

ISLE OF WIGHT GARDENS TRUST



AUTUMN NEWSLETTER 2016



LATE 18TH CENTURY FLOWER BEDS

Roses, a favourite flower throughout Asia and the ancient Roman Empire, have been cultivated for thousands of years. Our front cover shows the rose 'Great Maiden's Blush', known since the 14th century, growing at Northcourt with the 20th century hybrid Geranium Patricia. Photography is courtesy of John Harrison.

In the 18th century it seems that old roses such as 'Great Maiden's Blush' (available for 1s 0d in 1750) and 'Rosa Mundi' (first described in 1583 and pictured right) remained popular although from the 1770s a range of new roses was also becoming available from nurseries. It is said that in 1770 when the 'White Provence' rose first reached the market 1,200 plants were sold for a guinea each. By c.1787 the price had dropped to 5s 0d and by 1790 to 2s 6d.



In the later years of the century there also seems to have been a change in the way flowers, including roses, were used in the garden, as evidenced by schemes for 16 planting beds at Hartwell House in Buckinghamshire dating from 1799.

The annotated sketch plans, found some years ago by Mavis Batey in the Bodleian Library, have been analysed by Mark Laird and the plant species identified by John Harvey. Combined with the planting advice given in Nathaniel Swinden's *The Beauties of Flora Display'd*, published in 1778, Laird suggests that the Hartwell plans probably give a good idea of typical flower beds in the period 1770 to 1800.

Hartwell had 3 shapes of bed: circular, elliptical and irregular oblongs. Sizes varied between 13 ft x 6 ft to 34 ft x 18ft. Plant layouts included variations of regular grids and quincunxes with plant heights graded upwards towards the centre. Different flowers were 'mingled' in patches to provide a mix of colours and flowering periods. One bed was entirely shrubs and all the others combinations of herbaceous plants with roses and honeysuckles or other woody species. Perennials, biennials and annuals were all planted together with a few spring bulbs. Interestingly, of the 140 plants identified by Harvey only 33 were new introductions made after 1700 and, of these, only 6 after 1750 including tall crimson-purple mallows and red and yellow zinnias.

The planting beds were designed to be viewed from all sides and at close quarters rather than at a distance from above. This, together with their irregular outline and what we would now call 'cottage garden' assortments and mixtures of flowers, resulted in a distinctly Picturesque style of gardening.

Helen Thomas

This article is informed by:

John H Harvey, 'Prices of Roses in the Eighteenth Century', *The Rose Annual* 1979.

Mark Laird & John Harvey 'Our Equally Favourite Hobby Horse', *Garden History*, Vol 18, No 2 (Autumn 1990).

Mark Laird & John Harvey 'The Garden Plan for 13 Upper Gower Street' *Garden History*, Vol 25, No 2 (Winter 1997).

Mark Laird, *The Flowering of the Landscape Garden*, University of Pennsylvania Press, 1999.

IDEAS FOR FUTURE NEWSLETTERS

If you have any ideas for articles please contact Helen at editor@iowgardenstrust.co.uk
Copy deadline for IWGT Spring 2017 Newsletter is 16 January 2017

ISLE OF WIGHT GARDENS TRUST

Charitable Incorporated Organisation No. 11165283

President
Peter Marsden

Committee of Management (Trustees) 2016-2017

Susan Dobbs (Chairman)
Barbara Bryant (Deputy Chairman), Vicky Basford (Research),
John Brownscombe, Geoff Cadman, Pamela England, Sue Giles,
John Harrison, Moira Sibley (Secretary), Patsy Thompson (Events Organiser),
Tim Woodcock (Treasurer and Membership) and Susie Wright.

Newsletter and Website Editor
Helen Thomas

Capability Brown Festival
Lorna McRobie and Mike Dawson



Registered Address

Northcourt, Shorwell, Isle of Wight PO30 3JG

Website

www.iowgardenstrust.co.uk

Contacts

For events please email events@iowgardenstrust.co.uk or telephone 01983 873370

For membership please email membership@iowgardenstrust.co.uk or telephone 01983 872519

For any other information please email contact@iowgardenstrust.co.uk or telephone 01983 872519



IWGT AUTUMN NEWSLETTER 2016

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A LETTER FROM OUR CHAIRMAN

Dear Members,

It is mid August and the garden is out of control in this year of incredible growth. The wisteria has had to be pruned three times since we had 450 visitors for the NGS only 6 weeks ago!

Patsy and her events team have also been busy this year with an enlightening 'Nature and Liberty' study day at **Northcourt**, a successful garden detective day at **Westover**, a lighthearted introduction to André le Notre's Cascade at Versailles in a film show at **Lisle Combe**, and a garden tour followed by our AGM at **Morton Manor**. Many thanks go to all our hosts and all involved.

This is also our year for walking with Vicky and Lorna conducting knowledgeable, well attended walks around **Nunwell Park** and two at **Appuldurcombe** with the latter to be repeated in October. Booking details for these and other events are on the enclosed Autumn Events sheet.

We continue our friendship with **Ventnor Botanic Gardens** and will be sharing a mini **Capability Brown Festival** with them in October. On 5th October at VBG, a talk '**Capability Brown: paints as he plants**' on his colourful and extensive use of plants will be given by noted photographer and garden historian Steffie Shields, who has a new book out: 'Moving Heaven and Earth: Capability Brown's gift of landscape'. [7.00 for 7.30 pm. A light supper of cheese platter/soup is available from 6.00 pm in the VBG restaurant and must be booked separately on 01983 855397].



On 6th October a **Study day on Brown at Appuldurcombe** will run from 10.00 am to 4.30 pm at Appuldurcombe Gardens Holiday Park. Gilly Drummond, Chairman of the national Capability Brown Festival, will introduce talks by Kate Harwood and Steffie Shields on Brown's wider life and work and by Vicky Basford and Phil Masters of consultants ACTA on Appuldurcombe and its estate management. Maps, illustrations and books will be on display and the day includes refreshments, a light lunch, an info-pack to take away and will finish with an expert guided walk around the inner park.

We are grateful to Lorna McRobie and Mike Dawson for organising our Capability Brown Festival and for the dedication of all our unpaid volunteers who give many hours of hard work to IWGT. This year I am particularly glad to welcome Susie Wright on to the Main Committee and also John Brownscombe who is returning to both the Main and Conservation Committees. The final bit of good news is that Barbara Bryant, who is currently Chairman of Winchester Studies, has agreed to become my Vice Chairman and IWGT will benefit enormously now she is planning to spend more time on the Island.

Our final event of the year will be a **Christmas luncheon at Osborne House** on 27th November, with the opportunity to see the house decorated for a Victorian Christmas and perhaps get ideas for our own decorations.

Susan Dobbs, Chairman.

NATURE AND LIBERTY

Study Day at Northcourt with Kate Harwood

Northcourt, at Shorwell, courtesy of Christine and John Harrison, was the venue for a talk in March by Kate Harwood, which continued our journey through garden history from the Jacobean and Stuart period in 2015. Kate has an MA in Garden History from Birkbeck College and is an experienced lecturer. She is a member of the Hertfordshire, Bedfordshire and London Gardens Trusts, a trustee of the national body, The Gardens Trust, and has been involved in research and conservation for a number of years.

'Nature and Liberty', covered the era of gardening Kate described as "not quite formal to informal", taking us through the military style, the ornamental farm inspired by Virgil's *Georgics* and the natural style of gardening that led to the landscape park. Kate also introduced us to some of the essayists who wrote on the changing landscape ideas.

The War of Spanish Succession was "all about trade and who was allowed to go where", and its concluding 1713 Treaty of Utrecht increased English trading opportunities and national prosperity. The nursery trade began to flourish at this time with groves of flowering shrubs becoming a familiar sight.



Landguard, Shanklin: 1728 survey with formal gardens, orchard and rookery

Image: IW Record Office

Military Style

Blenheim Palace, near Oxford, was built as a celebration of the military triumphs of John Churchill, 1st Duke of Marlborough, over Louis XIV. It was designed by Sir John Vanbrugh, built between 1705 and 1716 and completed by Nicholas Hawksmoor 1722 and 1725. Vanbrugh enlisted the help of royal gardeners Henry Wise (1653-1738) and Charles Bridgeman (1690-1738). Wise, Queen Anne's master gardener, was one of the last British 'formalists', while Bridgeman's work moved from formality into the developing informality of the early 18th century. He encouraged his patrons to dispense with axes and vistas, clipped hedges and rectangular beds and as royal gardener his responsibilities included Hyde Park, Hampton Court, Windsor and Kensington Gardens.



Claremont: the Belvedere

Image: James Long at commons wikimedia

At Blenheim he designed a Military Garden within bastioned walls with a rectilinear plan between serpentine walks. It was laid out by Wise and planted entirely with evergreens.

Vanbrugh had a great fondness for the military style, building defensive walls with bastions at Castle Howard and traces of them can still be seen at Seaton Delaval in Northumberland. At Claremont his castellated Belvedere has the 'air of a fortress' and, in 1725, Bridgman added a turf amphitheatre overlooking the formal circular pool. Bridgeman also collaborated with Vanbrugh for ten years at Stowe.

The Ornamental Farm

Stephen Switzer (1682-1745) an English writer and garden designer was apprenticed at Brompton Park nurseries with George London. Together they laid out Wray Wood at Castle Howard. He was responsible for turning the gravel-pits at Kensington Palace into a planted amphitheatre. At Blenheim he helped dig the foundations of Vanburgh's bridge and turned the river Glyme into a canal while at Grimsthorpe in Lincolnshire he simplified the 17th century parterres, opening the garden to the wood and binding the whole with a terraced walk in imitation of a field fortification.

Switzer introduced the concept of the ornamented farm in his 1715 *The Nobleman, Gentleman and Gardener's Recreation*. The idea was developed in his 1718 *Ichnographia Rustica* and he was possibly the first to use the term *ferme ornée* which Kate explained picks up the idea of the Roman rural estate, combining beauty with utility.

Natural Style of Garden

Another pioneer of the early 18th century was the architect and artist William Kent (1685-1748) who helped his patron, the 3rd Earl of Burlington, to design the garden at his Palladian villa, Chiswick House. Horace Walpole said of Kent "he leaped the fence, and saw that all nature was a garden".



Stowe: Temple of the British Worthies

Image: Richard Dear at commons wikimedia



Claremont: amphitheatre and lake

Image: enwikipedia.org

In 1734 Sir Thomas Robinson could write in a letter about Kent's work at Carlton House for the Prince of Wales that:

There is a new taste in gardening just arisen, which has been practised with so great success at the Prince's garden in Town, that a general alteration of some of the most considerable gardens in the kingdom is begun, after Mr Kent's notion of gardening, viz to lay them out and work without level or line. ...this method of gardening is the more agreeable, as when finished, it has the appearance of beautiful nature...

Kent's work still exists at Badminton, Claremont, Euston Hall, Holkham, Rousham and Stowe. At Claremont he replaced Bridgeman's bastioned wall with a serpentine ha-ha and remodelled the formal pool into a naturalistic lake. Among his surviving buildings are the Temple of British Worthies at Stowe, an octagonal domed temple at Shotover Park and Worcester Lodge at Badminton House.

The Essayists

Sir William Temple (1628-1699) was a diplomat, keen gardener and essayist. He used the term *Sharawadgi* in his essay, *Upon the Garden of Epicurus*, written in 1685, as the Chinese term for their wholly irregular gardens which were in contrast to the regular formal English Gardens of the time. Due to his introduction of the concept, Temple has been cited as the originator the landscape garden movement. His own garden at Moor Park in Surrey included a wilderness area with serpentine walks. [NB The word is actually Japanese - *sorowaji* - and denotes asymmetry].

Alexander Pope (1688-1744) was an English poet, satirist, gardener and garden theorist. His villa garden at Twickenham, laid out from 1719, contained mounts, and formal groves with winding walks, an obelisk, grotto and temple. His *Moral Essays* and satires of formal gardens as well as his wide circle of gardening friends made him very influential.

Pope's house on the river at Twickenham showing the grotto

Image: en wiki



Joseph Addison (1672-1719), was an English poet, and statesman who wrote essays for the *Spectator* and whose views were "translated into designs by Stephen Switzer". Anthony Ashley Cooper, 3rd Earl of Shaftesbury (1671-1713), a politician and philosopher, wrote *The Moralists* (1709) and the *Characteristics of Men, Manners, Opinions and Times* (1711): "What is beautiful is harmonious and proportionable; what is harmonious and proportionable is true; and what is at once both beautiful and true is of consequence agreeable and good." He advocated cascades and grottoes, rocks and caverns preferring the "wilderness in nature to the mockery of princely gardens".

Philip Miller (1691-1771), an English horticulturalist was curator of the Physic Garden of London Apothecaries at Chelsea. He describes 'Wilderness' in his *Gardeners Dictionary* (1731):

in those parts which are planted with deciduous Trees may be planted next the Walks or Openings, Roses, Honeysuckles, Spirea Frutex and other kinds of low flowering shrubs which may be always kept very dwarf, and may be planted together; and at the foot of them may be planted primroses, Violets, Daffodils and many other sorts of Wood flowers, not in a straight line, but rather to appear accidental as in a natural Wood. Behind the first row of Shrubs should be planted Syringas, Cytisus, Althaea Frutex, Mazerion etc of middle growth and backed with Laburnums, Lilacs, Gelder Roses and other flowering shrubs of large growth; these may be backed with many sorts of trees.

Despite garden historians having discussed at great length the theoretical writings of the Essayists, their impact on the way people gardened is hard to assess. The 18th century was a mixture of many different influences and trends not just the landscape park, although the English informal landscape park is the only style that made a major impact in other countries.

Moira Sibley

WORKING IN PARTNERSHIP

The Isle of Wight Gardens Trust and the AONB

In our Spring Newsletter we were happy to announce that Vicky Basford had been elected to the AONB Steering Committee and here she explains what the AONB is and tells us about the on-going contribution of the Isle of Wight Gardens Trust.

Not all members of the IW Gardens Trust will know that the Trust is a member of the Isle of Wight AONB Partnership. There may even be one or two members who are not aware of what the acronym AONB stands for - although there are no prizes for guessing that it means 'Area of Outstanding Natural Beauty'. Designated under the same legislation that established National Parks in 1949, AONBs are nationally important protected landscapes and are afforded the same level of protection as National Parks. The primary purpose of designation is the conservation and enhancement of natural beauty (which includes wildlife and cultural heritage as well as scenery). The Isle of Wight AONB was designated in 1963 as the fourteenth of 46 areas to be confirmed and has a total area of 191 square kilometres (about half the land mass of the Island).

In 2002 the Isle of Wight AONB Partnership was formed to manage the AONB. The purpose of the Partnership is to ensure a co-ordinated approach to the conservation and management of the AONB and to represent organisations, stakeholders and individuals who have an interest in its management. Day to day work within the AONB is carried out by the AONB Unit which is staffed by a Lead Officer, Planning Officer, Communication Officer and AONB Assistant, all posts currently being part-time. The Unit is hosted by the Isle of Wight Council and is housed within the Planning and Housing Services offices at Seaclose in Newport.



Mottistone Manor lies within the AONB

Image: visitenglandimages

The core functions of the AONB Partnership are to produce and review an AONB Management Plan, to monitor and report on the management of the AONB, to promote sustainable development that conserves and enhances the AONB, to raise awareness and appreciation of the AONB and to encourage people to take account of the AONB when carrying out actions within it. Apart from the AONB Unit there are three distinct bodies which together form the AONB Partnership, with Isle of Wight Council members and officers represented on each. The *Steering Committee* plans and implements AONB management as set out in the Management Plan and individual committee members contribute skills and expertise from their portfolio areas. The *Advisory Group* has a membership representing the wider interest of stakeholders within the AONB and provides a way for partners to become involved in shaping the future vision for the AONB and in its management. The *Open Forum Group* includes many other organisations and individuals with an interest in the management of the AONB. These members are kept up to date with the work of the AONB through newsletters and occasional workshops as well as by the annual AONB Partnership Forum.

The Isle of Wight Gardens Trust plays a key role in the AONB through membership of the *Advisory Group*. This group has 42 members including representatives from the Country, Land and Business Association; English Heritage; Hampshire and IW Wildlife Trust; IW Natural History & Archaeological Society; National Farmers Union; National Trust; Natural England and Wight Nature Fund. Members of the Advisory Group play a key role in formulating the Five-Year Management Plan for the AONB.

I currently sit on the AONB Steering Committee as the *Historic Environment Portfolio Holder*, having been elected at the AGM in January 2016 when the previous Historic Environment Portfolio Holder, John Harrison, stood down. Although John and I are both members of the Isle of Wight Gardens Trust the role of *Historic Environment Portfolio Holder* is not specifically connected with the Trust but is intended to represent the interests of all local bodies concerned with the historic environment.

Cutbacks in Government funding since 2010 have meant that the Isle of Wight Council is now unable to provide the same level of financial support as it has in recent years although Defra (the Department for Environment, Food & Rural Affairs) is continuing to provide support. The reduced level of support from the local authority has led to some concerns about the long-term future of the AONB but the Partnership has come up with an innovative approach to ensure that key tasks set out in the Management Plan can still be achieved. A considerable part of the AONB work programme is now being delivered through the *Down to the Coast* project. This is an ambitious 5 year landscape conservation scheme led by the Isle of Wight AONB Partnership and funded principally by the Heritage Lottery Fund.



Down to the Coast is all about the river landscapes of the East Wight and the people for whom it is a place to live, work and play. The IWGT contributed to the development phase of *Down to the Coast* by preparing a *Designed Landscapes Historic Environment Action Plan* (HEAP), which has been published on the IW Council website and can be accessed via a direct link on the Projects page of the IWGT website.

We are now participating in the Delivery Phase of the scheme by contributing to a project entitled *Parks, Gardens and the Picturesque*. As part of this we have already led two walks around Appuldurcombe Park during the May Walking Festival (pictured on the left) which will be repeated in October. We are also organising two special events in October, under the umbrella of *Down to the Coast*, which form part of the national *Capability Brown Festival 2016*. On 5th October Steffie Shields, noted photographer, garden historian and Vice President of The Gardens Trust will give a talk entitled *Capability Brown: he paints as he plants* at Ventnor Botanic Garden. On 6th October there will be a Study Day at Appuldurcombe introduced by Gilly Drummond, Chairman of the national Brown Festival, and including talks on Brown's life and works and on the Appuldurcombe landscape, followed by a guided tour of the inner park.



The participation of the Isle of Wight Gardens Trust in the *Down to the Coast* scheme is the most recent manifestation of our close link with the AONB, but in fact our relationship with the AONB predates even the foundation of the AONB Partnership in 2002, going back to the 1990s when the AONB funded the IW Gardens Trust to record details of locally listed designed landscapes on the IW Council's Historic Environment Record (HER). We look forward to a long-lasting and supportive relationship with the AONB in the years to come.

Dr Vicky Basford, Isle of Wight AONB Historic Portfolio Holder

GEORGE FORREST (1873-1932)

The plant hunting Indiana Jones of his day!

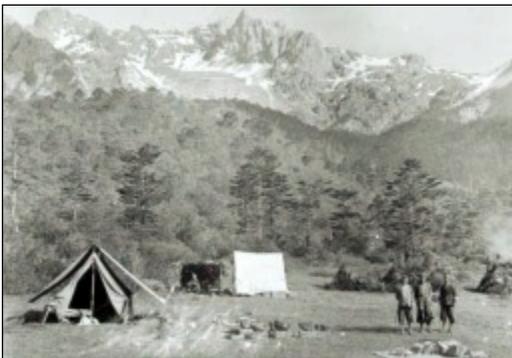
George was born in Falkirk Scotland, the youngest of thirteen children. His father was a draper's assistant. When he was twelve the family moved to Kilmarnock where he attended the Academy. He was greatly influenced by its rector, Hugh Dickie, an enthusiastic teacher of the various branches of science, and the Glenfield Ramblers, a society of amateur natural historians. He left the Academy at the age of 18 with a general knowledge of botanical Latin, some French (later used to communicate with the French missionaries in China), and a broad understanding of natural sciences.

He was then apprenticed to the local pharmaceutical chemists Rankin and Borland where he developed a basic knowledge of medicine and the use of herbs. A small legacy enabled him to travel to Australia and South Africa where he experienced working on a sheep farm, digging for gold and living in the outback and desert.



He returned to Scotland aged 29 and was employed by Professor Isaac Bayley Balfour, Regius Keeper of the Edinburgh Royal Botanic Gardens to work in the Herbarium, where he learned taxonomy and the preservation of plants. Working indoors with dried specimens was against his nature. To combat this he walked six miles back and forth to work daily and always stood at his table throughout the working day. He spent his weekends walking, hunting or fishing.

Balfour recommended George to Arthur Kilpin Bulley, a wealthy Liverpool cotton merchant and horticulturalist, who believed that it would be possible to grow plants from China and the Himalayas in this country, who sponsored his first expedition in 1904 to the Yunnan Province in South West China.



Forrest's camp at Yulong Xue Shan during his first expedition

Image courtesy of RBGE



Forrest with his chief collector from 1906, a Naxi named Lao Chao

Image courtesy of RBGE

This first expedition was extremely productive and hair-raisingly adventurous as it took place during a fierce campaign by Tibetan Buddhist lamas to eradicate all foreign influence following a massacre in Tibet by British forces. As a letter from George to Balfour explains:-

For weeks back I had been trying to get men to take the plants, seeds and butterflies I had collected, (along) with some of the rest of my baggage, down to the river to a place of safety, but without success. As I have already told you, the inhabitants of the district were divided into two sets, the lama faction, who would have cut our throats and burnt Tsekou with the greatest of pleasure, and another who, though favouring the mission, were too intimidated to assist us openly in any way.

I determined to hang on 'till the very last in the hope of getting my stuff away, as I knew if I did go then, I would have to go empty-handed. Besides all this, after having been so hospitably treated by Père Dubernard, I could not possibly run away at the first intimation of danger, and leave him and Père Bourdonnec, two old men, to bear the brunt.

Sadly they left it too late, the French fathers and the rest of their party were brutally killed soon after leaving. George, the only survivor, was hunted relentlessly for twenty-one days, eight of them without food.

As I have already told you, by the end of the eighth day I was so exhausted by hunger, in fact so weak that I could hardly stand, that I decided on risking everything, and going down to a village for food. In any case it was death if I did not do this, either by starvation or at the hands of the lamas.

George stayed in the village for four days and still having to elude the lamas climbed to 17,000 feet over snow, ice and wind-swept tip-tilted strata to escape. However:

the flowers I saw were really magnificent, in fact, so fine were they, that I have decided to run the risk of going back next year if Mr Bulley gives his consent to the arrangement. There was several species of Meconopsis, all of them surpassingly lovely, acres of primulas, of which I noted nearly a dozen species in flower, ditto rhododendrons, many of which I had never seen before, and which may probably be new species, besides numberless other flowers. Those mountains have, rightly in my opinion been termed the flower garden of the world. However I had no time to waste on them then, and beyond collecting a few scraps of those which I took to be the most uncommon, and transferring them to my pocket book, I could do nothing.

Primula vialii
and the yellow
primula bulleyana
- both introduced by
George Forrest



Images: Mike Peel and Brian McNeil
at commons.wikimedia.org

On his return home from this first expedition George married his fiancé Clementina Traill in 1907. Their marriage was said to be 'affectionate' although he spent most of his time abroad whilst his wife and children continued to live in Scotland.

The political situation in China was always unsettled as the Manchu dynasty came to an end. However during his seven expeditions he collected over 25,000 plant specimens discovering over 1,000 new species of plants. He introduced over 300 species of rhododendrons. Over one hundred plant genera have species named after Forrest, and many hybrids are descended from plants introduced by him. In each class of bird, insect and mammal there is a species named after him, including a squirrel.

The Royal Horticultural Society awarded him its two highest honours: in 1920 the Victoria Medal of Honour, awarded for life to British horticulturists with only 63 medals held at any one time in recognition of the duration of Queen Victoria's reign and in 1927 the Veitch Memorial Medal awarded annually to persons of any nationality who have made an outstanding contribution to the advancement of art, science or the practice of horticulture. In 1924 he was elected a Fellow of the Linnean Society. The Scottish Rock Club awards an annual medal in his honour.



Allium giganteum

Image: Chris Gladis at commons.wikimedia.org



Rhodoendron sinogrande

Image: A Barra at commons.wikimedia.org

Ethnographical and natural history items collected by George can be found at Kew Gardens; the Natural History Museum, London; National Museums of Scotland; Ness Botanic Gardens, (developed from Bulley's Cheshire garden); Royal Botanic Gardens Edinburgh and the American Natural History Museum in New York.

His last expedition began in 1930 and was to complete all the work he had begun, including finding plants he had missed. It proved to be his most productive managing to accomplish nearly all his goals. He had planned to retire when he returned to Scotland but died of heart failure in China in 1932 and is buried in Tengchong.

He was described as a very small compact man with a fine chest on him. He was also irascible and jealously guarded against rival collectors in his monopoly of the Yunnan Province. Unlike Francis Kingdon-Ward, who Arthur Bulley also sponsored to travel to China, George didn't publish a great deal, but he took the time to get to know the local people and understand their culture. He also paid, out of his own money, for the inoculation of thousands of locals against smallpox which was still infecting many people throughout the world.

Moiria Sibley

This article is informed by:
Archive of the Royal Botanic Gardens Edinburgh (RBGE), archivist Leonie Paterson
George Forest: Plant Hunter (2004) Brenda McLean
The National Geographic Magazine, February 1910 pp 155-156
www.plantexplorers.com/explorers/biographies/forrest/george-forest.htm
Oxford Dictionary National Biography: D.E. Allen, Forrest, George (1873-1932)
<http://dx.doi.org/10.1093/ref:odnm/51283>

WALLED KITCHEN GARDEN PROJECT - THE AFTERMATH

January 2015, the book was published, the volunteers and garden owners thanked and so it was the end of the Walled Kitchen Garden Project right? Wrong. Well for me it wasn't over then and it still isn't over now. First of all there were a series of exhibitions in every library on the Island plus other venues. The exhibition was set up by Helen Thomas with sets of variations according to the venue but who better to sort out the logistics of transportation than an ex-member of the Library Service? So the next few months saw a series of trips round the Island as the exhibition went on the road.

Someone (fortunately for them I can't remember who) also thought that a talk would be a good idea. Despite the fact that she knows most about the project, Helen stepped smartly backwards and left it up to you-know-who. The first venue was the Yarmouth WI (a lovely summer evening at the Royal Solent Yacht Club) and the latest (so far) is the Shanklin and District History Society, with bookings up to July next year. One of the most memorable, for probably the wrong reasons, was Ventnor and District Historical Society when I forgot my varifocal glasses and had to choose between being able to read my script or see the screen. I opted for the script and relied on the audience to tell me if anything was out of focus because, as far as I was concerned, everything was.



Sheila, with the exhibition, about to give her WKG talk in Shanklin

Two things I always have to make clear are that, firstly, the talk is about walled *kitchen* gardens and not just walled gardens. The other point that I am keen to emphasise, especially when talking to horticultural societies, is that I am a historian and not a gardener. The talk begins with a brief resumé of the history of walled kitchen gardens, followed by a description of the project and ends with a whistle-stop geographical tour of the Island. As mentioned before, much of the talk was 'written' by Helen as it was taken from the book, the launch of which began this article. So, no, the Walled Kitchen Garden Project is not over yet.

Sheila Caws

Editor's Note

Bravo to Sheila! Not only is she spreading the word around the Island about our walled kitchen gardens but also about everything else that IWGT does.



Norris walled kitchen garden, April 2016

For example, in April 2016 Sheila was part of the small group from IWGT invited to Norris Castle by the new owner. Following a presentation by the owner and his consultants a tour was made which included the Grade I listed kitchen garden with castellated walls. Proposals for Norris, probably to include an hotel, are still at the consultation stage with no formal planning applications submitted.

Norris Castle is included on the Register of Parks and Gardens of Special Historic Interest in England at Grade II and in August 2016 IWGT were asked by Historic England to comment on a consultation report on whether the Register entry should be revised.

A YOUNG MAN'S FOLLY or a tale of two castles

Sir Richard Worsley returned to Appuldurcombe from his foreign travels in 1772 with political and social aspirations. He was just twenty-one with an irritating youthful 'affectation of wisdom' and a scholarly interest in antiquity. Evidence of this interest included his choice of interiors in the neo-classical style popularised by Robert Adam with Ionic columns and appropriate neo-classical furniture by Chippendale, a portrait of himself as a Greek philosopher and, in later years, his famous collection of Greek marbles and a garden inspired by Pliny the Younger in St Lawrence.

For the main entrance into Appuldurcombe Park, the Freemantle Gate, Sir Richard chose a triumphal Roman style with round headed stone arches, swaged mouldings and paired Ionic columns. In 1774, as a tribute to his ancestor Sir Robert Worsley, he built a 70 feet high skyline eye-catcher in the form of an obelisk of Cornish granite. Much used in ancient Egypt and Rome, obelisks also had a heyday in 18th century England.

Ornamental eye-catcher structures and buildings, to provide focal points in views, were also popular in 18th century landscape parks and took many forms including towers, gothic ruins and classical temples depending on the owners' taste.

Sir Richard was in need of a further eye-catcher as a counterpoint to his obelisk and as a point of interest in views from the front of the house. Rather than something in keeping with his classical theme, a Greek temple perhaps, surprisingly he chose to build a sham ruined medieval castle with twin castellated towers. Visiting in (almost certainly) 1775, William Gilpin noted that 'On yee knoll of a hill, wh bounds ye whole, an ornamental castle has a good effect'.



Known as Cook's Castle, Sir Richard's folly clearly worked in a landscape undergoing improvement and designed to impress, but a folly was not as impressive as the genuine article. In his 'History of the Isle of Wight' (published in 1781) he wrote that 'on a rocky cliff, about a mile from the park, is the ruin of an ancient castle, which serves as a point of view from the house'.

Cook's Castle: detail from 1820s pencil drawing by George Brannon

Illustration courtesy of Mr Lee Hawkes

Who was the young Sir Richard trying to impress? As his social ambitions included a swift and profitable marriage, one family in particular stands out. In 1772 when the young Sir Richard went courting, his first choice was Jane Fleming, daughter and heiress of a baronet and step daughter of the extremely wealthy Edwin Lascelles (later Baron Harewood). His initial suit was not successful, but in September 1775 he married Jane's younger sister and joint heiress, the seventeen year old Seymour, at the church on the Harewood estate in Yorkshire.



Sir Richard as a youth

Illustration from Boynton 1965: the miniature was painted in Florence and was hung in Lady Worsley's dressing room at Appuldurcombe

Lascelles' great mansion at Harewood, built with no expense spared, had been completed in 1771. The interiors were designed by Robert Adam and much furniture bought from Chippendale.

The extensive grounds were landscaped between 1775 and 1781 by no less than Lancelot 'Capability' Brown, who made his only documented visit to Appuldurcombe in 1779. Harewood also had a genuine 14th century ruined castle.

By 1782 Sir Richard's marriage had broken down in a spectacular manner, but the possible influence of Edwin Lascelles on the young Worsley and of Harewood on Appuldurcombe in the previous ten years remains an area little explored.

Helen Thomas

This article is informed by:

L Boynton, 'Sir Richard Worsley's Furniture at Appuldurcombe Park', in *Furniture History*, Vol 1, 1965

L Boynton, 'Sir Richard Worsley and the firm of Chippendale' *The Burlington Magazine*, Vol. 110, No 783, June 1968

Harewood House Trust at harewood.org

P Masters, *Appuldurcombe Park Conservation Plan*, 2005



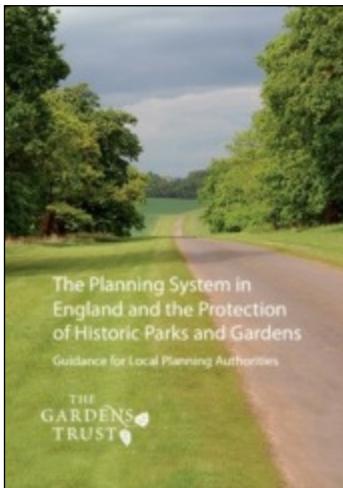
Harewood Castle from the East

by J M W Turner, 1798

Image courtesy of Harewood House Trust

WANT TO BUILD YOUR OWN CASTLE? Then you need to understand the planning system

Back in the 1770's there was no need for Sir Richard Worsley to obtain planning permission for Cook's Castle or anything else he wanted to do at Appuldurcombe. Today things are rather different.



The English planning system can seem complicated with designated and non designated 'heritage assets', statements of significance and material considerations. In a worthy attempt to make things a bit clearer, The Gardens Trust have published a new booklet titled *The Planning System in England and the Protection of Historic Parks and Gardens*. It describes current national planning policies and procedures plus the roles of The Gardens Trust, local Planning Authorities and County Garden Trusts.

The booklet is aimed at providing guidance for local Planning Authorities, but may also be useful for anyone who wants to know how the planning system is supposed to operate for historic parks and gardens. An electronic copy is available on The Garden Trust website and via a link on the Conservation page of the IWGT website at www.iowgardenstrust.co.uk. For a printed copy please contact The Gardens Trust at info@thegardenstrust.org or by phone at 0207 608 2409.



Roses from Robert John Thornton's *Temple of Flora*, 1805