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by PHILIP MOORS

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FRONT COVER

Temple of the Winds
(1901) designed by
William Guilfoyle
following realignment
of the Yarra River
in 1897. From an
early postcard.



As with any significant milestone, the 150th anniversary of the Royal Botanic Gardens, Melbourne is a time for celebration and reflection. The rich history of the institution and its role in the life of Melbourne since 1846 are celebrated in the articles in this issue of *Australian Garden History*.

Many factors have contributed to creating one of the world's great botanic gardens. A key factor was Charles La Trobe's original selection of the site, a selection which initially was not well received by Melburnians. Nevertheless, it was an inspired choice, with the undulating topography and natural watercourses forming the foundations for the Gardens' lakes and vistas which we acclaim today.

The vision and achievements of past Curators and Directors have been crucially important in making the most of these natural assets. The mark of the two men most frequently associated with the Gardens, Ferdinand von Mueller and William Guilfoyle, can still be seen in the scientific and horticultural strengths of the organisation. Other factors as diverse as Melbourne's climate, the goldfields-led boom in civic wealth last century, and the city's location on Pacific trading routes have also been seen as important influences.

All these factors would have been inconsequential if the Gardens had failed to cope with the sways in public opinion over the years. The Gardens' history reveals no shortage of ups and downs in the relationship with the community. Mueller's expulsion as a Director in the wake of vocal public dissatisfaction is the clearest example. His systematically-based plantings failed to ignite the interest of Melburnians set on embracing the aesthetic values of the Victorian era. They wanted a pleasure garden. The arrival of William Guilfoyle in 1873 led to a resurgence of support for the Gardens and to a golden era of graceful landscapes and delights for visitors.

This century has also seen times when the Gardens have not been at their best. Memories of the now magnificent Ornamental Lake clogged with European Cow Lily and worn-down paths made dangerous by protruding roots are still fresh in the minds of some visitors. Despite all this, the Royal Botanic Gardens have survived magnificently.

The scientific heart of today's Gardens, the National Herbarium of Victoria, has a reputation equally as high as the Gardens for the quality and extent of its botanical collections. The Herbarium is Mueller's great legacy to the institution. During his 43 years as Government Botanist, he amassed a remarkable number of specimens of Australian and overseas plants, which, together with his library, now form the core of the State Botanical Collection. Botanists from around the world continue to benefit from this scientific resource.

In 1996, these marvellous Gardens will be enjoyed by about 1.5 million people from every corner of the globe. People of every age and from every walk of life will take delight in this place. To students it is a classroom in which to learn about the wealth of variety within the plant kingdom. For artists it's an inspiration. For those with a green thumb, the Gardens are a large-scale example of what might be achieved at home. For international tourists, the Gardens are an exotic journey into the history and culture of another country. But for many, the Gardens are purely a place of immense beauty and peaceful relaxation.

Along with the other great gardens across the world, the Royal Botanic Gardens in Melbourne have endured changes in fashions, fads and technology. This ability to maintain relevance in an ever-changing world is surely the key to the Gardens' success and survival.

So, while we spend this sesquicentennial year reflecting on the history of the Gardens, we are also celebrating the qualities of a place which is as important now as it was for the community in 1846.

Philip Moors

DIRECTOR ROYAL BOTANIC GARDENS, MELBOURNE.

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*Bignonia Chocoree from Guiana.
The true colour of the flower is a
shade or two deeper crimson and
orange. It is a magnificent
climber and quite hardy.
Would do splendidly on the
large Arch.*

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The Australian Garden History Society was formed in 1980 to bring together those with an interest in the various aspects of garden history – horticulture, landscape design, architecture and related subjects. Its prime concern is to promote interest and research into historic gardens as a major component of the National Estate. It aims to look at garden making in a wide historic, literary, artistic and scientific context.

The editorial content of articles, or the products and services advertised in this journal, do not necessarily imply their endorsement by the Australian Garden History Society.

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THE SEPARATION TREE – A GARDENS ICON

By ROGER SPENCER



The tree known as the Separation Tree is in many ways a symbol and focus for the Royal Botanic Gardens. It pre-dates European settlement and the establishment of the Gardens and was of possible significance to the aboriginal community at the time of settlement. Yet, it has also played an important role in the history of the Botanic Gardens since their inception, figuring at the time of the separation of the colony of Victoria from the colony of NSW as well as forming an important component of the cultivated landscape. It is mentioned with pride in the Gardens' guide-books, and features on early postcards.

PRE-EUROPEAN SETTLEMENT

There are now few living plants in the Gardens that can unambiguously claim to pre-date the establishment of the Gardens. Those that do were prominent in the swampy tea-tree lagoon that existed in the Gardens before Guilfoyle's realignment of the Yarra River. Near 'A' Gate, on what we now know as the Indigenous Plant Promontory, there is a River Red Gum, *Eucalyptus camaldulensis*, known as the Lion's Head Tree (so-called because of a lion's head-shaped callus on the side of the trunk) and a Swamp Paper-bark, *Melaleuca ericifolia*, which has probably regenerated several times since the Gardens began.

In the early days, paintings show River Red Gums gracing the banks of the Yarra throughout the area. The only other one to remain to the present day is the nearby Separation Tree. The precise age of this tree has never been determined but

there are unsubstantiated references and anecdotal references to the association of aboriginals of the Yarra-Yarra tribe with this tree, gathering for their corroborees under the shade of its branches. There may have been confusion with the River Red Gum at St Kilda Junction known as the Corroboree Tree.

EARLY DAYS

Records show that the Gardens first curator, John Arthur, commenced work on the new Botanic Gardens by fencing off a five acre paddock bordered by Anderson Street to the east and the lagoon to the north on a slope that we now call the Tennyson Lawn. At that time there were still many trees native to the site but special honour was given to a fine Red Gum with widespread branches.

Ambrose C. Neate served under Mueller and was later second-in-charge at the gardens under Guilfoyle, acting as Director for a period in Guilfoyle's absence. Neate took a special interest in this tree, recording his thoughts in notebooks and articles that are held in the archives of the Gardens library. In 1858, at the age of 15, he was an office junior and he recalls his impression of the tree as being 'in its prime'. It was then in the centre of the sloping lawn

The Separation Tree in the Melbourne Botanic Gardens, photographed in 1905.

This River Red Gum, Eucalyptus camaldulensis is the tree under which citizens celebrated the separation of the colonies of NSW and Victoria.

and marked a favourite spot used by visitors.

Neate, in a 1915 article for *Home and Garden Beautiful* (repeated in *The Education Gazette* and *Teachers' Aid*), mentions two leading claims about the tree – that the opening of the gardens took place in 1846 under its branches, and that citizens decided, or at least celebrated 'separation' from NSW under the tree on 1 July 1851. Unfortunately he does not comment further on the first claim.

SEPARATION

The Bill creating the colony of Victoria was passed by the British Parliament on 1 August 1850. The news of this Bill reached Melbourne in November of that year and was received with demonstrations of delight. The Act came into operation on 1 July 1851, when Charles Joseph La Trobe, who had been Superintendent of the Port Phillip District since 1839, became Lieutenant-Governor of Victoria, with enlarged powers of administration.

The main public celebrations, it appears, took place on 13 and 15 November 1850 on the arrival of the proclamation by Queen Victoria and in anticipation of the announced

legal date of separation about 8 months later on 1 July 1851. A day's holiday was declared on 15 November, and the correspondent Garryowen reported a week of rejoicing.

Never before or since had there been a sight of such revel in Melbourne, considering the population and circumstances. There was a classified procession of over a mile long, celebrating on the way, the opening of the new Prince's Bridge, the aggregation of all being 5,000 or 6,000 individuals, with many school children. The bridge having been officially opened by Mr La Trobe, the whole concourse entered the Government Domain and the Botanic Gardens, where the children's (sic) picnic also took place...

A considerable meeting of citizens of all classes gathered under, as well as about, the large gum tree...celebrating the event of the granting of the colonists' prayer by the Home Government in a happy and creditable fashion.

Neate refers to one witness of the events who, in 1850-1851, was a timekeeper and nurseryman at the Gardens who also recalled that a pile of tar-barrels and other inflammable materials which had been intended for celebration purposes, and placed on Government House Hill, were set fire to by some practical jokers about three days prior to the right date.

The Supplement to the *Port Phillip Gazette* of 19 November, 1850 records in detail the celebrations at the opening of Prince's Bridge and thereafter at the Gardens. By this account an estimated crowd of 'not less than 20,000 people' took part, led by the Saxe Horn band of Mr Hore and with members of societies and lodges carrying banners. About 6,000 of the throng were children who, together with La Trobe, proceeded to the Botanic Gardens after the opening of Prince's Bridge. At the Gardens, the children consumed about 10,000 buns!

The *Port Phillip Gazette* also mentions celebrations for Friday, 12 November as well as 15 November, including references to the formation of a General Rejoicings Committee, a dinner, ball, grand display of fireworks in the evening with the Mayor setting fire to a beacon on Flagstaff Hill, the firing of a Royal Salute answered by all the vessels on the Bay, and the release of balloons containing slips of paper with the announcement of Separation dispatched at intervals of 1 hour.

It seems that on 1 July 1851, a more formal public meeting gathered beneath the old Red Gum and passed a resolution of congratulation on the separation, by Queen Victoria's proclamation, of Victoria from the mother colony of NSW. Henceforth this tree was known as the Separation Tree. For many years an old shield plaque proclaimed:

Under this tree on 15th November 1850 public rejoicings of citizens of Melbourne took place in celebration of the authorised separation of the Colony of Victoria from NSW on 1st July 1851.

To mark the actual separation in 1851, Governor La Trobe planted an English Elm, *Ulmus procera*, a little to the west of the Separation Tree, probably the first memorial tree planting in the garden. This elm died and was removed on 12 January 1977. Fortunately it was possible to take root cuttings from the tree and one of these was planted by Dr John Henry de la Trobe of Hamburg, Germany, a descendant of Charles Joseph La Trobe, on 4 May 1979. It remains in the lake lawn to the west of the kiosk and is now a large, healthy tree.

DIMENSIONS

In May 1915, the height of the Separation Tree was 20m with a circumference of 3m at 2m from the ground. At that time the trunk was surrounded at the base with ivy. On 31 January 1996, the tree was measured at 27m tall with a canopy spread of 20m and a diameter at chest height of 1.2m. Members of the Gardens' tree crew remarked that it was not very healthy. However, even in 1895, large branches had decayed and been pruned, so it may be many years before it is finally removed.

In the article by Neate in 1915, there is a picture showing the Separation Tree behind the original shelter, without ivy at its base, while an issue of June 1917 shows it bearing a thick sock of ivy.

FLOOD SPIKE

Up to the 1890s the Yarra extended across what is now Alexandra Avenue with the area now covered by the Gardens ornamental lake forming a shallow lagoon. Before the construction of a permanent bank, flooding of this lagoon was a regular feature. At the time of what has been described as 'the great flood of 1891' a large iron spike was driven into the back of the Separation Tree to mark the high point of the flood. Shortly after this the boundaries of the gardens were re-defined as Guilfoyle re-aligned the course of the Yarra River around the Gardens' lagoon. The large old iron spike remains in the back of the tree.

SAPLING

As part of the centenary celebrations of the separation of Victoria from NSW that took place on 15 November 1951, a plant grown from seed collected from the Separation Tree was planted by Sir Dallas Brooks, the then Governor of Victoria on the lawn just above the old Separation Tree. This marked a centenary of responsible government in Victoria. The sapling tree has for many years been taller, though less robust, than its parent. Pescott in *The Royal Botanic Gardens Melbourne* reports that 'it is anticipated that this younger tree...will take the place of the older tree at a later date'. Measurements taken in 1993 showed the height of this tree to be 31m with a diameter at chest height of 80cm and a canopy of 12.3m.

POSTSCRIPT

The information in this article has been abstracted from guide books, the notes and writings of Neate and Royal Botanic Gardens histories and commentary. Having taken a brief look at the history of the Separation Tree, I am convinced that there are still many fascinating historical insights to be unearthed.

The Separation Tree still holds many secrets. Exactly how old is it? Was the tree truly of significance to the aboriginal community before settlement and in what way? Did the opening of the Botanic Gardens take place under its branches? Were there celebrations at the Gardens on 1 July 1851 as well as on 15 November 1850?

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PICTURESQUE BUT INSTRUCTIVE

WILLIAM GUILFOYLE'S FIRST DECADE AT THE MELBOURNE BOTANIC GARDENS

by RICHARD AITKEN



In 1924 I wrote a booklet on the Botanic Gardens', recalled Frank Clarke almost two decades later, 'and no kindly letter I received touched me more than one from Guilfoyle's sister, an old lady of over seventy, telling me how as a schoolgirl she was accustomed to see her famous brother of an evening get out his water colour paintbox and on a large sheet of drawing paper PAINT a border he was contemplating as it would be in thirty years. Great trees, where tomorrow he would be planting potlings many yards apart.'¹

This artistic aspect of Guilfoyle's oeuvre, often overlooked, is represented by a small but compelling legacy of drawings, sketches and plans, all of which complement the more usual written sources to provide an insight into his landscape designs. This article presents some background to the period in which Guilfoyle worked and then links his artistic and aesthetic legacy with his writings to give an overview of his design for the Melbourne Botanic Gardens, one which has made him a justly venerated figure in Australian garden history.²

Sir Frank Clarke, member of parliament, one time Minister for Public Works and a member of the Botanic Gardens Advisory Committee, was referring to his 1924 booklet *In the Botanic Gardens, Melbourne*, in which he drew on a tradition of poetic and literary references to scenery, popularised in the eighteenth century by writer, poet and horticultural taste-

maker, Joseph Addison.³ Clarke's references to the world of the eighteenth century picturesque represented earnestly held views and the continuum he espoused between Guilfoyle and the world of William Kent and Lancelot 'Capability' Brown

was echoed by the following generation of commentators. Distinguished art historian Professor Joseph Burke wrote in 1974 of Melbourne's Royal Botanic Gardens as being 'probably the last on a monumental scale to be designed in unbroken continuity with an eighteenth century tradition'.⁴ This view was shared by Guilfoyle's biographer Richard Pescott who summarised Guilfoyle's achievement as 'an outstanding example of the English style of landscaping'.⁵

Yet if we look closer at the work of Guilfoyle and his mid to late-nineteenth century contemporaries, it can be argued that the tempting analogy to see Melbourne's Royal Botanic Gardens as coming directly from the English landscape tradition is to deny the richness of the nineteenth century input into its design. Professor Burke hinted at this when he described Guilfoyle as an innovator, fortunate that he 'should have been genuinely attached to the eighteenth century tradition in landscape design and at the same time have seen the marvellous possibilities for an original reinterpretation that were opened out by the different climate and the new species

An urn and one of Guilfoyle's rustic thatched shelters (now demolished) set amidst clumped planting and contrasting foliage at the Melbourne Botanic Gardens, pictured in the late nineteenth century.

of flora that he had at his disposal'.⁶

There is no doubt that Guilfoyle was conversant with the English landscape style and the Picturesque with its associated conventions. His copy of Uvedale Price's *On the Picturesque, with an Essay on the Origin of Taste* is still a treasured possession of the Royal Botanic Gardens Library. Significantly this is not the original collected edition of 1810, but the abridged edition of 1842, edited by Sir Thomas Dick Lauder. Guilfoyle's veneration of past was also demonstrated by his love of antiquarian books, most notably his acquisition in 1878 of Thomas Whately's *Observations on Modern Gardening* (3rd edition, 1771).⁷ Indeed, Guilfoyle's technique of sketching was redolent of the work of the late eighteenth century author Rev. William Gilpin (whose books of picturesque tours featured aquatint sketches to reinforce his aesthetic messages) and even recalled the painterly tradition of Nicholas Poussin and Claude Lorraine (whose works had

been crucial in the debate between Uvedale Price, Richard Payne Knight and Humphry Repton as to the degree to which landscape painting ought to serve as a basis for landscape gardening).

Brent Elliott gives a succinct summary of nineteenth century attitudes to the Picturesque in his book *Victorian Gardens* (1986). For generations, he comments, the magic word 'Nature' had been invoked as the ideal which the gardener should follow. But what was nature, especially in a country such as England, where agricultural practices had altered the countryside known even to its medieval inhabitants? For gardeners, the psychological reaction to nature was also of critical importance and eighteenth century aesthetics was premised on the passive mind, so that categories such as beauty were assumed to be part of the external world. But, as Elliott records, in the new philosophies of the nineteenth century, aesthetic categories were increasingly seen as creations of the human mind, triggered by the external world. Price's *Essays on the Picturesque*, originally published in the 1790s, attempted to quantify absolute values which constituted the Picturesque (and also the Beautiful and the Sublime) but an alternative approach was suggested at the end of the eighteenth century by Scottish clergyman Archibald Alison. People differed on matters of taste, observed Alison in 1790, and

aesthetic response was dependent not solely on the object perceived but on the personality of the perceiver. Different responses were also possible in the same person and far from being a passive reception of impressions from nature,

*The whole garden
should be a system so to speak,
and the various orders of plants
so arranged as to prove not only
picturesque, but instructive*

aesthetic perception was a volatile and ever-changing process. Alison sought to explain these observations by the mind's tendency to make random associations of ideas, a process often arbitrary and individual. Slow to receive recognition, Alison's theories ultimately formed the substance of the article on 'Beauty' in the *Encyclopaedia Britan-*

MELBOURNE BOTANIC GARDENS: EARLY HISTORY

Responsibility for consulting the 'Genius of the Place' really belongs to Superintendent Charles Joseph La Trobe who selected the site of the Melbourne Botanic Gardens in 1846. The landscape that John Arthur inherited as inaugural Superintendent of the Melbourne Botanic Gardens comprised a wooded valley with a small stream running into a large swamp. The Yarra River formed a northern boundary and the whole site, like a north-facing amphitheatre, was ideally suited for a garden. There was much indigenous vegetation on the site and this was selectively retained by Arthur (and subsequent directors). During this early period the garden was developed from a natural billabong surrounded by bushland to a fenced and formally cultivated garden with paths, exotic planting, formal axes, garden beds and some buildings, although the western section remained largely undeveloped. The Domain, however, remained bushland during this period. The main portion of the gardens was focussed on a parterre located on a north-east axis which gave a vista over the lagoon to the city of Melbourne. The design features of the botanic gardens at this period were similar to contemporary large pleasure gardens. It is possible that the layout was designed by Henry Ginn, whose plan is the key document in the early history of the gardens.

During Mueller's directorship (1857-73) the area of the botanic gardens was increased to south and west and this added approximately 50% extra land. The formal System Garden was added, experimental plots to west of lake were established, the nursery was devel-

oped, new areas of exotic planting were established, the earlier path system was retained but extended and adapted to suit the enlarged site, and there was erection of many more structures (including pleasure buildings such as the Orchestra Stand). The creation of zoological gardens to the north of the river occurred during this period, as did the subsequent removal of animals to Royal Park. The erection of a bridge across the river connected with the zoo and the Botanic Gardens railway station. Islands were added to the lagoon and a short-lived fountain was installed; these constituted the first steps in the transformation of the lagoon into a lake. The Domain was controlled by Mueller during this period and the area was densely planted with avenues of mainly exotic trees. Mueller also established a complex path system (which linked in with the paths in the gardens). Acclimatisation dominated the layout of the Domain and of the gardens in particular (especially the pinetum). At this period there was a remarkable unity of planting and landscape design between the gardens and the Domain. Relatively large amounts of remnant indigenous vegetation were retained within the Gardens. Mueller's use of tropical plants in the 1860s was a very early use of such species and pre-dated Guilfoyle's more extensive use of such plants.

William Guilfoyle was appointed curator of the Melbourne Botanic Gardens in 1873 following a hiatus of several years, during which time William Ferguson had temporarily taken responsibility for horticultural aspects of the gardens from Mueller.

nica supplement (1816) and, slightly modified, his theory of 'Associationism' was heralded as the 'true Theory' in Lauder's 1842 edition of Price and thus found its way into the hands of William Guilfoyle.⁸

If there was any doubt that Guilfoyle embraced the associational picturesque, we need look no further than his attitude to remnant indigenous River Red Gums (*Eucalyptus camaldulensis*). These he selectively retained but swathed with ivy in an attempt to create an antipodean variant of the venerable oak or ivy-clad ruins. The directions which accompanied his plan for Horsham Botanic Gardens (1880) specifically linked picturesque qualities with this practice of ivy-cladding. Yet further evidence of associational picturesque design is found in Guilfoyle's landscaping of the undulating mounds on the Eastern Lawn of the Melbourne Botanic Gardens. This was part of a larger landscape scheme involving a new reservoir, constructed in 1875 following annexation of part of the Domain. Peter Barr, writing in the *Gardeners' Chronicle*, related that:

Guilfoyle hit upon the idea of building a rockery round the banks of the reservoir in the form of an extinct volcano. This section is now complete, and is so thorough that part of the lawn sloping away from the 'crater' has been grooved in a manner suggestive of a natural formation, due to a one time lava flow. In another direction the natural slope of the hill will be marked with a series of rockeries, which will appear to have fallen naturally from the main 'crater' and a series of smaller eruptions in the vicinity. Chumps of rock are dotted here and there along a natural course towards an artificial lake, and the visitor who chooses to follow the design, through the flower-beds, trees and shrubs, to its completion finds that it is so thorough that masses of rock are to be seen lying at the water's edge, where they have seemingly lodged after rolling down from the source of the main eruption.⁹

This ensemble evoked the terrors of furious eruptions just as his Oak Lawn (as it developed) wistfully captured memories of Britain.

Guilfoyle also designed and planted many of his designs according to the nineteenth century theory of the gardenesque. This term, much used but little understood by many present day commentators, was coined by John Claudius



The Oak Lawn at the Royal Botanic Gardens, Melbourne, showing the maturity of Guilfoyle's planting for this area.

Opposite page: Portrait of William Guilfoyle held by the Library of the Botanic Gardens, Melbourne.

WILLIAM GUILFOYLE: EARLY CAREER

William Robert Guilfoyle was born in Chelsea, England in 1840, the son of Michael Guilfoyle, nurseryman, and his wife Charlotte, née Delafosse, of Huguenot origin. Pescott records that Guilfoyle Senior had received his training at Joseph Knight's Royal Exotic Nursery, an establishment specialising in 'stove plants', that is exotic plants requiring heated and glazed protection in the harsh British climate. The family migrated to Sydney in 1853 and the young William was tutored by his uncle, Louis Delafosse. William was encouraged in his botanical study and at the age of 28 joined the scientific staff of the HMS Challenger on a voyage to the South Sea Islands. At this time (1868) William and his brother Michael were involved in the family nursery business in Sydney. Little is known of William Guilfoyle's landscape design in New South Wales and, after 1869, William accepted responsibility for his father's sugar growing venture on the Tweed River, in northern New South Wales. The indigenous vegetation of the region excited his attention and he made many sketching and collecting trips, including a correspondence with the then Director of the Melbourne Botanic Gardens, Ferdinand von Mueller. Following Guilfoyle's Melbourne appointment in 1873 he set about re-landscaping Mueller's botanic garden with skill and speed. Within only two or three years, results of his work were readily apparent and these had a generally favourable public reaction.



W. Guilfoyle

Loudon in 1832.¹⁰ Loudon's initial use of the term was made to differentiate gardens as an art form rather than as copies of nature, indistinguishable by mind or eye from the real thing. He married art and science by promoting a mode of garden design whereby plants (especially trees) could grow unfettered, and display their full character, without sacrificing an overall picturesque effect. Loudon also promoted the use of foreign plants as a further means of distinguishing art from nature and these two factors reached a climax in his Derby Arboretum (1839-40) where the many foreign tree species were grown on mounds and long embankments, enabling the didactic value of even the roots to be explicit and thereby help educate his largely working class audience in this pioneering example of democratised park making.¹¹

Later authors and landscape designers adopted both the term and concept of the gardenesque, but transformed it, suiting the modest ambitions of the new mass of suburban gardeners and also the eclecticism of mid-Victorian taste.¹² Edward Kemp, in his *How to Lay Out a Garden* (particularly the illustrated 2nd and 3rd editions, 1858 and 1864),

included extensive notes on the subject. This work, widely available in Australia, proposed the irregular, mixed, middle or gardenesque style (these terms he used synonymously) as the mid point in a spectrum bounded by the formal and picturesque styles. So, from its inception as a mode of planting or even an attitude to certain types of plants, the gardenesque was transmuted into a style of its own. Defining the gardenesque, Kemp wrote:

*Its object is beauty of lines and general variety...It does not reject straight lines entirely near the house, or in connection with a flower-garden, or a rosary; or a subordinate building (as a greenhouse) that has a separate piece of garden to it. Nor does it refuse to borrow from the picturesque in regard to the arrangement and grouping of plants.*¹³

Guilfoyle, doubtless aware of both the original conception in Loudon's *Gardener's Magazine* and also to more recent manifestation of Kemp and his contemporaries, embraced the gardenesque wholeheartedly. Using the vast canvas of the Melbourne Botanic Gardens, Guilfoyle not only grew numerous specimen trees on lawns, many of them of foreign origin (adhering to the original character of the gardenesque), but he also displayed the art(ifice) of the garden in elaborate flower beds, spikily bedecked urns and ornamental garden buildings.

Guilfoyle's marriage of picturesque conventions with more modern ideas was summarised in his first monthly progress report for the Melbourne Botanic Gardens:

*One of the great essentials in landscape gardening is the variety of foliage and disposal of trees. Nothing can excel the glimpses afforded by the openings between naturally formed clumps of trees and shrubs, whose height and contrast of foliage have been studied. At every step the visitor finds some new view – something fresh, lively, and striking, especially when tastefully arranged. Where long sombre rows of trees are planted, and a sameness of foliage exists, the very reverse is the case. Nature's most favourable aspects then seem sacrificed to art, and that art often produces but a chilling effect.*¹⁴

How Guilfoyle came to a position of influence in Melbourne is a vital ingredient in the story of his landscape design. It is clear that his predecessor, Ferdinand von Mueller, possessed only limited design skills; his approach to landscape design at the Melbourne Botanic Gardens was amusingly encapsulated in 1872 by Anthony Trollope:

*The Melbourne Gardens are the most scientific but the world at large cares little for science. In Sydney the public gardens charm as poetry charms. At Adelaide they please like a well-told tale. The gardens at Melbourne are as a long sermon by a great divine, whose theology is unanswerable but his language tedious.*¹⁵

The story of Mueller's removal as director of the Melbourne Botanic Gardens has been told many times, but little emphasis has been placed on the selection of Guilfoyle, who on first impressions had little claim on the job. Guilfoyle was in his early thirties, lived and worked outside the colony, had published very little, had designed very few documented gardens and was, in modern parlance, head hunted by James Joseph Casey, Commissioner of Crown Lands.

MAJOR WRITINGS OF WILLIAM GUILFOYLE

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Apart from his government position Casey was also a director of Cudgen Sugar Mill and had thus formed an acquaintance with Guilfoyle, at that time managing the family nursery and tropical garden on the Tweed River.¹⁶

Given the charges of nepotism which accompanied his selection, and the odium which accompanied Mueller's removal, Guilfoyle had to work swiftly to establish his credentials for such a prominent position and garden. His principal ideas regarding his new landscaping were contained in his early annual reports and in the plans and illustrations which accompanied these.

Remodelling a Garden is by no means an easy task... It can easily be understood that the formation of an entirely new one, would be far less difficult... the grounds [at Melbourne Botanic Gardens] have great natural advantages - undulating surface, hills and dales, lakes in their centre, and fine views of Hobson's Bay and the ocean [sic]... And while picturesque effect is created, the primary object of a Botanical Garden - namely; the proper botanical classification and distribution of plants - can be thoroughly carried out. Indeed, it is far better to group the various orders of plants, large and small, throughout the Gardens in such a manner, as to aid in producing a pleasant landscape (even in a botanical sense) than to huddle all the orders together... The whole garden should be a system so to speak, and



Hamilton Botanic Gardens, designed by Guilfoyle in 1881.

Opposite page: A view in the 1870s looking west to the Princes Lawn, one of Guilfoyle's earliest works in the Melbourne Botanic Gardens. The remnant River Red Gum (to the left) is already well over a century old in this photograph.

*the various orders of plants so arranged as to prove not only picturesque, but instructive. Of course great care is necessary in pursuing this course, especially in representing the vegetation of the different zones. At every step the visitor should see something to remind him that he was in not only a Landscape, but also a Botanic Garden.*¹⁷

Guilfoyle thus maintained the tradition of systematic planting commenced by Mueller, but rather than a confined formal layout, Guilfoyle exploited the whole garden 'thus combining the useful with the ornamental, and gratifying the taste of lovers of the picturesque and beautiful, while facilitating the researches of the botanical student... No necessity exists for allowing botanical correctness and landscape effect to clash in the development of the Melbourne Botanic Gardens.'¹⁸

Plans in Guilfoyle's 1883 catalogue showed many garden beds on lawns and these contained plants of distinct families, such as *Liliaceae* or *Myrtaceae*. Guilfoyle also combined these classified groups with geographical themes, starting with tropical and sub-tropical plants. These he located on the new Buffalo Grass Lawn (now Princes Lawn).

Through these, dispersed with a view to landscape effect, glimpses will be afforded of the clear lake, studded with islands, the careful plantation of which will materially add

*to the diversity and charm of the landscape. On this lawn I am endeavouring to imitate as much as possible natural tropical scenery... It should always I think be the aim of those in charge of public gardens – not to reproduce vegetation which may be seen in other portions of such gardens – but to bring before the public, in special spots scenes of beauty not to be found elsewhere, by representing plants of a different character to those more or less common to the locality.*¹⁹

Guilfoyle had travelled to the South Seas on the HMS Challenger during 1868 and this voyage strongly influenced his landscape designs. In his use of sub-tropical plants, Guilfoyle also drew on his Sydney connections where his father was one of several prominent nursery proprietors introducing plants from the South Seas.²⁰ Even in the erection of thatched huts Guilfoyle was not only following contemporary architectural ideas but his huts were an evocation of the South Seas and complementary to his planting.²¹

Many of these South Seas plants had bold foliage and were eagerly sought by English nursery proprietors and collectors. Sub-tropical bedding which emphasised foliage was widely used in Europe during the mid-nineteenth century, especially as a reaction to the excesses of garish floral bedding. British gardeners increasingly looked to Paris for inspiration, especially in the work of Jean-Pierre Barillet-



LIBRARY OF THE ROYAL BOTANIC GARDENS, MELBOURNE

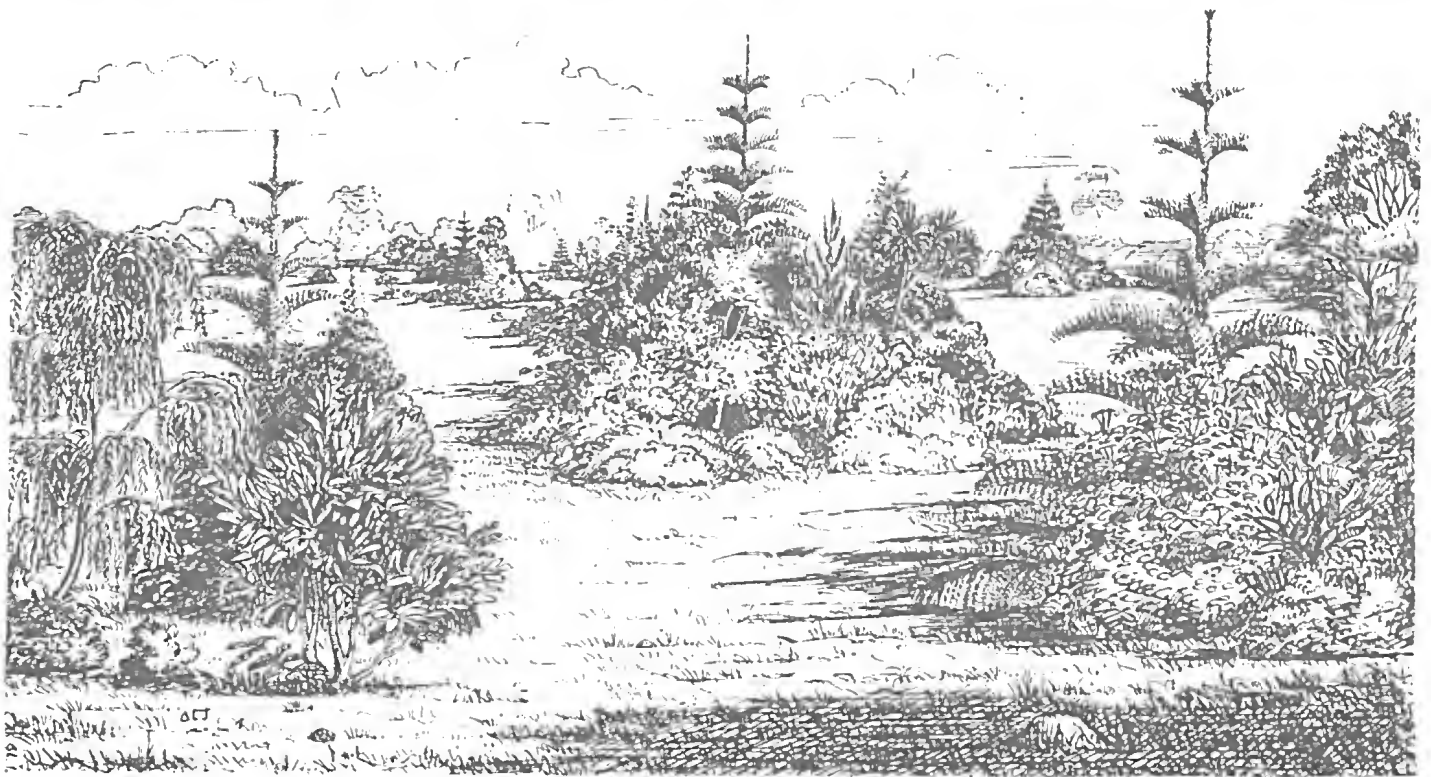


Figure 10: No. 10, 1873, 1873

Deschamps, who in the 1860s was experimenting in Parisian parks with not merely *Canna* and *Colens*, but *Caladium*, *Philodendron* and *Musa*. His work was publicised in Alphand's lavish *Les Promenades de Paris* (1867-73) but also more importantly for an English-speaking audience, it was extensively described by William Robinson who visited Paris for the 1867 *Exposition Universelle* as correspondent for *The Times* newspaper. Robinson's *Gleanings from French Gardens* (1868) and *Parks, Promenades and Gardens of Paris* (1869) reported the new fashion directly and his books *The Wild Garden* (1870) and especially *The Subtropical Garden* (1871) transformed aspects of the subtropical foliage craze into stylistic manifestos for emulation by British gardeners.²²

Whilst most European gardens could only grow subtropical plants during summer, gardeners in many parts of Australia had the comparative luxury of a mild climate or even one approximating the sub-tropical source of the plants. Despite this facility and the proximity of the indigenous source, the colonies looked strongly to Paris and Britain during this period. Guilfoyle, with his Huguenot ancestry, may well have read French and thereby imbibed ideas directly or merely transfused with Robinson. His colleagues in Sydney were even more fortunate. Charles Moore, director of the Sydney Botanic Gardens, had visited Paris for the 1867 exhibition, and his overseer at the Sydney Botanic Gardens, James Jones, had worked in *Les Jardins de la Ville de Paris* and several of his French texts (such as Du Breuil's *D'Aborigiculture* and De Cérès' *Parcs et Jardins*) survive in the library of the Royal Botanic Gardens, Sydney. Mueller had also followed the foliage debate with interest although he did not exploit it with the conspicuous success of Guilfoyle's sure hand. Mueller acknowledged that the 'artificial culture [of floral bedding] is giving way largely to

Guilfoyle's intentions for clumped shrubberies on the lawn of Melbourne's Government House, lithographed from a sketch by Guilfoyle, 1873.

Opposite page: Guilfoyle's 1875 report contained on existing conditions plan with a red overlay to indicate his proposed design, then actively being implemented. Whilst the 1875 plan does not give the impression of his design concept for the entire Gardens it does provide a clear indication of his initial intentions for the paths and lawns.

the far more natural one of the picturesque or scenic grouping'. 'I advisedly do not apply to this system of planting the term "subtropical gardening", which is yet retained by Mr William Robinson', wrote Mueller in 1871, 'with still less logical propriety can the appellation of landscape gardening be chosen for this process of scenic ornamental or group planting.'²³ Regardless of the title (ie. sub-tropical), this style was adopted by Guilfoyle, who added to it plants gained from his experience of the sub-tropical Australian flora on the Tweed and that of the Pacific Islands.

Guilfoyle commenced his work at the Melbourne Botanic Gardens between the director's residence and lagoon, where he created the area now known as the Princes Lawn.

I also have in view the opening up of diversified scenery by the formation of picturesque groups and clumps of trees on the lawns, the glimpses through which will altogether change the appearance of the Garden. A broad walk, eighteen feet wide, will encircle the new lawn running down to the lagoon; and being carried with a bold curve to the eastern entrance, will dispense with a number of narrow walks; of mean appearance, which are badly formed, wrongly curved, and have an incongruous aspect. The plantation of groups and single specimens along this new walk will produce a great effect in opening up the scenery of the lake.²⁴



Bold foliaged plantings at the Royal Botanic Gardens, Melbourne, one of Guilfoyle's lasting legacies.

These four photographs depict Hamilton Botanic Gardens, designed by Guilfoyle in 1881 (see plan in Australian Garden History 3(2) September/October 1991, pp.10-11). With the Royal Botanic Gardens, Melbourne, the Hamilton garden is one of Guilfoyle's most intact landscape designs.

One of the principal features in Guilfoyle's original design was the creation throughout the Gardens of spacious lawns, in some cases occupying places where formal and narrow walks existed (see 1875 plan). The extent of these alterations can be gauged by the remaking of paths: Guilfoyle recorded that 3,500 yards of walks had been obliterated while 2,000 yards of walks had been made. He used Buffalo Grass (*Stenotaphrum secundatum*) extensively,

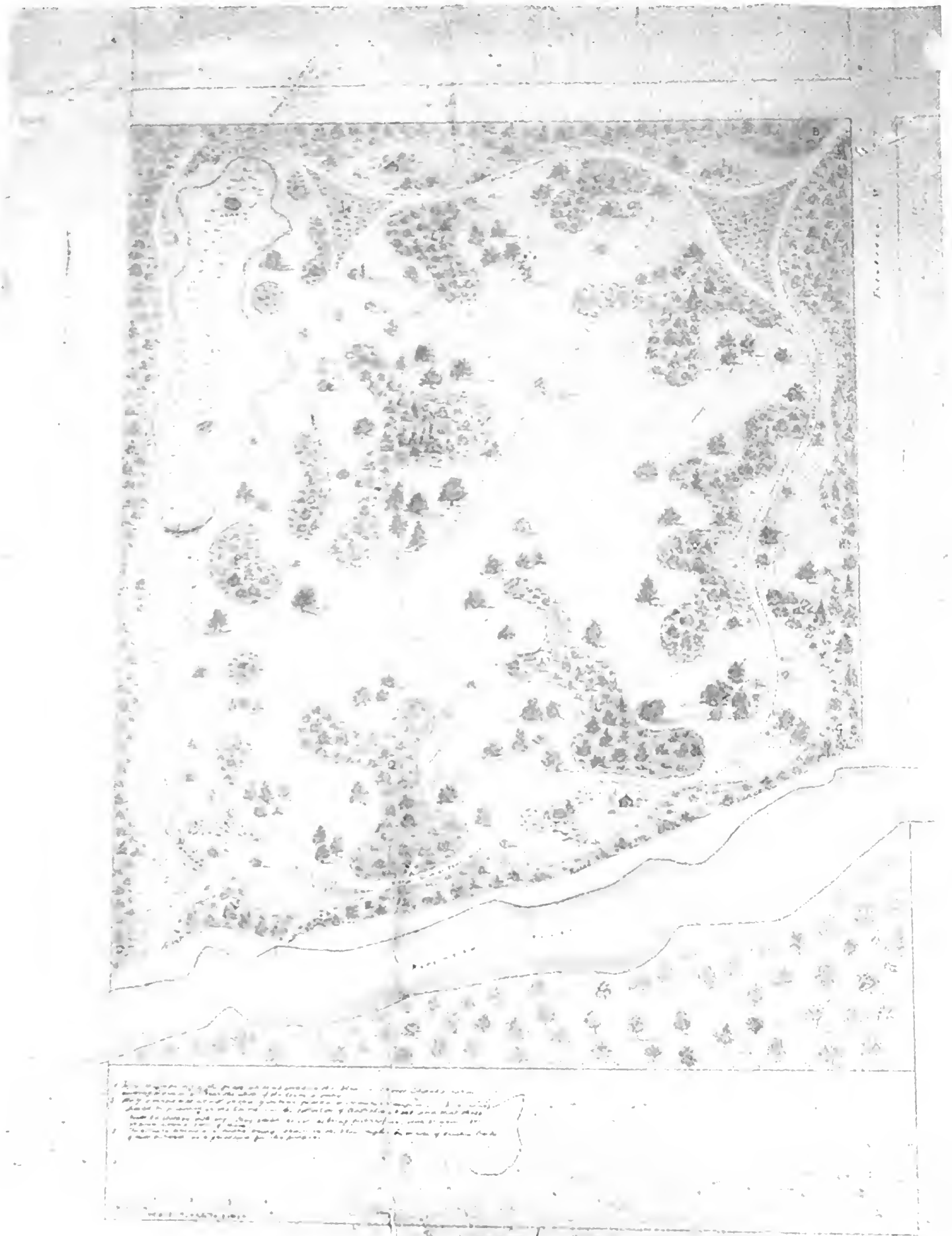


'affording a bright and elastic turf, over which the visitors could roam at pleasure'. He also tempered beauty with utility and reasoned that the introduction of broad lawns and wide lawn edgings, whilst giving 'infinite beauty to the landscape', also rendered easy the task of keeping the area in good order.²⁵

Another technique used by Guilfoyle in his relandscaping was transplantation of mature trees. This was especially

evident in his treatment of the new Hopetoun Lawn in the 1880s where Mueller had allowed his pinetum to extend from the Domain into the gardens.

The slope above the lake is naturally fitted for producing one of the grandest scenes in the grounds. At present it is one of the most painful to an artistic eye, as it is planted with stiff formal rows of trees seven or eight in number...[this] can be converted into a picturesque and



William Guilfoyle's plan for Horsham Botanic Gardens, 1880. This plan, recently rediscovered in the collection of the Horsham Historical Society, has not previously been published. Unlike Hamilton Botanic Garden, regrettably little of the design appears to have been implemented.

scientifically valuable pinetum, thus fulfilling one of the botanical classifications which I invariably keep steadily in view. The lines of trees alluded to, though the specimens are of considerable size, can be successfully removed to other portions of the grounds...superfluous specimens, as they are removed, will be used for decorating other parts of the Garden; and the work of addition will in time render this spot a complete Pinetum.²⁶

Guilfoyle had one massive transplanting operation recorded photographically and his annual reports spoke of extensive tree relocation with almost unbelievably good results, suggestive of a shrewd publicist.

Guilfoyle catered for floricultural tastes with the inclusion of floral displays and he indicated that these formed an integral (albeit minor) part of his landscape design. His thoughts on floriculture were articulated in his 1876 annual report:

In my opinion flower gardening in such an extensive place should be concentrated in certain spots; for nothing is gained in effect by scattering flowering annuals and herbaceous plants indiscriminately throughout a large garden. A corner of flowers here, or a bedding out there, can be watched; but flowers everywhere amongst trees and shrubs become monotonous, and are out of place in those portions set apart for showing the various species of different orders of plants, an arrangement which must receive strict attention in any Botanic Gardens.²⁷

The English nurseryman James Herbert Veitch later noted:

Guilfoyle has a good eye for colour, many of his beds being decorated with yellow-foliaged Nerium, purple Castor-oil, yellow and silver variegated Euonymus, Silver Box, the great unwieldy greenish grey Fatsia japonica (Aralia Sieboldi), purple Iresine, Coprosma Baueriana variegata and yellow Elder; whilst for flowering plants, Artichokes, single and Cactus Dahlias, red Salvia, Ludwigia decora, Tecoma Smithii, T. capensis, Plumbago, tall bushes of Lasiaudra, Ericas, Erythrinas, the very handsome Salvia africana, Convolvulus and Gladiolus are but few amongst many.²⁸

Guilfoyle had written in his 1876 report how he was inspired by a painting in the National Gallery by one of the Hudson River school. This painting, with the reds and yellows of the New England Fall, was a bold contrast to the more subtle colours favoured later in English horticulture by such figures as Gertrude Jekyll. Guilfoyle's extensive use of trees and shrubs with variegated foliage was complemented by his liking of coloured foliage.

Given the charges of nepotism which accompanied his selection, and the odium which accompanied Mueller's removal, Guilfoyle had to work swiftly to establish his credentials for such a prominent position and garden

He jokingly proposed the creation of the R.R.R.B.L. – 'League for the Removal of Rotten Round Beds on Lawns' – but was forced to concede that his hero Guilfoyle had created the beds in the first place

Guilfoyle's landscape design was not done in isolation and it would be wrong to assume that the style often known as 'Guilfoylean' was his sole creation. During the 1870s and 80s a wave of enthusiasm for the gardenesque, and a style that John Foster has christened 'Victorian Picturesque', swept Victoria.²⁹ In 1880-82 at Rippon Lea, William Sangster reworked Frederick Sargood's original scheme and created a new layout with curved paths encircling a huge lawn and a greatly enlarged lake (with the spoil used to form a lookout mound). In the 1870s at Geelong Botanic Gardens curator John Raddenberry dispensed with much of Daniel Bunce's planting and layout, substituting instead a large central shade house and curved paths (albeit constricted by the narrow site). Likewise at Colac Botanic Gardens during c.1875-80 a transformation was produced by curators C. Reeve and John Macdonald who swept away Bunce's earlier design. Guilfoyle's counterpart in Sydney, Charles Moore, had been implementing similar ideas in the Sydney Botanic Gardens so much so that Mueller sarcastically commented on Guilfoyle's work in Melbourne Botanic Gardens: 'Moore feels flattered for it is endeavoured to copy all his laying out'.³⁰ Joseph Sayce, in his 1873 plan for the Domain and Government House, produced a design so strikingly 'Guilfoylean' and derivative of contemporary European designs to furnish proof that when Guilfoyle transformed the Melbourne Botanic Gardens he was working, albeit brilliantly, within the conventions of enlightened landscape designers in Australia.

John Cronin succeeded Guilfoyle in 1909 and, according to Frank Clarke, continued the Guilfoyle tradition; his lengthy tenure as director (1909-23) also extending the stability brought to the gardens by his predecessor. Clarke was, for a time, also the Minister responsible for the Gardens, and he firmly held the opinion that the lawns at the gardens should not be cluttered with small beds. He jokingly proposed the creation of the R.R.R.B.L. – 'League for the Removal of Rotten Round Beds on Lawns' – but was forced to concede that his hero Guilfoyle had created the beds in the first place.³¹

William B. Guilfoyle.

ACKNOWLEDGMENTS

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- 3 Frank Clarke, *In the Botanic Gardens, Melbourne*, 1924 (with revised editions in 1938 and 1944); at one point in his guide (pp.48-49), when commenting on commemorative trees, Clarke even quotes from Addison. For Joseph Addison's descriptive style, see his *Tour of Italy 1701-03*.
- 4 Preface to Pescott, *op.cit.*, 1974, p.vii.
- 5 Pescott, *op.cit.*, 1982, p.200.
- 6 Burke quoted from Pescott, 1974, *loc.cit.*
- 7 Guilfoyle's inscribed copy of Whately is held in the library of the Royal Botanic Gardens, Sydney.
- 8 This paragraph is a summary of the opening to chapter one of Brent Elliott's, *Victorian Gardens*, Batsford, London, 1986.
- 9 *Gardener's Chronicle*, 28 September 1901, p.246.
- 10 *Gardener's Magazine*, VIII, December 1832, p.701.
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- 12 See Elliott, *op.cit.*, pp.33-36, 113-115 and *The Oxford Companion to Gardens*, article 'Gardenesque'. Australian responses to the Gardenesque are discussed in Colleen Morris, 'Self-Instruction for Colonists: The Ideas of J.C. Loudon Transplanted to Australia', thesis, Sydney University, November 1993.
- 13 Edward Kemp, *How to Lay Out a Garden*, 1858, p.123.
- 14 William Guilfoyle, *Monthly Report of the Curator of the Botanical and Domain Gardens*, August 1873, p.26.
- 15 Anthony Trollope, *Australia and New Zealand*, 1873. The 'Correspondence of Ferdinand von Mueller project' has so far uncovered no reference to Mueller designing any gardens and only isolated references to Mueller even visiting other gardens.
- 16 Pescott, *op.cit.*, 1974, chapter 3; there is a hint of a family tie between Guilfoyle and Casey but Pescott does not substantiate this link.
- 17 William Guilfoyle, *[Third] Annual Report on the Melbourne Botanic Gardens*, 1876, pp.15-16.
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WILLIAM GUILFOYLE: MAJOR DOCUMENTED GARDEN DESIGNS

- Melbourne (now Royal) Botanic Gardens (1873-1909).
- Government House, Melbourne (1873, following the earlier plan of Sayce).
- Warrnambool Botanic Gardens (1877).
- Koroit Botanic Gardens (1880).
- Horsham Botanic Gardens (1880).
- Hamilton Botanic Gardens (1881).
- Princes Park, Maryborough (1883).
- Members' Garden, Parliament House, Melbourne (1888).
- Camperdown Botanic Gardens (1888-89).
- Melbourne Teachers Training College, Grattan Street, Carlton (1892).
- Dalvui, Terang (1898).
- Mooleric, Birregurra (1903).
- Japanese Garden, Treasury Gardens, Melbourne (by 1904).
- Turkeith (c.1905-06).
- The Bend, Terang (c.1908 – not executed).
- Mawallok, Skipton (1909).
- Colac Botanic Gardens (1910 – ideas only partially implemented).

- 19 *ibid.*, pp.6-7.
- 20 See Richard Clough, 'Plant Hunting in the South Sea Islands', *Australian Garden History*, 4 (4), January/February 1993, pp.3-5.
- 21 See Richard Aitken, 'Oriental and Oceanian influence on Australian garden buildings', *Fabrications* (Journal of the Society of Architectural Historians, Australia and New Zealand), June 1993, pp.124-138.
- 22 See Elliott, *op.cit.*, Chapter 6.
- 23 Ferdinand von Mueller, *The Objects of a Botanic Garden in Relation to Industries. A lecture...delivered on 23rd November 1871*, p.31.
- 24 William Guilfoyle, *[First] Annual Report of the Curator of the Botanical and Domain Gardens*, 1874, p.6.
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- 26 *ibid.*, p.10.
- 27 *ibid.*, p.13.
- 28 James Herbert Veitch, *A Traveller's Notes*, James Veitch & Sons, Chelsea, 1896, p.188.
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EARLY PLANTINGS OF WILLIAM GUILFOYLE

by JOHN HAWKER

By the time William Guilfoyle arrived at the Melbourne Botanic Gardens in 1873, the horticultural world had experienced major advancements in horticultural literature and design theories, gardening equipment and plant collecting. In Victoria, Baron von Mueller of the Melbourne Botanic Gardens was instrumental in introducing many new species into cultivation. Following Mueller's dismissal, William Guilfoyle, at the age of 32, was appointed Curator of the Gardens on 21 July 1873. Shortly afterwards, he marked the occasion by planting an Algerian Oak, *Quercus canariensis* on 17 August 1873.¹

Guilfoyle's 1883 *Catalogue of Plants under Cultivation in the Melbourne Botanic Gardens* shows many coded beds and lists of plants according to families and other thematic groupings, a system he also adopted for plans of the Horsham, Koroit and Colac Botanic Gardens. While many of these beds have now been removed or the plantings reduced, remnants still remain in the Gardens. Between the Herbarium and Nursery, for example, *Fagaceae*, *Magnoliaceae*, *Ulmaceae*, *Moraceae*, *Ericaceae*, *Proteaceae* and remains of the medicinal bed (now Herb Garden) is represented by large *Cinnamomum camphora* and *Quillaja saponaria*. Many of the beds are identified for 'general plantings' to give a unifying theme to the Garden's landscape.

Guilfoyle didn't confine himself to only the Melbourne Botanic Gardens and in 1877, he advised on the layout of the Warrnambool Botanic Gardens. Unfortunately his plan and report have been lost and the only record of his design is a description in the *Warrnambool Standard*:

*... a natural and picturesque design, having broad winding walks, pleasant lawns, with clumps of trees dotted here and there under which doubtless seats will be placed, rockeries and a lake... Although the design embraces the whole of the ground, and will cause a re-arrangement of beds and rockery near the house, as they form a pleasant feature in the foreground as seen from the high road.*²

The layout of the gardens display the Guilfoyle style with sweeping lawns dotted with specimen trees, beds and curving paths, taking full advantage of the topography of the site. There are three large Moreton Bay Figs (*Ficus macrophylla*), a species greatly admired by Guilfoyle who wrote 'What can be more beautiful than the dense glossy evergreen foliage of the Moreton Bay Fig.'³ Other plantings include *Magnolia grandiflora*, *Cordyline australis*, *Cupressus macrocarpa*, *Cedrus deodara*, *Corynocarpa laevigata*, *Arbutus unedo*, *Photinia serrulata*, *Araucaria*, *Pinus*, *Ulmus* and *Quercus* species.

In 1880, Guilfoyle designed plans for both the Koroit and Horsham Botanic Gardens, and were drawn by R. P. Whitworth of St Kilda. Both plans survive and show the distinctive path layout and plantings. The Horsham plan, rediscovered in 1995 amongst records of the Horsham Historical Society, shows coded beds although his accompanying report has not been found.

In 1993, Guilfoyle's report for the Hamilton Botanic Gardens was found amongst the Hamilton Historical

Society's records, and followed the discovery of his 1881 plan in 1991. This report, dated 18 October 1881, provided information on laying out the curved paths which replaced the straight perimeter and crossing paths of an earlier design. Guilfoyle advised the Town Clerk that:

*As the plan shows the existing walks or pathways, and plantations, drawn to scale by your Town Surveyor, an intelligent gardener would not have much difficulty in carrying out my design, as he has the old lines to measure from. Of course, as is always the case with landscape design, a well educated eye will be necessary in laying down the curves of the various graphs on the sward, as well as the turns of the walks. A few inches, or even a foot or two here and there, deviating from the actual plan, is often admissible in measuring it off on the ground. A design of this kind often appears pretty enough on paper, but is seldom if ever correct if carried out exactly according to plan. The services of a skilful gardener will therefore be necessary.*⁴

Guilfoyle provided information on the preparation of the soil, implementation of his plan and a detailed plant list for the marginal planting, which he suggested should be the first stage of the work. The following trees and shrub species were recommended for the marginal planting: 'Pinus insignis, Pinus halepensis, Pinus ponderosa and others, Cupressus lambertiana, Cupressus macnabiana, Cupressus uhdeana & pendula, Cupressus stricta & others, Elms of sorts, Oaks of sorts, Ash of sorts, Pittosporum of sorts, Ficus of sorts, Corynocarpus laevigatus, Viburnums, Citrus laburnum & others, Neriums or oleanders, Polygala, Eugenia eucalyptoides, Poplars of sorts, Cordyline australis & fosteri, Tamarix gallica, Schinus molle, scores of other trees and shrubs could be mentioned.'⁵

For each of the coded beds, Guilfoyle provided information on the thematic plantings which included beds for Australian natives, perennials, New Zealand plants, roses and other groupings. Guilfoyle's list of New Zealand plants for Bed C included: 'Pittosporum Eugenioides, Pittosporum nigrescens, Myrsine urvilleae, Corynocarpus or Karaka, the Veronicas, the Coprosmas, (both variegated and green) of which there is a great variety. These and other New Zealand plants massed together would not only be picturesque, but instructive to the public if labelled. A placard could be placed opposite each group stating the country to which the plants belong.'⁶

To complete his design for the Gardens he provided the following directions and species.

Triangular bed K would perhaps be a good place for a collection of roses, and the bed marked L hardy variegated shrubs such as Deeringia, Lonicera aurea reticulata, Coprosma Baueri variegata, the coloured beets, and Pelargoniums, Abutilon vigillarum, and a host of other well known ornamental plants of the kind.

Groups M and N being near the proposed lake (which is shown to be about 2 chains and a half long and could be enlarged if necessary) would be suitable for Willows of various kinds, Magnolias, Liriodendron or Tulip tree, Sequoia sinensis, New Zealand flax, Pampas grass and other moisture loving plants.

Group No 8 could be similarly treated whilst around the margin of the water Calla arthropica or 'Lily of the

Nile' would succeed admirably. The English white Water Lily – 'Nymphaea alba' – would be very beautiful in the centre of the lake.

Group O could be made up of Cordylines, Yuccas, Pampas grass, Aralias, Aloes, Agaves, Doryanthes or Spear Lily, Xanthorrhoea or Grass Lily, and these same plants should be freely used in many of the mixed plantations.

Group P – a collection of medicinal plants.

Group Q – plants of economic importance, such as produce fibres, gums, resins, dyes etc. Also the edible roots and farinaceous plants.

Group R – a collection of bulbs and tubers.

Group S – a bed of heaths, native and foreign.

Group T – group of palms, principally *Livistona australis*, *Chamerops excelsa*, *Phoenix dactylifera* – 'Date', and *Seaforthia robusta* which are all hardy.

Groups around the Brush House marked respectively 1,2,3,4,5 and 6 should be composed of such shrubs as *Escallonia*, *Philadelphus*, *Deutzia*, *Polygala*, *Viburnum*, *Diervillia*, *Daphne*, *Cistus ladaniferus*, *Erica arborea*, *Raphiolepis indicus* and *Raphiolepis obovatus*, *Aster augustifolia* and such like interesting and pretty shrubs.

The Groups 9 and 10 opposite the entrance gates, it is almost immaterial what is placed in them, say two or three good umbrageous trees and a few large shrubs evergreen.⁷

Between 1888 and 1890 Guilfoyle prepared landscape plans for Parliament House, Melbourne, and the Camperdown Botanic Gardens. To accompany the *Plan of Public Park, Camperdown*, Guilfoyle prepared an extensive plant list in his distinctive large script, covering 22 pages. *The Key to Plan of the Camperdown Public Park* provides species lists for each coded bed, and landscape and planting guidelines. On the first page he provided the following advice:

The matters which have received very careful attention are

I The most suitable trees for the soil and situation.

II Harmony in the arrangement of shades of green and coloured foliage.

III Preservation of the best views from all points.

IV Restricting plantations within the narrowest limits for the sake of pasturing stock.⁸

On the last page is a list of 17 *Acacia* species, 'suitable for planting in groups or in masses.'¹⁰ A typical entry on page 10 provides a list of species and planting guidelines.

Near Swamp group of Basket Willow

Around the margin of Swamp N.Z. flax plant both green and variegated should be freely used, also clumps of the green and variegated Danubian Bamboo reed. The Japanese Bamboo would also thrive there and the Papyrus rush. A patch or two of *Melaleuca ericifolia* or swamp tea tree would look well and *Melaleuca leucadendron* 'paper bark tree'. and within dotted line 1 2. and 2. should be planted that most beautiful tree suitable for the locality – *Taxodium distichum*.

L. L. Portugal Oaks

Ga (within dotted line)

No.1. *Eugenia ventenatti*, 2. *Agonis flexuosa*, 3. *Salix alba* 'White Willow', 4. *Gleditschia triacanthos*, 5. Golden poplar, 6. *Tristania laurina*, 7. *Melaleuca genistifolia* and one or two *Robinia pseudo-acacia*.⁹

A list of commonly used trees and shrubs recommended in the key include: 'Eucalyptus alpina, *Euonymus aurea* varie-

gata, *Elaeagnus pungens*, *Acacia elata*, *A. baileyana*, *Cedrus atlantica*, *C. libani*, *Calitris australis*, purple leaved plum, *Quercus virens*, *Pinus insignis*, *P. longifolia*, *Pittosporum eugenoides variegata*, silver poplar, Portugal Laurel, *Coprosma lucida*, *Grevillea robusta*, and green and golden *Cupressus lambertiana*.¹⁰

During the analysis of plantings used by Guilfoyle until the 1890s, a surprising omission was recorded. A plant often associated with Guilfoyle landscapes is the Canary Island Date Palm, *Phoenix canariensis*. This species does not occur in any of the plant lists, including the 1883 census or Veitch's 1893 description of the Gardens. Interestingly, the species does not occur in nursery catalogues surveyed between 1855 and 1889 and the first known record of the use of this plant by Guilfoyle is in 1902.¹¹ Perhaps Guilfoyle was inspired to use this plant following his overseas visit to Europe and Britain in 1890. This species certainly became popular in the early nineteenth century and many fine specimens can be seen in the Royal Botanic Gardens, provincial botanic gardens and the private Guilfoyle gardens, 'Dalvui', 'Mooleric', 'Turkeith' and 'Mawallock'.

Apart from a few exceptions, the preceding lists of plants include many species of plants that are widely known, and commonly grown in many parks and gardens today. It was Guilfoyle's unique ability to combine the function of a botanic garden, which he regularly discussed in his *Annual Reports*, into an attractive landscape that sets his designs apart. He made use of the topography of the site, combining sweeping pathways and lawns, specimen trees and beds, water features, triangular beds near entrances and path junctions, and strategically positioned structures to terminate views. Guilfoyle had 'a well educated eye' and an understanding of plant growth requirements, use of foliage colour and form, plant groupings and specimens to frame views, to create some of the finest landscapes in Australia.

ACKNOWLEDGMENTS

I would like to thank Richard Aitken, Helen Page and Yvonne Schneider in the preparation of this article.

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- 3 R T M Pescott, W R Guilfoyle 1840-1912: *The Master of Landscaping*, OUP, Melbourne, 1974, p.76.
- 4 William Guilfoyle, *Letter and report to the Hamilton Town Clerk*, 18 October 1881, Hamilton Historical Society.
- 5 *ibid.*, p.2.
- 6 *ibid.*, p.2.
- 7 *ibid.*, p.3.
- 8 W R Guilfoyle, *Key to Plan of Camperdown Public Park*, n.d., p.1. Original held by Shire of Corangamite, Camperdown Office.
- 9 *ibid.*, p.10.
- 10 *ibid.*, pp.1-22.
- 11 See cover of *Australian Garden History, Journal of the Australian Garden History Society*, Vol. 2, No. 1, July/August 1990.

by HELEN COHN

To have a library of many thousands of volumes is beyond the reach or even dreams of most of us. To be the custodian of such a library is a privilege given to few people. In being asked to write about some of the wonderful books under my care I was hard pressed to narrow down the titles to just a few. There is such a wealth of choice in the Library of the Royal Botanic Gardens, Melbourne, that it is a bit difficult to know where to begin or indeed which of the many works to single out as favourites.

Perhaps the place to start is with the first botanical textbooks, the herbals. It might be thought that in a modern botanic garden such old books have no place, and certainly in terms of botanical nomenclature they have no authority. However, the founder of our Library, the great botanist Ferdinand von Mueller, trained initially as a pharmacist and throughout his life had an abiding interest in the pharmaceutical properties of plants. We know that from the early days of his career in Victoria he owned several of the more important of the European herbals.

One of our most splendid of these early texts is the herbal of Leonhard Fuchs, *De Historia Stirpium* (1542). Fuchs was a practising doctor, the demand for whose services was such that he felt confident in declining the honour of a position as doctor to the King of Denmark. In common with most herbals, Fuchs's text was largely derivative. However, this particular book is a landmark for other reasons. It is unique in herbal literature in that it includes portraits not only of Fuchs himself but also of the artist and engravers (see illustration). These usually anonymous craftsmen are depicted here each engaged in his particular craft. While most of the plants illustrated were native to Europe, Fuchs included some exotics, particularly from the Americas. He was the first European author to illustrate maize, one of the amazing new food plants recently brought back from the New World. Fuchs's other innovation was to include a botanical glossary. The assessment of later writers is that the definitions are vague and of little utility, but that does not detract from Fuchs's achievement.

Ultimately the emphasis of works on medicinal plants shifted from descriptions of the plants to providing information on their properties and clinical actions. One of the finest of these medical texts was William Woodville's *Medical Botany* (1790-94). Woodville was a Quaker who trained as a physician in Edinburgh and established his practice in the wilds of Cumberland. The three-volume *Medical Botany* was intended to illustrate all plants included in the British materia medica as published by the Royal Colleges of Physicians in both Edinburgh and London. Its principal value for us is the

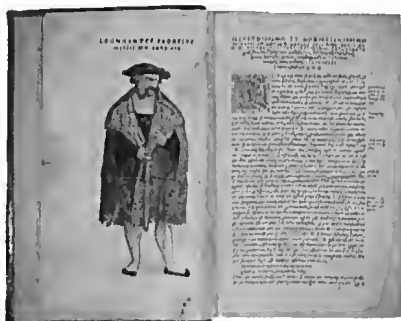


Ferdinand von Mueller's annotated copy of J. Lehmann's *Plantae Preissianae* (1844-7).

exquisite hand-coloured engravings. These are the work of James Sowerby 'whose talents', wrote Woodville, 'are not less conspicuous in the correctness than in the beauty of their designs'. Woodville's opinion was shared by others, for Sowerby was one of the most prolific botanical artists of his time and was employed by many of the leading botanists to illustrate their books. William Curtis and his *Botanical Magazine* were prominent among these. Woodville's text is rich in the medical detail that might be expected from such an author. He makes extensive reference to the work of other writers in bringing together the available medical knowledge, even describing incidents where over-confident physicians experimented on themselves with dire consequences.

Ferns might not immediately suggest themselves as the subject of high quality botanical art. I distinctly remember an Australia Post researcher telling me we would not have a stamp issue featuring ferns because they all looked too much alike! Even a brief acquaintance with illustrated works on ferns will show that they can be as aesthetically pleasing as works on the flowering plants. Henry Moore was Curator of the Chelsea Physic Garden for many years and enjoyed a long and distinguished career as a horticultural journalist, particularly in connection with the *Gardener's Chronicle*. His chief interest, however, was ferns and he was responsible for two of the most fascinating illustrated works on British ferns. One of these, The octavo nature-printed *British Ferns* (1859), is among the few examples we have in our library of this unusual method of printing.

Nature printing is a technique whereby the actual plant material is used to print from. In this way the exact features of the plant, even such fine details as the hairs on the leaf margins, are faithfully reproduced. One method is to apply ink directly to a leaf and gently rub the paper over the top to get the imprint. Another is to impress the leaf into a soft metal plate which is then hardened for printing by an electrolytic process. Whichever method is used it is extraordinarily difficult to get it right, but in the hands of a master the results are exquisite. Such a master was Henry Bradbury. He printed the



Portrait of Leonhard Fuchs from his book *De Historia Stirpium* (1542).

plates in Moore's book, unusually using coloured instead of black inks. His work, according to Wilfrid Blunt, constitutes 'the crowning achievement of nature printing'.

One of the most beautifully illustrated works we have on algae is William Henry Harvey's *Phycologia Australica* (1858-63) (see illustration). This is one of the great nineteenth century works on the world's algal flora. Harvey was Keeper of the Herbarium at Dublin University when he visited the Australian colonies in the 1850s. He met Ferdinand von Mueller during his four months sojourn in Victoria, much to Mueller's delight. Harvey paid fulsome tribute to Mueller, dedicating the third volume of *Phycologia Australica* to the man 'by whose untiring zeal and energy, whether in the capacity of a private citizen, of an explorer of new regions, or of a government officer, our knowledge of Australian botany, in all its branches, has been very largely extended'. This is the same man who wrote privately to William Hooker at Kew that Mueller was 'wonderfully sound, for a German, in his conception of species'. I have yet to determine in which order the plates have been bound; not in order of contents, or alphabetically, or systematically. The beauty of the plates is undiminished over time, the rich colours of the algae glowing from the pages. The glue of the perfect binding has, as might be expected, long since disintegrated.

Some of the most important books we have present a very drab appearance. They have no illustrations and, in terms of the bookbinder's or printer's craft, can only be described as workmanlike. Their importance lies in the information contained in their pages and their fascination lies in the stories behind the pages. One such book is Robert Brown's *Prodromus Florae Novae Hollandiae et Insulae Van Diemen* (1810). Its importance lies in the fact that it was the first book published in Britain which brought before the interested public the unknown flora of the Australian continent, and which was arranged in a natural rather than Linnaean order.

Brown was naturalist on HMS Investigator, dispatched under the command of Matthew Flinders in 1800 to conduct surveys of the Australian coast. On arriving in Australian waters Investigator limped west along the southern coast of the continent, leaking like a sieve, finally being condemned as unseaworthy when Port Jackson was eventually reached. Flinders' subsequent story is well known. Brown, even though stranded in New South Wales waiting vainly for Flinders and a new ship, wasted no time in undertaking his botanical explorations of the colonies. He felt he had every reason to expect that the publication of his work would be greeted with acclaim. It was with considerable disappointment therefore, that he ultimately withdrew the *Prodromus* from sale. Only 26 copies from a print run of 250 had been sold. Volume 2 and the first 144 pages of volume 1 were never published. Nevertheless this remains one of the most important texts on Australian botany.

Another such work was Johann Lehmann's *Plautae Preissianae* (1844-47). Ludwig Preiss arrived in the Swan River Colony in 1838 with the intention of making a systematic survey of the plants on that colony. His herbarium was one of the largest ever made of the Western Australian flora and the first to be readily accessible to European botanists. It was also notable for the very accurate collection details recorded on the labels. Within five years of Preiss's return to Germany, the hard-working Lehmann and his colleagues had completed studying and publishing Preiss's collections. The first volume of Mueller's copy is interleaved and bears his name and the date 1846 on the flyleaf. It is tempting to think that Mueller's study of this book, which was in his possession before he migrated to Australia, fired his enthusiasm to know more of the Australian flora. It is quite apparent from the copious annotations Mueller made on the interleaved pages that he paid the greatest attention to Lehmann's plant descriptions (see illustration). The story does not end there. Many of Preiss's specimens came into Mueller's hands when he persuaded the Victorian government to buy the herbarium of Otto Sonder. Mueller must have been delighted to be able to compare the specimens with the published descriptions.

I cannot finish without making some reference to bibliographies. In these days of on-line databases and CD-ROMs it is easy to forget that much of the literature we need to consult is not accessible through these modern media. For this we rely heavily on printed bibliographies and the published catalogues of other libraries. The Royal Society's *Catalogue of Printed Papers* (1867-1925) is among the most heavily used works in our Library. Here, with admirable foresight, the Royal Society's indexers created an author index to papers in scientific and natural history periodicals published all over the world during the nineteenth century. The economy of some of the entries is such that a little detective work is needed to determine exactly which journal is being cited. There are few other means available to navigate your way through this literature and the *Catalogue* will remain one of the cornerstones of bibliographic enquiries in libraries such as ours.

Such is also the case with *Index Loudineusis* (1929-31). We are constantly looking for illustrations of plants and this is our first port of call. Compiled at the Royal Botanic Gardens, Kew as a joint project with the Royal Horticultural Society, it was based on the holdings of Kew's very comprehensive library. Books and periodicals have been meticulously indexed so that even small and apparently insignificant drawings are included. Anyone unfamiliar with the botanical practice of abbreviating titles and authors' names is likely to be baffled when attempting to use this index. Detective work is sometimes needed here as well because the plants are listed according to the name under which the illustration was published, even if that name was subsequently declared invalid. This is undoubtedly one of the most important works in our collections.

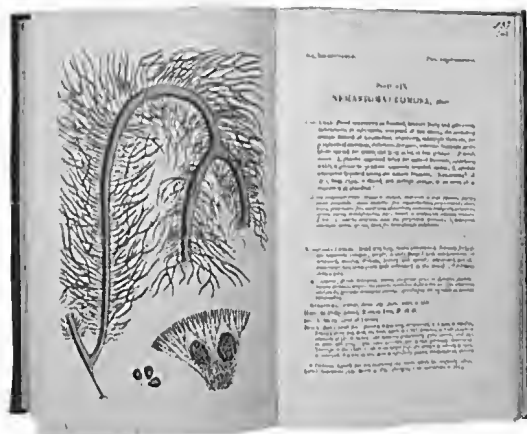


Illustration of *Nemastoma comosa* from volume 4 of W.H. Harvey's *Phycologia Australica* (1858-63).

GARDEN PROFILE

THE AUSTRALIAN RAINFOREST WALK

by PAUL GALLAGHER
and ANNETTE WARNER

Field trips throughout Australia have been responsible for the hundreds of rainforest species in the new Australian Rainforest Walk at the Royal Botanic Gardens, to be officially opened this November. Around 670 rainforest species from as far afield as the Atherton Tablelands and Tasmania have been successfully propagated and grown.

The site of the old Australian Border was chosen because of the existing number of mature rainforest specimens and Australian natives. One of the common images that the word rainforest inspires is that of a cool, shady place where large trees, ferns, palms, mosses and orchids may grow. As an overall image this works well, but it is the Gardens' aim to provide the detail behind this perception and to broaden the general view of what a rainforest is.

One of the most enjoyable and challenging aspects of the project has been the field collection. The Gardens' received the unstinting support of many botanists, Gardens staff and enthusiasts in Victoria and interstate. Each field trip took up to three months to organise as collecting permits were required for each trip interstate. This involved contacting the relevant Department of the state in which we wished to collect and satisfying their requirements in a strictly controlled process. Permits to traverse or drive in National Parks and State Forests were also required in most cases.

Whilst dodging ticks, leaches, snakes and inclement weather (that pioneering spirit!) we were able to collect our seed, spore and cutting material. This was a fabulous opportunity to see the plants in their natural habitat and to appreciate the work of taxonomists who have collected and identified the thousands of plants from these forests. One of the hardest tasks of field collection was getting the material back to the Royal Botanic Gardens nursery in a viable state, especially cutting material.

We found a good technique was to collect, place in plastic bags and make sure these were always kept cool. Hotel staff were frequently amazed at what they found in their bar fridges! The cuttings were wrapped in moist newspaper before being freighted straight to the nursery. This had to be done every two days. Seed was a lot easier to handle and most field trips were organised around the maximum fruiting times.

It was disturbing to have to collect on private property in some areas where species did not have adequate protection. In some instances we collected from plants growing on areas marked for future development and in one case from the last known tree in a particular area.

Much was learnt about field collection and propagation of unusual species, both from commercial rainforest growers and from our own observations. The new seed house, built by funds donated by The Growing Friends of the Royal Botanic Gardens certainly helped.

Cultivation however has not always been easy. Melbourne's climate is quite different from a rainforest and sections of the beds are subject to hot winds and full sun during Summer. We

are also growing many species that have not been cultivated in Melbourne before so have installed automated misting systems to increase humidity levels and create suitable micro-climates. Heavy mulches are also applied to stabilise soil temperatures and reduce water loss and the entire collection is watered automatically according to the needs of each rainforest section.

As a botanic garden, we keep records of every specimen we plant, along with its provenance, which ensures the collection has a high value. Each year we engage the services of a professional photographer to record plant and project development.

Even though the plantings are still young, the garden is taking shape and developing its own character, which is quite different from other areas within the gardens. A survival rate of greater than 90% surpassed our expectations, ensuring the Rainforest Walk becoming a valuable resource for education, horticulture and the general public. All plants are labelled for identification.

The Rainforest Walk contains many interesting and rare plants, many not grown anywhere else in cultivation. Among the collection are:

THE STREAM LILY, *HELMHOLTZIA GLABERRIMA* (*ORTHOTHYLAX GLABERRIMA*)

Occurring in northern NSW and south-eastern Queensland, this beautiful lily-like plant grows to 1.5m. The leaves are bright green and strap-shaped. The plant is evergreen and bears large waxy white flower spikes in spring. These flowers are very slow to open, but the spike may last a few months. The plant requires water in summer and is growing successfully in Melbourne.

HUON PINE, *LAGEROSTROBUS FRANKLINII*

A number of specimens are currently growing well in the Rainforest Walk. Occurring in Tasmanian rainforest, this can be a very long-lived tree and has been known to reach ages upwards of 1,000 years.

CALLITRIS BAILEYI

This rare *Callitris* is restricted to the dry-subtropical rainforest around Brisbane. Quick growing, it has attractive blue-grey foliage and neat dense columnar shape and reaches 8m in height. It needs well-drained soil and is doing well under some old Eucalypts with supplementary watering during drier months.

Wombat Park, Daylesford AUCTION

Friday 10 May 1996 2pm

Contact Peter Hawkins at
Pat Rice and Hawkins Pty Ltd Melbourne

Tel (03) 9866 5588 Fax (03) 9820 3580

DATES FOR THE DIARY

IT'S A RARE THING TOO

FEBRUARY 20-2 JUNE 1997

Everyone entranced by Helen Leitch's first touring exhibition will have the opportunity to see her exquisite artwork in this second exhibition commissioned by the Botanic Gardens of Adelaide. More than 60 rare and endangered Australian plants from all states of Australia are featured in this exhibition. AGHS members and friends will have a special viewing of the exhibition at the National Botanic Gardens in Canberra from 5.30 on Thursday 4 April. Enquiries: Chris Steele Scott (08) 228 2345.

VENUE	DATES
Yarrabee Gallery, Adelaide Botanic Gardens	20 Feb-27 March
Australian National Botanic Gardens, Canberra	8 April-26 May
Framed - The Darwin Gallery, Darwin	21 June-12 July
The Residency, Alice Springs	21 July-25 August
Downs Gallery, Toowoomba	30 August-15 Sept
Moree Plains Gallery, Moree	20 Sept-17 Oct
Gold Coast City Art Gallery, Surfer's Paradise	25 Oct-1 Dec
Customs House, Brisbane	5 Dec-19 Jan 1997
Royal Botanic Gardens, Hobart	26 Jan-23 Feb 1997
Queen Victoria Museum, Launceston	28 Feb-22 Mar 1997
Perth Galleries, Perth	27 Mar-24 Apr 1997
Albury Regional Arts Centre, Albury	2 May-2 June 1997
Melbourne	To be confirmed

HORTICULTURE ON THE EDGE

SYDNEY MARCH 15-16 1996

A two-day National Conference focusing on practical solutions of sustainable urban horticulture in Australia. Keynote speaker is Robyn Williams. Enquiries: Hildegard Wilkinson (043) 25 4088 Fax: 043 24 2563

FLORA FOR VICTORIA

VICTORIA MARCH-MAY 1996

A gift of plants to botanic gardens across Victoria will be one of the lasting reminders of the Royal Botanic Gardens' 150th anniversary. More than 3,000 plants, historic, unusual and ordinary, will be delivered to 34 regional botanic gardens.

The project was inspired by Royal Botanic Gardens' first Director, Ferdinand Mueller. He was committed to the development of botanic gardens not only in Melbourne but throughout Victoria. He distributed plants across the state, sourcing seed from his collecting trips around the country, and by international exchanges across the world.

Regional gardens submitted requests for plants from rare indigenous species and for historic tree replacements, as well as trees and shrubs which regional gardens had difficulty obtaining. Some seed has been sourced internationally and propagation both from seed and cuttings has been carried out at the Royal Botanic Gardens, Melbourne.

GROWING FRIENDS AUTUMN PLANT SALE

ROYAL BOTANIC GARDENS, MELBOURNE 23-24 MARCH 1996

Thousands of plants, including many rare and unusual, will be offered by the Friends of the Royal Botanic Gardens at their Autumn Sale to be held in the grounds of the Old Melbourne Observatory in Birdwood Avenue, South Yarra on the weekend of 23-24 March 1996. Many have been propagated from the Royal Botanic Gardens. Saturday 23, 10am-4pm; Sunday 24, 10am-3pm.

NATIONAL TRUST GARDEN TOUR OF ENGLAND

27 JULY - 18 AUGUST 1996

The Garden Panel of Women's Committee National Trust (NSW) has organised a 23 day tour to England with visits to HRH Prince Charles' garden, Highgrove; Mottisfont Abbey; the Grizedale Sculpture Forest and Levens Hall in the Lake District as well as Hever Castle and Penshurst Place. Enquiries: Tour leader: Peggy Muntz (02) 444 568.

HORTICULTURE ON THE INTERNET

AGHS member, John Mason, Principal of the Australian Correspondence School, offering landscaping and horticulture courses, has now linked into the Internet. The course handbook can be accessed on <http://www.qldnet.com.au/acs> and students can now send e-mail messages directly to their tutors on acs@qldnet.com.au. A number of books, all 232 courses and articles and magazines are on their computer files which can be sent by e-mail to a student's computer to help with research. Enquiries (for those without a modem): John Mason (07) 5530 4855 Fax (03) 9736 1882.

LETTER

Many thanks for yet another delightful year of AGHS Journals, but particularly the one I received yesterday - what a beauty! So many things that pertain to my own garden and research interests and some lively writing and sharing opinions. James Broadbent and I share an oleander childhood it would seem, and everyone has caught the Pollan bug - it doesn't seem so long ago that I ordered it from Gil Teague and seemed to be the only person to have read it for ages!

As a reader request, perhaps someone has visited the Derek Jarman garden at Dungeness, UK? Given Jarman's shared view of 'Hideouscote' with James Broadbent it would make an interesting topic for an article - or perhaps a review of the book, my current pet browse.

The two books by Martin Hoyles on gardening books would also be good to review in depth, especially in light of the Database research and its prospective uses, and particularly in light of Aitken's fascinating research note regarding the Evandale Library. I immediately wanted to get on a plane to Launceston and start the suggested research - and I have been searching my library for references to Lady G. all morning!

Enough! This is meant to be a thank-you note. Best wishes to the AGHS for 1996.

Sincerely
Deborah Malor

HORTICULTURAL FLORA OF SOUTH-EASTERN AUSTRALIA VOLUME 1

by ROGER SPENCER

Published by UNSW Press, 1995
Hardcover 335pp. \$79.95

review by JOHN HAWKER

Gardeners have an extensive range of plant species to choose from when planting gardens. Few people identify plant species, often accepting the name given on a label or provided by a friend or professional. Occasionally plants may be unknown, and of course there are incorrect or out of date identifications, even in the nursery industry.

For the first time in Australia, the problem of plant identification has been tackled by the publication of the *Horticultural Flora of South-Eastern Australia*. This four volume series will appear over the next two years and provides the means to identify garden plants, both native and exotic, and gives their common name, history and cultivation. Volume 1 has just been released and covers ferns, conifers and their allies.

The publication is well laid out, giving useful explanatory information on the use of plant keys and descriptions, definitions and illustrations of botanical terms and family characteristics. For those unfamiliar with plant keys, the excellent illustrations and descriptions will greatly assist with plant species and cultivar identification. Use of the book does not require specialist botanic or taxonomic skills. A collection of colour plates showing cultivars, plant characteristics and a vast array of conifer cones, especially the pine cones, is a valuable inclusion.

The publication also includes helpful appendices; on the classification of ferns, cycads and conifers, location of notable collections, society addresses, Australian raised cultivar lists and a glossary. An extensive bibliography is provided and the index includes both botanical and common names.

The book provides descriptions on cultivated plants in south-eastern Australia extending through the temperate zones of South Australia, Victoria, Tasmania, New South Wales and into Southern Queensland around Toowoomba. The location of outstanding specimens for the species and cultivars being described is given and includes height measurements. This information is obtained from State signifi-

cant tree registers, botanic gardens and field surveys by the author and horticulturists, and should be of great value to anyone wishing to see exceptional specimens.

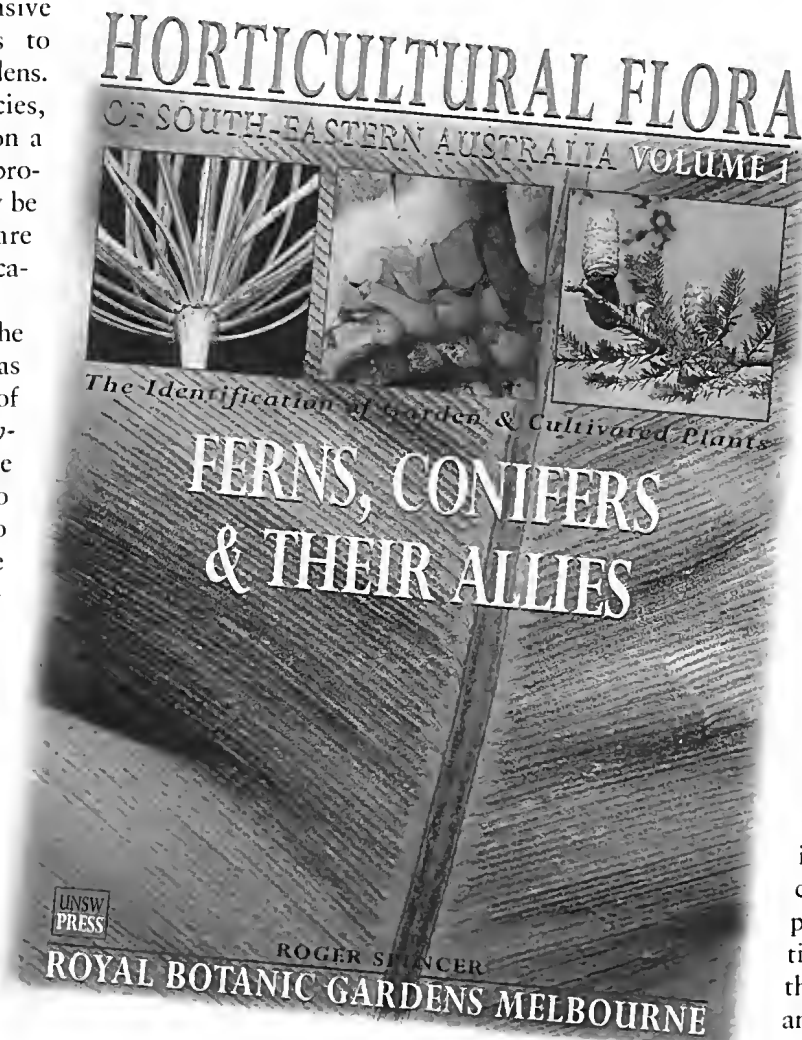
To assist in the identification, illustrations by botanical artists, Anita Barley and Su Pearson are provided for the majority of the species. The descriptions provide old botanical names which may be seen in earlier publications, or that are still in use. These name changes are clarified and some which will be of interest include: Chinese Vitae, *Platycladus orientalis*, previously *Thuja orientalis*; Funeral Cypress, *Chamaecyparis*

funnebris, previously *Cupressus funnebris*; and Corsican Pine, *Pinus nigra* var. *corsicana*, previously *Pinus nigra* var. *maritima* (or *Pinus laricio* in old catalogues), a group of plants often found in old parks and gardens.

Dr Roger Spencer is the Horticultural Botanist at the Royal Botanic Gardens, Melbourne, and has been accumulating information on the cultivated flora of south-eastern Australia for over 15 years. The identification of many plants is made difficult because there is no comprehensive publication in Australia, as there is for Europe and America. Many of our cultivated plants are not listed in overseas publications.

This publication is highly recommended and will prove to be a valuable addition to your library. The *Horticultural Flora of South-Eastern Australia* is recommended to owners and managers of parks and gardens, the nursery industry, landscape architects, dendrologists and those with an interest in our horticultural heritage.

Volume 2, which is due for release later this year, will include many commonly grown plants such as violets, anemones, cacti, rhododendrons and camellias, as well as many widely grown trees – elm, magnolia, linden, she-oak, fig, poplar and willow. Volume 3 will include roses, hydrangeas, pelargonium, maple and many native plants such as eucalypts, banksia and grevilleas. Volume 4 will feature all the monocots, grasses, bulbs and palms.



SUBDIVISION AT SONNING, BICKLEIGH VALE

by KAREN OLSEN



The owners of Sonning at Bickleigh Vale in Mooroolbark (Victoria) have recently applied for an amendment to the Shire of Yarra Ranges Planning Scheme so that Sonning may be subdivided into two residential blocks.

Bickleigh Vale has largely retained the spirit of its creator with little trace of suburbia in the leafy lanes that intersect this Melbourne village.

Bickleigh Vale is renowned as the inspiration of garden designer Edna Walling. Begun in the early 1920s, both the houses and landscape of Bickleigh Vale were developed by Walling as a rustic village arrangement. Walling's home Sonning was the first of the houses, replaced by Sonning II after Sonning had been burnt to the ground in 1936.

Passing the Planning Scheme amendment is a difficult issue to resolve at a time when the general principles of urban consolidation are being advocated so strongly. The owners at Sonning have also indicated that proceeds from the sale of part of the land could enable the conservation of the rest of the Sonning site. On the other hand, this is such a significant place – for its association with Walling, as an example of her design, and as a unique expression of suburban planning – that the integrity of the whole seems critical. Incremental changes to places of significance can cause an erosion which is irreversible.

Submissions to Council were heard from individuals, petitions and groups such as Australia's Open Garden Scheme and the Australian Garden History Society. Our submission expressed concern for the general integrity of Bickleigh Vale.

Following the hearing, Council advised that it would not abandon the amendment, but that an independent panel, appointed by the Minister for Planning, will consider the amendment and all submissions in the near future.

GOVERNMENT HOUSE, SYDNEY

by TEMPE BEAVEN



In addition to the cessation of its role as residence to the NSW Governor, the Premier's Department of NSW is reported to have proposed the removal of the fence surrounding Government House so as to make it part of the Royal Botanic Gardens, Sydney.

Government House garden is essentially a large domestic garden and its association with its house should be retained and strengthened.

Apart from the obvious management and conservation issues that this amalgamation would raise, Government House was described by Ian Innes at our last conference as 'the last of the great nineteenth century harbourside estates to have survived relatively intact and to still be carrying on its original function – a combination of private residence, office complex and an official function venue'. The garden at Government House is one of the oldest continually maintained gardens in the country. Whilst it has been altered to some extent over the years it nevertheless provides an appropriate setting to the house itself.

Government House garden is essentially a large domestic garden and its association with its house should be retained and strengthened. Our concerns at the prospect of it being absorbed into the Botanic Gardens have been sent in a letter on behalf of the Sydney and Northern NSW Branch to the Premier's Department to urge its Government House Committee to retain the separate identities of these two great gardens. A copy of the letter has also been sent to the Editor of the *Sydney Morning Herald*.

The Government House Committee will not be making a decision regarding the use of Government House until after the federal election on 2 March and any decision has to be approved by both houses of Parliament before its usage can be changed.

NATIONAL AND BRANCH NEWS

NATIONAL

National Management Committee

- Friday 29 March Conferlink
- Friday 14 June Meeting in Melbourne
- Friday 9 August Conferlink
- Thursday 26 September Meeting in Brisbane
- Saturday 28 September AGM in Toowoomba
- Friday 29 November Conferlink

National Conference

- 27-30 September, 1996, Toowoomba, Queensland

NSW AND ACT

Sydney & Northern NSW Branch

- Sunday 21 April
Autumn in the mountains. Visit Gabbinbar for morning tea in this Sorensen garden. Tour of Yester Grange, museum and gallery and BYO lunch in the garden (or tearoom on site). Visit and guided tour of garden project and buildings at Woodford Academy – the oldest group of buildings in the Blue Mountains, part of which was an inn, built by ex-convict Thomas Pembroke, in 1830. The building complex remains largely intact as it was in the 1880s. **COST** \$20 includes morning and afternoon tea and all entry fees. **ENQUIRIES** Jan Gluskie (02) 428 5947 for bookings and directions.

Sunday 19 May

Macquarie University campus landscape and sculptures. Mr Ken Digby will present photographs and a brief history of the stages, philosophy and tree planting programs in the development of the University site. **BYO** lunch in the grounds, tour of landscape features then a visit to a private Japanese tea house and ceremony demonstration in Epping for afternoon tea. **COST** \$10 (parking fees extra). **ENQUIRIES** Jan Gluskie (02) 428 5947.

Sunday 28 July

AGM and guest speaker, Sally Couacaud, Visual Arts Officer, Sydney City Council will give an illustrated talk on her comprehensive conservation survey of the Sydney Open Museum (fountains and sculptures in the SCC area). Refreshments provided. **TIME** 2pm. **VENUE** Annie Wyatt Room, National Trust Building, Observatory Hill.

Southern Highlands Branch

Friday 26–Sunday 28 April

Parks, gardens and cemeteries seminar in conjunction with the National Trust and Wingecarribee Shire Council. Will include garden visits **VENUE** Wingecarribee Council Theatre, Elizabeth St, Moss Vale **ENQUIRIES AND BOOKINGS** Charlotte Webb (048) 834 277.

Sunday 28 April

Autumn Open Day at Hillview, Sutton Forest, former country residence of the Governors of NSW – house and garden open. **VENUE** Hillview, Illawarra Highway, Sutton Forest. **TIME** 10am–4pm. **COST** \$4. **ENQUIRIES** Kate Gay (048) 362122 or Trish Goodman (048) 683581.

Late November (date to be finalised)

Lecture and visit to two private gardens in the Moss Vale/Robertson area with gourmet lunch. **ENQUIRIES** (048) 864417 or (048) 362122.

ACT, Monaro and Riverina Branch

Friday 22 March

Red Hill rendezvous: A walk in one of Canberra's most established suburb. **TIME** 5 pm. **ENQUIRIES** Virginia Berger (06) 295 2330.

Sunday 28 April

Garden writers 'talk'. **VENUE** Canberra Church of England Girls Grammar School, Deakin, Canberra. **TIME** 2pm.

VICTORIA

Victorian Branch

Friday 22–Sunday 24 March

Guilfoyle in the Western District. Three days of garden visits, lec-

tures and inspection of historic archives to celebrate the 150th Commemorative Year of the Royal Botanic Gardens, Melbourne. **SPEAKERS** include Eve Almond, Richard Aitken and John Hawker. **GARDEN VISITS** include Mooleric, Turkeith, Mawallok and the Colac, Camperdown, Warrnambool, Koroit and Hamilton Botanic Gardens. **COST** \$285.00 (single supplement \$80.00). Saturday lecture program only \$20.00 Booking enquiries (03) 9650 5043 Tour. **ENQUIRIES** (03) 9628 5477.

Saturday 17–Saturday 24 August

Trip to Kangaroo Island with Rodger and Gwen Elliot.

SOUTH AUSTRALIA

Saturday 23 March

Garden visit: Amaroo Water Gardens, Ross Roses, Richardson Garden, 37 Naroo Tarn and La Falaise. **TIME** Meet at 11am. Bring own picnic lunch.

Tuesday 16 April

Lecture by Wendy Langton on 'Early Plant Hunters in Australia' **VENUE** Adelaide Botanic Garden Lecture Room. **TIME** 7.30pm. Supper provided. Selection of antiquarian books for sale.

Tuesday 7 May

Lecture by Richard Nolan on 'Systematic Gardens – their evolution' with slides of UK gardens. **VENUE** Adelaide Botanic Garden Lecture Room. **TIME** 7.30pm. Supper provided.

Friday 5 July

Guest speaker Enid Robertson, Historical Society of SA: 'Wittunga Garden – from a family point of view'. **VENUE** Prince Philip Theatre, Prince Alfred College, Kent Town. **TIME** 8pm. Visitors welcome. Parking in grounds. Supper provided.

Friday 9 August

AGM and dinner with guest speaker. **VENUE** St Marks, North Adelaide.

Friday 6 December

Christmas drinks. **VENUE** Wittunga, Blackwood.

TASMANIA

Monday 18 March

Illustrated lecture on 'Colonial Gardens – Their Design and Development', Launceston.

Wednesday 20 March

Illustrated lecture on 'Colonial Gardens – Their Design and Development', Hobart. **TIME** 6pm. **COST** \$10 with light refreshments.

ASSISTANCE WITH JOURNAL PACKING

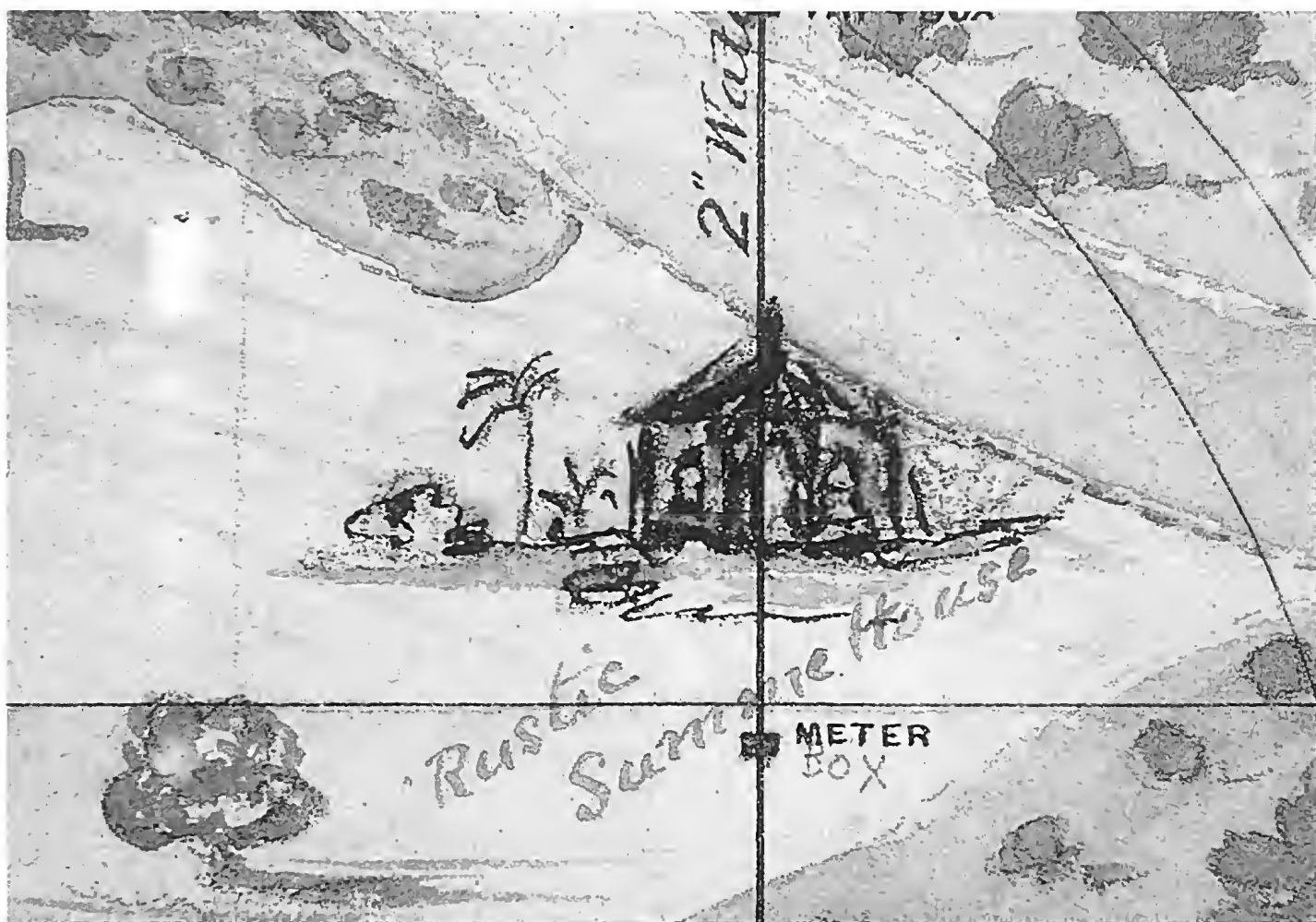
IF THERE ARE ANY Victorian members or friends who would like to be involved in a hands-on way with the AGHS, volunteers are always needed to help pack journals for mailing – only a couple of hours early evening every two months at the Astronomers Residence of the Royal Botanic Gardens, Melbourne. Please phone Jackie Courmadias on (03) 9650 5043.

Thank you to the following members of the Victorian Branch who helped mail out the previous issue: Georgina Whitehead, Nan Grimwade, Di Ellerton, Laura Lewis, Rosemary Manion, Helen Page and John Hawker.

JOURNAL DEADLINES: COPY AND ADVERTISING

May/June issue	15 March
July/August	15 May
September/October	15 July
November/December	15 September

CALENDAR OF EVENTS



HAMILTON ART GALLERY

Detail from William Guilfoyle's 1881 plans for Hamilton Botanic Gardens showing his technique of small sketches to capture his intentions (see article on page 6).

MARCH

- MONDAY 18** Illustrated lecture on colonial gardens, Launceston.
- WEDNESDAY 20** Illustrated lecture on colonial gardens, Hobart.
- SATURDAY 23** Garden visits in SA including Ross Roses.
- FRIDAY 22** Red Hill rendezvous, Canberra.
- FRIDAY 22–SUNDAY 24** Guilfoyle in the Western District, Victoria.

APRIL

- THURSDAY 4** Members special viewing night – 'It's A Rare Thing Too', National Botanic Gardens, Canberra.
- TUESDAY 16** Lecture by Wendy Langton on 'Early Australian Plant Hunters', Adelaide.
- SUNDAY 21** Autumn in the Blue Mountains, visiting Gabbinbar, Yester Grange and Woodford Academy, NSW.
- SUNDAY 28** Garden writers talk, Canberra.
- FRIDAY 26–SUNDAY 28** Parks, gardens and cemeteries seminar at Moss Vale.
- SUNDAY 28** Open Day at Hillview, Sutton Forest, NSW.

MAY

- TUESDAY 7** Illustrated talk on systematic gardens by Richard Nolan, Adelaide.

- SUNDAY 19** Sydney branch day looking at Macquarie University Campus landscape with illustrated talk and visit to private Japanese tea house.

JULY

- FRIDAY 5** Talk on Wittunga Garden, SA.
- SUNDAY 28** AGM and guest speaker, Sally Couacaud, Observatory Hill, Sydney.
- ALSO** Canberra winter seminar: Determining Australian Garden Styles. (Dates to be finalised next issue.)

AUGUST

- FRIDAY 9** AGM, dinner and guest speaker at St Marks, North Adelaide.
- SATURDAY 17–SATURDAY 24** Trip to Kangaroo Island with Rodger and Gwen Elliot.

SEPTEMBER

- FRIDAY 27–MONDAY 30** National Conference, Toowoomba, Qld.

OCTOBER

- SUNDAY 6** Open day at Hillview, Sutton Forest, NSW.

DECEMBER

- FRIDAY 6** Christmas drinks at Wittunga, Blackwood, SA.