a stone balustrade, on which are placed numerous vases containing flowers; and at the angles of the side facing south are two temples containing mythological statues. From these angles balustrades with vases stretch in a slightly curved and irregular line east and west, forming the boundary of the Italian Gardens, and are terminated by two beautiful Italian Pavilions. Any attempt to particularise the variety or order of flowers used in this garden would be useless; every year they are diversified, every year more expressive; and the thousands of plants required each season in its decoration brings the arrangement to a gigantic scale. Besides, it is not what is new and rare that is alone effective: harmony of colour; the true definition of contrast; the graceful blending of the trailing with the erect species; the grouping; and the elasticity of the whole are the real artistic powers of floral architecture. Whether these remarks are identified with the scene before us the criticism of others must decide.

The outlines of prospective scenery from this point are not grand, in the common acceptation of the term: there are no rocks nor nakedness; no rugged mountains towering in the distance; nothing isolated, abrupt, or frowning about it. Even the view is, in a measure, contracted, and altogether unrelieved by ruined battlement or ivy-grown tower; but all is fertile, undulating, and peculiarly adapted to receive and enrich the beautiful combinations of picturesque landscape.

From the *Parterre*, sad and poetical, in irregular height rise groups of the pyramidal cypress, shading with dark green lines the rich and startling masses of Geranium and Calceolaria. Purely Oriental in character, it mingles with and gives a thoughtful expression to those of European fame, without detracting from their sweet distinctiveness, or having an isolated appearance amongst so much beauty. To the right, bordering the balustrade, a dense mass of evergreens, mingled with native flowering plants, stretches on to the wood, interspersed here and there with grassy glades, and vistas opening on some fine old tree or group in the park. The park is only partially seen; but it rises undulating away to a ridge of hills clothed with waving fern, and dotted with the decaying sons of an ancient forest, which grotesquely throw their naked, straggling arms among their more vigorous brethren; and there in the shade, unalarmed by the sounding horn, the ringing shout, or deep bay of the hound of olden times, those noble characteristics of an English park—fallow deer—placidly repose.

Before us, in verdant tranquillity, relieved by the richness of artistic treatment, lie the Italian Gardens. At their extremity the bright and silvery lake seems dreaming away into the foliage of the woods, with green islands darkling on its bosom, and noble swans nestling on its surface, watching the life-like shadows that look up to them from the face of the blue sky below. And look! skimming lazily on, their feet dragging in broken lines across its surface, the coot and moor-hen make for the sedgy and tangled bank, where the duck and mallard linger with their native brood till the yellow leaves of autumn's last days bring in lettered and ringing flight the countless masses of their south-bound race. Even the ancient grey heron, in all the clumsy pride of his ancestors, is mounting the air in laboured circles, free from the dangerous swoop of other days; and as he flaps his huge wings above the tall trees, how naturally the mind travels back to an age so romantically strange and so different from the aspirations of our own. On its margin the sturdy branches of the oak bend over, and their leaves kiss, as it were, the murmuring ripples as they beat faintly on its pebbly shore; while, grouped here

and there, so coy yet so beautiful, the lily sleeps and awakes with the sun through the whole summer time of its existence. There is a boat, too, gliding round that point; and the dreamy splash of the falling oars, with the faint echo of a measured song, come lazily on the air, in soft, suggestive unison.

Gradually rising from the lake, the ground assumes a bolder character, and forms a distinct ridge clothed entirely by a fine old wood, called the King's Wood, whose wave-like and diversified foliage seems to roll in the sun like the slumbering swell of the ocean. About half-way along it a flowing bend points out the situation of the "Spring Valley," which, with its delicious spring of water, contains many fine specimens of *Ferns*. At the extremity of the wood rises a conical hill, crowned by a colossal statue of the late Duke of Sutherland, erected by a grateful tenantry, and which forms a conspicuous feature in the landscape. To the left the country is a little more open, and bounded by slightly rising ground and trees. It thus forms an amphitheatre, of a purely sylvan character, and many a long and weary mile might be plodded ere such another view rewarded us.

We will take a peep at the *Private Conservatory* to the right ere we descend from our golden-wreath promenade. There are many favourite plants running over the trellis work, and playing fantastic gambols about its roof. The orange trees scatter their grateful perfume around us; and fine moss tempts us to a seat beneath the foliage of the palm-like and elegant *Seafortthia*. Around are arranged, in china-covered boxes, many specimens of *Lichens* and *Ferns*; and facing "Eve at the Fountain," mentioned before, is a most elaborate and beautifully-carved marble spiral column. There are also many ornamental pieces in China and Parian, which have a pleasing effect. A very fine *Corridor*, half circular in shape, is connected with the Conservatory and the main building, the space between being laid out in raised flower beds; the doors dividing it are very handsome, composed of iron, and coloured blue and gold. The *Corridor*, containing varieties of *Lichens*, *Ferns*, *Ivy*, &c., leads to the western or principal entrance, over which rises a square tower of wrought stone; and on three of its sides are carved, in bold relief, the family arms. The area in front is a large gravelled circle, entered from the park between two small lodges, on the summit of which are placed bronze figures of deer; and the centre contains a large statue of Diana, on a granite pedestal. The view from this corridor is very good; and the long, gently-rising gravel road, leading directly away between sloping turf-covered banks to a large group of trees in the park, heightens the effect. Through a side door we follow a walk leading to the *Parterre*, passing, on the outside of the Conservatory a marble statue of *Apollyna*, of which a view is given from the opposite side of the water. We now stroll leisurely on to the *Private Wing Terrace Garden*, at the steps of which are two beautiful large antique bronze Vases, containing Geraniums and the graceful *Humea*. The *Terrace* is approached by three pairs of stone steps, and on each side are arranged iron-baskets of flowers. The chief attractions from this spot are the beautiful glades which run so prettily out to the lake, or rest on the light columns of the pavilion for a moment, ere they glide on to the *Italian Gardens*. Here also the "Rivulet" winds its pleasant way beneath the clustering branches of trees and flowers across the green and daisy-dotted turf. How gentle it seems to flow; but we listen in vain for the rippling laugh and pebble-murmuring song. The "Rivulet" is a simple serpentine bed of the familiar "forget-me-not;" and the happy idea of its representation of water originated with the Duchess of Sutherland some years ago, at Lilleshall, in Shropshire. It was at one time called "The Ribbon Border," but latterly it has assumed its proper designation. Down three or four steps we enter upon another division of the garden, called the *Private Wing Garden*, which is laid out in a very effective manner; and rising in its centre is a fountain—three Cupids supporting a basin. The private *Orangery* runs parallel with this, and is fronted by a fine arcade, terminating in an open-arch tower of elegant construction. From beneath this tower steps lead down into the garden, and at their base is an excellent view of some very recently-finished and beautiful glades, which stretch across the pleasure grounds, forming with many other objects a series of great improvements, carried out under the immediate superintendence of the Duke and Duchess. In accomplishing this, several large forest trees have been removed; and it is singular how effectually and artistically the gaps have been filled up, and the ground-work re-established in so short a time. Retracing our way, we cross the *Parterre* to the steps leading to the *Italian Gardens* (Plate 2). These steps are a novelty; their form is bow-like, the edge of stone, and the space between each, which gradually descends and is composed of gravel, varies from five to seven feet. They are six in number, and have a stately appearance. As we stand on the topmost step, let us contemplate for a moment the scene that genius has converted from a swampy waste into a model of elegant dignity and character. The *Italian Gardens* are spread before us; and as we gaze, how easy it is for fancy to bring over us those skies so "darkly, deeply, beautifully blue;" the fragrant and gold-dotted groves of the orange and citron; the graceful clusters of the luscious vine; the dark grouping of the purple pomegranate; the green forests of the olive; and the poetry and song of Italy—beautiful Italy!

Let us go now—thought becomes oppressive at the name, and its reality is dark and dreary. We want the merry face of flowers to charm us as we silently move on; and there, on either side beneath the balustrade, they laughingly range. Look! how they sportively creep up and cling to the wall; how they leap over its face, and peep into its hollow eyes! A mischievous zephyr now tumbles in among them; and what gambols they play in the cool shade, away from the searching glance of the sun. Happy flowers! play on while you may; the day is shortening, and even to you, young and beautiful as you are, a night will come, and the winds and frosts of a harsher hour bring in their turn the blighting and the withering of a common fate.

The central walk of fine gravel on which we now stand is about 250 yards long and 14 wide. Single rows of the Portugal laurel growing out of large square boxes, one on each side, extend its entire length, and are trained in a manner to represent orange trees. The effect of these prove how necessary characteristic plants are in grounds intended to be of a national order. The plan of these far-famed grounds represents an oblong square, divided into two large and four small compartments. The large ones have in their centre fountains throwing a jet of water from twenty to thirty feet high; those in the smaller ones are of a flowing order. There are four cross walks, and on each side of the outer ones are single rows of the Portugal laurel, similar to those in the centre. A raised terrace walk runs down to the lake on each side, on which are placed polished granite seats and Maltese vases; and on the left, beneath the Trellis Walk, are allegorical busts of the Four Seasons, with ornamental baskets between containing flowers. To the right, or west, masses of the Rhododendron and Azalea mingle with dark evergreens, flowers, and trees, through which vistas and glades open into the park and wood; and in some instances a single tree is thus brought prominently to the eye, like an object seen through a telescope.

At the extremity of the central walk, abutting on the lake, and on a stone pedestal surrounded by four smaller ones at present unoccupied, stands a remarkably fine colossal bronze cast of *Perseus and Medusa*.* This is the only bronze copy of the original extant, and as a work of art its value is great. The work displays great power and truthfulness of expression. *Perseus*, flushed with triumph, is represented holding the head of *Medusa* by its snaky locks the moment after decapitation, and surveying in his shield the reflection of that fatal face, on which he dare not trust his naked eye. The attitude of her prostrate body is that of repose; and the placid regularity of her features indicate that the sleep of life met that of death without communicating to the beautiful outlines of her face a cloud of anguish or pang of mortal agony. From this point, or rather a little to the west, beneath a beech tree, we obtain a good view of the Hall, facing south. Its style of architecture is Corinthian. From the main body of the building rises a large, handsome, square, open tower, which contributes greatly to its noble appearance; and taken altogether, there is a style of effectiveness about it, dignified and elegant. The Italian Gardens and the general view of the grounds are beautiful in the extreme, and well merit the eulogies so lavishly bestowed upon them. Easily and pleasantly could we devote pages to their service, but there are restrictions to our volubility; and so we pass on beside the balustrade, which separates the lake from the garden, down a walk 50 feet wide and about 150 yards long, at the end of which is a boat-house, containing a very fine and commodious pleasure-boat; and dashing up the terrace we find ourselves in the *Trellis Walk* (Plate 3). This covered way is composed of iron work, 140 yards long, and about 15 feet high, over which clusters of roses, woodbine, and numerous other flowering plants and creepers luxuriate. Standing at the southern end the view from it is most charming, and well adapted for artistic treatment, embracing portions of the park, wood, lake, and islands, with the ley, and its groups of beech and horse-chesnut. Each end of the walk contains three entrances, and is higher than the other part. Down each side are oval windows; and on the outside, facing west, are ranges of flowers the entire length, which literally impregnate the air with their perfume.

In admirable contrast to the brilliancy of the flower gardens is the quiet, secluded character of the *Promontory* (Plate 4). The rock work is good, and not often so happily expressed; and as we sit and gaze across the smooth surface of the lake, broken into occasional ripples by the rising fish, on the opposite wood which rolls wave-like down to the shore, we are insensibly led to feel how soothing and beautiful is the calm Poetry of Nature.

Following the course of the river Trent, which at one time ran through the lake, but was successfully diverted in 1853, we wind amongst masses of the white Rhododendron and orange Azalea, which are particularly striking, in contrast to the purple colours formerly so much used. We were also struck with the liberal use of the woodbine, foxglove, and Scotch thistle in these grounds, and the effect they

* This imposing piece of statuary is a cast from the Work of the celebrated sculptor, BENVENUTO CELLINI, and bears the date MDLIII. The original is at Florence.

produced was very agreeable and satisfactory. We also noticed on the margin of the river the common bulrush and iris, and on its surface floated the lily in great profusion. Passing on, we cross the Trent by means of a rustic bridge, and enter the *American Gardens*, where many very fine specimens show themselves in native luxuriance. Going onwards, to the left is a small but choice *Rosery*, and more to the right an extensive, well-kept, and productive *Reserve Garden*, laid out in a succession of circular beds, containing an innumerable collection of hardy fruit and flowering plants. The long pretty walk which we now tread is another very recent improvement; and passing beneath the overhanging boughs of some fine forest trees, we burst upon the magic and gorgeous *Rainbow Walk!* Let us pause a moment in the midst of this beautiful floral vision, and reflect on the means bestowed upon us, by an All-wise Being, to gild and make pleasant the hard walks of life. Flowers represent to us a language understood by every one, from the child in its cradle to the old man in his dotage; and the genuine pleasure they afford is a proof of the integrity of the heart in the pure and simple reasonings of nature. Why, or how, we need not reason—it is so; and no wonder that we love their bright tints and sweet perfume; no wonder that our friendship is so trusting, and our sympathy so great; that the tear and the smile meet, when we thus go hand and hand together through life, and the brotherhood becomes cemented by the faithful snowdrop on the grave!

There are some individual tints that have no sympathy with the gorgeousness of others; some that rush across our vision like a fiery meteor in the blue sky, startling and vivid; but here all is brilliant, natural, and blending. Two beds, divided by a gravel walk, in a direct line 200 yards long, slope gently towards the river; each, about 9 feet wide, is planted with flowers to represent the colours of the rainbow. The left side also contains a succession of circular raised beds, with festoons of roses; and a background of hollyhocks tower up in front of a well-trimmed, thick hedge of evergreens, shaded in turn by forest trees and others. The right, or north side, is bounded by a wall the entire length, and facing this wall is a range of glass building, called the *Trentham Wall Case*. This is a conspicuous and novel feature in these gardens, and forms the commencement of a successive range of glass houses, 400 yards long. They are connected with the *Orangery*, noticed below, and run entirely round the kitchen garden, forming a delightful promenade amidst wall fruit and flower borders at all times of the year. At the lower extremity of the walk is a wall of three arches, which is connected with the *Orangery*—a conservatory 89 feet long and 60 feet wide, erected in the year 1843. The most remarkable circumstance to be noticed in regard to this building is its flat glass roof, supported by hollow iron pillars, through which the water is conducted from the roof to a main drain below the surface. This is the *first* recorded invention of the kind erected in England: it contains a very fine collection of plants. We now pass through the kitchen garden, where everything is so conspicuously neat and orderly, and such a marked attention shown to the lowest as well as the highest article in the vegetable world. There is also a great display of fruit trees trained in the Bell shape, and several trellis walks regularly covered by them. The system pursued in regard to fruit trees is singularly successful, and their appearance is very tasteful and effective. We were particularly struck with the handsome-looking borders of these walks, and the full, glowing character they presented. They are simply of ivy, trained in a circular form at the top, from 12 to 16 inches high, and lined with flowers.

We now pass the *Pine Pits*, three in number, where those gigantic fellows are raised that do such honour to the Horticultural Hemisphere. Also those wonderful *Vineries* and *Peach Houses*, from whence come the unrivalled clusters and exquisite bloom that command the praise and commendation of every beholder. And we might conscientiously say that it is in the knowledge, excellency, and delicate beauty of fruit,—hardly studied, and with the most laborious attention acquired, that Trentham is so justly celebrated; and in the harmony, the grouping, and the elasticity of flowers that it is unsurpassed.

To the right we leave Mr Fleming's house, a neat, elegant structure; to the left a long range of building, including the office, fruit room, vegetable house, and the "Bothies," where every requisite attention is shown to the comfort of the young men. And we were much pleased to observe that, by the kindness of the Duke and Duchess, a commodious Bath-room, fitted with every convenience, has lately been erected for their use. Such care speaks for itself, and we trust so worthy an example will be extensively followed.

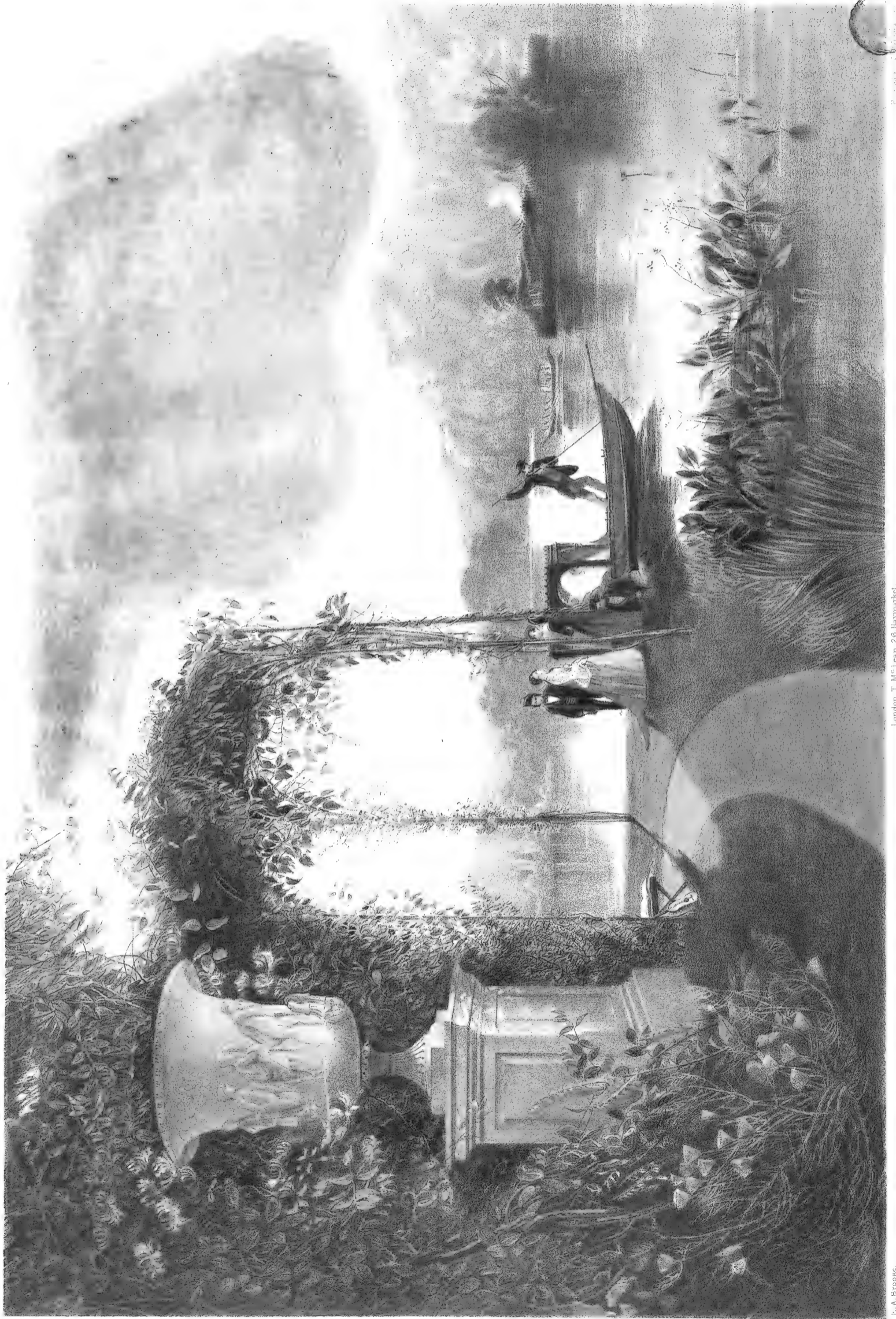
We now cross a rustic bridge thrown over a tributary of the river Trent, which meanders among overhanging trees and flowering shrubs, and come to the Melon pits, Orchid houses, Forcing pits, &c. As we proceed there is a fine house of Chinese Azaleas, &c., and outside, down its length, are raised circular beds with evergreen borders, containing several varieties of flowers intermingling with the graceful *Humea*. At the end is a monster Scarlet Geranium, throwing out hundreds of blossoms. Before us is a magnificent house of Geraniums, and connected with it an Aquatic house, where the *Cyssus discolor* and other variegated foliage plants play an important part in a new style of design. It is intended in

this instance to produce by the massing of foliage an effect as rich and rare as that hitherto confined to flowers; and there is certainly a gorgeousness about it, novel and perfect. To deal with the various tints of each leafy mass with any degree of regularity or conclusiveness is next to impossible; it is by dwelling intently on them that the most beautiful effect is rendered; and the *Cyssus* climbing above and around all is like a richly carved and decorated framework round a picture of the highest class of art. There are also some good specimens of *Nymphia*. The background is well filled up with fine examples of rock work, and the towering *Musa*, &c.

To the rear of these buildings are the propagating sheds, and some more rooms for the young men, decorated with Messrs Minton's encaustic tiles. Immediately facing these is a very excellent *Heath Pit*, of great extent, containing a rare and choice collection. And directly following is what is called the *Children's Garden*, nicely laid out, and boasting a Swiss Cottage fitted up with every convenience for juvenile fêtes.

We now again cross the Trent by means of a ferry boat, to which are attached ropes for the purpose of locomotion, noticing to our right an ancient looking stone bridge of four arches, and before us, rising between two elm trees, a handsome clock tower, surmounted by a fine bronze figure of *Mercury*. On landing we read *lac non defit*, and enter the *Dairy*, the walls of which are composed of white china square tiles, with naturally coloured ivy-leaf borders. The floor is of the buff encaustic tile, with ivy-leaf lines traversing it; and the milk pans are white on black slabs of slate, round which a stream of water continually runs. On entering the Hall yard we look up, and in a niche of the clock tower is a full-length figure of Admiral Sir Richard Leveson, celebrated as a commander under Sir Francis Drake at the destruction of the Spanish Armada in 1588. In the north transept of St Peter's Church, Wolverhampton, there is a full-length *Brass Statue* of this warrior, represented in the style of armour worn at that period; and the one referred to is a most excellent cast from the original. At the dissolution, on the site of the Hall stood a Priory for canons of the Augustine order, which, with its possessions, was granted to William, Duke of Suffolk, and subsequently purchased, with many others, by the Leveson family, ancestors of the present noble owner. We now pass through the Stable yard, out at the Lodge gates—the Lodge that so many thousands of "poor travellers" gratefully remember—and across another tributary of the Trent, which comes down through the park. To the right are the Fish stews, and the Poultry yard or Aviary, a very pretty descriptive building, in the rustic Italian style, and which, for arrangement and finish in regard to its object, is not surpassed. To the left are the extensive Farm buildings, and Workshops, where artisans of every trade labour in supplying the wants of so large an establishment. Further on is the Girls' School, a neat and picturesque building, which is entirely supported by her Grace's liberality and benevolence.

Returning, we pass into the Park, where so many thousands of the inhabitants of the neighbouring districts find recreation, and hopefully search after health; where the song is raised, the laugh echoed, and the busy feet move in the invigorating dance; where the manly game of cricket brings its admirers, and the happy faces of youth smile over the thoughts of their endless joys; where, as we now stand, the western sun is scattering among the tops of the old trees the brilliant tints of its dying hour, the song of the thrush is sinking into a soft plaintive melody, and the verdant leaves sigh and quiver as the beautiful sleep of night falls, dream-like, o'er them; where, as we gaze, the evening star, radiant and holy, breaks like a smile from its deep blue home on our upturned faces; and where, in this memoried hour, we pause, and rest from our pleasant labour, in the hope that the pages of "Trentham" will be read with as much pleasure as they were happily penned.



L. A. Brooke.

London, T. McLean, 26, Haymarket.

THE LAKE, TRENTHAM HALL, GARDENS.
THE SEAT OF HIS GRACE THE DUKE OF SUTHERLAND



E. A. Brooke.

London, T. McLean, 26 Haymarket.

Printed at 70, St. Martin's Lane.

THE TERRACE, TRENTHAM HALL GARDENS.
THE SEAT OF HIS GRACE THE DUKE OF SUTHERLAND.



E. A. Brooke

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THE PARTERRE, TRENTHAM HALL GARDENS.
THE SEAT OF HIS GRACE THE DUKE OF SUTHERLAND, K.G.



Enville, the seat of The Rt. Honble The Earl of Stamford & Warrington.

ENVILLE HALL,

STAFFORDSHIRE,

THE SEAT OF THE RIGHT HONOURABLE THE EARL OF STAMFORD
AND WARRINGTON.*

THE remains of antiquity in the neighbourhood of Enville are both numerous and interesting, and belong to the earliest periods of English history, as well as to those eventful times between the Norman Conquest and the Restoration. One spot that has always taken the lead in the county histories is Kinfare, derived from kin-vaur, *i. e.*, the great edge or ridge, such being its natural formation, where, on the summit of the hill, are to be seen the outlines of an extensive encampment, attributed by some to Wulphere, a Mercian King, by others to the Danes; and a little below it, surrounded by a narrow ditch, is a tumulus, supposed to cover the remains of a Celtic Chief. Adjoining it, stands a large stone pillar of curious shape, with deep notches cut in its surface, and held to be commemorative of an important action fought here before the subjugation of the island by the Romans. There is also a singular cavern worthy of notice. The place is scarcely an hour's walk from Enville, and over ground once covered by the ancient forest of Kinfare and Lutley. A short distance from Kinfare is Stourton Castle, the birth-place of the celebrated Cardinal Pole, and the scene of some of the numerous engagements between Charles I, and the Commonwealth. In the opposite direction is Kingswynford, a place of ancient date, and the locality of a small Roman camp; and, a short distance further inland, rises the lofty conical hill of Dudley, crowned by the ruins of its once lordly castle, the foundations of which were either built or repaired about the year 760, by the powerful Saxon, Earl Dudo.

In the village of Enville the most ancient building is the Church, the origin of which, like many others in England, is involved in obscurity. It contains many interesting relics of by-gone ages—one a beautiful alabaster monument to the memory of Thomas Grey and his wife, who died in the year 1559, and whose recumbent effigies form the upper part. The figure of a Priest lies under an arch near it; and a stone slab, evidently the lid of a coffin, with a crosier carved in outline, is inserted in the pavement of the southern porch. One of the windows, the arch of which appears to be Saxon, is illuminated with some beautiful antique specimens of stained glass, and adjoining the pulpit are several stalls, with richly-carved subsellias, such as were anciently used in cathedrals and collegiate churches. The arches and columns of the central aisle, or nave, present two distinct styles of architecture, those on the north side being low and circular with massive columns, and those on the south of a Gothic character.

* His Lordship succeeded to the title and estates on the death of his grandfather the 26th of April, 1845. Creations—Baron Grey, 1603; Earl of Stamford, 1628; Earl of Warrington and Baron Delamer, 1796.

In the year 1762, a stone coffin, inscribed "*Rogerus de Morf*," was dug up at the west end; but of the family to whom it refers little more is known beyond the fact that they held a small estate in the parish, which still retains the name of Morfe, from the time of Edward II, to that of Richard II, when it passed by marriage to the Lows.

Erdeswick, speaking of Enville, or Enfield, as it was called in his day, describes it as "a goodly manor, and a park standing north-west from Whittington and Kinfare, something more than two miles, where Thomas Grey, who died on the 20th of Elizabeth, built a very proper brick house." A plate of this house, given in Plots' '*Staffordshire*,' published in 1683, represents it as a rather small Gothic edifice, with two central octangular towers, and windows with pointed arches. These towers form part of the present Hall, being supported by two handsome projecting wings, partly embattled, with an extensive range of buildings to the rear. Fronting the Hall is a lake that receives a small stream, which, descending from the hills behind, forms some pretty cascades, overarched by a belt of fine forest trees. These hills are covered with far-stretching woods, abounding with game and noble trees, chiefly oak, intersected by numerous interesting and delightful walks and drives, the whole of which were designed by the country-loving and agreeable poet Shenstone, to whose memory the small ornamented Chapel that overhangs the lake was erected.

Enville is a name long and familiarly known to those interested in the progress of horticulture by the excellent qualities of the Enville Pine-apple, raised here; but it is within the last few years that the Gardens generally have attained the distinctive and magnificent character for which they are celebrated. Previous to 1850, the whole of the grounds did not occupy more than twenty acres, with an average range of glass for forcing and other purposes, but shortly afterwards was commenced, on extensive plans and in the most liberal spirit, the general improvement of the entire department. The designs for the reconstruction of the grounds were by his Lordship's gardener, Mr Aiton, whose excellent taste in landscape-gardening is here fully illustrated. In this undertaking hundreds of men were employed, and the rapidity of its execution was such that, in about three years, the fundamental part was completed. The ornamental grounds, or flower-gardens, including the site of the former ones, now cover a surface of seventy-six acres, and extend in a westerly direction over the face of a hill, of a gentle, undulating character, partly natural, partly artificial, that afterwards assumes bolder outlines, and, clothed with far-stretching woods and noble trees, forms one of a chain of the new red sandstone formation that intersects this part of the country. Much of the newness of such improvements is, and necessarily will be, apparent some years to come, but all that art could possibly do to soften this effect has been done.

Facing the entrance gates, which are composed of wrought-iron, coloured bronze and gilt, and surmounted by the Earl's coronet, is a very compact aviary, containing numerous specimens of British birds, and several of those beautiful shy little creatures, the Californian quail. Another compartment is devoted principally to aquatic species, among which are some Mandarin ducks, and crested cranes. There is also an American bird of a rich deep plumage, almost as large as a hen turkey, called the crax, or curassow. Adjoining is the head of the broad or straight walk—a narrow strip of ground about 120 yards long—planted as a ribbon-border with flowers, whose height gradually increases on each side from the centre of the walk, which is bounded on one side by a brick-wall, with trained roses, and on the other by a thick evergreen hedge. This, the first acquaintancè with the floral beauties of the Gardens, is quite unannounced, but the scene is too rich and effective to be anything but delightful. At the extremity of this walk spreads out in different stages of perfection the broad and expansive surface of the principal garden. Stretching away, in a variety of fine undulations, is the green and elastic turf,* illuminated by numerous irregularly-planned circular flower-beds, containing masses of calceolaria, geraniums of different varieties, verbenas, alyssum, salvias, pentstemons, and other gay-flowering plants. The whole of the beds are planted in the ring-system—the centre being composed of one particular flower, with an outer border or "ring" of another variety, by which a pleasing and effective contrast is obtained. The number of plants required each year for this magnificent array is, as may well be supposed, almost incredible. There are also, scattered over the entire surface, numerous standard roses, whose beautiful crowns and irregular height relieve and enrich the general character. Opposite the walk, stands out in native luxuriance, a remarkably fine specimen of *Pinus macrocarpa*, thirty-two feet in height, considered to be one of the most perfect in England. From this point a curved walk, on the verge of the ground, extends upwards of a quarter of a mile, the narrow strip of land by which it is bordered being planted with successive lines of golden-chain geraniums, lobelia, and other flowers, backed by standard roses and hollyhocks. Opposite the

* Three horse-drawn mowing-machines are constantly employed during the summer in keeping the turf in the gardens and on the cricket-ground in order.

Conservatory it is crossed by a broad gravel walk leading to that building, and flanked by small cypher beds planted with dwarf flowers and the graceful humea, and then sweeping onwards down the face of a hill seems to lose itself amongst masses of variegated shrubbery.

The Conservatory, a most striking and commanding building, was erected three years ago, at a cost of nearly £10,000. It is of a mixed kind of architecture, partaking both of the Gothic and Moorish styles. Two domes, or cupolas, each 60 feet high, rise from the body of the building, which is 160 feet long, by 75 feet wide. The principal part of the skeleton is composed of cast iron, with wrought-iron ribs and girders, the sash-work being of wood. Hollow columns support the span-roof and carry off the water, and the whole is ventilated by sashes regulated by ornamental chain baskets. It is used chiefly as a winter garden, and for the cultivation of bulbous plants, and about the time of Christmas, when those rich flowers, with great quantities of azalias, camellias, ericas, rhododendrons, and several varieties of creepers, with numerous other plants, are in full bloom, the appearance of the interior is remarkably beautiful and imposing. It is surrounded by broad gravel walks, on the borders of which are placed, in large moveable tubs, several sweet-bays, trained to represent orange trees. There are also some antique vases, chiefly in terra cotta, on pedestals, and down a walk extending from the centre facing the Hall are similar ornaments, a small fountain (dolphins) and copies of the celebrated Warwick vase. On the summit of the hill, exactly above the Conservatory, are two pairs of eagles, and a couple of horned owls, inclosed in an iron cage with a rock-work column, in which recesses are made for their retreat. From this point, or rather a little below it, a most excellent view of the Gardens, Conservatory, the Church, just peeping through the trees, and surrounding country is obtained. To the left, in a hollow, is a small lake which seems never free from the noise and bustling gaiety of great quantities of wild fowl; and on its margin stands, half withered and alone, a picturesque and ancient oak. To the right extends a deep fringe of large forest trees and evergreens, with borders of flowers; and immediately behind the fountain is a handsome purple beech, and a fine horse-chestnut tree. These two trees, towering from the midst of clusters of brilliant flower-beds and the undulating carpet of fine turf, are noble features in this scene, and give more than common interest to its beautiful and expressive character.

On the opposite side of this line of trees stands the Museum, a small Gothic building, containing many valuable specimens of natural history, and other interesting objects. Facing it are some fine groups of beech and lime trees, whose lower branches rest on and spread a considerable distance over the surface of the soil—a circumstance attributable, we were told, to the horizontal direction taken by the roots from being unable to penetrate the strata of hard sandstone on which they stand. A short distance above the Museum is what is considered the gem of the gardens, a specimen of the *Picea nobilis*. It is certainly fine and beautifully formed, and may well claim that distinction. In height it is about twenty feet, and was found a few years ago amongst a mass of miscellaneous shrubbery. There are also, relieved by a succession of large circular beds of flowers and standard roses, several excellent specimens of Deodars and Coniferæ generally, including a thriving Douglasü. In this part of the grounds the walks are beautifully curved, with rich and most effective borders. The Sunk Walk, as seen from the embankment of the small lake above it, especially commands attention, both for the taste displayed in its decoration, and the expressive diversity of its more permanent features.

We stood on this embankment of the sheet of water, called Jordan's Pool, which contains the "*Large Fountain*" (see Plate); below, on the right, extends another small lake, in which are placed the colossal stone-like figures that compose the "*River-horse Fountain*" (see Plate). The early morning had been densely misty, and the entire face of the surrounding country hidden from view; but as the day advanced the vapoury mass gradually rolled away, and the sun at length shone out in all the genial splendour of an autumnal day. A vista through some trees carried the eye across a well-wooded undulating country to the Dudley hills, and the coal-fields of South Staffordshire, and on to the distant outlines of the mountainous parts of Shropshire and Worcestershire. Slightly to the right were seen portions of the finely-timbered and extensive grounds and park of Himley, the splendid ancestral domain of Lord Ward, who is also owner of Dudley Castle, and many other large estates in this part of the country. Scarcely a breath of air was felt, and the water lay still and unruffled as a mirror, reflecting the depths of the blue sky, and the gigantic outlines of a mist-gathered cloud that towered high above the wave-like foliage of the woods. As we stood admiring the beauty and tranquillity of the scene, a bubbling sound of water, at first gentle and gathering force by degrees, broke out, and we beheld the commencement of one of the most beautiful aquatic displays it is possible to conceive. This, the large fountain, is on a level with the surface of the lake, and composed of five jets, the central one throwing a column of water 150 feet high; the supply being obtained from a large reservoir on the

hill, to which it is first pumped by the united action of two engines, each of thirty-horse power. The day was one of the most favourable, as the slightest breeze spoils the regularity of the display, and the clear blue sky, into which towered the conical head of the massive cloud, with the crystal stream darting across it, brought distinctly out the most beautiful and effective features of the fountain. In the course of a few minutes it had reached its culminating point, leaping like a bright and joyous thing of life high into the air, and falling around in absolute clouds of the most brilliant and variegated colour. We stood watching this superb spectacle till, at a given signal, it gradually sunk as if tired with its exertions; the bosom of the lake caught its last murmuring ripple, and all was still.

The River-horse Fountain was next put in motion, and, with its characteristic streams darting and splashing about in every direction, formed a strong but strikingly picturesque contrast to the more lofty pretensions of its neighbour. The central figure throws a single jet seventy feet, and those surrounding it, sixteen others, to a height of forty feet. The margin of the lake is planted with flowering shrubs and deciduous trees, while over the gently rising hills that branch from it are scattered groups of ornamental plants and flowers. When this fountain is in full play, supported as it is by so rare a combination of natural and decorative scenery, the effect is really grand and impressive. During the Enville fêtes, these lakes and the principal part of the gardens are gorgeously illuminated—as many as 160,000 variegated lamps being sometimes used—and mimic naval engagements, accompanied by the most brilliant Pyrotechnic displays, sometimes enacted on their surface.

At the bottom of the hill, near the Hall, there is a very beautiful specimen of the *Taxodium distichum*, forty feet high, and adjoining it a single *Rhododendron* of remarkable dimensions, being upwards of 100 feet in circumference. The Countess of Stamford's Garden is a pretty, delightful spot, commanding an excellent view of the Conservatory and the contiguous grounds. A fountain, consisting of a single *jet d'eau*, darting into the air in a long thin silvery line, falls into a shell-grooved basin, surrounded by several small circular beds of the choicest plants. Rustic baskets, filled with a select variety of flowers, stand here and there on the soft green turf, protected on one side by a semi-circular fringe of yew, laurel, and other evergreens, with marginal lines of *Verbena venosa*, *calceolaria*, some of the rarest geraniums, and others. A short distance from this well-arranged garden is an interesting group of the Tulip-tree (*Liriodendron tulipifera*).

The Kitchen Garden is divided from the ornamental grounds by the road leading to the village. It is nearly square in form, and occupies about four acres, the whole being surrounded by a brick-wall, twelve feet high, and trained with flourishing, hardy fruits. All the houses, which constitute an acre of glass, have been erected within the last five years, and consist of a Trentham wall-case, 365 feet long, six vineries, a new Holland house, two stove, one strawberry, and five forcing-houses, and a range of pine-pits. The black Hamburgh and black Barbarossa grapes are largely cultivated, which attain, with other fruits, a superior degree of excellence. We saw some fine specimens of the *Lilium giganteum*, ten feet high, and several other rare and interesting plants, including some beautiful Ferns and Ericas. On the outside of the garden walls is a piece of ground, rather more than two acres in extent, where the principal part of the common vegetables and much hardy fruit is grown.

The beautiful plateau fronting the entrance gates is the Cricket Ground, on which are annually contested some of the most interesting matches in England. It consists of six and a quarter acres, and, although apparently level, has a gradual incline of eleven feet. The Earl of Stamford, who is passionately attached to this rare old English and manly game, as well as most other field sports, spares no expense in making it one of the finest and most liberally-conducted in the kingdom.



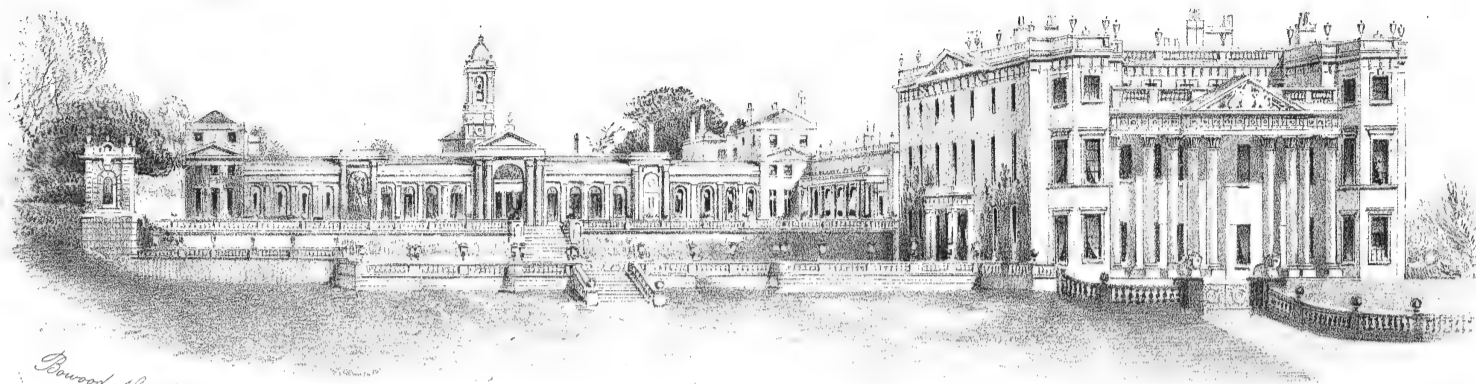


E. A. Brooker.

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THE GREAT FOUNTAIN, ELVETHAM GARDENS,
THE SEAT OF THE RIGHT HONORABLE THE EARL OF LONDONDERRY & WARRINGTON.



Bowood, the Seat of the Most Hon. the Marquis of Lansdowne.

BOWOOD,

WILTSHIRE,

THE SEAT OF THE MOST HON. THE MARQUIS OF LANSDOWNE.

BOWOOD anciently formed part of the royal and magnificent forest of "Pewisham," which extended from Chippenham almost to Devizes, and from Lacock to Calne, having the River Avon for its north-western boundary. It is said that James I amused himself by hunting deer in this forest; but after his decease it was disafforested and granted partly to the ancestors of Lord Audley, and partly to the family of Carey, in Devonshire. Bowood was included in the first-mentioned portion. It was also comprised amongst other estates seized by Parliament as forfeited on the establishment of the Commonwealth. It was then laid open, and tradition relates that the Parliamentary Commissioners, wishing to convey the deer it contained over Lockswell Heath to Spye Park, were for some time unable to accomplish their object. In their embarrassment the clothiers of the neighbourhood came to their aid, and constructed a *skirted road of broad cloth* between the places, along which the wild and obstinate deer were safely driven.

In the reign of Charles II, this domain was granted to Sir Orlando Bridgeman, Kt., the Lord Keeper, and one of that monarch's favourites. His son, who came next into possession of the property, having fallen into difficulties, it was purchased by John Fitzmaurice, first Earl of Shelburne, second son of the Earl of Kerry, by the daughter and heiress of the celebrated Sir William Petty, whose large estates in Ireland and Hampshire he inherited in right of his mother, and added the surname of Petty to his own of Fitzmaurice in consequence. On the decease of the then Earl of Kerry, in 1818, without issue, the title and estates fell to his cousin, the present Marquis of Lansdowne, and the title of Earl of Kerry, merging into the Marquisate, was taken up by his eldest son. At the time Bowood was first purchased by Lord Shelburne, a mansion had been commenced by the Bridgemans, which was afterwards completed by Lord Shelburne, and some years subsequently was further improved by the erection of the front portico and other embellishments from the designs of Adams, the great architect of the day. His son and successor, William, second Earl of Shelburne (afterwards created Marquis of Lansdowne), continued making additions by adding the west wing (part of which forms the back-ground of our view), and an extensive range of offices in the rear, and also a suite of private apartments, forming the east wing. These completed, the improvements of the park and grounds commenced. Eighty acres was dissevered from the park and formed into a private garden; this was enclosed and planted from 1770 to 1775, with a great variety of native and exotic trees, and now form the pleasure grounds. Prior, however, to this date, extensive plantations, enclosing a large extent of park, had been commenced;—these have now grown into large timber, and form so important a feature of the neighbourhood. The pleasure grounds encircle three sides of the mansion, and as they are partly on an higher level than the house, and one thickly clothed with trees, they form an admirable back-ground to it, especially when viewed from an opposite direction. These grounds are admitted by every person of taste to form the *beau-ideal* of English garden scenery. Extensive lawns and far-stretching glades are separated by trees

of stately growth, and masses of evergreens judiciously planted for producing intricacy and effect, while the natural undulation of the surface, and occasional views of distant scenery, bounded by the bold escarpment of the Wiltshire downs in the back-ground, and the richly-wooded valley and lake below, help most materially to form that variety which constitutes the great charm of the place.

It has frequently been a matter for discussion, whether the grounds of Bowood were laid out under professional dictation, or were the work of its noble proprietor. The great natural taste for the fine arts so eminently possessed by the first Marquis of Lansdowne, and which has so fully descended to his son, the present Marquis, leads us to believe that he had much to do in designing the improvements then carried out. It is said, the assistance of his friend, the Hon. C. Hamilton, a great planter and lover of trees, and that of the first Lord Chatham, at that time a frequent visitor at Bowood, was also given. When relieved from political duties, the elder Pitt spent much of his time in garden improvements and planting at his seat, the Hayes, in Kent. The proprietor of the adjoining property at Spye Park, Sir A. Baynton, is also said to have been consulted on the arrangement and kind of trees to be planted. Brown, the great landscape gardener, was then in the zenith of his celebrity, and some clumps of trees in the park and grounds induce a suspicion of his presence and participation in the changes then made. It is more than probable that the lake is one of his creations, as the damming up of a natural valley, in a similar manner to the one at Bowood, had previously been effected by him at Blenheim.

What share, however, is due to the advice and co-operation of other minds, professional or amateur, we have no means of deciding, but we incline to the opinion that the main features of the place owe their character to the taste of the Marquis himself, who was much devoted to arboriculture, and furnished a nursery in the grounds which supplied him for years with the various trees which now adorn the park and grounds, and how much modern Bowood is indebted to the taste for planting, possessed by the first Marquis, can be judged by the noble plantations which surround it on all sides.

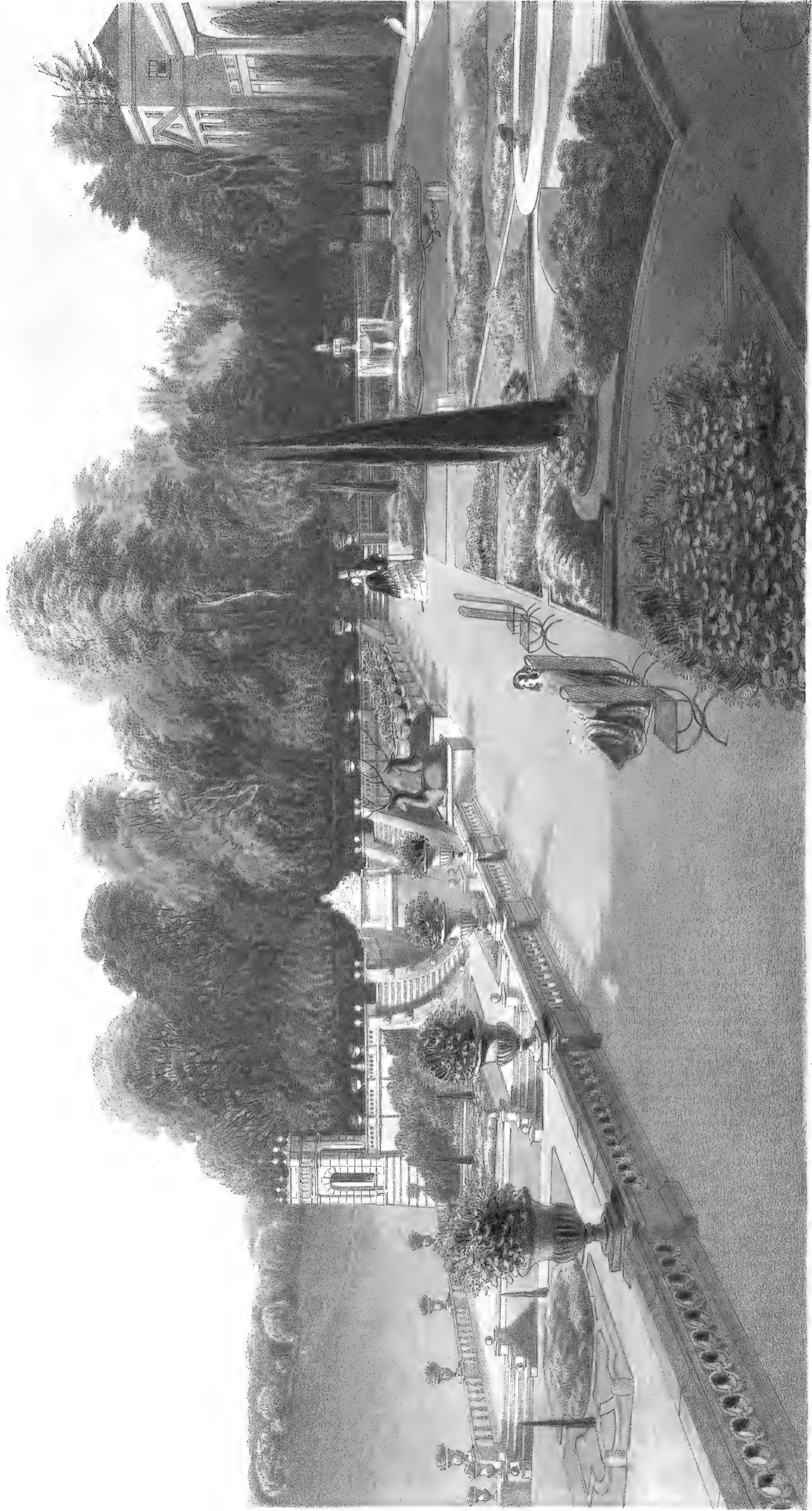
Judging from the many fine specimens of rare trees which yet remain in the grounds, we should say that all or nearly all the exotic trees which were then introduced were planted, and that not in single specimens only. Some scores of cedars of Lebanon, and other pines; hemlock spruce, American oaks, Virginian cedars, Arbor vitæ, Tulip trees, and many other rare species, must have been originally planted. Many of these trees are now remarkable specimens, and add greatly to the beauty and interest of the grounds. In 1850 a portion of these interior grounds, formerly used as a nursery garden, was planted as a Pinetum, and contains nearly every specimen of coniferæ introduced.

Soon after Bowood came into possession of the present Marquis, the original of the upper terrace, as shown in our view, was made. This was about 1810 or 1811. It was laid out as a parterre, on grass, and continued much in the same state until 1851, when a second terrace was made by enclosing an additional piece of ground in front of the older one, and the width of the main part of the mansion, and which was also made to include an entrance court to the principal front. A retaining wall, surmounted with balustrading and ornamented with vases, separates it from the park. The design for the building was given by George Kennedy, Esq., who has very successfully adapted his style to that of the mansion, and the two terraces form a great improvement to the west front of the house, being backed by the long line of buildings comprising a part of the house, the orangery, and offices. At the time of making the addition of a second terrace on a lower level, the upper garden was laid down in a fresh design, as shown in our view, and otherwise remodelled.

The surface of the park is diversified by a succession of low hills, separated by valleys or dells of great beauty, and richly furnished with wood, while on the bottom of the main valley, which separates the park into two divisions, flows the lake for upwards of a mile, winding as it approaches the House, and washing the foot of the lawn, on which the mansion stands, at some elevation above it. The lake obtains its greatest width eastward from the House, where the head and termination are concealed by masses of overhanging trees. The lake is indeed the great feature of the park, and, with its irregular outline and rich accompaniments of wood and lawn, forms a rare combination of natural scenery seldom if ever met with so perfect in artificial creation. The lake was formed by throwing a head across the lower part of the valley, damming back the rivulet which flowed on the bottom. The waste waters of the lake are made to flow over this head in the form of a natural cascade. Having a fall of from twenty to thirty feet, the water falls over grand masses of artificial rock, arranged and planted with perfect taste, and constitutes a scene at once beautiful and true to nature. The accompanying grottos and rock-work, now that they are covered with ivy and overhung with trees, are all in perfect keeping with the place. These rock-works and cascades were designed and executed by a person of the name of Lane, who had great natural ingenuity in making these descriptions of works, and who is celebrated for making the splendid grotto at Oatlands.



Cascade Bowood, the seat of Most Noble the Marquis of Lansdowne.



London. T. McLeser, 26, Haymarket.

E. A. LITTO olee.

Printed at 70, St. Martin's Lane.

UPPER AND LOWER TERRACE GARDENS, BOWOOD.

THE SEAT OF THE MOST NOBLE THE MARQUIS OF LANSDOWNE



Alton Towers, Seat of the late Earl of Shrewsbury.

Architect, Pugin

ALTON TOWERS,*

STAFFORDSHIRE,

THE SEAT OF THE RIGHT HON. THE EARLS OF SHREWSBURY.

THE principal entrance to the Gardens is beneath a bridge of one arch, called the "Dry Bridge," thrown across the head of the valley in which they are situated, a short distance from a small lake, which, on the high ground, stretches out towards the stables, a range of brick buildings with an extensive stone front and an embattled gateway, flanked by massive square towers. Near this bridge is another, long and solidly built, with stone balustrades, the north-eastern side being washed by the lake, while from the Gardens it appears simply as a terrace, terminating the view in that direction. On entering, the first object that claims attention is a marble bust of the original genius of the valley, Charles, 15th Earl of Shrewsbury. It rests beneath the dome of a model of Grecian art—the celebrated Choragic Temple of *Lysicrates*; and on the base of the pedestal on which it stands, we read the expressive and appropriate inscription, "He made the desert smile." In front of the building is a beautifully designed monogram in box of the letter S, by Mr Whitaker, who for several years has had the management of these Gardens, and to whose skill and taste many of their attractions are due. The interstices are filled with a material from the Potteries, called "Grog," which, when first laid down, is of a bright golden colour; the borders are composed of pounded brick, made with a highly-coloured description of clay, and broken into small fragments for the purpose. From a distance, the effect of this gay dress, illuminating the curves and lines of the dark green box, is quite novel, and, we believe, peculiar to these Gardens. A little to the right we saw a specimen of the *Wellingtonia Gigantea*: minute and unpretending as it then was, how wondrous in size might it not become! We also noticed here some fine specimens of the Deodar cedar, Douglas, Chilian, and other pines. At intervals beneath the garden walls were placed some characteristic marble busts. The form and treatment of these walls originated at Alton, and certainly deserve notice; we believe, however, that they are not imitated elsewhere. They are composed of stone, about ten or twelve feet high, and scalloped. On the apex of each division are placed vases planted with Irish Yew, and supported, as it were, on pilasters formed of Cotoneaster and Ivy, running up the face of the wall from an evergreen base. The entire range of outer walls are of this form, with corresponding arrangements, and they certainly are very picturesque. On the left the ground is laid out in large beds, divided by gravel walks with box borders. It is known as the *Scollop Walk*, and contains an excellent collection of roses and other flowers effectively arranged. Passing down this walk we reach the Conservatories, and so on to the *Bath Garden*. A careful examination of this Plate will give the key to the design of the building and its accessories without our entering into more than a general description. The beauty and solidity of painting is faithful representation, and nothing seems wanting in the artist's treatment of the subject before us to render it complete. In the background rise, from the edge of dense masses of ever-varying foliage, the parapet of the bridge before-mentioned,

* The whole of these estates were left to Lord Bernard Howard, second son of his Grace the Duke of Norfolk, K.G.; and his Grace intends to keep up the Gardens for the recreation and enjoyment of the Public.

and the outlines of the structure containing the bust of Earl Charles. On the extreme right a portion of the Scollop Walk runs up to the Conservatories, terminated by a flight of steps, and bordered in turn by an ornamental cupola and a balustrade surmounted with flowers in vases. Beneath the walls are numerous flower-beds, from which rise stone columns crowned with vases, and divided by the tapering cypress. In the foreground we discern, between marble or cast metal vases containing flowers, prettily laid out beds, divided by the descriptive walks previously mentioned. The elegant *Humea* is supported on each side by marble statues, and beneath the wall a mass of flowers scatter over its face the reflection of their gay hues; and a little beyond them a fountain throws up its clear stream from the midst of a floral circle in front of an alcove or summer-house, quite beneath a turfy bank which forms part of the terrace above it. This terrace, formerly called the "Golden Gate Walk," was altered several years ago by Mr Nesfield, who then named it, in compliment to the Lady Mary Talbot, now Princess Doria-Pamfil-Landi, "Lady Mary's Terrace;" and effective and beautiful as it is, it but prepares the way to another and another beyond it. In fact, there are five or six terraces, ranging one above the other at this particular spot, all varying, but equally characteristic and interesting. From this we ascend to the *Gothic Tower*, and, winding up its cork-screw stair, step out on a small balcony, and the beauties of the valley are ours. The view is indeed striking from this point; terrace rises above terrace on each side, in all the rich tints of their decorative garb—foliage and flower. Immediately below us, to the right, the dripping, or cork-screw fountain, composed of heavy stone tiers projecting one above another from a circular tower, the water falling from ledge to ledge to a large stone basin, sends up its pleasant murmurs to where we stand. A little lower down, we trace the outlines and descriptive character of the various terraces, that of the *Lady Mary's Garden* being conspicuous. At its extremity is a very fine Gothic window, and an iron gate of a handsome pattern, which, at one time, with the large pine-apples on the summit of the conservatories, were gilt. In the background *Alton Towers* throw out their dark shadows in the variety and irregularity of form in which they are erected. The celebrated *Pugin* was the principal architect; but the building has grown up under the direction of more than one, and at different times, which accounts for the mixed character of its appearance. It looks imposing from this point, which is probably the most commanding in the Gardens. A short distance beyond it rises a high, square tower, called the "Flagstaff Tower," which was intended as the repository of a remarkably fine collection of armour, and other memorials of antiquity; but it is not used for that purpose now. Looking directly across the valley we distinguish a series of stone steps, which break out here and there from a mass of foliage as they ascend towards the upper ridge; they are called *Jacob's Ladder*. A little to their left is the *Harper's Cottage*, in which years past resided one of a class originally distinct, and occupying, both in public and private estimation, a superior and important position—a Welsh Bard. How unspeakably touching must have been the tones of his harp, sweeping over the valley in the calm eve of a summer's day! But the harp is hushed, and the cottage hearth is desolate. And yet, how impressively beautiful it must be when, in the glorious hues of summer, the setting sun throws the depths of the vale into a warm and mellow shade; when the long, silvery streams of the fountains leap upwards across the dark shadows of the pine, and their music mingles with the gushing song of birds; when the air teems with perfume, and the flowers in dewy coronets hang their heads and silently listen, as it were, to the ecstasies of nature. A little lower down the valley is a large *Chinese Pagoda Fountain*, which throws a volume of water ninety feet high. To supply this and other fountains,—twelve in number,—cascades, and the whole demand at the Towers, there are eight pools, which rise in irregular terraces and extent to the summit of the hill, to which point it is brought by means of a private canal, cut expressly from a spring of fine water, at a place called *Ramshorn*, a distance of three miles. To the south-west, peeping above a table-land covered with trees, we catch a glimpse of the walls of an old castle, grim and grey; and, as we stand here in the midst of its associations, what better place to glance at its earlier history and more solitary state?

Alveton, Aulton, or Alton Castle, as it has been severally called, the original residence of the Earls of Shrewsbury in this country, was built in the reign of Henry II, by Bertram de Verdun, the founder of the neighbouring Abbey of Croxden. It stands on a rocky precipice, on the south bank of the river *Churnet*, and was strongly fortified both by nature and art. From the Verduns it descended to the Furnivals, and thence to the Nevills, and by the marriage of the celebrated John Talbot, Earl of Shrewsbury, with the heiress of that race, the manor and Castle of Alton became the property of that nobleman, in whose family it remained till the death of the late Earl, who was the last heir of that branch of the family. It was battered down in the troublesome times of the Commonwealth from the table-land before us, called Bunbury Hill, and has been in ruins ever since. Adjoining the ruins, John, the late Earl, began to erect an edifice, with chapel and cemetery, for decayed priests; but he left it

in a rather unfinished state, in which it still remains. The new building, however, forms a conspicuous feature in the valley, with its grey turrets, and bold, abrupt outlines starting from the edge of the perpendicular cliff.

In the year 1809 the site of Alton Towers, and the whole of the beautiful grounds adjoining, was a bare, bleak rabbit-warren; and the only habitation a lonely farm-house, called Alton Lodge, which stood near the site of the present imposing structure. It formed part of the manor of Alton, possessed by Earl Charles, as he is still called, but whose principal residence, previously, was Heythrop House, Oxfordshire. Being a man strongly endued with the spirit of improvement, he was led, from various circumstances, to prefer Alton to his other estates for the prosecution of his designs; and the wonderful conception and taste he possessed found ample scope in rendering singularly effective the naturally good but rugged features of the place. It would be interesting, but foreign to our purpose, to trace the gradual development of his labours; the immense sums of money he expended, and the artistic skill he brought into play, assisted and consolidated by that of the celebrated *Wilbraham*, soon surmounted all obstacles, and laid the foundation of a perfect gem of scenic beauty. Earl Charles gave the name of *Alton Abbey* to the structure he erected; but John, the next Earl, on his succession, named it *Alton Towers*, and also steadily followed the worthy example of his predecessor in improving and embellishing the estate.

On the eminence or table-land, called *Bunbury, or Bonebury Hill*, previously alluded to, there existed a few years ago the remains of a very extensive fortress, supposed by some to have been erected by Coelred, King of Mercia, when he was invaded by Ina, King of the West Saxons, in 716; some historians, however, give it an earlier date. It was of an irregular form, encompassed on the northern sides, the others being inaccessible by nature, with a double, and sometimes treble trench, and included an area of one hundred acres. From the site of this fortress the whole of the stone used in the erection of Alton Towers was obtained; and it is now planted with oak, spruce, and other trees, and laid out in numerous walks; therefore, although the interest of antiquity is attached to the spot, its representation is hidden. On the site of the ruins of Alveton, or Alton Castle, erected by Bertram de Verdun, there is but little doubt that a Saxon fortress previously existed, as the name is so purely Saxon, signifying, literally, an old fortified hill. As we stand and look around on the various descriptions of trees, both native and foreign, vigorous in growth and beautiful in form, we are the more surprised that scarcely one stood there forty years ago. Everywhere, on whatever point the eye turns, foliage is relieved by terrace, and terrace by flower; temple and tower, turfy dais and grotto, fountains and statuary, with endless vases in brilliant crowns, give the most varied and enlivened character to a scene as enchanting as it is novel.

Descending from the Gothic Tower we branch off into a carriage-road leading to Uttoxeter. A short distance down it we come to a vista which gives a complete view of the principal features of the Gardens at a glance. The form of the valley from this point is similar to that of a horse-shoe; the upper part spreads out considerably, and rather abruptly contracts just below us, terminating in a ravine, crossed by the Churnet Valley line of railway. The Gardens, as first laid out by Earl Charles, were much more extensive than now, and from this point their original extent may easily be traced. A little further down we enter the *Rock Walk*, which presents as fine a specimen of that description of rock scenery as any we remember to have seen. In some instances the rocks beetle over the pathway, and seem to menace with instant destruction all who venture beneath them. In others they burst out in bold lines and frowning faces, as rugged and stupendous as a million of ages can make them. They are of the new red sandstone formation, with stratas of mixed gravel and clay. There is one rock, the largest of all, which beetles and darkens over a turf-covered piece of table-land, called *Ina's Rock*, and supposed to be the scene of a battle fought by that warrior when he invaded Coelred's dominions, as previously alluded to. From this walk we hear the waters of the Churnet leaping and tumbling down their rocky bed below us. On the opposite side of the garden valley the walks are similar, but the rocks are not so massive and frowning. Throughout this valley the *Coniferae* family are conspicuously fine, and their dark tints, and variety of form and foliage, give great expression to the character of the place. The soil seems decidedly favourable to their growth. The oak, beech, mountain ash, and other forest trees are in a flourishing condition; but we look in vain for the giant sons of centuries, with their long straggling arms and massive trunks,—youth and vigour particularly mark a rising generation: there are no examples of might and sturdy endurance to point out the grandeur of time, or characterise its glory.

Returning up the Rock Walk—and there are several—we find here and there quaint traces of Earl Charles's style, in remnants of what were imitatory organic remains of a former period, cut out of the solid rock; and beneath the Gothic Tower is a small cave, in which, years ago, was confined a large black bear: it was subsequently preserved at the Towers. We pass on till we reach the *Colonnade*

Garden, which is so faithfully transcribed that any other description is unnecessary; and a little further on we come to the head of a beautiful cascade, which swells and tumbles over its rocky ledges till it is lost in a small lake below, over which is thrown a bridge, considered to be a perfect model of *Southwark* Bridge, London. The view from this point is very picturesque, and deservedly admired.

A little further on we pass some very fine specimens of the *Hemlock Spruce*; and, branching across the valley, commence ascending "Jacob's Ladder," till we reach a pretty walk, completely arched in by continuous masses of trees and shrubs. There are many of these cool and shady walks leading in different directions over the Gardens, and they always open at a point from whence the most exquisite scenes flash out, creating surprise and delight by their variety and richness. There is a conspicuous amount of artistic skill in the arrangement of this effect; the eye, becoming accustomed to the dark green foliage of the canopied way, is the more easily struck by the sudden display of masses of brilliant flowers; and this thought forcibly struck us as we reached a dais of turf, and looked on the charms of the Vista Valley. On this dais formerly stood a large Chinese Temple, but it is occupied now solely by Yew trees, clipped in a conical form. On the opposite side we have a good view of the *Conservatories*, six in number; but in the winter, the corridors running between each are closed in by sliding doors, so that they have the appearance of one large house. In summer these corridors are filled mostly with scarlet Geraniums. Fronting this building, and crowning the columns of the *Colonnade* in that Garden, are white marble statues of the Muses, flanked by Melpomene and Thalia, with Apollo in the centre; and a little to the left, looming, as it were, through the foliage of the trees, is a massive druidical building, in imitation of a portion of Stonehenge. Ascending another terrace to a small verandah, we obtain a fine view of the corresponding terrace on the opposite side, on which are beautiful marble statues of Ceres and Ganymede. The latter is one of two that many years ago were the supporters of a very elaborate marble chimney-piece at Heythrop House. It had been removed to an old lumber-room, and was only found five or six years since, when it was erected on the spot it now occupies. We next reach another terrace, and, beneath the verandah of the Harper's Cottage, enjoy the beautiful and rich scene that glows before and around us. Above the Ganymede Terrace and further to the left is what was formerly called the *Dutch Garden*, from being entirely devoted to that character of plants, but now known as the *Prometheus Garden*. In the centre is a statue of that demi-god, and a fountain dashes its jetty stream far above it. From this point a very distinct echo is obtained from the Garden alluded to.

Following the path leading towards the entrance to the Gardens we passed some remarkably dense masses of *Rhododendron*, which appear to thrive in a wonderful manner; some single plants presenting extensive dimensions in different parts of the Gardens. When in full flower the effect they produce is imposing and brilliant indeed, every variety known being cultivated. Proceeding up a gravel road to the left, we come to the Entrance Gateway to Alton Towers, which was recently erected at the commencement of the high walls which range on either side of the road, that on the right being very massive and imposing. In fact, walking leisurely along, we could easily fancy ourselves before the walls of some feudal stronghold in its brightest days, so strongly is the character exemplified. Through this gateway the public are not admitted, so that this side of the house is strictly private. Passing through a low postern door in the wall, we come to the *New Gardens*, the whole of which, with the "houses," four in number, were laid out and designed by Mr Whitaker about eight years ago. The houses, which contain some rare specimens of plants, are light, useful constructions, about sixty feet in length and twenty feet wide, with a span roof, and the whole of the trellis-work and fastenings composed of galvanised iron. The site of the Vegetable and Fruit Garden opposite, eight years ago, was an immense rubbish heap, surrounded by a wild, uncultivated piece of land. Within six months after commencing, the accumulation of years was removed, and the whole extent laid out, planted, and is now in a most flourishing condition. We next come to the *Conservatory Garden*, in the centre of which is a fountain of wrought stone, the basement formed into a star, and the jets representing the Prince of Wales's feather. The *Conservatory*, also the work of Mr Whitaker, is a very fine building, about ninety feet long and twenty feet wide, composed of galvanised iron and plate-glass. In the centre it rises into a lofty dome, flanked at the extremities by two smaller ones. In addition to the usual collection of plants, it formerly contained some fine busts of Napoleon, Cicero, Seneca, and others; also a beautifully-carved marble column, and rare pieces of sculpture, some being copies from the Vatican, consisting of Mnemosyne, Pomona, Flora, Ceres, Minerva, Winter, and others. It connects the ground-floor rooms with the Picture Galleries and *Armoury*, a magnificent suite of rooms, 460 feet long, with windows of richly-stained glass, representing some era in historical warfare. The collection of armour, previous to its late distribution, was considered to be one of the finest in England, and consisted of numerous unique specimens of every age and form,



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THE SEAT OF THE RIGHT HONORABLE THE EARL OF SHERWATER



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VIEW IN THE GARDENS AT ALTON TOWERS.
THE SEAT OF THE LATE THE RIGHT HONORABLE EARL OF SHREWSBURY.



ELVASTON CASTLE,

DERBYSHIRE,

THE SEAT OF THE RIGHT HON. THE EARL OF HARRINGTON.

ELVASTON is five miles south of Derby. The road being flat and even, the Castle is not visible until after leaving Alvaston; then a group of towers are displayed, the Church appearing to form a part of the building.

The Manor of Elvaston belonged, in the reign of Edward the Confessor, to Tochi, but, when the survey was taken, it was held by Geoffry Alselin. This Geoffry was ancestor of the Baronial family of Hanselyn, whose heirs brought this manor and the rest of the barony to the Bardolfs. It afterwards belonged to the Blount family; Walter Blount, one of the Lords Mountjoy, known as the warrior, was born here, and died in 1403. At a later period it was possessed by the Stanhopes, whose noble descendants still own the domain. Elvaston was one of the seats of Sir John Stanhope, father of the first Earl of Chesterfield.

In the month of January, 1643, Elvaston is said to have been plundered by the soldiers or retainers of Sir John Gell, of Hopton, in Derbyshire, who, to gratify a savage and insatiable revenge, desecrated the Church by defacing one of its costly marble monuments, that of Sir John Stanhope the elder, and destroyed a flower garden,—the favourite resort of Lady Stanhope.

The Church of Elvaston had been given to the Priory of Shelford by the founder, Ralph Hanselyn, and at the Dissolution in the 29th and 31st Henry VIII, the Priory of Shelford, with a greater part of its possessions, was granted to Sir Michael Stanhope.

A curious and somewhat inexplicable custom in reference to the support of this Church may here be noticed. The inhabitants of Elvaston and Ock-brook were formerly obliged to brew, annually, certain Church ales, at which they were all required to be present, and to contribute small payments, which were applied to the repairs of the Church.*

The monument to Sir John Stanhope the elder, referred to, cost the enormous sum of £600—an immense sum for those days.

Elvaston Church was erected about the time of Henry VI. Indeed there is his monogram on the Rood Screen in the Chancel, and at the entrance a cock and antelope, which were his supporters.

Besides the monument to Sir John Stanhope the elder, already alluded to, there is a fine marble

* Dodsworth's MSS. in the Bodleian Library.

monument to his son, Sir John Stanhope the younger, in a Chapel on the north side of the Church. Further down, is a beautiful Mural Tablet, by Canova, to the memory of Charles, third Earl of Harrington, father of Leicester, the present and fifth Earl. The Chancel has been entirely new roofed, the wall raised, a new window erected, and the whole completely repaired and decorated by the present Earl.

Over the Altar there is a magnificent painted window, by the celebrated Baillie, with this inscription: "To the memory of Jane, Countess of Harrington, by her son Leicester, fifth Earl of Harrington." The subject represented is our Saviour preaching to the little children, from Overbeck's design. It contains portraits of several members of Lord Harrington's family, including his mother, his wife, and four children—viz., The Lady Anna Chandos Pole, a son who died early, Lady Geraldine Stanhope, and Viscount Petersham. Over the group are Angels bearing scrolls, with the arms of the present Earl, his Countess, and those of his mother, descended from the Flemings, Earls of Wigtown. There is also another beautifully-painted window in this Chancel, erected by a former exemplary curate, the Rev. Henry White, to the memory of his infant daughter, who lies buried beneath. This is the work of Hardman, of Birmingham. Under this window there is likewise a very fine Marble Altar Tomb, with a recumbent figure, modelled after death, by the celebrated sculptor, Richard Westmacott the younger, which Dr Waagen pronounced one of the best works of this artist. The inscription is as follows: "In a vault, under the Chancel of this Church, lie the remains of Algernon Russell Gayleard Stanhope. He was the eldest son of Colonel the Honourable Leicester Fitzgerald Charles Stanhope, C.B., K.C.R., afterwards fifth Earl of Harrington. He was born 4th February, 1838, and died September 11th, 1847. His last words were 'Lord Jesus receive my spirit.'" This monument is erected to his memory by his mother, Elizabeth William Countess of Harrington.

Elvaston was said to be dependent on a religious house at Ockbrook, which was dependent on Dale Abbey. All these abbey lands were granted in the time of the Protector Somerset to Sir Michael Stanhope, who was brother to Anne Stanhope, the Protector's second wife. A fine portrait of the Protector, by Quentin Matsys, exists at Elvaston, and one of his wife, by Holbein, at Harrington House, London. Dale Abbey went by succession to one of the sons of Sir John Stanhope, the elder, before mentioned, who lies in Elvaston Church. This son was the ancestor of the present Earl Stanhope, better known as Lord Mahon, the celebrated historian.

Shelford, Bretby, and other estates went to the eldest son of Sir John Stanhope, who was the ancestor of the present Earl of Chesterfield, while Elvaston descended to the youngest son, the progenitor of the Earls of Harrington.

Dale Abbey is well worth a visit. It is within five miles of Elvaston. The only remains of the old Abbey are a magnificent arch, which is obliged to be kept in thorough repair by the Tenure of the land, it is said, and a curious small Chapel and Glebe-house adjoining. In this Chapel is a monument to the father of the present Earl Stanhope, who is inscribed as "Lay Bishop of this place," erected by his tenantry. There is likewise a Hermitage on a hill-side behind the Chapel. The surrounding country is very beautifully wooded and undulating. There is no dwelling-house, however, on this estate. The walls of the Abbey have been taken to build the neighbouring farm-houses, but the foundations remain to show how extensive the buildings connected with it must have been.

In Morley Church, near Spondon, are the painted glass windows which were taken out of the Abbey when it was dismantled, and in Radbourne Church are the two carved chairs formerly in the Chancel of the Abbey Church.

There is a curious couplet, still repeated in the Midland counties, on the four celebrated Nottinghamshire Knights—

"Gervase the gentle, Stanhope the stout,
Markham the lion, and Sutton the lout."

The Gardens at Elvaston Castle have very properly been as a sealed book until they had arrived at something like perfection in the style adopted, and, that time having come, the present noble owner has thrown them open to the public, and they are now the most celebrated in Europe for their collection of rare and valuable evergreens, which, little more than a quarter of a century back, were very meagre, not possessing anything worthy of notice except a group of cedars of Lebanon, surrounding the Castle, planted by Capability Brown. The example here laid down for the introduction of a better and more artistic style of gardening is most encouraging, inasmuch as it shows what can be accomplished within a reasonable time; for now the present occupant of a domain may complete and enjoy, in his lifetime, much more than our forefathers were able to achieve for their posterity even to the fourth generation. To gain this desirable end, a new art was here invented, namely, that of removing trees of immense size, some, from

distances of thirty miles, at all seasons, and with perfect success. Many such trees, centuries old, are now flourishing with the renewed vigour of youth. This invention gives at once a power to the landscape gardener to remodel, construct, and finish his design, which by any other means would have taken ages to accomplish. Here, again, another new feature in landscape decoration has been attained by planting trees in large masses, and blending the colours artistically (one of the great features in these gardens), and by these means, at all times of the year, magnificent effects are produced in forest scenery. In other places this has been achieved with flowers, but at Elvaston alone has this art been applied to arboriculture. Elvaston may truly be said to be a place of every day enjoyment, the year round. Flora and Sylva, one or both, may here be found at all seasons.

The Gardens of England cannot be surpassed in their seasons of beauty, though few, or none, can be said to be enjoyable for more than six or seven months in the year; but Elvaston is so entirely a winter or evergreen garden that a Baronet, well-known in fashionable circles, when speaking of it and quoting Shakspeare, said, November, "the winter of our discontent, is here made glorious summer."

Having passed into these gardens, wherever the eye turns a most enchanting scene presents itself. Clipped yews representing columns, pedestals, minarets, &c., interspersed with marble statuary in subjects too various to particularize, surprise and delight the visitor. After walking some distance along the drive, or carriage road, we come to a very extraordinary Arbour, surmounted by singular decorations representing birds of Paradise. The remarkable symmetry and beauty of this Arbour will excite the wonder of the beholder, but how will that wonder be increased when he is informed that the object before him is *one tree*, the stem of which runs up the centre, and which was brought a distance of twenty-five miles, twenty years ago. It is upwards of 100 years since it was planted in the garden from whence it was removed, and it is fourteen feet square and eighteen feet high.*

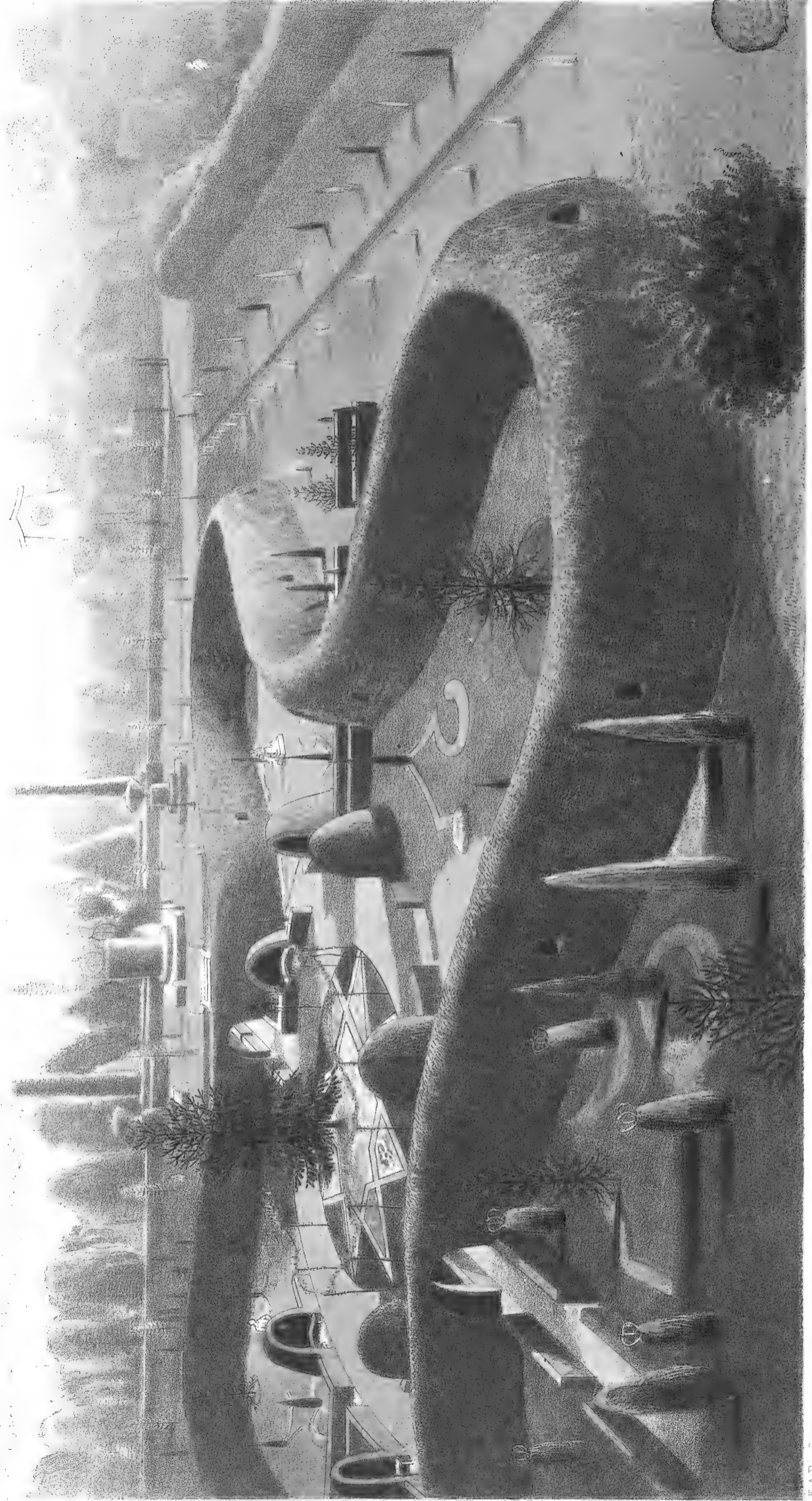
The Garden of "Mon Plaisir" is immediately under the south front of the Castle, whence its general effect and singular design are seen to great advantage. It is inclosed on two sides by yew hedges, in the form of walls, the sides being quite perpendicular and the tops cut off square. The central portion is a covered walk. This walk is eight feet wide, and the entrance through the yew is nine feet high to the centre of the arch. The American Arbor Vitæ is planted on each side of it and completely envelopes the walk, excluding the sun's rays and rendering it a cool retreat. From loop-holes, or representations of windows, the singular and rich appearance of this garden may be viewed. In the centre of Mon Plaisir there is a fine specimen of the *auracaria imbricata* planted, itself a noteworthy object, and which has grown at the extraordinary rate of twenty and a half inches annually (see *Plate*).

On the terrace next the Castle there stands in the centre a sun-dial of singular workmanship. There are four of these terraces, and they are thirty feet wide. On the raised terraces, right and left, are planted, alternately, Irish and gold yews. In front are gold yews trimmed into columns, with crowns. On a second terrace above this, on the north side, in the centre stands a columnar yew, with a crown; this yew has a trimmed base of thirty-nine feet, and three feet high. Right and left are two pillar yews upwards of forty feet high, and several others of large dimensions. All these have been brought a distance of upwards of thirty miles. Turning to the left we come to the Italian garden, with its covered walk of roses, flowering creepers, statuary, and busts, relieved by cut evergreens; from the summer-house this garden has a singular appearance. After taking a number of turns, and wandering on admiring the contrast of colour and harmony produced, we come to the Alhambra garden. Passing a Moorish building, we descend a flight of steps (see *Plate*). Again, forward, through a labyrinth of Portugal laurel and yew hedges, we come to the Magnolia Garden, with its sweet-briar hedges, and passing a remarkable arbour, and groves and avenues, we come to the great avenue, beyond which, through a grove of cedars, the Lake comes into view. It is of considerable dimensions, abounds with large rocky decorations, rugged islands covered with weeping hollies, junipers, *auracaria imbricata*, &c. From this point the view is very extensive. Turning to the left, you enter the Fountain garden, where various jets emit their playful streams of crystal, contrasting beautifully with the massive rockery in the background, and the curious shell-grotto. A beautiful view of Spondon Church is obtained through an oval fissure in the rocks, the lake lying in the foreground. Pursuing our way forward, under rock and high yew hedges, we arrive at an arch. Looking through this, new scenery presents itself, the lake displaying an extensive range of islands. At length we arrive at the narrow part of the lake, which is crossed by a bridge, beyond which we pass into an extensive plantation, and, turning to the right, we come again to the lake.

* See Mr Barron's 'British Winter Garden.'

It is stated that in the plantation there are some yews 600—nay, even 800 years old,—which have been successfully removed many miles, upon Mr Barron's system. The lake, with its towering rocky projections and Alpine decorations, is entirely a work of art, and was commenced in the year 1839. Many thousands of tons of stone have been employed in the formation of the rock-work; and many of the large yews and cedars of Lebanon were transplanted and removed distances varying from four to forty miles. Instead of a few choice trees and plants scattered here and there, without form or contrast, these gardens are literally ornamented with acres of them. It was known to be the favourite delight of the late Lord Harrington to render them as perfect as possible, according to his peculiar taste. Ninety men were for many years employed in these gardens, and no cost or labour was deemed too great to obtain an extraordinary plant or tree. The kept-gardens comprise 134 acres, exclusive of the outer plantations. The approach from the lower gates to the Castle consists of a drive of a mile and a half in length. Before entering the gardens, and at the end of the park, there are a second set of magnificent gates, which were those of Versailles before the great French Revolution. At each extremity are fine marble statues. One represents Jason and the Golden Fleece, the other Hercules and the Nemæan Lion. The Queen's gate, in Hyde Park, has been modelled from these gates, and forms a fine entrance to the property of the Earl of Harrington, now in course of erection there.

To Mr Barron, and his excellent and skilful management, the wonderful effects of this garden are due. No one can view them without feeling how successful he has been, while every reflecting person will come to the conclusion that, on the system adopted at Elvaston, there is no limit to the variety and grandeur of horticultural display.

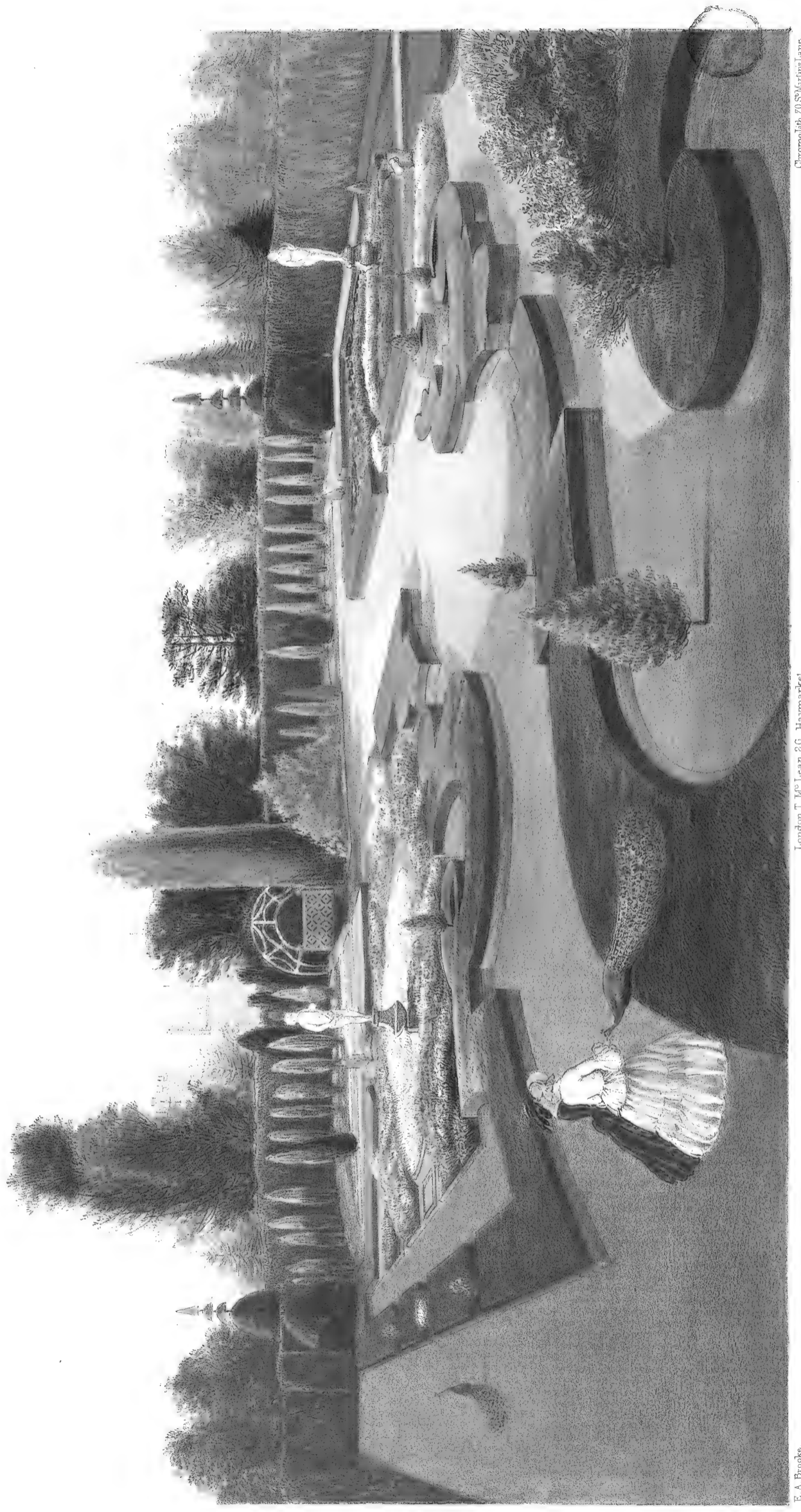


E. A. Brooker.

BIRD'S EYE VIEW OF (MON PLAISIR) IN THE GARDEN AT ELVASTON CASTLE.

DESIGNED BY J. H. HONORS. DRAWN BY W. H. HONORS.

Chromo lith. 70'S. Mas. 1854. 1854.



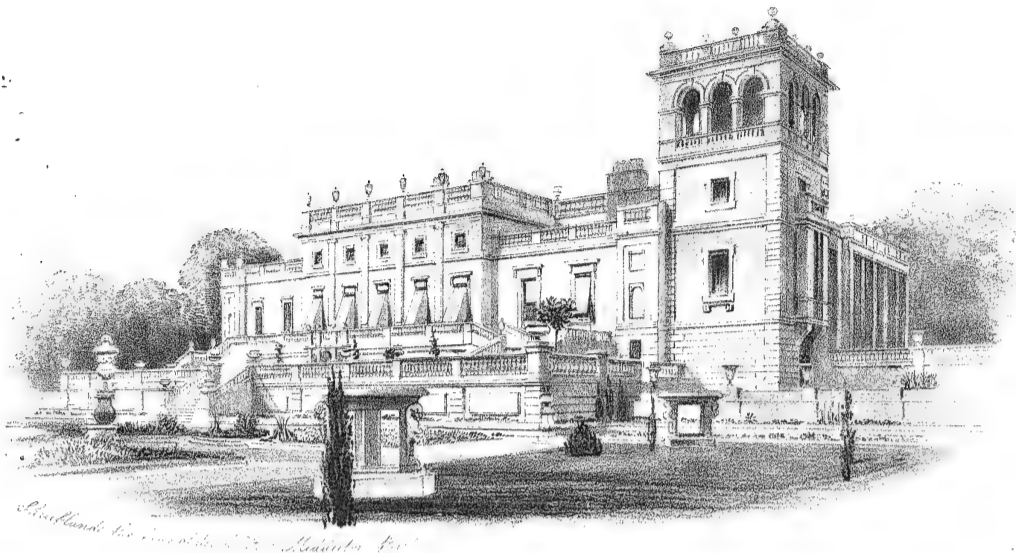
E. A. Brooke.

London T. McLean, 20, Haymarket.

Chromolith. 70, St. Martin's Lane.

"THE ALHAMBRA GARDENS," FIVASTON CASTLE.

THE GARDENS OF FIVASTON CASTLE, FIFESHIRE, SCOTLAND.



SHRUBLAND,

SUFFOLK,

THE SEAT OF SIR WILLIAM FOWLE FOWLE MIDDLETON, BARONET.

SHRUBLAND, in the hundred of Bosmere and Claydon, in early records is written "Scrobeland." The first individual of this name that occurs is Robert de Shrubeland, as witness to a deed (without date) of Hugh de Reckingale, when he first granted the manor of Veysey's to the Prior and Convent of Royston. In the 2nd of King Edward III, John de Shrubeland was owner of these lands. It is supposed he was one of the sons of Godmanston, and became possessed either by purchase or marriage, and if so, according to the practice of the times, discarded his paternal name, and assumed the local one of his residence. It was, however, but of short duration, the male line having failed in William, his son. The Estate passed to William at Oake by his marriage with the heir general of the above William de Shrubeland; and it continued in his descendants for four generations, when Catherine, daughter and heir general of Philip Oake, by marriage with Thomas Bothe, brought it into that family, where it continued no longer than it did in the Shrubland family, for it ended in Sir Philip Bothe, his son, "who left an only daughter and heiress, Audey, who married Sir Robert Lytton, of Knebworth,* in Hertfordshire, K.B., and had three daughters only. Elizabeth, the second daughter, married to Thomas Little, of Bray, in Berkshire, Esq., by whom he had issue, an only daughter, and heir; Helen married Edward Bacon, Esq., third son of Sir Nicholas Bacon, Knight, Lord Keeper of the Great Seal of England to Queen Elizabeth, and brought it into that branch of the Bacon family. This Estate was purchased soon after the decease of the Rev. Nicholas Bacon, M.A., by William Middleton, of Crowfield, Esq.; who was created Baronet in 1804, and assumed by Sign-manual in 1822, the surname of Fowle, in addition to and before that of Middleton. Sir William was a native of South Carolina, and eldest son of William, son of Arthur Middleton, Esq., Governor of that Colony."

In 1782 he served the office of High Sheriff of the County, and was in 1784 M.P. for Ipswich, and in 1806 he was returned to Parliament as a Baron, for the Cinque Port of Hastings. In 1829, Sir William Fowle Fowle Middleton, his only son, and the present owner of Shrubland, succeeded his father, and in 1830 he commenced the improvements; and since that time Sir William has devoted much time, money, and thought upon the house and grounds of the now far-famed Shrubland. The house was one of those square blocks of building which were at one time very numerous, but it now wears a very different aspect, having been remodelled by Sir C. Barry, who has carried out the wishes of Sir William—which were to make it a perfect Italian villa—and travellers say he has succeeded. In

* Knebworth: the seat of the present Sir E. Bulwer Lytton.

accordance with the style adopted, the parterres in the Italian gardens are of fanciful outline, set in stone borders, and filled with masses of flowers, presenting a variety of the most brilliant colours. The designs for the gardens and parterres, and the main features of the mansion have been laid down by Sir William and Lady Middleton—a residence for a considerable time in Italy having imbued them with the spirit of the great masters there, and they have thus been able to carry out at Shrublands the purest designs of the Italian school; but we cannot harmonise our climate and scenery, with the picturesquely-attired people of the South of Europe; nevertheless, Sir William has been wonderfully successful, and, without doubt, has formed a very perfect specimen of Italian gardening; and when we consider the great superiority of English gardens, as regards floral embellishments and other advantages, Shrubland must far out-vie the best gardens of Italy, though she must yield to the glorious climate of the classic-land, and her groves of Orange, Myrtle, and Bay.

The mansion itself stands on an eminence, rising abruptly from the general elevation of the park, and commanding an extensive prospect. The most perfect taste has been displayed in disposing to the best advantage this peculiar configuration of ground. The brow of the eminence, lying immediately in front of the mansion, forms the upper gardens; and from Brownlow terrace, with the magnificent Spanish chesnut trees,* the ground shelves rapidly to the West, and forms naturally a steep woody bank, with innumerable walks. The *coup d'œil* from the steps leading from the upper, which overlooks the lower garden, has few equals in any country. It commands the panel garden, eighty feet below, with its fountains, statues, and parterres,—at the further side, in the foreground, the exquisite *loggia*, or open temple, and beyond, a wide stretch of country appropriately bounding the whole. It is so admirably arranged that both can be seen from the balcony in front of the house; a more brilliant and striking spectacle than the domain of Shrublands presents, especially as seen from the Pavilion, crowning the summit of the grand flight of steps, can scarcely be imagined. The fine mansion with its temples and terraces, the glittering fountains, the exquisite Italian and Moorish gardens, bedecked with innumerable flowers and ornamented with sculpture, and the far-spreading landscape beyond, altogether form a scene such as none can either properly describe or easily forget.—(See Plate.)

The principal feature in the design of the balcony garden is a group of four large beds on each side the centre walk. These have raised stone borders, wide and massive; next a band of turf; and between the turf and box edging, inside, a band of white sand. This gives a high architectural finish to the garden, and is, besides, quite in keeping with the walls, balustrading, vases, and other architectural accessories which surround it.

The great object in this garden is to have large masses of colours; hence it is imperative that the beds should be large, to produce a grand effect, and rich warm colours are only employed for the like purpose—four of these beds are scarlet, two purple, and two blue. The scarlet beds are planted in this way:—In the centre, Shrubland Scarlet Geraniums; next, a band of Punch Geraniums; then a band of Mangles' Variegated, followed by Tom Thumb; the edging to finish being a band of "Harkaway," a very dwarf scarlet Geranium. When in full bloom, nothing can exceed the richness of these groups, as regards arrangement of colour.

The two purple beds have for centres a mass of "Prince's Feather;" surrounding this, "Love-lies-bleeding;" next, Geranium Purple Unique; followed by a band of Golden Chain, and finished off by an edging of the Baron Hugel or Princess Royal Geranium, with a well-defined horse-shoe leaf, from which the flowers are taken off, that they may not interfere with the colour of the bed.

The two blue beds are planted with a centre of *Salvia patens*, mixed with the Blue Chinese Delphinium (Larkspur); next a band of the African Lilly (*Agapanthus*); then a band of *Lobelia racemosoides*; next Golden-chain Geranium, finishing with an edging of Baron Hugel, for the purple beds, the scarlet flowers also taken off.

Two long square turf plots flank each side of these beds, forming altogether a balcony garden. These have a tracery pattern in white sand with stone tripods, and in the centre a fine plant of *Libocedrus chilensis*, planted by H.R.H. Prince Albert, during his visit to Sir William and Lady Middleton in 1851.

The eight beds described above are connected by a stone pattern and three circular beds. The centre one is planted with Hydrangeas, and the one on each side with Yuccas. There are stone boxes planted with Humeas, and the same on each side the centre walk, planted with Portugal Laurel, in imitation of Orange trees, for which they are excellent substitutes. The borders under the retaining wall at the top nearest the house, which supports the terrace walk, is planted with Hollyhocks in lines fronted with Lady Middleton Geraniums, a rosy coloured scarlet raised here, and very valuable for bedding purposes.

* Sixty-six feet high; diameter of the trunk 11 feet 4 inches, and the head 66 feet.—*Loudan*, page 2,001.

On leaving the balcony garden, and descending by the steps to the panel garden (a lower terrace), the view is very striking, with the loggia directly in front, in the boundary line within which is a large open space, filled with beds, vases, and statues. Towards the bottom the steps branch off right and left, forming a circular sweep, the area of which is filled with a fountain in a large stone basin, with a circular walk leading from the steps round it. A wide central walk starts from this direct to the loggia, and four grass terraces diverge to the right and left, having the fountain as a common centre. Passing through the loggia, a deep dell separates the highly-dressed grounds from those beyond. This part has only very recently been added; in admirable contrast to the excess of art lavished upon this spot, is the garden containing a rustic bridge, thrown over a chasm, where a wild luxuriance prevails, as if nature had been partly left to her own dictates, and crossing the dell by the bridge, we find ourselves among great masses of shrubs (selected chiefly for their foliage), herbaceous and common wild plants—everything, in fact, which conveys the idea of wild and natural scenery. Looking from the upper pavilion—or, indeed, any part of the higher grounds—these masses of shrubs are completely under the eye, and it was important that they should, by contrast, set off the floral embellishment within the boundary, as well as form a back ground for the panel gardens and other part of the grounds on a line with them; and, we doubt not, as they grow up, they will produce the desired effect.

The lower gardens extend, perhaps, a mile in length, and the two are connected by a magnificent flight of 137 stone steps. The upper gardens and the central lower garden are laid out to correspond, the whole forming a fine example of the Italian style. A stone balustrade, adorned with vases, traverses the entire circuit of this portion of the grounds, uniting with the terrace part of the house at each end, and terminating in an open temple of exquisite proportions at the opposite side of the lower garden; it gives completeness to a design, which, for beauty and elegance, stands unrivalled.

Another part where we lingered, with fond delight, was the broad grassy terrace, skirting the ground lying between the Italian gardens and the Swiss cottage. This green walk is nearly a mile in length, and terminates at one end with a flight of steps and balustrade to a platform from which diverge walks and drives into the woods. From this eminence there is a vista, its entire length, passing through the lower ground, and ending near the Swiss cottage at the other extremity of the grounds. This drive is margined by parallel beds of Savin, Irish Yews, Arbor-vitæ, vases raised from the ground, filled with choice Geraniums, &c. To the right of the panel garden is the French garden, enclosed within a Laurel *wall*, in which, set in niches cut out of the *wall*, are a number of marble busts, four feet high. This garden is laid down on gravel with Box edgings, and is planted with dwarf flowering plants, as Lobelias, Brachycomes, Cupheas, Golden-chain Geraniums.—(See *Title Page*.)

Proceeding southward from the panel garden by the long walk, we reach the fountain garden, which lies to the right.—(See *Title Page*.) This is nearly circular in shape, and has a fountain in its centre, from which four walks radiate, throwing the garden into four divisions. There are, besides, a boundary wall and a conservatory wall, taking the sweep of the garden to the west. This wall is built hollow, and is heated by hot-water pipes; the west side is covered with greenhouse and half-hardy climbing plants, which have the protection of glass during winter; the plants grow with great luxuriance, and bloom profusely in the summer months, when the glass is removed. On the garden side plants of a more hardy nature, including Roses, &c., are planted; and the border at the base contains many interesting half-hardy plants.

The four divisions of the fountain garden are each planted in six colours, with white to begin and finish with. Each division has its separate plants, but the height of each is the same. Commencing with the centre it is white, which is continued all round through the four divisions; next purple, yellow, scarlet, blue, pink; and lastly, white again, at the outside. This arrangement takes up a vast number and variety of plants, as the height and habit have to be studied, as well as the colour of each; but the arrangement, when well done, is unique and very pleasing.

Beyond the fountain garden are some beds on gravel, with raised stone edgings, and planted with mixed colours; amongst other, the shot-silk bed is very conspicuous; its composition—variegated-leaved Geraniums, mixed with *Verbena venossa*, or any light-purple variety—is now well known.

Below these beds is the Rosery, which contains a very choice collection of summer Roses. The climbing varieties are trained to a fancy iron trellis, which forms bowers over the walks. A circular bed in the centre is in the form of the heraldic York and Lancaster Rose, with red and white Roses and a yellow centre bed; little lower down is the Rustic seat.

Towards the southern extremity of the grounds is an exceedingly characteristic Swiss cottage, with the accompaniments faithfully carried out. It contains a museum of curiosities collected by Sir William Middleton, and among others, some interesting relics of Napoleon the First, the Duke of Wellington, Lord Nelson, &c. Sir William has lately finished a large garden for Ferns, and a very beautiful addition

it is. This makes the entire extent of the gardens, at the present time, one hundred acres, kept in the highest condition. All the designs for the beds and flowers are by Lady Middleton.

At a short distance from the Swiss cottage is the Verbena garden, in which are planted those kinds not used in other arrangements. Beside this garden is the Box terrace, forming a beautiful scroll pattern laid down on a smooth surface of fine sand of a reddish tint, completely in the parterre style of the French. The interior is planted with very dwarf flowers—as *Silene Schafti*, dwarf French Marygold, *Lobelia ramosa*, &c.

The whole of the retaining and dividing wall is surmounted with a stone balustrading, in the same style as the mansion, pavilion, and loggia, all of which are from the designs of Sir C. Barry. Hence there is a harmony between the several parts rarely met with, which does credit to the admirable taste and judgment of Sir William Middleton. In addition to the Italian features of the entire place, a great number of busts, vases, and statues are disposed throughout the grounds in appropriate positions. These greatly assist in forming the peculiar tone of Italian scenery so characteristic of Shrubland.

Mr Foggo, the present head-gardener, informs us that 80,000 plants of Geraniums, Verbenas, Petunias, Lobelias, &c., &c., are annually required for turning out into the numerous beds, borders, vases, &c., and this independently of annuals, &c., raised from seed, which are likewise worked into the general arrangement. To procure annually such a large number of plants, and to arrange each to the several compartments for flowering, requires a large amount of care and forethought. Both Sir William and Lady Middleton are deeply interested in all that is going on, and provide liberal help to keep the whole in the highest order of neatness; and to maintain so large and brilliant a display of bloom throughout the season, large reserves are always ready to fill up vacancies and preserve uninterrupted the display.

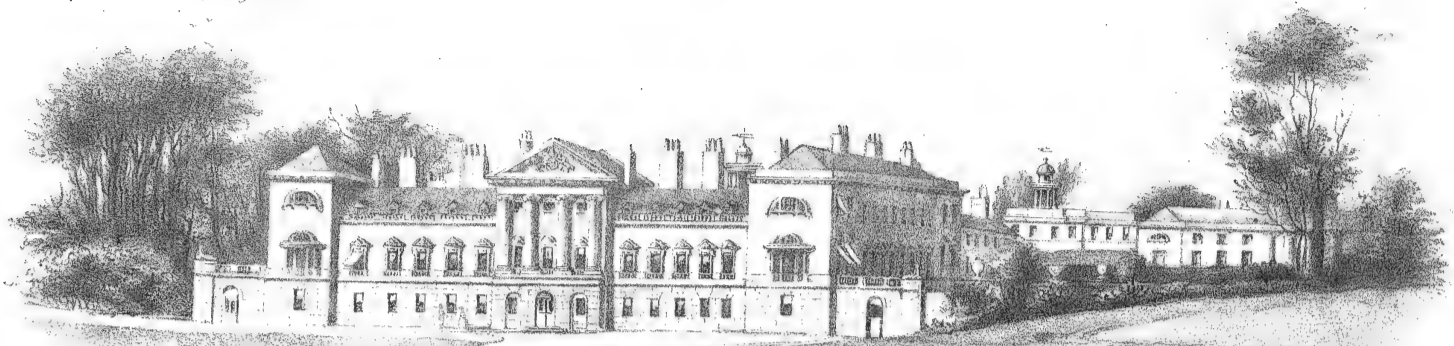
Mr Foggo is very successful in meeting the requirements of so large an undertaking, and maintains the high character Shrubland has enjoyed for many years as one of the best kept gardens in the country.



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E. A. Brocke



Woburn Abbey, the Seat of His Grace the Duke of Bedford.

WOBURN ABBEY.

THE SEAT OF HIS GRACE THE DUKE OF BEDFORD.

WITHIN a short time after the Norman conquest, the greater part of Saxon England was conferred by the Conqueror on his followers and their descendants. Previous to that event, it had been divided into districts called *Shires*, and governed by persons deputed by the Crown, denominated Ealdormen, or Shiremen. On the acquisition of these shires by the Normans, they, from political motives, endeavoured to root out the remembrance of the familiar title by investing with the jurisdiction of the fief that of *Count*, which they considered equal to, if not surpassing in honour, the Saxon Ealdorman, or Earl. But, singularly enough, the alien word soon gave place to the original derivation; and it is chiefly in the term "county" that we now recognise its application or existence in England, while the peerage of the country prove the hereditary privileges and influence of the Saxon rank.

If we were to examine the history of every county, city, or town of England, we should scarcely find one but what has, at some time or other, been represented by a title of nobility. In many cases it has become extinct, and seldom, at the present time, is it enjoyed by the direct descendants of those on whom it was first conferred.

Bedford, for instance, presents a curious example of this kind—Ingram de Courcy, Constable of France, was created Earl of Bedford by Edward III, in 1363. John Plantagenet, third son of Henry IV, was created Duke of Bedford, and was afterwards Regent of France. George Plantagenet, youngest son of Edward IV, who died in his infancy, had the title of Duke of Bedford. George Neville was created Duke of Bedford in 1470, and degraded in 1478. Jasper Tudor (uncle to Henry VII) was created Duke of Bedford in 1483; the title then became extinct. The Lady Mary, daughter of Henry VIII (afterwards Queen of England), was created Countess of Bedford, by her father, in 1537. In 1549, the Earldom was revived in the person of John, Lord Russell, whose descendant was in 1694 advanced to the Dukedom; in this family it still remains. In many cases the chief residence of these nobles was in the principal city, or town from whence their titles were derived, and in which they enjoyed and exacted the privileges of their order. During the internal commotions, which in past ages so often shook the kingdom to its centre, these feudal strongholds, from various causes, often changed owners, and in many instances became, from the effects of war or neglect, in too ruinous a condition to be habitable. Of the old Castle at Bedford little now remains but its site "to point a moral or adorn a tale."

At the Reformation, the beautiful and imposing edifices, and the magnificent estates of Ecclesiastical dignitaries were seized by the Crown, and the greater portion granted to those who stood high in royal favour, or had distinguished themselves in the service of their country, and who, in turn, sold or otherwise disposed of them as they thought fit. And so quickly did this dissolution extend, and so earnestly did its spirit work, that in a very short time the very walls,—within which for so many centuries had reigned the solemn assurance of monastic rule, in all its important ceremonies and ascetic forms, its

consecrated mirth and hospitable indulgencies,—in many instances became as ruinous and broken as the power that raised them. The site of these buildings was generally granted with the manor or manors attached to them, and in the year 1547 the monastery and revenues of Woburn were granted by Edward VI to John, Lord Russell, afterwards created Earl of Bedford by the same Prince. This nobleman was also a great favourite of Henry the VIII, and his rapid rise was due to his merit and general accomplishments. He died in 1555, and was buried at Chenies, in Buckinghamshire, with his Lady, by whom he had acquired that estate. He was the founder of the family possessions in this part of the country; and, although the church property granted to them was immense, their estates have been considerably increased by purchase, particularly by John, fourth Duke of Bedford. The family have always been distinguished by a liberal spirit and enlightened views, and many are honourably connected with the historical events of their country. Francis, the second earl, will always be remembered for his enterprising and successful attempt in draining a large fenny district in Cambridgeshire, known as the *great level*.

Woburn Abbey was founded in the year 1145, by Hugh de Bolebec, for Monks of the Cistercian order. The first Abbot was Alan, transferred from the Monastery of St Mary's, at York. In 1234 it had become so poor that for a time it was found necessary to break it up; but on being re-endowed, it obtained many privileges, and continued flourishing under various auspices till the Dissolution, when its yearly value was £391 18s. 2d. Singular enough, the last Abbot, Robert Hobbs, was hung in front of the Monastery for denying the King's supremacy.

Woburn Abbey was almost wholly rebuilt by Flicroft, for John, Duke of Bedford, about the middle of the last century. It is a magnificent structure, presenting four sides of a quadrangle. The great stables mentioned by Pennant as having formed part of the cloisters of the old Abbey were pulled down by the late Duke, and a suite of rooms now occupy their site. The present stables form wings of a handsome building, in the centre of which are the Tennis-court, 108 feet in length, and the Riding-house, which, including a gallery at one end for spectators, is 130 feet long. A colonnade a quarter of a mile in length connects these and other buildings with the entrance to her Grace's private garden. The *Picture Gallery* contains a large and valuable collection of paintings, including many portraits of the illustrious house of Russell, and those allied to it by marriage; and the *Sculpture Gallery* possesses numerous rare and splendid specimens of statuary, vases, and other works of art by the best masters.

The *Terrace Garden* was formed in 1852. It is separated from her Grace's Garden by a border of Rhododendrons, and an iron railing with a gate, highly ornamented, and gilt at the entrance. When this is thrown open a promenade of stone pavement 235 feet long extends down the south part of the Abbey. The Terrace Garden is oblong in shape, and divided into several compartments by straight walks that branch into the main one leading to the Sculpture Gallery, Camellia-house, Heathery, and other parts of the grounds. It is fenced on the western and southern sides by a handsome gilt iron railing of a diamond pattern, placed on a stone plinth level with the ground, and sustained at intervals of 30 feet by pieces of Portland stone the same height as the railing. Along the middle walk of the garden, two lines of standard Portugal Laurel are planted, which form an avenue, and when viewed from a distance have the appearance of Orange trees. In the centre of this avenue is placed a large Dutch sun-dial, elevated upon a granite pedestal, and opposite to it are two semicircular raised flower-beds, designed by the late Lady Caroline Sandford. These beds are well adapted to display effectively the brilliant blossoms of the Flower of the Day Geranium, and varieties of Verbena with which they are planted. A group of the Fighting Cupids, in white marble upon a granite pedestal, rises at the extremity of the middle walk. The centre of this garden is again crossed by a walk 11 feet wide, on which are placed two ornamental bronze fountains with octagon basins, to supply this part of the garden with water. These fountains are from the Versailles collection, and form in their present situation a pleasing contrast to a range of white marble and Bath stone vases, and a variety of shrubs that adorn this spot. Along the walk nearest to the Abbey, four very fine marble vases are arranged in line, which originally decorated the Gardens of the Empress Josephine, at Malmaison. Near to these, on the grass, are two unique groups of bronze figures, surmounted by marble basins on carved pedestals, displaying the laurel and the rose. In the summer these basins are filled with *Salvia patens*, *Petunias*, *Fuchsias*, and other gay flowers, forming a mass of bright colour, and an agreeable contrast to each other when in bloom. The margins of the walks are decorated with *Hydrangeas*, *Junipers*, *Taxus*, *Acuba japonica*, &c., all planted in tubs. The sides of the main walk leading from the Terrace Garden towards the Sculpture Gallery are ornamented also with vases of Bath stone and white marble, the former, being filled with scarlet Geranium, have a very gay and graceful appearance during the Autumn months.

The *Parterre* is in front of the Sculpture Gallery, and forms a very interesting feature of this part of the Pleasure Grounds. The variety of form and character of the small beds are generally much admired, being well adapted to render the diversity and colour of the flowering plants, with which they are kept continually furnished during the summer and autumn months, very striking and effective. The plants selected for these beds consist of the best varieties of Verbena, Lobelia, Calceolaria, Geranium, and other gay flowering kinds; the most conspicuous being the Flower of the Day and Mountain of Light Geraniums, with Verbena venosa, whose brilliant purple colours form a pleasing contrast. All these beds and narrow borders have edgings of box, some of which were planted 50 years ago, and still appear in a perfect state of preservation. The intervening walks are covered with a blue gravel, brought from Staffordshire, which give them a neat and novel appearance. Here are also, on granite pedestals, groups of the Fighting and Dying Gladiators, by Westmacott, and Silvenus nursing the infant Bacchus, in bronze, on a circular Portland-stone pedestal. The *Parterres* are terminated at each end by an ornamented balustrade, on which are placed antique vases. Opposite to these small *Parterres*, a series of circular flower-beds follow, surrounded by Serpentine Walks, designed by her Grace the late Duchess of Bedford. They are well suited for variety of colour. These borders are separated from a triangular piece of grass by a strong iron basket edging about 12 inches high, on which also border a series of larger flower-beds that form a semicircle to this part, and are bounded by a walk ornamented with vases of various designs placed along the margin; and on the triangular plots of grass two white marble vases, brought from the Empress Josephine's Gardens, are conspicuous. An avenue of Irish Yew runs along the edges of the straight walk leading from the centre of the Sculpture Gallery towards the Grass Garden, terminated by a large vase, by Kent, and a stone seat surmounted by an open balustrade.

The other parts of the Garden display equal care, and a great amount of artistic skill and elegance. A remarkably fine and extensive *Pinetum*, planted many years ago, contributes to the celebrity of Woburn, which also enjoys a high reputation for its collection of *Willows*. There are some excellent fruit houses and conservatories, containing rare specimens of the choicest plants and fruits; and in the general arrangement and management of the various branches, ingenuity, energy, and good taste combine to produce the most successful and gratifying results.



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THE TERRACE GARDEN, WOBURN ABBEY.

THE SEAT OF HIS GRACE THE DUKE OF BEDFORD



WORSLEY HALL,

LANCASHIRE,

THE SEAT OF THE RIGHT HON. THE EARL OF ELLESMERE.

WORSLEY is a township in the parish of Eccles, and the Hall occupies a commanding position, about seven miles from Manchester and two miles from Patricroft, on the Manchester and Liverpool line of railway. The building is quite modern, dating from the year 1846. It is built of Hollington stone, in the mediæval style of architecture, from designs by Mr Blore, and presents a noble and highly interesting appearance. The old manorial residence, standing at the northern extremity of the gardens, is a picturesque building of the Elizabethan period, intimately connected with many historical reminiscences, and formerly containing the curious and rare collection of oak carving from Hulme Hall, Manchester; now deposited, by the late Earl of Ellesmere, in the new mansion adjoining. Two other ancient residences close at hand, Kempnall and Wardley Halls, the latter an old half-timbered relic of the reign of Edward VI, invest the locality with an interest of more than common order.

The view from Worsley "new" Hall, as it is called to distinguish it from the other, across the gardens to the southward, is remarkably fine, ranging to the centre of Cheshire, the towering peak of the solitary Wrekin, and the far-distant elevations of two counties in North Wales. Eastward the view extends to the high and wave-like hills of Derbyshire; and that to the north sweeps onwards to the blue outlines of the Westmoreland mountains. In fact, nine counties are visible to the naked eye from this commanding situation in clear weather.

All this, to the lover of nature, is beautiful and imposing, and, while gazing upon it, he might easily be led to forget for the moment that within a short distance millions of human beings, and an array of machinery of almost fabulous extent and power, are toiling unceasingly on to maintain unimpaired the commercial relations of England with the whole civilized world. But so it is, and in striking contrast to the wonderful results produced by a unity of wealth and enterprise, the noble Bridgewater canal, with its fifty miles of lock-less navigation, connecting Manchester with so many important districts, runs at the foot of the hill before the Hall, a memorial of the comprehensive judgment, undaunted energy, and resources of the one nobleman who bore that name, and the felicitous and ardent skill of the engineer Brindley.*

In the village, opposite the principal entrance to this fine establishment, stands the handsome church of St Mark's, erected and endowed by the late Earl of Ellesmere in 1845, at a cost of £14,000. Numerous schools, and other charitable institutions on the estate, testify to the munificence and piety of their noble founder.

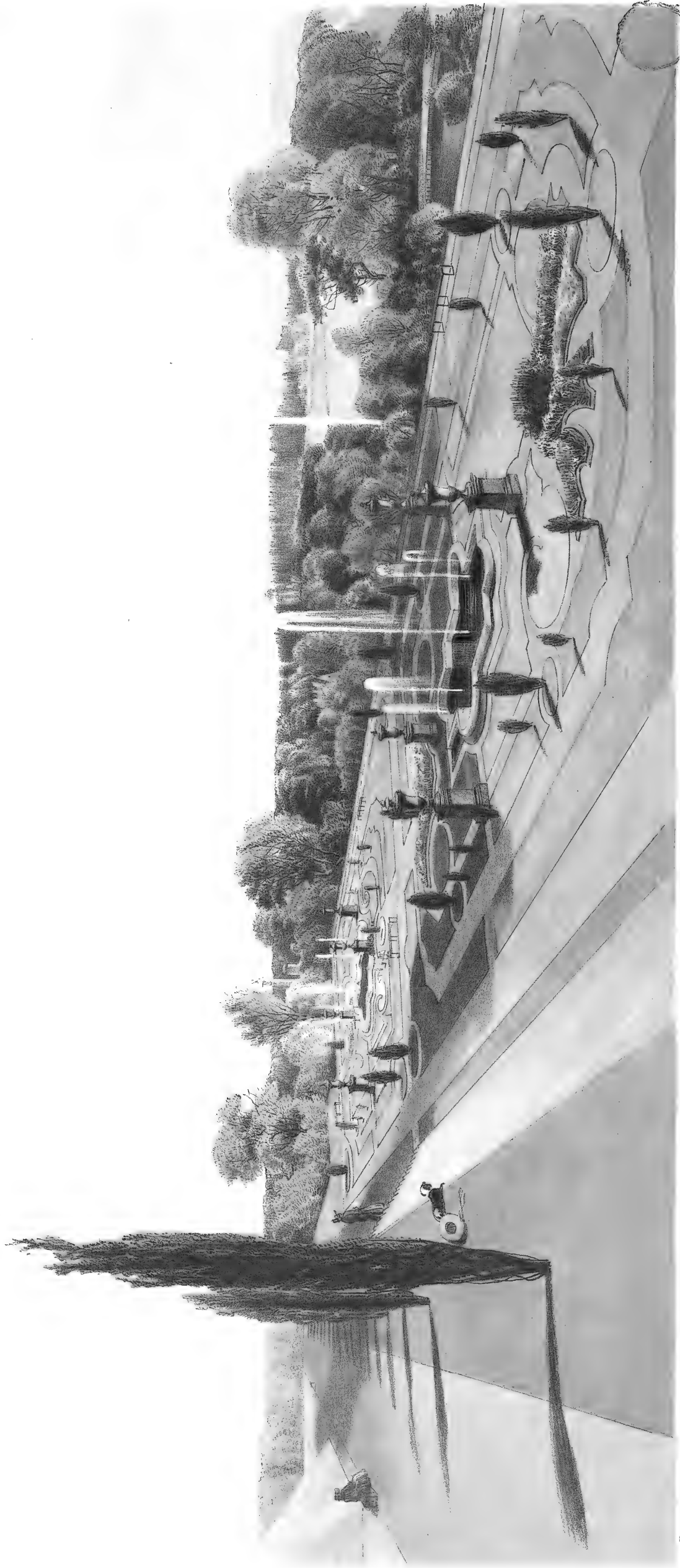
* Brindley died in the year 1772, and was buried in the churchyard at Newchapel, Staffordshire.

The gardens occupy principally the south front of the mansion, and present a succession of picturesque terraces, to the number of six. The upper one is the most extensive, and at each end is a fine scroll-flower by Nesfield, the centre being occupied by a large urn in stucco. The second terrace is divided from the first by a stone balustrade trained with creepers, which, from the windows on the ground-floor of the house, conceals a new parterre laid out in the geometrical style, from an old French design, but which detracts to the more effective character of the work will probably be shortly removed. In the centre of this terrace stands a handsome bronze fountain, of foreign manufacture, from the Exhibition of 1851, flanked by long flower-beds and large lofty vases filled with the richest flowers.

The succeeding terraces, from the rather abrupt nature of the ground, quickly follow each other, and present that diversified and beautiful effect which a degree of taste and the knowledge of harmony in floral architecture is sure to produce. Our Illustration is a representation of the fifth terrace, which, from the elegance and beauty of its arrangement, is so generally and deservedly admired. The noble fountain, which proceeds from the terrace still lower, bordered by some pretty lakes, is supplied, as are all the others, from several immense reservoirs or dams, erected by the late Duke of Bridgewater, at a place four miles distant, as a reserve for the canal; and it was from the same source that those voluminous streams of water were drawn by which the recent fire at Worsley Hall was so successfully overcome.

On the lawn facing the Hall is a very good specimen of the *Wellingtonia gigantea*, planted by Her Most Gracious Majesty when visiting Worsley during the Manchester Exhibition of 1857. There is also, near to it, a thriving English oak, planted at the same time by Her Royal Highness the Princess Frederick of Prussia. This part of the gardens contains a fine collection of thorns, with numerous beds of rhododendrons, which thrive remarkably well, and other hardy shrubs in different stages of growth.

A walk through a grove of ancient trees, their sombre shades relieved by groups of holly, Portugal laurel, evergreens, oak, laurustinus, and others, leads from this part of the grounds to the kitchen garden, which has lately been, and is still, undergoing considerable improvements. The situation is unfortunately low, with a heavy subsoil, consequently the difficulty in obtaining such excellent crops of fruit and other luxuries as are annually produced is all the greater. These gardens are about sixteen acres in extent, and contain the usual vineries, pine pits, melon grounds, &c., with several walls trained with hardy fruit trees. One of the most useful and really good inventions for the protection of wall fruit, the Trentham wall-case, has just been erected here, and, independent of its great utility, adds considerably to the appearance of the place. In conclusion we might, and with justice, add, that if what has so recently been done is, as we doubt not, a criterion of what is to follow, these gardens, generally speaking, cannot fail to become widely known as one of the most beautiful examples of the kind to be met with in the country.



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LOWER TERRACE GARDEN, WORSLEY HALL.
THE SEAT OF THE RIGHT HONORABLE THE EARL OF ELLI SMERE.



Eaton Hall, Cheshire, the seat of the Most Noble the Marquis of Westminster

Arch^t. Porden & Rowland

EATON HALL,

C H E S H I R E,

THE SEAT OF THE MOST NOBLE THE MARQUIS OF WESTMINSTER.

CHESTER is the centre of a locality more impressed with the broad features of English history than any other probably in the island; and it also bears the most ancient traditional foundation of any city in the world. A writer in the early part of the sixteenth century, Sir Thomas Elliott, imputes its origin to Magus, a great-grandson of the patriarch Noah, who first colonised England, and built a city here which he named Neomagus. Other authors attribute its rise to Leon Gawer, a British prince, at some remote period; but however vague these relations, under the Romans it rose to the greatest importance, and formed one of the principal stations of those noble pioneers upwards of four hundred years. Although so many centuries have passed since they held rule, numerous traces of their occupation remain, among others the foundations of the city walls; and almost every year brings to light some interesting relic of their enterprise and skill. After their final evacuation of the island, Chester was, for many centuries, the scene of almost constant war, being possessed alternately by Britons, Saxons, and Danes. The most glorious part of its chequered and sanguinary history, up to the time of the Norman Conquest, is that of the early part of the tenth century, when Ethelfleda, the daughter of King Alfred the Great, and wife of Ethelred, Earl of Mercia, recovered the city by force of arms from the Danes, rebuilt its walls, and restored it to something like its ancient importance. Long previous to this event, however, about the year 663, the site of the present noble Cathedral was occupied by an Abbey, supposed to have been erected and dedicated to St Peter and St Paul by Wulphere, King of Mercia, and of which, it is said, his daughter, "the pious and blessed virgin, St Werburgh," subsequently became Abbess.

Eaton is situated in the Broxton hundred, three miles from Chester, and before the Norman Conquest was a township divided into two distinct manors, held by different Saxon proprietors, both of whom, as in innumerable other instances, were ejected in favour of the more fortunate race. According to the Saxon vill of Etone, mentioned in *Domesday*, one of these manors was the present hamlet of Belgrave, but at what time it merged in that of Eaton is not clear. Ilbert, one of the minor Norman grantees, received these estates; and one adjoining, on the banks of the river Dee, belonging to Edwin the Saxon Earl of Chester, was reserved at the same time by Hugh Lupus, who was created by his uncle, William the Conqueror, the first Norman Earl of that distinguished city. This powerful nobleman was a great favourite of the King, and invested by him with the supreme authority of the whole county. He held his own parliaments, and was otherwise absolute sovereign of the small but important territory. The title and privileges were enjoyed during a period of 160 years by six successors of the

same race, but on the death of Earl John Scott, in 1234, the earldom and all the powers annexed thereto were claimed by the Crown, and from that time to the present have been invested in the heir to the British throne. One of the followers of William I was Gilbert le Grosvenor (a name originally written Grosveneure, and which, according to Camden, signifies the *great hunter*), who was nephew to Hugh Lupus, and consequently related to the King, to whom was granted, among others, the manor of Allostock, in Cheshire: from him descended the Grosvenors of Hulme and Eaton. And it is a singular and interesting fact, that the Allostock property has been held successively by the descendants of that nobleman to the present time.

After the death of Ilbert, the Eaton estate passed in succession to the Rullos, the Pichots, and the Pulfords, which family eventually adopted the local name of Eaton, and by the marriage of Sir Ralph Grosvenor, of Hulme, with Joan de Eaton, the heiress of that race, the property passed finally to the Grosvenors in the 22nd Henry VI. The value of this acquisition to the family possessions was further increased by the emoluments arising from the Serjeancy of the river Dee, called in the royal warrants, "*Custos repariæ aquæ de Dee*," which was confirmed to Sir Ralph Grosvenor by Henry VI, and by other sovereigns to successive owners of the estate down to Sir Richard Grosvenor, in 24th Henry VIII. They also had from the same date the exclusive privilege of demanding a certain amount of toll on all passengers and merchandise that crossed the river by means of the ancient ferry called "*Eaton Boat*," at the adjoining village of Eccleston. The ferry still exists, but by the erection, in 1824, of a magnificent iron bridge, consisting of a single arch of 150 span, higher up the river, by the late Marquis of Westminster, the communication with the opposite shore is materially improved to the diminished importance of the old ferry.

The original ancestral residence occupied the site of the present Hall, and, under the quaint designation of *Eaton Boat*, was for many centuries considered a building of much importance. At the end of the seventeenth century, a strong castellated brick mansion, from designs by Sir John Vanbrugh, was erected in its stead. This occurred on the marriage of Sir Thomas Grosvenor with Miss Davies, the heiress to the valuable estate in Westminster, now popularly known as Belgravia. In the year 1803 the Hall in question was pulled down by the late Marquis of Westminster, and the erection of the present magnificent structure commenced, which is undoubtedly one of the most highly-finished and beautifully decorated secular buildings in England. It is essentially a Gothic fabric, composed of a light and fine description of freestone, obtained from the Manley quarries; and the numerous pinnacles, niches, and projections that characterise the external walls are strikingly rich in tracery and embossed carving. Porden and Burns successively were the architects of this stupendous pile, which consists of a centre and two wings, crowned with numerous turrets, and a complete range of embattled parapets; the whole being relieved by shields charged with armorial bearings, and presenting a gorgeous façade upwards of four hundred and fifty feet in length. The eastern front is the most elaborate; and from its elegant portico our artist has delineated the extensive and beautiful prospect that stretches before it.

The architectural embellishments of the interior of the Hall are of corresponding elegance, and the numerous works of art that decorate the capacious and superbly-furnished apartments belong to the highest and most beautiful order. Many rare and interesting works in *MS.* constitute a portion of an extensive and valuable collection of ancient and modern literature; and there is also, carefully preserved in the Library, one of those very few remaining relics of Romano-British times, a Golden Torque.

Referring to the Plate: The abrupt towering rock in the far-distance is the terminal point of the Peckforton and Broxton hills, on which stand, in frowning relief, the ruins of Beeston Castle, erected by Randle Blundeville, the sixth Earl of Chester, in the year 1220. It was anciently a strongly fortified, important place, but its eventful history was brought to a close by Prince Rupert during the great civil war. A short distance from the ruins is Peckforton, the noble castellated residence of — Tollemache, Esq., M.P. The intervening vale of Cheshire, which doubtless, at some remote period, formed an inland bay, is celebrated for its excellent pasturage, and it is likely enough that here the Romans first taught the British the art of cheese-making, which was unknown in the island before their arrival. The beautiful garden immediately before us is divided into three successive terraces, the two principal ones being in the Italian style, and laid down, in the year 1852, from designs by Mr Nesfield. The upper terrace combines two large departments, intersected by broad gravel walks, and embellished with vases and statuary. The box-edged, elegantly scrolled flower-beds are planted with verbenas, calceorarias, geraniums, and various other sorts of a gay-flowering character, whose rich tints harmonize so well with the general features of the place. Lines of Irish yew, and others of the same order, with box-trees cut in a spherical form, are interspersed at regular intervals, the whole being surrounded by a stone balustrade, thickly

studded with shields, bearing the numerous heraldic devices of the family. The most conspicuous objects are two large characteristic statues of the "Great Hunter," one of which represents him in the prime of life, mounted on a noble and spirited horse, proceeding with three large deer-hounds to the chase; the other is the Death of the Stag. These bold and masterly efforts of the sculptor's art are from the studio of C. Raymond Smith (1852). The figures are cut from solid blocks of a fine description of freestone, and stand on oblong pedestals of deep red sandstone, three sides of which bear portions of this inscription—"DE AQUILA; LE GROS VENEUR. ANNO DNI., MLXVI." The next terrace is laid out and planted in a somewhat similar manner to the one above; and directly below it the ground falls off in a gentle slope to a large serpentine piece of water, artificially connected with the river Dee—a stream held sacred by both Britons and Romans. At the time of the excavation of this lake portions of a Roman road, which probably connected Chester with other important stations, were laid bare; the foundations whereof consisted of large stones supported by strong piles driven deep into the ground and filled in with gravel. The road previously passed through the picturesque village of Eccleston, about a mile from Eaton, and the ford, which at the latter place connected it with the opposite shore, was commanded by a strongly fortified position at Aldford—traces of which still remain. The broad central walk that runs from the elegant portico of the Hall to the steps leading down to the water is bordered by lines of vases and ornamental trees; and the walk crossing it at right angles directly below the second terrace, is nearly a quarter of a mile in length, diversified by some excellent specimens of Pines, and works of art; and terminated at the northern end by a conservatory, and at the other by a small temple. This temple contains an object of special interest connected with times anterior to the introduction of Christianity to the inhabitants of this country, consisting of an altar dedicated to the "Nymphs and Fountains" by the soldiers of the far-famed Twentieth Legion, who, with other Roman warriors, made Chester their city and their camp for a space of four hundred years, as before alluded to. It was dug up at Great Baughton, a township of Chester, in the year 1821, and is in a most excellent state of preservation. It stands about three feet high, and the red sandstone of which it is composed bears this inscription in very intelligible characters—"NYMPHIS ET FONTIBVS LEG. XX, V. V.

The Conservatory, erected in the year 1852, at a cost of nearly £5,000, is a light, handsome, well-finished structure, composed of cast-iron, with copper sashes, and glass reaching to the base. The flooring and shelves are of stone, and it is heated by pipes running beneath the surface. The collection of plants is an excellent and well-assorted one, and arranged with much effect.

The south front of the Hall looks upon the "Dragon Fountain Garden," a retired and attractive spot, made doubly interesting by the introduction of statues of the most renowned of the Grosvenor family. These statues are four in number, placed on pedestals of red sandstone, and wrought from solid blocks of stone by the masterly chisel of Westmacott. JOAN OF EATON, as the inscription runs, commonly called the Heiress of Eaton, in the characteristic dress of the period, faces SIR ROBERT GROSVENOR, who is represented in plate armour, with shirt of mail, and armed with a light description of battle-axe. This Sir Robert was defendant in the famous suit brought forward by Sir Richard Scroope, respecting the original right to the coat of arms (*Azure, one bend, or.*) used by these noble families, and which occupied the attention of the Marshal of England three years, in the time of Richard II.* Extracts from an account of this remarkable "suit of arms" in the Tabley MSS., is given in Ormerod's "History of Cheshire;" to which valuable work we are indebted for many interesting particulars contained in this paper. The other statues are those of ENGENULPH DE AQUILA, in massive chain armour; and ODO EPISC. DE BAYEUX, in ecclesiastical habiliments, the celebrated Bishop, who was uncle to the Conqueror, and appointed by him one of the Regents of the English nation on his return to Normandy, after the battle of Hastings. The Fountain—a dragon—occupies the centre of the garden, which, divided from the park by a wall, is of an oblong shape, prettily laid out, and planted with roses, geraniums, calceolarias, verbenas, &c., and will, in the course of a few years, when the numerous ornamental shrubs and trees have attained greater size, be a most beautiful and delightful retreat. From the west front extends for a distance of two miles a very fine avenue of oak and elm trees, terminated by the Belgrave Lodge, a Gothic building, standing in the hamlet of that name, which forms part of the estate, and confers the title of Viscount on this highly distinguished family.

The well-kept walks about the grounds (which consist altogether of fifty-six acres) are extensive and varied, winding amongst masses of thriving shrubbery, composed of the finest and most suitable specimens of Rhodoraceæ, Coniferæ, and others, among which we noticed an *Auricularia imbricata* of large and healthy

* The poet Chaucer, then 40 years of age, appeared as a witness in this case.

growth. Several noble forest trees, standing here and there, contribute their stately and picturesque effect to a scene full of ancestral associations, and as beautiful as it is imposing.

The Vineries and other houses of a similar description are situated in the kitchen garden, which is separated from the pleasure grounds by a brick wall twelve feet high, and trained with numerous hardy fruit trees. The entrance gates are of iron, highly ornamented, and surmounted by the letter W. The garden is of an oblong form, about two acres and a half in extent, and divided into four compartments, or flats, by transverse brick walls, one of which constitutes the base of a range of buildings, with a frontage of three hundred feet, erected by the present Marquis of Westminster, for the cultivation of grapes, pines, and other fruits, as well as plants. The central part is distinctive, and built on a simple but excellent plan. It is devoted chiefly to Orchideæ, which are in a remarkably healthy and vigorous condition, and form a collection beautifully rich and diversified. Mr Collinson, who has most ably and successfully superintended this department of the estate, we believe, upwards of twenty-four years, pays much attention to the cultivation of plants of that order, also to the growing of pines, an extensive range of pine-pits being to the rear of these buildings, where some excellent specimens are annually produced.

We cannot complete our brief notice of this highly interesting and magnificent place without referring to the *Grosvenor Gateway*, that stands at the head, three miles distant, of the principal approach to the Hall. It occupies the site of an old manorial residence, called Overleigh Hall, and is a copy of St Augustine's Gate at Canterbury. There are few specimens of Gothic architecture more beautiful than this, and being built of a light-coloured description of freestone, enriched with numerous heraldic shields, and the family arms carved in bold relief over the arch, it is a commanding and, from its origin and the historical reminiscences of its site, a worthy introduction to what has been truly and appropriately called the "Palace on the Dee."



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Printed at 70, St. Martin's Lane

VIEW IN THE GARDENS OF EATON HALL,
THE SEAT OF THE MOST NOBLE THE MARQUIS OF WESTMINSTER...

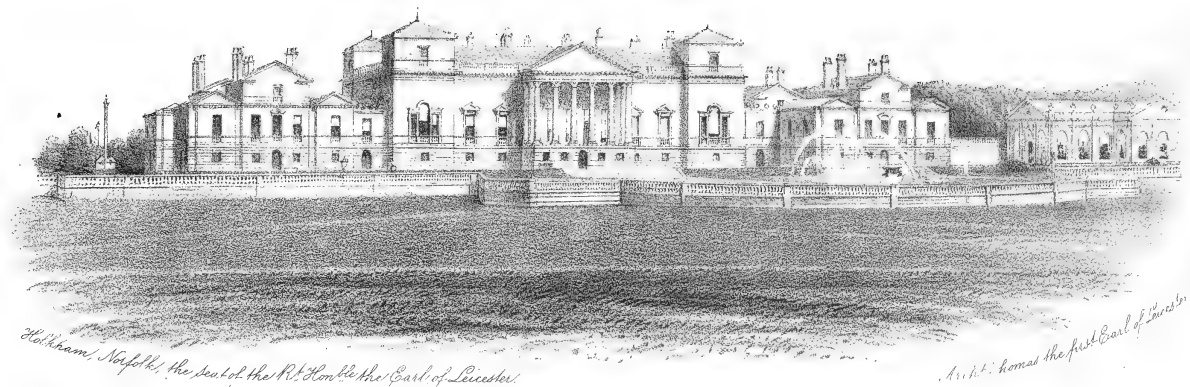


Chromolith. 70 S. M. 1851. J. G. Lane

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E. A. Brooke.

DRAGON FOUNTAIN, IN THE GARDENS AT EATON HALL.
THE SEAT OF THE MOST NOBLE THE MARQUIS OF WESTMINSTER.



H O L K H A M H O U S E,

N O R F O L K.

THE SEAT OF THE RIGHT HON. THE EARL OF LEICESTER.

HOLKHAM, written in Domesday "Holcha," is a parish in the hundred of North Greenhoe, the principal lordship whereof was granted by the Conqueror to Tovi, one of his attendants, on the deprivation of Ketel, who was lord in the time of Edward the Confessor, when there belonged to it three carucates of arable land, two villains, eight bordars, and five servi; there were two carucates in demesne, a rood of meadow land, a mill, four cows, twenty-one swine, and three hundred sheep; there were eighteen socmen, with all their customary dues, who held fifty-six acres of land and two carucates, and of these he had the soc. To this lordship three freemen were added; two of them under the protection of Harold, and the other under that of Gers, who held a carucate and a half of land under Tovi's predecessor, nine bordars, and seven socmen, with four carucates and sixteen acres of land belonging to them; the whole was then valued at £6, afterwards, and at the survey, at £8 per annum, and paid two shillings gelt. Shortly afterwards it passed by escheat to the Crown, and William II granted it to his favourite, William de Albin, the ancestor of the Earls of Arundel. From this time till 1572 it passed through many hands, but at that date it was purchased by William Wheatley, Esquire, who was succeeded by his son, whose daughter carried it in marriage to John Coke, Esquire, fourth son of Sir Edward Coke, the celebrated Lord Chief Justice of England, by whose noble descendants the property is still held. The mansion is of a most magnificent character, and consists of a centre and four wings, which are connected by rectilinear corridors or galleries. It was begun in the year 1734, from designs by the Earl of Leicester, and finished by his dowager Countess 1760. The centre, composed of white brick, extends three hundred and forty-five feet in length, by one hundred and eighty in depth, and comprises the principal apartments, which contain several exquisite specimens of sculpture and painting. The north front is the grand or principal entrance, and is approached through a triumphal arch of the Doric order, from which there is a beautiful vista, looking on the Obelisk* in the centre of the park, formed by lines of fine trees a mile and a half in length. Over the entrance doorway into the hall, which is in the form of a cube, with a gallery running round it supported by twenty-four Ionic columns, is this characteristic inscription—

* The Obelisk was the first work on the estate, and completed in the year 1729

“This seat on an open barren estate was planned, planted, built, decorated, and inhabited the middle of the eighteenth century, by Thomas Coke, Earl of Leicester.”

On this side of the house there is a Terrace Garden, consisting of successive slopes and flats, in the centre of which, at the base, are several flower-beds of various forms, a scalloped shell, and the initials of the Earl of Leicester in box. The walks are laid down with red gravel. On each side, near the balustrade, are two specimens of Irish ivy, which very effectively supply the place of Portugal laurels, those plants not being hardy enough to stand the cold north winds; they look well, and are quite a novelty in the features of the place.

The south front of the house is of a magnificent character, displaying to perfection the masterly design of its construction. The flower beds are all in sunk pannels, intersected by tracery and scroll-work, flanked by “ribbon borders,” and ornamented with urns and vases filled with flowers; two of the former of a large size, inscribed with the letters L. L. in bass-relief, being by Raymond Smith. Broad and extensive gravel walks, with stone borders, run in parallel and angular lines across its surface; and at the bottom of the principal walk, leading from the centre of the building, is a grand characteristic fountain, by Raymond Smith, of “St George and the Dragon,” carved in the finest description of Portland stone (see Plate).

From the front of the Conservatory, on each side of the walk, runs a chain pattern, flanked by vases and beds of Rhododendron, similar to those in the large compartments nearer the House. At the end of this walk stands a very fine Roman Sarcophagus of marble, filled with flowers, and bearing a Latin inscription.

There are three *gates of bronze, partly gilt, and surmounted by the Earl's coronet and initials.* From the Terrace the walk continues to the Temple or Pavilion, and from thence it is bordered by cast-iron vases, filled with flowers; “which vases are all that remain of the old garden designed by Sir Francis Chantry.” This walk is terminated by a small flower garden, which, with the whole range that look so beautiful and tempting, was executed from designs by Nesfield.

In the Pleasure-ground is a “shell-house,” the entrance door being guarded, but very harmlessly so, by two shells from Sebastopol. A small fountain and sun-dial stand near, and we noticed a very fine specimen of the Corsican larch. The American garden, filled with plants of the best description, joins this, and its effect is considerably heightened by the variegated walks that intersect it. Further on, a walk of great extent winds amongst lines of standard roses, and beds of Bamboo, Arundo, and others, adjoining which is an old thorn, sixty-two yards in circumference.

In the Park is an extensive lake, which has lately undergone great improvements. It is considered to be one of the finest pieces of artificial water in the country, and the beautiful and picturesque scenery to which it gives effect, forms, from the Obelisk, a striking and happy feature in the magnificent and extensive view that spreads around.



Engraved by J. S. Martins Jathe.

London, F. M. Lean, 26, Haymarket

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ST. GEORGE & THE DRAGON FOUNTAIN, HOLKHAM.
THE SEAT OF THE RIGHT HONORABLE THE EARL OF LEICESTER.



TEDESLEY-HAY,

STAFFORDSHIRE,

THE SEAT OF THE RIGHT HONOURABLE LORD HATHERTON.

TEDESLEY-HAY, a magnificent estate of about 2,586 acres, in the hundred of Cuttlestone, is mostly famous as the scene of an important and highly-improved system of agriculture—extended over a large tract of country, which probably was never before subjected to the process of manual labour. This tract is a part of that fine old forest of historical interest known as Cannock Chase, which, swelling to a considerable altitude, covers a surface of upwards of 32,000 acres. The most ancient history of this forest extends to the time when, previous to the Roman Invasion, it was inhabited by the Cangi, a tribe who served their more powerful neighbours, the Cornabii, as herdsmen; and when its wild depths witnessed in all their impressive character the mysterious rites of Druidism. There is, near to Aldridge, a small common, enclosed some years since, known as “Druids’ Heath,” on which formerly existed some circular entrenchments, supposed to be of British origin, and where it is presumed the Arch-Druid of Britain resided the greater or more favourable part of the year. According to some etymologists the name is derived from Cangi, or Ceances, as they were called, and the connection of the forest with certain religious Druidical rites. Some are of opinion that it owes its origin to Canute, who was fond of hunting in its extensive solitudes; but to whatever source the derivation is due, it was for many centuries an object of great attraction to the different rulers of the people; and one of their grand hunting-fields, both before and subsequent to the Norman Conquest. In the course of time its venerable oaks were swept away, many thousands being blown down by a hurricane in 1593, and it retained only the vastness and desolation of a heath, without the redeeming beauties of tree or foliage, till the Enclosure Act presented the opportunity to convert its fine soil into a useful and profitable theatre of agriculture. It was customary in the earlier times of the Normans to enclose small parks in those forests or chases held by the Crown; and in Cannock there were several. In the park at Teddesley are to be seen the outlines of one of these ancient enclosures; it is circular in form, and distinguished by great numbers of oak trees, of extraordinary girth, some being scathed by lightning; the greater part having decayed and leafless branches, and all bearing the impress of a former magnificence. It is called the “Old Coppice Park:” and what makes it more interesting is the circumstance, that many years ago it contained the remains of a small square Roman camp, in which was found, in 1780, a short iron dagger, perfect in shape, but much corroded with rust. No traces of these entrenchments exist at the present day. There is also on the road leading to Stafford, about a mile from the Hall, a very remarkable oak tree, which measures nine yards in circumference; although partly decayed and split down the middle, it is likely to be an object of much interest to many future generations. There is a tradition that it was planted in the time of King Stephen, but its appearance would indicate a greater age.

from the most barbaric to the most enlightened. The side door of the Conservatory opens into the late Countess's *Private Garden*, altered several years ago from its first plan by Mr Nesfield. This Garden contains a curious and interesting memorial of two sons of genius, who sung so sweetly and so well the language of the heart. Earl John on visiting Petrarch's house at Argua gathered and brought to Alton some bunches of Ivy, which the Poet Moore, while engaged on *Lalla Rookh* at Mayfield, near at hand, and being a frequent visitor during that time at Alton Towers, planted against an iron chair in a corner of this Garden. It thrives well, and the form of the chair is preserved by clipping the Ivy as often as necessary. The Garden is of an Italian character, and contains some fine specimens of sculpture by *Nys*, who flourished at Rome in 1721. There is also a fountain which formerly stood in the wood, with three tazzas or basins, the lower one supported on carved lions' paws; a copy of the Warwick Vase in marble, on a tripod stand of the same material; a David strangling the lion, and a Flora in white marble. There are likewise two beds with broad borders of Box embroidery, representing the Rose, Shamrock, and Thistle, and filled in with appropriate coloured gravel. It is further ornamented with a large monogram of the letter S, in box, by Mr Nesfield; and some irregular lines of the descriptive and sober Irish Yew. After traversing a beautiful trellis walk of great length, covered with luxuriant creepers and flowering plants, at the end of which is a small *Oratory*, richly furnished, where the late Countess often retired for religious meditation, we saunter leisurely back to the Terrace Garden, to watch the shadows gathering around, and the last beams of the sun playing on the summit of the distant Weever Hills. At an angle of the wall there is a small watch-tower, and on going up to it, we were almost startled to find ourselves suddenly before so sturdy a representation of the iron-clad sentinel of feudal times. As we stood beside this figure, and beheld the realities of genius clothing the hill-sides, and stretching far away into the valley, in forms distinct and varying, but ever picturesque; and when we remembered what it had been less than half a century ago, bleak, sterile, and lonely, we involuntarily turned to the small Greek Cupola, and in the words so forcible and truthful, which flash forth the memory of him whose bust thus stands in the midst of his labours, we exclaimed, "Truly, indeed, has he made the desert smile."

The Hall, which stands on the verge of the forest, consists of a body and two wings, in the form of a crescent, and was erected by the late Sir Edward Littleton, Bart., about ninety years ago. It is built of brick, and occupies a gently-rising eminence, surrounded by fine old forest trees and thriving plantations of more recent growth. The situation is healthy, and commands an extensive view both of Staffordshire and Shropshire; and at the foot of the hill, about four miles distant, lies the singularly-quiet town of Penkridge—invested by many antiquarians with the interest and honour of a Roman origin, the site being the supposed one of Pennocrucium, about two miles to the north of which ran the Watling Street, or military road of those universal conquerors.

Previous to the erection of the Hall, the residence of the Littletons was at Pilleton, about three miles distant, in a low and unfavourable situation. It is of ancient origin, being shortly after the Conquest in the possession of the Abbot of Burton, and was then called Pillatenhall. In the time of Henry I, it became the property of Edwin de Pillatenhall, and subsequently that of a family named Wynnesbury, the last of which was Alicia, or Alice, married to Richard Littleton, who thus acquired the estates of Pilleton, Teddesley, Huntington, and the whole of her father's possessions. This Alice would seem to be considered a Wrottesley by blood, as the Wrottesley coat is introduced in place of the paternal one of Wynnesbury, on the tombs of the first four Sir Edward Littletons, in Penkridge Church; the living of which, as well as the greater part of the town, being the property of the family, whose monuments in the church are both numerous and splendid. They were succeeded by their son Sir Edward Littleton; and it is a somewhat singular circumstance that from that time to the present, with but few exceptions, the heir to the estates and title should be named Edward.

The Littletons are an ancient family, and have always been distinguished for their wealth and powerful connexions. John de Littleton had extensive possessions in the Vale of Evesham in the time of Henry II, whose son bore the device of three scollop-shells, which are still borne by the family. They had also an estate at Frankley, in Worcestershire, where the eminent Judge Littleton was born in the beginning of the fifteenth century: he died in 1481, and was buried in Worcester Cathedral. The celebrated Bishop Littleton was likewise an ancestor of this family. We also find that Edward Littleton, 15 Hen. VIII, and 31 same King; Sir Edward Littleton, Knt., 4 Edw. VI, 5 Elizabeth, and 23 and 35 same reign; Sir Thomas, Knt., James I; Sir Edward, Bart., 12 Charles I; Edward, 33 Charles II; Edward, 2 Anne; and Sir Edward Littleton, Bart., 3 George III., were Sheriffs of the County; and the present representative of the family is Lord Lieutenant of Staffordshire. His Lordship's predecessor, Sir Edward Littleton, was celebrated for his patriotism and hospitality. He was chosen to represent the County in Parliament five different times; and, as soon as those duties permitted, he retired to Teddesley to carry out some of the finest agricultural improvements of the age, and to endear to him both rich and poor, by personal kindness and affability. His public conduct was deservedly admired; and the formation of the Worcestershire Canal through this part of the country was due to the energy and liberality with which he supported the undertaking. He also followed a fine old English custom, of providing all respectable visitors with beef and ale who chose to partake of so substantial a fare. After a life devoted to the improvement and comfort of his numerous tenantry, he died at Teddesley in the year 1812, and was succeeded by his nephew, the present Lord Hatherton, then E. J. Walhouse, of Hatherton, Esq., who took the name of Littleton, and was created first Baron Hatherton in 1835. Hatherton Hall is an ancient residence of the Walhouse family, in the parish of Cannock, on the Watling Street.

To those at all interested in agricultural pursuits, the name of Teddesley and its noble owner must be familiar. The celebrated steam cultivator, and several other implements of an ingenious character, are here used, and their important capabilities made known by a series of public trials. Some of these improved instruments of husbandry are the invention of his Lordship's agent, J. Bright, Esq., who has been connected with the estate a great number of years, and is distinguished for his high professional attainments and sound judgment. The home-farm consists of about 1,700 acres, many of which have been recovered from the old Chase. Attached to the farm-buildings is an immense water-wheel, thirty-eight feet in diameter, worked by water obtained by land drainage, which is conducted from a reservoir erected for the purpose, and afterwards passed on and distributed to great advantage over several water meadows. This wheel is a powerful auxiliary, and is applied with great success to numerous important purposes.

The breed of cattle on this estate is highly prized; and altogether it presents one of the best specimens of agricultural excellence to be found in the country.

The gardens of this fine establishment are not of such extensive dimensions as some others in the county; but they are of a high order, excellent, and present some most beautiful and interesting features. The principal garden is a large plot of ground, intended at one time to be devoted to American plants

—many of which, including the *Auricularia imbricata*, are now to be seen; but the idea was abandoned, and it is now one of the most picturesque and lovely flower-gardens to be imagined. It is surrounded by trees—the most choice specimens being a group of cedars of Lebanon. The *Arbor vitæ* are remarkably fine, some being upwards of thirty feet in height, and massive in proportion. They produce an imposing effect. Scotch and silver fir, intermingling with other forest trees, make an excellent background to the striking picture this garden presents. The centre is occupied by numerous irregularly-planned beds, containing the usual gay flowering plants in great perfection, which contrast beautifully with the surrounding variegated foliage. The pretty *Kalmea latifolia*, which in many places blooms with difficulty, is here abundant. A serpentine piece of water, crossed by an ornamental iron bridge and headed by a miniature lake, intersects a part of this garden. Gold and silver fish glitter in its clear waters; and a small island of rock-work in the centre of the lake is planted with ferns, and its borders and surface devoted to some specimens of White Lily and Iris. A tempting summer-house contributes to the enjoyment of the scene. At the upper end of this garden, adjoining the Avenue, stand two very handsome cedars of Lebanon; and near the gate double lines of Irish yew. There is much richness and diversity of character in this garden at whatever point it may be viewed.

The arched Avenue of elms, of which we give an illustration, is a very fine one, and in the course of time will be more imposing than it is now. It is about seventy feet high and twenty feet wide, and would appear to have been planted about the time of the erection of the Hall. The view from it is striking, embracing undulating hills richly wooded, fertile fields and meadows, and the picturesque outlines of Cannock Chase. The trees are in a thriving state, and form a complete arch or rather vista. At the lower end is a cedar of Lebanon, raised from seed obtained by Colonel the Honourable E. R. Littleton—his Lordship's eldest son—from a tree at Lebanon, about ten years ago. It is now ten feet high, and in a healthy state.

At the head of the Avenue, the Long Walk leads towards the Hall. It is bordered by a line of standard roses, with a deep fringe of evergreens, chiefly rhododendrons, which attain great perfection. There are some excellent specimens of American thorns; and one black American spruce is thirty-five feet in height, and twenty feet through the base. The Douglas pine and Hemlock spruce are also fine. Some pretty views distinguish this walk. The Terrace Walk joins this, and is similarly treated. It contains in addition specimens of *Taxodium sempervirens*, *Pinus virgineus*, and red Cedar. A short distance from it is a sheet of water, called the Wild-duck Pond, where great numbers of various sorts of wild fowl are to be seen throughout the year. A most excellent view of Cannock and the intervening country is a great attraction to this walk.

The Terrace Garden in front of the Hall was designed by Mr Nesfield, and contains some effective varieties of bedding, and other plants. The west front is laid down chiefly with turf, and studded with a choice collection of standard roses. The prospect from this point is most extended and beautiful, the Wrekin being distinctly visible; and a short distance from the foot of the Terrace spreads a bright and silvery lake, of about eight acres, ornamented by clusters of forest trees.

The Kitchen Garden is surrounded by a brick wall, about fourteen feet high, and covered with some excellent fruit trees, including apricots, peaches, nectarines, and cherries. The situation is good, and the ground slopes gently due south, while it is further protected from unfavourable winds by a complete fence of large trees. Within the walls, three acres are under cultivation; and round the exterior a narrow slip increases it to four acres. It is very prolific, and in capital order. The principal house is a Vinery, one hundred and fifty feet in length, containing some healthy, well-bearing plants, chiefly black Hamburgs. There are also some choice specimens of green-house plants—but the collection is not large.

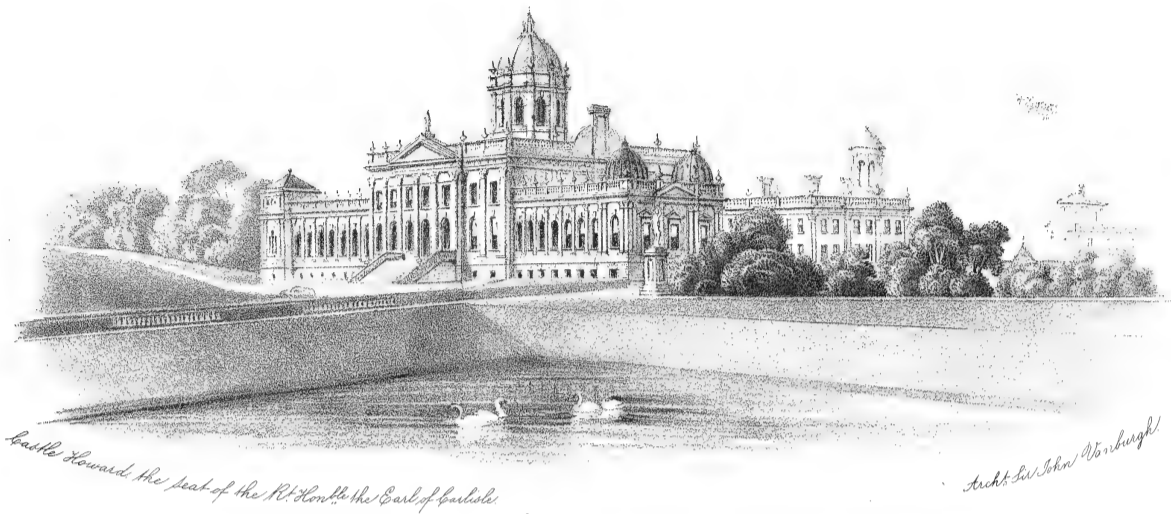


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"VISTA" IN THE GARDENS AT TEDDESLEY,
THE SEAT OF THE RT. HON^{BLE} LORD HATHERTON.



CASTLE-HOWARD,

YORKSHIRE.

THE SEAT OF THE RIGHT HON. THE EARL OF CARLISLE.

CASTLE-HOWARD is situated about sixteen miles to the north-west of "Old Ebor," in the North Riding of the county of York, and the parish and hundred, or, as it is called, wapentake of Bulmer. The site was for many centuries occupied by a castle named Hindershill, or Hinderskelf; portions of which were erected in the reign of Edward III, by the Barons Greystoke, co. Cumberland, whose property it then was. Leland supposes the term to be derived from its situation at the junction of the wapentake of Bulmer and Rydale. Camden, however, has this passage relative to the place—"At Hindershill is a fair quadrant of stone, having four toures builded castle like, but it is no ample thing. The latter part of it seemeth to have been made by the Greystoke, whose lands the Lords Daeres now have. The park is four miles in compass. The name may be rendered hundred hills, or the hundred well; and it is called by some Hundred-skill, from the number of springs there." Numerous springs of water still exist in the immediate locality.

The old Castle, the distinct origin of which thus appears uncertain, was accidentally burnt down at the end of the 17th century.

The erection of the present magnificent building was commenced on the site of the old Castle, in the year 1702, by Charles, third Earl of Carlisle,* who was then Earl Marshal of England, from a design of Sir John Vanburgh. Although it is named Castle-Howard, there are no features of a castellated character in its construction. In style it partakes of the Corinthian, the principal fronts being ornamented by ranges of pilasters of that order. The centre, terminating in a handsome cupola, is supported by two wings which constitute, to the south, a frontage of 323 feet. The approach at this point consists of a grand flight of steps, from the summit of which the prospect is of the most beautiful and varied description, and richly deserves the general praise awarded to it. In its prominent features, the mansion resembles Blenheim House, near Woodstock, by the same architect; but it possesses a longer line of frontage, and differs materially in other respects. The interior is of a highly-finished and magnificent description, and contains a collection of works of art, princely and noble

* The Earldom of Carlisle was first conferred on Baron Harcla in the time of Edward II; from 1323 to 1622, the title lay dormant, when James I revived it in the person of James Hay, first Viscount Doncaster, whose son, failing in issue, died in 1660.

in itself, and of the rarest order as regards its artistic merits. One of the gems so well known to connoisseurs is the "Three Marys," by Annibal Caracci, a work of the most extraordinary and touching fidelity, and long considered the *ne plus ultra* of art. Before the French revolution it adorned the collection of the Duke of Orleans, who refused 8,000*l.* for this wonderful master-piece of painting; but during the excitement of those destructive times it found its way into England, and subsequently became the property of Frederick, fifth Earl of Carlisle, and his noble successors.

There are numerous family and historical portraits, and other paintings of the highest excellence by the old Masters; also a superb collection of mythological and classic statuary, with busts and other interesting objects, including a small cylindrical altar, brought by the immortal Nelson "o'er the Italian waves," which once stood in the Temple of Apollo at Delphi. On the top is placed a tablet bearing an appropriate inscription by the present Earl of Carlisle, of which the following is the opening:

"Pass not this ancient altar with disdain,
'Twas once in Delphi's sacred temple reared;
From this the Pythian poured her mystic strain,
While Greece its fate in anxious silence heard."

We might enlarge to an indefinite length on the various objects that a highly cultivated taste and laudable generosity has collected to adorn a mansion of such noble proportions; but it is hardly our province to indulge in more than a passing notice of such beautiful productions. Throughout the year, visitors, by the attentive and liberal kindness of the Earl of Carlisle, have access to both Castle and Gardens.

The principal flower gardens (the whole of which constitute an area of about 100 acres) are immediately in the south front of the Castle, and have recently been laid down in the Italian style, from plans by Nesfield, executed by the present energetic and skilful gardener, Mr George Sutherland. They are separated from the kitchen garden by a fine stately avenue of lime trees in double rows, running north and south, with a centre walk of gravel eighteen feet wide traversing the whole length. At the northern end stands the beautifully sculptured marble boar, brought from Italy by the fifth Earl of Carlisle; and at the other, on a raised grass mound surrounded by standard Portugal laurels, and placed on a pedestal containing some beautiful lines by Milman, is a fine statue of Apollo. Adjoining the avenue, on a sloping bank of turf, are some excellent specimens of the Lebanon and deodar cedars, with yew and holly. Near this bank, between two raised stone flower-beds, stands a statue of Jason with the Golden Fleece, and in a parallel line with the west walk of the parterre are six Grecian vases on pedestals. The large Terrace walk, ten yards wide and nearly 700 yards in length, commences at the iron gate at the north-west angle of the wall that divides the kitchen garden from the parterre, passes in front of the Castle, and terminates in the Raywood. From this walk the descent into the flower garden consists of three flights of stone steps opposite the centre and each wing of the building, the principal one being twenty feet wide. At the bottom a walk, diverging to the east and west, leads to another terrace of a similar order 300 yards distant, which is bounded by a balustrade with very handsome stone banisters, designed by Nesfield. Between the terraces, in the centre of the parterre, is the magnificent fountain erected three years ago, from designs by the Earl of Carlisle. As this fountain is so much admired, and its dimensions unusually striking, we will give a slight description of its construction. It might be termed the "Atlas Fountain," the chief figure being a colossal carving of that demi-god bearing the globe, which is of copper, six feet in diameter, painted stone colour, and encircled by a blue band containing in gold the signs of the zodiac. This figure is supported by a block of stone, in the centre of a basin thirty feet in diameter, that rests on some massive stone-work rising several feet from the middle of the lower or outer basin, which assumes a diameter of ninety-four feet. At right angles on the upper basin are four Tritons with trumpets, by which the water is thrown upon the globe, out of the summit of which at the same time issues a stream in the form of the prince's feather, clothing in its fall the figure of Atlas in a sheet of flashing silver. From the upper basin the water descends in pipes, and again rises into eight stone shells, placed one at each arm of the Triton, from which it gracefully falls into the lower basin. The whole of the figures are of Portland stone, sculptured by J. Thomas, of London. From this the water is conveyed in pipes to the lake, at the south-east front, where it forms another fountain, composed of eight jets falling outwards from a common centre, and a single *jet d'eau*, that rises from the midst to a height of fifty feet. The supply is obtained from a reservoir 100 feet in diameter by ten feet

deep, erected in the Raywood for general purposes. At the village of Coneysthorpe, a mile and a half distant, are the works, consisting of a steam engine of twenty-five horse power, and capable of pumping 360 gallons per minute, by which the supply is maintained.

Between the fountain and the Castle is a sloping panelled space, devoted to flowers of the richest order, and decorated with scrolls of box worked on gravel and spar of different colours. A flight of steps descends opposite the principal entrance into this panel, which is surrounded by alternate grass and gravel walks. In winter its ornamental vases are sufficient to make it interesting, and when in the summer it is planted with masses of the choicest plants of sorts, it is a very effective and beautiful spot. On the general level above the panel stand, in different positions, some large Maltese vases on stone pedestals filled with decorative plants, a few beds of kalmias of sorts, ledums of sorts, with spiral plants, such as Irish yew, junipers, red cedars, &c. Two large tazzas of stone, eighteen feet long, twelve feet broad, and eight feet high, beautifully worked from a design of the late Earl of Carlisle, and generally filled with decorative plants, occupy a prominent place to the north of the garden just alluded to.

Crossed at right angles by a gravel walk are three others, the centre twenty feet wide, leading from the fountain towards the South Terrace. On each side run lines of standard Portugal laurel and Irish yew, on grass borders. Facing the fountain, in the centre of the two large flats of turf, stands a large Maltese vase, following which, in diversified circles, are walks of variegated gravel, and flower borders. The corners of the outer ring, as well as those on the opposite side, are filled with four large beds of hybrid rhododendrons. To the south, lower down, on an oblong piece of turf, surrounded by flower beds and gravel walks of the same shape, are two statues; to the west a statue of Midas, and to the east one of Apollo; the whole on beautiful carved stone pedestals. To the south, facing each wing of the Castle, are two large grouped statues. Opposite the western walk stands a characteristic group, Pluto and Proserpine, and facing that of the east is one of Hercules and Antæus, both on equally massive pedestals. On the same side of the garden, near the balustrade, faced by Jason with the Golden Fleece, is a statue of Silenus nursing young Bacchus. Both positions are similarly treated—raised flower beds in stone run parallel to each vase. A very handsome balustrade bounds the east and south sides of this garden.

Near the statue of Apollo at the lime-tree avenue is the entrance, by a large gravel walk, to the new rosery, laid out last year and planted with the choicest collection of hardy dwarf and standard roses—the former in beds and the latter on turf. It is oval in shape, divided into ten beds, and in the centre, on a grass circle, stand the vase and pedestal, removed from the large Terrace, where they had been erected by the late Earl, on which is inscribed the beautiful and well-known poem, entitled *Pæstum*, composed by the present highly talented and distinguished Earl of Carlisle when at Oxford, in 1821. The outer borders of this garden of roses are divided by large beds of laurel and other ornamental plants, while scattered over its surface are tufts of Pampas grass. In the south-west angle stands a very fine vase, brought from Malta by the Hon. Edward Howard (brother to the Earl), and inscribed with his name. The south terrace joins the walk through the rosery, and leads by a circle to the kitchen garden. Eastward from the south terrace, descending a flight of steps, a broad gravel walk leads to the south lake and the temple of Diana, a remarkably beautiful and interesting building, twenty-seven feet square, with four porticos, and from which a most charming and extensive view is obtained. Ionic columns and pilasters of black and yellow marble adorn both sides, the flooring is composed of antique marble of various colours, and busts and statues add to its elegance and pretensions. A short distance onwards stands the last earthly resting place of this noble family, the Mausoleum.

To the west of the Castle, and facing the new wing, is a space of about two and a half acres, enclosed from the park by a strong iron palisade, which is intended to be laid out as a flower garden in the Italian style. The site of the old rosery, north of the kitchen garden, is now a very pretty garden, sheltered from the north, east, and west by large forest trees. The centre is composed of three stone monograms of the letter C on gravel; the beds are oblong and circular in form, and an elaborately carved pedestal of a sundial stands in front of some wire arches covered with climbing roses.

There are some very pretty detached gardens in the neighbourhood of the Castle. One much admired near the Dairy is connected with the west front by a gravel walk across the park, and surrounded by a strong iron fence. Mr Henderson, his Lordship's agent, resides at this favoured spot. Two hydraulic pumps, fixed near it, supply the interior of the Castle with clear but hard water, to rectify

which a filtering apparatus is in course of erection. The large lake of sixty-three acres, much frequented by many descriptions of water-fowl, spreads out before the Dairy, and contributes materially to the picturesque beauty of the scene. Many other objects of special interest—works of art, fringed with the rich combination of tree and flower; improvements well conceived and ably executed, wherever required, meet the eye in every direction; and in prominent positions, raised by so many generations of the patriotic Howards, inscribed and stately monuments commemorate the deeds of Marlborough, Nelson, and Wellington. On the western face of one of these monuments—the Obelisk—that stands in the centre of the splendid avenues of lime-trees, is the following characteristic and time-honoured inscription:—

“Charles, the third Earl of Carlisle, of the family of Howards, erected a Castle where the old Castle of Hinderskelf stood, and called it Castle-Howard. He likewise made the plantations in this Park, and all the outworks, monuments, and other plantations belonging to the said seat.

“He began these works in the year 1702, and set up this inscription:

ANNO DOMINI MDCCXXXI.”

WESTFIELD,

THE SEAT OF VICE-ADMIRAL SIR AUGUSTUS CLIFFORD, BART.

WESTFIELD HOUSE was built by the late Earl Spencer, in 1810, who bequeathed it to his second son, the present Earl, who, in 1839, parted with it to Mr Thistlethwaite, of Southwick Park, Hants; he sold it in 1843 to the present possessor, Vice-Admiral Sir Augustus Clifford, Bart., who, in 1845, commenced laying out the Garden in its present form, and made considerable alterations and additions to the House, having built a new Dining-room, Library, and Staircase. The grounds of Westfield are divided in three parts, an upper lawn surrounds the House on the north and west sides. In front of the new Library, the lawn is divided by a gravel walk, at the end of which is placed, under a Temple of the Ionic order, a statue of Mercury and Pandora, by *Lough*; and on the sides are handsome marble vases, and a statue of the Crouching Venus. In front of the House stand the *Apollo Belvidere* and the *Diana à la Biche*, by the side of a bastion which commands a beautiful view, ranging from Cowes Point up the Southampton water, and over the Solent Sea to Spithead, as far as Chichester Cathedral. Below this is an Ornamental Flower Garden, enclosed by balustrades, with ball and vases on the piers. On each side are the *Dansatrice* of Canova, and in the centre a beautiful Bacchante, by *Angelo Bienaimé*, with the following lines from *Apulieus*, inscribed on the pedestal—

“To the sweet musick of Apollo's lyre
Venus danced with graceful steps;”

and in the recess under the bastion sits a bronze statue of the Nymph at the Fountain, by *Geiss of Berlin*.

The next division, which was formed out of the orchard, planted with shrubs, and enclosed by balustrades, connects the upper and lower gardens, and is decorated with the Four Seasons, in marble, as well as Paris, Adonis, Minerva, made by *Angelo Bienaimé*, at Carrara, expressly for this Garden, which was commenced in 1845, and is now nearly complete.

The straight walk from the Bastion leads to the Lower Terrace, by the sea, which is 430 feet long, with a Pavilion at each end, and a seat, copied from those at Pompeii, in front, looking towards Osborne, Stokes Bay, Anglesea Villas, and the opposite Coast.

Subjoined is an account taken from the ‘Isle of Wight Observer’—

THE WESTFIELD GALLERY.

(From the ‘Isle of Wight Observer.’)

In the account of the Isle of Wight Horticultural Show, held in the grounds of Sir Augustus Clifford, Bart., at Westfield, which we gave a few weeks ago, a passing allusion was made to the new Gallery of Art recently erected at that marine residence. Since that account appeared, Sir Augustus has kindly shown us the Gallery and its contents, a short description of which may, perhaps, be very interesting to our readers.

The Gallery is built at the south-west portion of the residence, overlooking a beautiful lawn studded with fine specimens of sculpture, with a background of luxuriant foliage. The interior is finished with Corinthian pilasters, supporting an enriched cornice from which springs a segmental ceiling, divided into compartments (corresponding with the divisions formed by the pilasters) and these are again subdivided by enriched coffered pannels, supporting a skylight, through which the principal light to the Gallery is admitted. The glass in the skylight is of ornamental design, and emblematical of Art, Literature, and Music, and has a very pleasing effect. The room, from the variety in the plan, has a striking and unusual character, which is much enhanced by the semicircular tribune, with the *Apollo Belvidere*, at the south end, over which is a medallion of Sir Augustus, faithfully and excellently executed by Mr Gray, the sculptor, of Ryde; and the anteroom, with the *Apollino*, at the north end. This latter portion receives its light through a skylight of ornamental glass resembling the signs of the zodiac. The decorations of the room are very effective; the walls being hung with a deep blue paper, diapered with black, divided by large gold moulding of the cable pattern into pannels, with stiles formed of a gold-coloured paper. The paper is continued round the whole of the tribune and in the anteroom. The ceiling is in grey and white, relieved by gilding.

The whole Gallery, with its beautiful variety of works of art, consisting of pictures, statues, vases, bronzes, with the elegant mahogany bookcases, form a completeness indicative of the most refined taste; at the same time utility has not been sacrificed, as we have never been in any gallery—large or small—where the light is so well diffused over the objects as in this.

The designs were by Mr Thomas Hellyer, architect of Melville street, Ryde, and the building and all its architectural decorations were completed by Messrs Dashwood, of Ryde, to all of whom the greatest credit is due for the masterly manner in which it is carried out.



E. A. Brooke

London T. McLean, 26, Haymarket.

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VIEW IN THE GARDENS AT WESTFIELD HOUSE, (SIR J. WRIGHT)
THE SEAT OF SIR ACUSTUS CLIFFORD BARR



B I N S T E A D,

ISLE OF WIGHT,

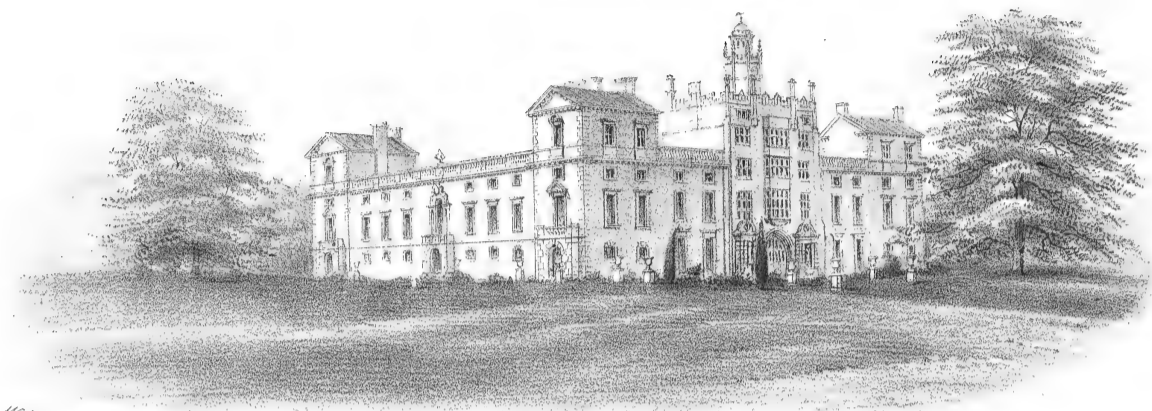
THE SEAT OF THE RIGHT HONOURABLE LORD DOWNES.

THE ancient history of the Isle of Wight points to those mighty pioneers of the human race, the Phœnicians, as its first colonists, when it either formed part of the main land, or was divided from it only at the flow of the tide. The Belgæ subsequently made it the principal station of their commercial intercourse with Gaul. From the Roman invasion its history is in a measure identical with that of England, but more particularly marked with scenes of strife and bloodshed during the Saxon occupation, many traditions being still extant which refer to the sanguinary conflicts of that race with the Danes. In the reign of Edward the Confessor it was twice plundered by Earl Godwin; and again, in the time of Harold, by Earl Tosti. The Conqueror conferred its absolute government on William Fitz-Osborne, afterwards Earl of Hereford; and, according to Leland, Henry Beauchamp, Duke of Warwick, was crowned King of the Isle of Wight by Henry VI. As is well known, the unfortunate Charles I was confined in Carisbrook Castle, from which he was conveyed a prisoner to the solitary Castle of Hurst but seven short weeks before his execution at Whitehall. From that time to the present its internal tranquillity has been little disturbed; the most melancholy circumstance connected with it being the wreck of the *Royal George* at Spithead, in 1782, when, during many subsequent days, the receding tide left on the Duver, now called the Strand, at Ryde, numerous bodies of its ill-fated crew, where they were buried, and have since remained without a monument of any kind to preserve their memory from oblivion.

Binstead, at the time of the Domesday Survey, was called Benestede, and formed part of the possessions of *Wil'li Filij Stur*. The Church itself is not mentioned in that work, but, from the style of the building before its restoration in 1842, it would seem to have been in existence prior to the Conquest. It is still a remarkable construction, and of great interest to the antiquary. On the key-stone of the gateway, leading to the Churchyard, there is a curious carved figure, which, whether with justice or not appears doubtful, has been distinguished as a representation of the Saxon god, Thor. On the eastern face of the hill, on which the Church stands, are the celebrated stone quarries from which William of Wykeham obtained the material for the building of Winchester Cathedral. These ancient quarries no doubt gave the name to Quarr Abbey, called in some of the oldest grants, *Quarrariæ*, erected, about a mile to the westward of Binstead, by Baldwin, Earl of Devon, in the thirty-second of Henry I, for Cistercian Monks, and which was one of the first institutions of that order erected in England. Most of the lands with which it was endowed were given in the reign of Stephen. The site consists

of upwards of thirty acres, surrounded by a wall still perfect in many places. At the dissolution it was valued at £134. 3s. 11d. The demesne was granted to John and George Mills, merchants, of Southampton, by Henry VIII, and subsequently purchased by Lord Chief Justice Fleming, of Stoneham, whose descendants still hold the estate. The Refectory alone is standing, and now used as a barn.

Binstead House and grounds are delightfully situated about a mile to the westward of the fashionable and flourishing town of Ryde. The House was accidentally destroyed by fire a few years ago, and has since been rebuilt on a more extended and elegant plan by the present Lord Downes, who, a representative of the ancient family of De Burgh, married the widow of the late John Willis Fleming, Esq., of Stoneham, Hants, the owner of the property. The hill occupied by the House and grounds is clothed with a fine old wood—the remnants of an ancient forest—that extends to the extreme edge of the shore. It commands some extensive and beautiful views, having especially a picturesque foreground, including Spithead, with its varying fleets, the fortifications and town of Portsmouth, the blue Solent and opposite coast, and far away over the New Forest, sweeping round to the magnificent residence of her Majesty, Osborne House, and the intervening woods, downs, creeks, and bays of the Island. The Gardens are of a rich and diversified description, planned so as to show the natural advantages to perfection, and kept up in a liberal and devoted spirit. The House stands on a rock, and on the same level are the Parterre and Upper Garden, which were begun in 1845. In the centre of the Parterre is a large raised basket, and flower-beds of various forms, the outer beds bordered by a walk coming square to the edge. The design and arrangement of this beautiful spot is due to the skill of Lady Downes. On the long terrace of this garden, opposite the House, a balustrade, surmounted by elegant vases, containing a variety of flowers, protects visitors from the otherwise dangerous face of the rock, down which leaps a murmuring cascade, flanked by two flights of steps (see Plate). These steps lead to the Rose Garden, a delightful retreat, sheltered on one side by the rock, and from the sea-breeze by lofty trees. The roses are trained over iron trellis-work, forming seats and bowers. Creepers and flowers skirt the banks of a rustic lake occupied by a pretty fountain, and some beautiful shady walks, extending upwards of a mile, lead gradually to the shore. Much art is displayed in the arrangement of the different flowers and creepers about the base and other parts of the rock, which, from its rugged and picturesque character, produces a very fine and striking effect. Various shrubs of excellent growth, and well disposed, abound throughout the gardens, and, from the genial nature of the climate, many plants luxuriate in the open air that in more northern districts require artificial heat to ensure preservation.



Wilton House, Seat of the Earl of Pembroke.

WILTON HOUSE,

WILTSHIRE,

THE SEAT OF THE RIGHT HON. THE EARL OF PEMBROKE.

WILTON OR WILYTOWN, called by olden writers, Vilodunum, is in a broad and fertile valley, watered by the rivers Noddre and Wily. It is a place of great antiquity, and is supposed by Baxter to have been the chief seat of the British Prince Carvilius; according to Henry of Huntingdon, it afterwards constituted the capital of the West Saxon dominions. In the year 823, Egbert engaged in this vicinity and completely defeated the Mercian Army, commanded by their King Beornwulf, who had invaded Wessex; this signal overthrow established the supremacy of the West Saxon Prince, and eventually enabled his successors to render themselves sole sovereigns of England. Here was also fought in 871 a battle between King Alfred and the Danes. Wilton House is built on the site of an Abbey, which owed its origin to Wulstan, Earl of Wiltshire, who, having defeated Ethelmund, King of the Mercians, in a great battle, repaired a certain old church at Wilton, which, according to the chronicle of Wilton, was for a Chantry or Oratory for priests to pray for the soul of his father, Alquimund,* whom the Mercian Monarch had put to death; † this foundation took place in the year 773, during the lifetime of Wulstan.

Following the authority of the chronicler, the foundation of the Priory was thirty years after the death of Wulstan, in the year 830, when Egbert, at the request of his sister, Alburga, the now aged widow of Wulstan, and by the advice of Helmstanus, Bishop of Winchester, converted the Oratory into a Priory of thirteen sisters, of which Alburga, taking "the mantle and the ring," was the first Prioress.

Alfred, in the year 871, after his battle with the Danes in the vicinity of the Town, at the instigation of his Queen, not only refounded, but removed it from its former situation to the site of what had previously been the Royal Palace, and added twelve nuns and an abbess, and gave it the title of an Abbey, and granted his Manor of Wilton, with all its rights and privileges in perpetual alms. Edward, his son, being witness, wishing thereby to increase both the revenue and importance of this establishment.

A rather romantic and ludicrous incident is related of one Sir Osborne Gifford, who surreptitiously obtained entrance to the nunnery of Wilton, and stole therefrom two fair nuns, carrying them off as his

* Hoare's 'History of Wiltshire.'

† This is probably the account given by a Monkish historian.

personal booty. This daring theft having come to the ears of the Archbishop of Canterbury, John Peckham, the adventurous knight was first excommunicated, his subsequent absolution being made dependent upon the following conditions, &c., &c.

First, that he should restore the nuns to the Abbey; secondly, that he should never again enter a religious house of females, or hold communication with a nun, so long as he lived; thirdly, that he should be whipped naked with rods, on three several Sundays, in the Parish Church of Wilton, and as often both in the Market and Parish Church of Shaftesbury; fourthly, that he should fast regularly for a specified number of months; fifthly, that he should lay aside all the insignia of knightly dignity, and wear only clothes of a russet colour or sheep-skins; and lastly, that he should not put on a shirt till he had passed three years in the Holy Land,—all of which he swore faithfully to perform.

At this time there was an abbess of the name of Juliana Gifford. Wilton Abbey was dissolved in the thirty-fifth year of Henry VIII, by whom the site and buildings were granted to Sir William Herbert, afterwards created Earl of Pembroke.

Its power, authority, and importance were formerly so great that it gave the rank of baroness to the abbess. Wilton House stands on the site previously occupied by the once noble Abbey of Wilton; it is on a fine park at the entrance of the borough town of that name, and is about three miles from Salisbury. The approach is through a Roman Triumphal Arch, surmounted by an equestrian statue of Marcus Aurelius. Wilton House was begun in the reign of Henry VIII, and finished in the reign of Edward VI; the designs for it were by that true architect Holbein. A portion of this edifice was burnt, and rebuilt from designs by Inigo Jones. It was again altered by James Wyatt, and is now partly Italian, with a Gothic front. The gardens and pleasure-grounds are extensive.

“The Parterre has lately much improved under the direction of the Right Hon. Sidney Herbert, the Earl’s brother, who makes Wilton House his frequent residence. The principal walk is a fine promenade, occupying the centre of the grounds, and another, running parallel to the house, leads to or from the Temple, and permits a beautiful view of the gigantic Cedars of Wilton.”

Strolling down the long walk, which is continued down the centre of the garden, we remark some noble chesnut trees, whose heavy foliage are quite an ornament, and, beyond, we arrive at Lady Pembroke’s garden, laid out in the “chain pattern,” the “links” of which are small, and when filled with flowers combine to produce a gay and lively effect. In the centre is a life-size figure of “The Dancing Fawn,” supported by a handsome pedestal, and, in various suitable places, chastely-executed vases form elegant receptacles for flowers. But the most attractive to our taste is the beautiful flower-basket, than which nothing can be more appropriate. At a little distance stands a handsome building, designated “Holbein’s Porch,” fronted with pillars and the Pembroke Arms. This is all that remains of the house designed by Holbein, of which it formed the portico. It contains statuettes, busts, and other objects of interest, and, from its entrance, there is a pretty peep of the House and the old Clock-tower, seen between the majestic chesnut trees.

The grounds are extensive and attractive, and a handsome bridge over the rapid Noddre* contributes largely to their beauty. Passing the bridge, numerous walks conduct the visitor to the various parts of the grounds, laid out in excellent taste, and adorned with temples, statues, and horticultural ornaments,—artistic seats are placed in all places where the picturesque may be advantageously studied, and gardens, of every variety of shape and produce, diversify this noble domain.

* “It is the river Noddre, and not the Wily, that passes through the gardens at Wilton, but their streams unite just without the park.”



Chromo Lith. 70, St. Martins Lane.

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E. A. Brooke.

THE PARTERRE, IN THE GARDENS AT WILTON
THE SEAT OF THE RIGHT HONORABLE THE EARL OF PEMBROKE

H A R E W O O D H O U S E,

YORKSHIRE.

THE SEAT OF THE RIGHT HON. THE EARL OF HAREWOOD.

HAREWOOD is situated in the wapentake of Skirack, and west riding of Yorkshire, about nine miles to the north of Leeds, and eight miles south of Harrowgate. The manor before the Conquest was held of the King by three Danish Chieftains, "Tor, Sprot, and Grim," and shortly afterwards was granted to Robert de Romeli, whose only daughter, Cecilia, carried it in marriage to Ranulph de Meschines, Earl of Chester, who thus became Lord of Harewood. From this time till it came into the possession of the present noble family early in the last century, the property passed through numerous hands, and the Castle, demolished during the wars of Charles I, the ruins of which still exist, is supposed to have been erected by Sir William Aldburgh, in the reign of Edward III, on the site of one built about the year 1160. In the church, which is an ancient and handsome edifice, are several monuments of the Ruthvens and Redmans, successively lords of the Castle, and of the Gascoignes, of Gawthorpe adjoining; one of whom, Sir William Gascoigne, who lies buried here, is renowned in history as the intrepid judge who committed Henry V, when Prince of Wales, to the King's Bench, for insulting his official character; which act led the King to "thank God for having given him a judge who could administer, and a son who could obey justice."

Harewood House stands on a commanding eminence in a park of nearly 1,800 acres, and was erected about the year 1760. It is a rich specimen of Corinthian architecture, composed of a very fine description of stone taken from a quarry near the spot. Sir Charles Barry made great improvements in the original mansion about seventeen years ago, and there are now but few places of so magnificent a character in the county. The principal entrance is from the Leeds road, through a noble gateway, and the carriage drive, three quarters of a mile in length, is flanked by numerous remarkably fine specimens of oak and beech trees.

The gardens and pleasure-grounds were originally laid out by Browne, but since his time they have undergone extensive alterations, and even now some parts are being remodelled and enlarged. "The Parterre," the subject of our plate, is from a design by Mr Nesfield, and presents a beautiful example of decorative scenery, enclosed by characteristic shrubbery and the grand leafy masses of ancient woods. This noble garden, occupying the south side of the house, is approached by handsome flights of steps, and a terrace divided by a line of ornamental baskets filled with the choicest and most effective plants. It is four hundred and fifty feet in length, and one hundred and thirty feet in width; with beds of various designs laid down on gravel, box-edgings to the minor and stone borders to the principal walks. Three fountains of carved stone, by Raymond Smith, add to the general effect of this well-designed and beautiful spot. The pleasure-grounds, which extend to a fine lake of thirty acres, contain many excellent specimens of rhododendrons, auricarias, several choice varieties of Coniferæ, and others of a general character.

The kitchen garden, consisting of about ten acres, is situated some distance from the mansion, and divided into three parts by double brick walls, about fifteen feet high, over which are trained numbers of well-established apricot, peach, pear, cherry, plum, and other fruit trees. The ranges of pine-pits, vineries, stove, and other houses, are both extensive and of excellent construction, the latter containing a large and valuable collection of plants. One of the vineries is occupied entirely by a remarkable vine of the old Tokay class, which was planted in the year 1783, and in 1839 required a house seventy feet in length by twenty-six feet wide, for the development of its sturdy branches. It is still in vigorous condition, and produces an extraordinary quantity of fruit annually. Harewood is also celebrated for the number and variety of its figs, which are grown in pots. Early and most bountiful crops are secured by this plan, the fruit being ready for table about the middle of March. A very creditable attention appears to be paid to the management of these gardens, and their magnificent character is a source of much gratification to great numbers of visitors generously admitted to view the grounds every Thursday, by permission of the Earl of Harewood.



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E. A. Brooke.

THE PARTERRE, HAREWOOD HOUSE, N^o. LEEDS.

THE SEAT OF THE R^o HONBLE THE EARL OF HAREWOOD



Printed at 70, St. Martin's Lane

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E. A. Brecke.

THE PARTERRE, HAREWOOD HOUSE, NEAR LEEDS

THE SEAT OF THE RT. HON. BLETHE EARL OF HAREWOOD



NUNEHAM COURTENAY,

OXFORDSHIRE.

THE SEAT OF GEORGE GRANVILLE HARCOURT, ESQUIRE, M.P.

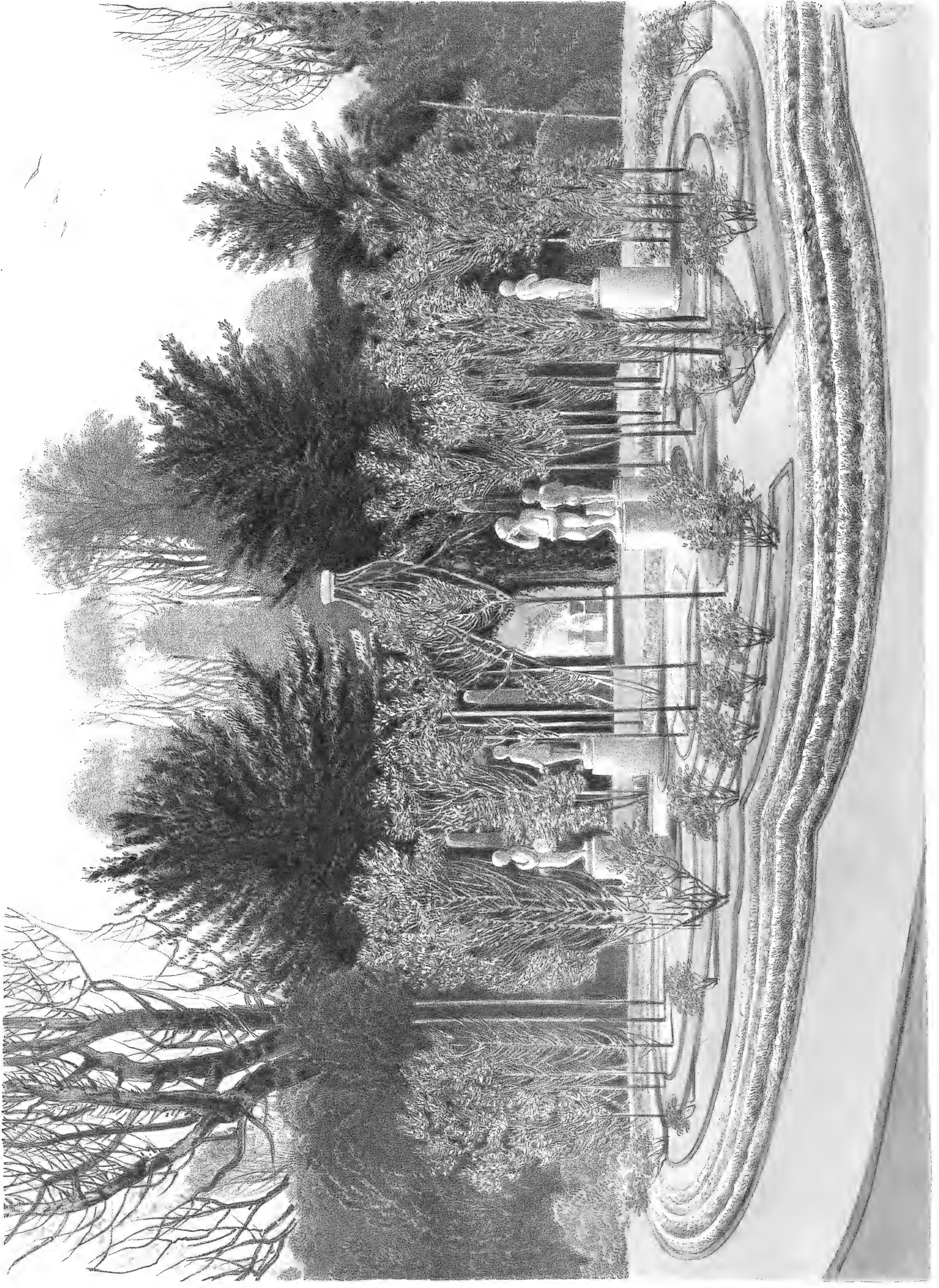
NUNEHAM COURTENAY, called in Domesday "Nevham," is situated on the banks of the river Isis, about six miles from Oxford, in the hundred of Bullington. In the 20th Conq. it was held of the King by Richard de Curci, and formed an extensive estate, with a mill and fisheries. One Hacon was tenant, and its annual value, both then and in the time of Edward the Confessor, was XIII pounds. From Richard de Curci it passed to the Redvers, Earls of Devon, surnamed de Vernon, and from them to Robert de Courtenay, Baron of Okehampton, in 1214. There is no doubt the latter part of its appellation was derived from this family, however uncertain the origin of the former. Subsequently the Pollards, of Devon, the Audleys, Robert Wright, Bishop of Lichfield, John Robinson, knighted by Charles II, in 1660, and the Earl of Wemys, became its possessors, either by marriage or purchase, and from the latter nobleman it was bought, in 1710, by Simon, first Lord Harcourt, of Stanton Harcourt, co. Oxford, Chancellor of England. The Harcourts are descended from Bernard, a Prince of Saxony, who attended Rollo in his invasion of Normandy in 876, and to whom was given, with two other lordships, that of Harcourt in the same kingdom. Errand de Harcourt commanded the Archers of Val-de-Ruel, at the battle of Hastings, and in the reign of Henry I, Robert, second son of the above Errand de Harcourt, married Isabel, daughter of Milicent, kinswoman of Adeliza, second wife of that King, by whom he acquired the estates of Stanton Harcourt, and where his descendants resided upwards of six centuries. But little of the original mansion remains; the chapel, however, is entire, and remarkable for the number and magnificence of its family tombs and monuments, and for the small tower attached to it, where, "In the year 1718, Alexander Pope finished the fifth volume of Homer,"—an inscription written by Pope himself on a pane of red stained glass, in a window there, and since removed to Nuneham. There also exists an ancient and curious building—the only example of the kind in England with the exception of that at Glastonbury—which Plot says, "one may truly call either a kitchen within a chimney, or a kitchen without one."

The present noble owner is George Granville Harcourt, Esquire, M.P., whose many improvements on the estate are of a marked and effective character, and to whom the public are greatly indebted for the daily privilege of wandering at will about the park and portions of the grounds, and of viewing the gardens at stated times during the week.

The house stands on the face of a fine sweeping hill, embowered by trees and masses of shrubbery, which stretch to a considerable distance on either side, and is fronted by verdant slopes of pasture land, and a fertile meadow, upwards of a mile long, through which the silvery Isis beautifully winds. It is a commodious, well-built, stone edifice, consisting of a centre and two wings, joined by inflected corridors. On the succession of the late Archbishop of York to the property, his Grace made considerable alterations, and greatly improved the mansion. The buildings on the home farm, and the stables, with many others, were then built, and the gardens much enlarged. The carriage road diverges from the east front in opposite directions, the boundary lodges being upwards of two miles distant from each other, the intervening space consisting of the original park, which comprised about twelve hundred acres, but is now curtailed to about one half by two separate terminal enclosures. It is well stocked with fallow deer, and contains some fine and excellent timber, especially oak and elm. The surface is gently undulating, and its general character richly diversified and beautiful. Near the boundary, on the summit of a bold hill, is placed the Conduit that formerly stood on Carfax, Oxford, erected by Otho Nicholson, M.A., of Christ Church, in the year 1617, for the purpose of supplying the different colleges and halls of Oxford with water from North Hinksey, and presented to Earl Harcourt by the University in 1787. It is a curious piece of masonry, and traditionally reported to have run with wine at the Restoration. The view from this point is most beautiful and extended, and there are few scenes so peculiarly interesting. The towers of Oxford, the classic Isis, and the spires of Abingdon are distinctly visible, and how thoroughly are their varied associations impressed on the mind of the antiquary and the scholar!

The gardens, including what are termed the pleasure grounds, consist of upwards of sixty acres, the original part of which, with the exception of the flower gardens and kitchen garden, were laid out by the celebrated landscape gardener Brown, and teem with those rich and harmonizing effects of which nature is so lavish, when the genius of man, to use a poetical phrase, "Instructs her youth and yet obeys her laws."

"The poet Mason's garden," designed by himself, is but little altered, and sufficiently testifies to the skill of that poet, musician, and painter in the art. A path winds from Mason's garden to the flower garden. The adjoining grounds contain memorials not only of Mason, but of Whitehead, Prior, Locke, Cowley, and many other celebrities, with temples and inscriptions to several heroes and heroines of mythological history. Whitehead, Mason, Pope, Gay, and others enjoyed the friendship of Earl Harcourt, and, "among the tall ancestral trees" and beautiful scenery of Nuneham, many delightful hours were passed by them, imparting to its name a memory as unfading as their works, and an interest of a deep and even solemn character. The church was erected in 1764, at the expense of Simon Earl Harcourt, after a design of his own, and from many parts of the grounds its appearance is highly ornamental. The altar-piece is by Mason. There is a prettily laid out and pleasant garden on the south terrace of the house, from which a partial view of the "cottages" and the adjoining rustic bridge over the Isis—where the mill mentioned in Domesday probably stood—and eyot is obtained. It is no unfounded assertion to say that few, if any, "Oxonians" ever leave the University without paying a visit to this delightful place, either by boat or drag, to pass at least one day among its beautiful scenery, and to enjoy the real pleasures of a gipsy party. From the garden alluded to (Mason's), in which there is a remarkable specimen of grotto-work, some winding gravel walks lead through screens of thriving shrubbery to the rosery (*see Plate*), a circular, well-arranged plot of ground, formerly occupied by portions of the home farm, planted with the best sorts of roses, standard and dwarf, and numerous specimens of bedding and decorative plants. A private road separates this part of the ground from the kitchen garden, which is ten acres in extent, divided and subdivided by brick walls, trained with hardy fruit trees in excellent condition. The numerous forcing and other houses are well built and commodious, and contain choice collections of plants and fruits. The gardens have for a great number of years been under the management of Mr Bailey, and their well-ordered and beautiful appearance bespeaks the care bestowed upon them. There is also a pinetum, near the high road, distinguished for the elegance of its specimens and the rich diversity of its general character.



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THE ROSE GARDEN.

DESIGNED BY G. G. FERGUSON, ESQ., M.P.

CASTLE COMBE,

WILTSHIRE,

THE SEAT OF G. P. SCROPE, ESQ., M.P.

IT is well known to every historical student that in the period of our history immediately preceding the Norman Conquest, the great feudal lords or barons (as they were commonly styled) possessed each a fortified residence or castle, which castle was termed *Capus Baronie*, or head lordship. Within this were comprehended several subordinate manors, held either directly from the baron himself, or under him by "knights' service." These sub-feudatories were of knightly rank, and bound to do suit and service to the baron for their estates—to attend him in war with a certain force, and in peace to pay, in lieu of such actual service, an annual fine, called a "knight's fee." The baron had the wardship of minors and other important privileges: such a barony was CASTLE COMBE.

In the Domesday Survey of Wiltshire, two Villis are mentioned by the names of "Cumbe" and "Come" respectively, one of which must refer to Combe Biset, in the south of the county; the other to Castle Combe: and it is a singular circumstance that several Letters Patent, obtained in the reigns of Henry VI, Edward IV, and Henry VIII, by the Lords of Castle Combe, for the purpose of securing certain privileges to the tenants of this manor, as having been a royal demesne at the time of the Conquest (which deeds are still extant), uniformly recite, as applying to this manor, the Survey of Domesday, which, from indubitable evidence, must have related not to Castle Combe but to Combe Biset. This mistake is perhaps to be explained by the little interest which the officers of Exchequer, who searched the "Book of Domesday" for the survey, had in distinguishing between the two "Combes," or rather perhaps to their wish to favour the promoters of the search, by finding the record of ancient demesne which was required. The proofs of the identity of the "Come" of Domesday, which was not "Royal demesne," with the manor of Castle "Combe," consist partly in the accordance of the physical features of the letter with the description there given, but chiefly in the fact of its having at that time formed one of the twenty-seven manors then possessed by Hunfridus de Insula, or Humphrey de l'Isle, and which, for the greater part of two centuries afterwards, were held together, as composing the Barony of Castle Combe, by his direct heirs. It passed by marriage to the Dunstanvilles, and from them to De Montfort, and from them to Lord de Badlesmere, and afterwards it passed by marriage to Lord John de Tibetot, but who died in 1368. His eldest son, Robert Lord Tibetot, inherited the estates, who left no son, but three daughters, then respectively of the ages of six, four, and two years; these were heirs to their father's vast possessions. In the next year but one after his death (in the 48 Edward III) the wardship of these infant co-heiresses was granted by the King for the sum of 1,000 marks to Sir Richard Scrope, Lord of Bolton, then Lord Treasurer, and from that year [1375] the courts and manors of Castle Combe, as appears from the Rolls, were held in his name. This nobleman betrothed the three infant heiresses to his own three sons. The family of Scrope thus became possessed of the barony and lordship of Castle Combe, and in whose line it still remains, down to the present accomplished owner.

Sir Richard Scrope, Lord of Bolton, the Chancellor to Richard II, who refused to affix the seal of State to that monarch's profuse grants to his favourites, or to deliver it to any other person than the King himself, was the plaintiff in the celebrated trial before the Court of Chivalry, presided over by the Duke of Gloucester, in 1385 to 1390, for the right to bear a particular escutcheon. The depositions taken in this suit from companions at arms of the two parties, Lords Scrope and Grosvenor, and their ancestors, as printed in the work of Sir H. Nicolas, are full of interest, reciting as they do, in graphic language, out of the mouths of the heroic warriors themselves, the incidents of the numerous campaigns. The claim of Scrope prevailed, the disputed coat (azure a bend) was adjudged to the family, by whom it is still borne; while the house of Grosvenor was permitted to wear another, azure a

garb (wheatsheaf), which the noble Marquess of Westminster still bears.* Strange episode this in the history of the age of chivalry.

Castle Combe has been in the possession of the noble family of Scrope since the close of the thirteenth century. The mansion is itself interesting from age, being one of those old manorial edifices which English people associate with the stability and dignity of their ancestors,—patriarchal homes of comfort, characteristic of the race that planned and reared them. The lawn is pleasantly decorated with flowers and shrubs, and, enlivening the scene with tasteful elegance, a fountain throws up its sparkling water from a clear and ample basin—(see *Plate*).

The fountain is executed in the Italian style, as are also the steps of stone which lead to higher portions of the grounds. Ascending the steps and entering any of the winding walks, which add much to the interest of the gardens, the beauties of the place come rapidly into view. Stretching to the summit of the hill are picturesque flower gardens which link terrace to terrace, and through which wind walks and steps. As we proceed we note the fine grass slope, seventy yards in length, itself a charming ornament,—that little conservatory on the hill is all that remains of the ancient abbey,—and a little to the left another relic of the past may be seen, the belfry of an old church, now converted into a rustic seat.

From the best point in the garden the surrounding landscape is really beautiful, standing, as we do, 150 feet above the level of the valley. The brilliant foreground, with its plants and flowers,—the antique mansion,—the rapid stream which wanders through the valley,—the valley itself, with all its numerous objects,—present an *ensemble* which must be attractive to every eye. All these objects are bound together by a richly-wooded slope on the opposite side of the valley, forming a natural amphitheatre, and the gardens and terraces are so arranged as to harmonize with the natural lines of beauty, by appearing to be actually continuations of them.

Right and left, a succession of beautiful woods diversifies the scene. Over these peeps out the fine tower of the church, and, between the foliage, glimpses of the village may occasionally be obtained. To the right, at the upper end of the valley, on the crest of the hill, are the picturesque ruins of the old Castle. If you would visit these memorials of the past you must ascend the walk through the wilderness, a wild and covered pathway, in which nature has been lavish of her brilliant foliage, and where seats are tastefully placed for the comfort or delight of the lounge.

* See 'History of Castle Combe,' by G. P. Scrope, Esq., M.P.



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THE GARDEN ON THE HILL SIDE, CASTLE COMBE
THE SEAT OF C. P. SCOPE ESQ. M. P.



Panshanger, the seat of the Right Hon. the Earl Cowper.

PANSHANGER,

HERTFORDSHIRE,

THE SEAT OF THE RIGHT HONOURABLE THE EARL COWPER.

PANSHANGER, originally called Blackmere or Bleakmoor, from its elevated and sterile character, forms part of the parish of St Andrew, and was granted by William I, at the Conquest, with the Manor of Sele, to Geoffrey de Bech, one of his followers. In Domesday it is recorded that "Godfery Runevile holds of Godfery de Bech one hide of land in Blakemoor, in the Hundred of Hasford. The arable land is two caracutes in demesne. There is one villain, with two bordars; of meadow land, two caracutes, with common pasture for cattle, and wood to feed forty hogs. In the time of Edward the Confessor two of the royal thanes held and had power to sell it. It was then valued at forty shillings; now at fifteen shillings." From the above date till the time of Henry VIII, its history is but imperfectly, if at all known. At that period, however, it appears to have formed part of the possessions of Gertrude Courtenay, Marchioness of Exeter, upon whose attainder it came to the Crown, and was afterwards granted by Letters Patent, dated 18th June, 38th Henry VIII, to Nicholas Throckmorton, Esquire, in fee, together with the Manors of Magdaleyn, Bury, and Westington; of whom it was subsequently purchased by Sir Stephen Slanley, who was Lord Mayor of London, and knighted by Queen Elizabeth in the 37th year of her reign. On his death it descended to his son Stephen, and continued in the family until it became vested in two daughters, one of whom, Mary, married to a gentleman named Hitchcock, bought her sister's moiety, and had issue a daughter, who carried it in marriage to a Mr Elwes, a merchant of London, by whom it was sold to William, son of William, first Earl Cowper. This noble family were owners of Hertford Castle during the reign of the two Charles's, and zealously supported the royal cause. On the acquirement of the Panshanger property, a name first given to it by Henry VIII, they lived at Colne Green, a short distance off, which continued to be the principal residence till about 1801, when it was taken down, and the present handsome Gothic building at Panshanger, erected as the family seat.

The situation of the house is excellent, and commands an extensive prospect, enlivened by charming scenery. The river Maran, whose source is in the parish of Kingswalden, flows in a south-westerly direction through the grounds, and after receiving the waters of a small stream called the Kine, which rises near Kinneton, and from which the town is named, joins the Lea, near Hertford. The gardens occupy principally the south front of the house, and are distinguished for picturesque variety and general beauty of arrangement. The terrace is composed of a series of large beds in Portland stone, with a pavement of the same material; the long beds being under the windows, and the whole filled with the

richest and most effective geraniums. There are three divisions, reached by steps, and ornamented with six richly-carved white marble urns. At the west end of the terrace is a small parterre, enclosed by a Gothic balustrade, containing statues and carved seats, leading up a flight of steps to the Dairy, which occupies a corner of the Italian garden. This building is of a dome-like form supported by massive pines, over which some handsome climbing plants luxuriate, and form a cool and refreshing canopy. The interior is richly decorated, and of a description far superior to what might be expected from the character of the edifice.

The Italian Garden is of considerable extent, elegant in design, and arranged with much judgment and taste. The beds are principally in wrought Portland stone, of various shapes and dimensions, out of which rise gorgeous clusters of bloom. At the termination of a broad gravel walk, down the centre, stands the Conservatory, and a low stone wall, adorned with numerous regularly placed vases, forms the boundary in another direction. Antique vases and rustic flower-stands are distributed at favourable intervals in different parts of the garden, and contribute to its descriptive character. We next come to the American garden, which is devoted chiefly to characteristic plants, arranged in the same manner as flowers, in ribbon borders; each line being formed of a distinct colour, orange, pink, purple, &c., and the background filled up with masses of remarkably fine rhododendrons. The effect produced by this arrangement, from the number of plants used, is particularly striking and novel, and forms an example which might be followed to advantage in many other gardens. When these plants have bloomed, the usual plans for the continuation of its floral aspect are followed, and numerous raised baskets of rustic design filled with the gayest specimens are also placed in different parts of the garden. On the lawn stands the "Great Oak," a title it bore so far back as 1709, and, from its healthy, vigorous appearance, there is every probability of its continuing to flourish through many succeeding generations. Some few years since, from the want of proper support, one of the lower limbs of this extraordinary tree fell off, and produced more than a load of timber. Recently the soil on one side, which is a deep, rich loam, sunk in a remarkable manner to the depth of forty feet; still the old tree flourishes on, its sturdy branches covering a surface upwards of one hundred yards in circumference, and its hale green crown forming a proud monument of nature, gilded by the sun's departing rays in the stern gray nakedness of winter, and the gorgeous beauty of the summer's prime. This garden contains also a very fine specimen of the *Taxodium sempervirens*.

The walks in the woods within the iron fence are both numerous and extensive. Some lead by the north front of the house to the Box Garden, a characteristic spot laid down from designs by "Anne, Countess Cowper," whose initials, various scrolls, Roman eagles, and other ornamental devices, form the nucleus of its elegant and effective arrangement. The centre is occupied by a circular fountain, the basin being supported by dolphins, from which numerous walks diverge, the intermediate spaces being filled with variegated gravel. There are also several vases, urns, and statues of antique design, o'ershadowed as it were by some excellent examples of fir and pine trees, and two remarkably fine specimens of *Cedrus deodara*.

These gardens are upwards of fifty acres in extent, and afford a great variety of picturesque and charming scenery. The situation is very fine and commanding, and the whole district a succession of hill and dale, where the dark green woods wave and nestle in the evening breeze, and the silvery stream meanders on its course through fertile meadows towards that grand mysterious ocean where every river meets.

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