THE EDWARDIAN GARDEN

AT LOTHERTON HALL

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TABLE OF CONTENTS

	FOREWORD AND ACKNOWLEDGEMENTS	page
	ABSTRACT	
	INTRODUCTION	1
1.	GEOGRAPHICAL SETTING	4
1.1	Boundaries	4
1.2	Landscape	7
1.3	Human impact	11
	Notes to Chapter 1	14
2.	A HISTORY OF LOTHERTON	16
2.1	Early history and Gascoigne ownership until 1893	16
	The origin	16
	Gascoigne ownership	19
	The pre-1828 Hall	20
	Further alterations	23
	Notes to Chapter 2.1	27
2.2	A home for the Gascoignes 1893-1979	30
	Enlarging the Hall in 1896	31
	The alteration and extension of 1903	34
	The last building activities 1906-1915	38
	Mature years 1919-1949	42
	The influence of Sir Alvary and Lady Gascoigne from 1953	44
	The Gascoigne gift of 1968	46
	The end of an era	48
	Notes to Chapter 2.2	49
3.	LAURA GWENDOLEN DOUGLAS TRENCH-GASCOIGNE - FAMILY, HOUSEHOLD AND SOCIAL LIFE	51
3.1	Family background	52
	Waverley	52
	Parents	53
	Hadzor	55
	Himbleton	57
	Notes to Chapter 3.1	61

TABLE OF CONTENTS

3.2	Youth	page	63
	Victorian ideals		63
	Early interests		63
	Music		64
	Writing		65
	Architectural influence		66
	Spetchley Park		67
	Notes to Chapter 3.2		70
3.3	Married life		71
	Frederick		71
	Household and estate		75
	Family		77
	Travels		80
	Scotland		84
	Notes to Chapter 3.3		88
3.4	Gardening friends		90
	Ellen Willmott 1858-1934		90
	Osgood Hanbury Mackenzie 1842-1922		93
	William Goldring 1854-1919		99
	Frank Kingdon-Ward 1885-1958		99
	Reginal Farrer 1880-1920		100
	Notes to Chapter 3.4		101
3.5	Social circle		103
	Aberford		103
	Bramham Park		104
	Ledston Hall		104
	Notes to Chapter 3.5		107
4.	MRS. GASCOIGNE'S GARDENS		108
4.1	A history of the garden at Lotherton 1830-1987		108
	The pre-1893 garden		108
	Edwardian gardens		111
	The Edwardian layout at Lotherton		113
	Gardening in Mrs. Gascoigne's time		114
	The development after 1949		117
	Notes to Chapter 4.1		119

TABLE OF CONTENTS

4.2 A description of the garden at Lotherton with later developments page 121

Area 1: Park 121
" 2: Entrance Area 123
" 3: Formal Garden 131
" 4: Terrace 149
" 5: Walled Garden 160
" 6: Pond Garden 172
" 7: Shrubbery 179
" 8: Rock Garden 185
" 9: Tennis Court 197
" 10: Meadow 202
" 11: Parlington Garden 206
" 12: Shelterbelts 213
" 13: Kitchen Garden and Orchard 216

Notes to Chapter 4.2 221

5. CONSERVATION POLICIES 226

5.1 A new conservation idea and its consequences 226

Administrative measures 228
Further documentation and research 228
Planning ahead 230
New activities 231
Notes to Chapter 5.1 233

5.2 A conservation policy for Mrs. Gascoigne's gardens 234

A one woman's garden 234
Lotherton as a public garden 235
A four-stage policy 238
Specific restoration recommendations 240
Topics for further discussion 243
Concluding remarks 245
Notes to Chapter 5.2 245
Figures 134-136 246

LIST OF ABBREVIATIONS 249
BIBLIOGRAPHY 250

TABLE OF CONTENTS

APPENDIX A: A LIST OF PLANTS MARKED BY MRS. GASCOIGNE in "W.J. Marchant. Choice Trees, Shrubs, Wall Plants and Climbers". 1937 Catalogue page 257

APPENDIX B: A LIST OF PLANTS IN THE HERBACEOUS BORDERS AT LOTHERTON 1951-68 as memorized by John Robson 1987 261

APPENDIX C: A LIST OF PLANTS FOR THE ROCK GARDEN AT LOTHERTON HALL, OCT. 1906. Chapter 4.2, fig. 114 263

FOREWORD AND ACKNOWLEDGEMENTS

1987 was granted me as a sabbatical year from my work at the Agricultural University of Norway, Department of Landscape Architecture, to study the conservation of historic gardens in Great Britain. My particular interest was late 19th-early 20th century gardens. The influence of British styles in gardening has always been visible in Norway, and further research along these lines may be a result of this study.

During my search for a case study several people helped suggesting gardens where research and a conservation policy were needed. Even if none of those were chosen, I learned a great deal from that process, for which I want to thank in particular Josephine Boyle, Jane Brown, John Sales and Ron Sidwell. In looking into the topic of Ellen Willmott's gardens, although it also had to be dropped, Juliet Berkeley, John Court and Audrey le Lièvre were most helpful.

When I chose Lotherton Hall in West Yorkshire as my main case study, it was not only for its qualities as a period garden and its convenient location near York, but also because of the positive interest I was met with from people I contacted.

Mentioned below are those whose time I feel I occupied the most, although I am indebted to all my contacts. In Yorkshire: Nancy Boydell, Phyllis Braithwaite, William Burlingham, Gerard Burns, William J. Connor, Terry Exley, Christopher Gilbert, George Knight, Rowland Moss, John Robson, Michael Sheppard, Peter Walton, Anthony Wells-Cole, Granville H.H. Wheler, Adam White. In Scotland: Peter Clough, James Gibson, Robert Goudy, Kathryn Lindsay-MacDougall, Mary MacCallum, Eric Robson.

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Thanks are also due to Carol Clayton and her staff at the Y.I.E.C. in York for their word processing, even if the manuscript had to be reproduced in Norway because of differences in word processing systems and disc formats. I thank everyone who helped transferring the files and in particular Tone Zwilgmeyer Husby who typed the rest and pieced it all together.

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As, Norway, 15 June 1988

Mette Eggen

ABSTRACT

The subject of this dissertation is the Edwardian garden designed by its owner and the policy for its conservation. My case study is the garden at Lotherton Hall near Aberford in West Yorkshire, created by Mrs. L.G.D.T. Gascoigne 1893-1914 with minor later additions until her death in 1949. The house and garden were still intact when Sir Alvary Gascoigne presented the property to Leeds City Council in 1968. Leeds Leisure Services are responsible for the garden which is now public. The house is an art museum administrated by Leeds Art Collections Fund.

To achieve a fuller understanding of the garden, the wider framework within which it was created is analyzed in the three first chapters. Lotherton is set within old landscape boundaries in the Magnesian Limestone belt. Its history includes prehistoric, Anglo-Saxon and medieval settlements. The old house, dating from between 1750 and 1828, was extended by Colonel and Mrs. Gascoigne 1896-1915 into a modern country house, demanding a new garden. Mrs. Gascoigne's family background, social circle and travels formed her interest in gardening, inspired by friends like Ellen Willmott, William Goldring and Osgood Mackenzie, whose influence to varying degrees may be traced in the Lotherton garden. Chapter 4 shows how Mrs. Gascoigne extended the existing small Victorian park into a series of partly formal, partly naturalistic gardens, profusely planted, including some tender shrubs of high interest. 13 areas are named and their original layout is described as well as the post-1949 and -68 changes.

In Chapter 5 a comprehensive conservation idea for Lotherton as an historic study site is introduced together with a conservation policy for the garden, aiming at the restoration and preservation of Mrs. Gascoigne's original design. Four stages are suggested: 1. Survey. 2. "Final" research. 3. Restoration plan. 4. Maintenance plan. This study may serve as a basis for all four stages.

INTRODUCTION

In British architecture and gardening the term Edwardian covers the period between about 1890 until 1914 when the First World War put a stop the most building for many years. While old social structures were transformed and a new, modern state was formed, the contrasts of wealth and poverty were still sharp during the Edwardian era. For the well-to-do, those were the last, golden years when fortunes were spent on country houses built for a life in complacent security and opulence. The Arts and Crafts movement on the one hand and updated Classicism of the other were the main strains of thought, influencing professional architects and garden designers as well as the new creative owners who designed their own gardens. The powerful Victorian head gardener and his still numerous staff were reduced to mere technicians. The Edwardian garden designed by its owner is therefore a special category in the history of gardening in Britain.

The aims of this dissertation are to define and analyze the original layout of such a one-person garden and to draw the outlines of a policy for its conservation. My case study is the garden at Lotherton Hall near Aberford in West Yorkshire, designed by Mrs. Laura Gwendolen Douglas Trench-Gascoigne, the wife of Colonel F.R.T.T. Gascoigne, during the years 1893-1914 with only few later alterations and additions. After her death in 1949 the gardens remained practically undisturbed by her son and his wife, Sir Alvary and Lady Lorna Gascoigne. In 1968 Sir Alvary presented the Lotherton estate to Leeds City Council. The house is now an art museum, and the gardens are open to the public. During the 20 years of public ownership changes have been made, but not to such an extent that the Edwardian character is all gone. A conservation policy is, however, clearly needed.

To be able to define the original layout of the garden, a great number and variety of sources have been used. My main sources are the Gascoigne Archives (the West Yorkshire Ar-

chive Service, Leeds) where plans of 1906 for the rock garden were discovered, and the Temple Newsam and Lotherton Files (Leeds Art Collections Fund) where plans of 1906 by W. Goldring for the main drive gates were kept. These plans are previously unpublished. Among the numerous other maps and documents in those archives only little of direct relevance to the garden was found. No plan for the garden by Mrs. Gacoigne seems to have existed. The interviews with people who knew the garden in the old days have therefore been vital, also in confirming the sad fact that Sir Alvary and Lady Gascoigne actually burnt family photographs and private papers in the late 1960s and -70s. The small collection of old photographs in the Lotherton Files, some previously published by Leeds Art Collections Fund 1984, and P. Braithwaites's and others' privat photo collections have therefore been of particular significance. The singular most important source, however, has no doubt been the amazing memory of Cynthia Lady Sandys, Mrs. Gascoigne's daughter, born at Lotherton in 1898 . Even if there still are many open questions, Lady Sandys has made it possible to piece together the varying information to a coherent picture.

No attempt has previously been made to write the full story of the Lotherton garden. The only existing publications are guide books and a few articles, the most important ones written by N. Boydell, K. Lemmon and G. Knight. Leeds Arts Calendar articles on the history of the house and the Gascoigne family by A. Taylor and A. Wells-Cole have also been of particular value to this study.

By using this great variety of sources for the first time, I am able to present new information and draw some new conclusions, e.g. a later dating of the last extension of the house (c. 1915 instead of 1907-8); I also attach more significance to Mrs. Gascoigne's friendship with Osgood Mackenzie of Inverewe and her strong attachment to Scotland, where she made another garden, than has previously been the case. Little known today are her three books, two of which are analyzed here, documenting her interest in plants. A few

volumes of her own collection of gardening books also turned up. These are only some of the many factors that make the profile of Mrs. Gascoigne as a gardener more distinct, thereby deepening our understanding of the layout and character of her garden. On this basis it is possible to suggest the outlines of a policy for the restoration and preservation of the garden at Lotherton.

While trying to define Mrs. Gascoigne's original layout, older historic layers emerged which had to be distangled in order to make the Edwardian pattern stand out clearly. That achievement is not only of importance in this study, it also partly explains its length. Even if this seems a long way to go to analyze a garden, I believe that it has been necessary, and that unless a comprehensive method is used, a full understanding of the original character of this garden cannot be obtained. A conservation policy based on a fragmentary interpretation could be worse than no policy at all.

1 GEOGRAPHICAL SETTING

1.1 Boundaries

Lotherton Hall is situated 1 mile south-east of the village of Aberford on the Great North Road, between the new A1 and the modern county boundary between West and North Yorkshire. The present Lotherton estate is the remaining core of the old township of Lotherton-cum-Aberford in Barkston Ash wapentake and Sherburn parish in the West Riding. In 1908 Lotherton chapel was transferred to the parish of Aberford. The three Yorkshire Ridings ("thridings,"thirds) were remodelled in 1974, leaving Sherburn-in-Elmet in North Yorkshire, Lotherton in West Yorkshire.

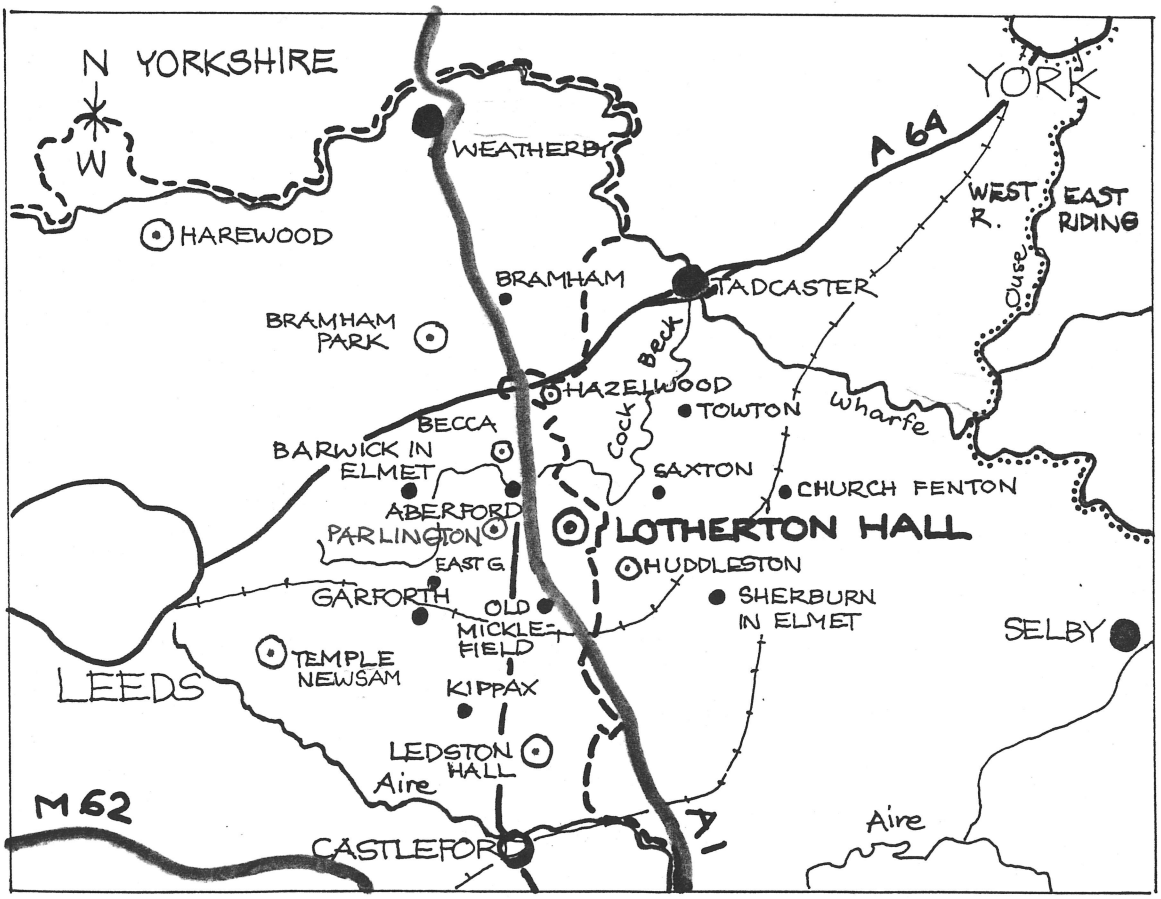

Fig 1 The location of Lotherton Hall in West Yorkshire

The ancient landscape boundaries of the township of Lotherton can still be easily identified (1). Starting at Aberford Bridge, which marks the north-west corner of the township,

its western boundary follows the straight north-south line of the Great North Road through Aberford village, dividing it in two, to a boundary mark just south of Hook Moor, 23 km (14.3 miles) from Aberford Bridge. This stretch of the Great North Road, once a part of the Roman road network, was also part of the west boundary of Barkston Ash wapentake and Sherburn Parish. From the boundary mark at Hook Moor the south boundary of Lotherton township followed Bragdale to the east until in crossed Ranger's Walk in Ringhay Wood. Here the boundary turned north-east towards Copley Lane, where it took off to the north-west enclosing a right-angled field, and joined the Rein, which it followed to Cock Beck. From this north corner of the township the boundary followed Cock Beck upstream to the south-west, closing the circuit at Aberford Bridge, thus including part of South Dyke.

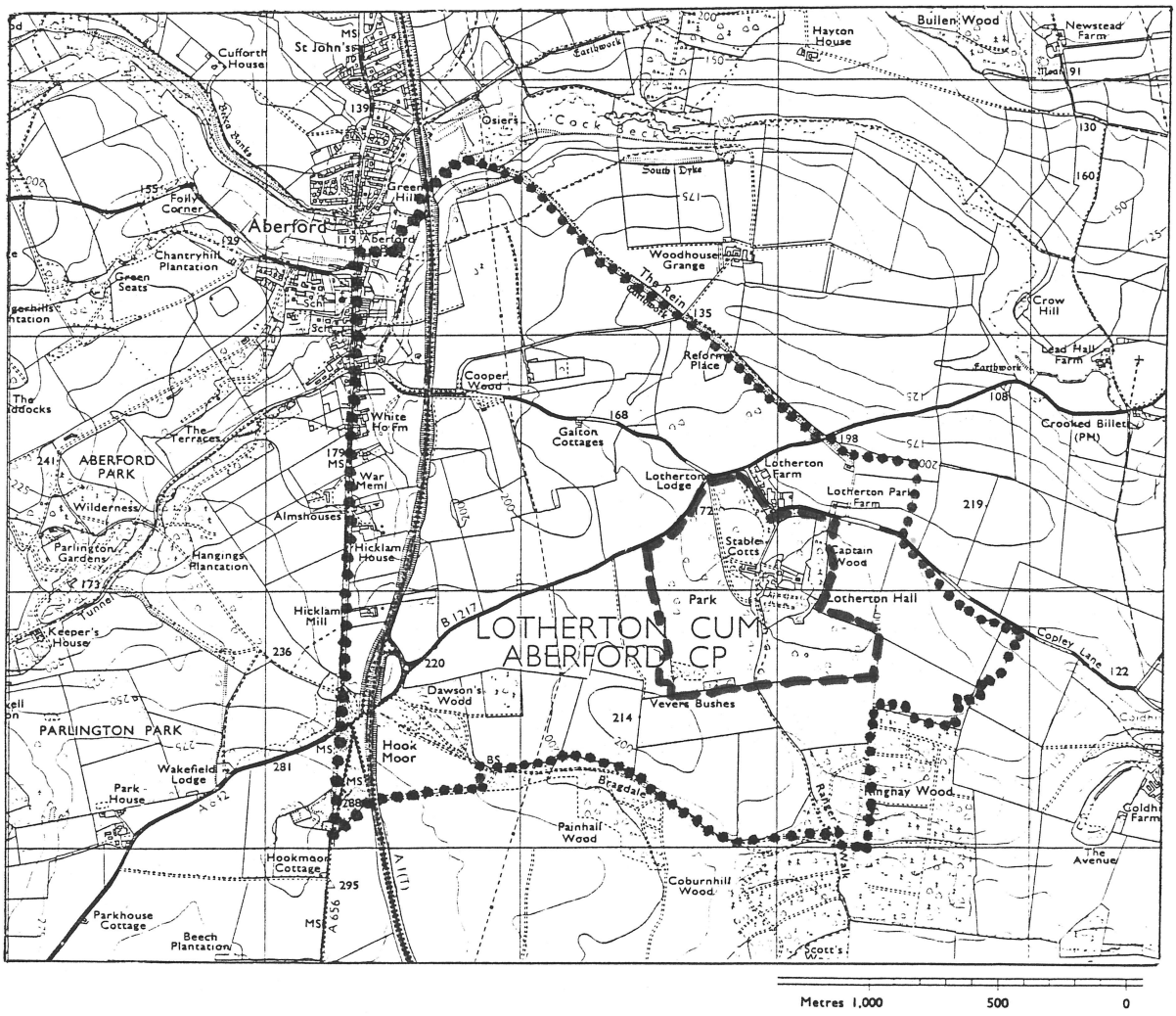

Fig 2 The township of Lotherton-cum-Aberford
OS 1:25000 (reduced), Sheet 43/53 1973

The Rein, the South Dyke and Becca Banks are ancient earthworks forming what is known as the Aberford Dykes. Although no definite dating evidence of their construction has been found, it is believed that the Rein, facing south but not really defensively sited, was built merely as a boundary dyke, while evidence of palisades and a flat top at Becca Banks (facing south) and South Dyke (facing north) show that these were defence works (2). Although there have been many colourful theories about the Rein, this construction seems to have been only a boundary within the old lordship of Sherburn, later forming the boundary between the two townships of Saxton and Lotherton (3). The vast dimensions of the Rein are still unexplained by the archaeologists. The modern county boundary incorporates this historic monument and is identical with the township boundary from Cock Beck to Ranger's Walk.



Fig 3 Woodhouse Grange in North Yorkshire, lying behind the dark belt of vegetation which covers the Rein, seen from Lotherton Lane in West Yorkshire. (June 1987)

The boundaries of Lotherton estate as defined in 1968 are (fig 2)

- To the north-west: Collier Lane, B1217,
- To the north-east: Lotherton Lane - Copley Lane,
- To the east, south and west: Field boundaries.

All land surrounding the remaining Lotherton estate is owned by the Abbey Life Assurance Company Ltd and leased to farmers. The present estate covers approximately 60 ha(145 acres), while the joint township of Lotherton cum-Aberford in the 19th century had an area of 442 ha (1092 acres) (4). This leaves today's Lotherton with less than 14% of the former township. However, the total acreage of land owned by the Gascoignes in their most prosperous years was much more substantial. It was said about the Colonel that he could go out of his front door and walk for "fifteen miles this side of Selby" without leaving his own land (5). When the Lotherton estate was sold in 1973, it covered 1280 ha (3173 acres), exclusive of the Hall and Park which was by then the property of the city of Leeds (6). However, any attempt to show the total area and boundaries of Gascoigne land through the centuries would have made another case study. Here we have merely seen how the remaining core of the estate, carrying the Lotherton place name, is related to the original township and its landscape boundaries; these are still very much intact, some even of great historic interest. An understanding of this relationship could add considerably to the visitors' experience of Lotherton as an historic place.

1.2 Landscape

By defining the townscape boundaries, some of the landscape features have already been described. To visualize the landscape around Lotherton as a whole, which is the way one normally perceives it, let us first look at the Directory of West Riding in 1834 and its vivid description of the Aberford area (p 660):

"The country around here is beautifully diversified by

woods and plantations, and adorned with many elegant residences; the ground gently undulating, and well cultivated, by spirited agriculturists; and the views are generally pleasing, although boasting nothing of the romantic."



Fig 4 Lotherton seen from Lotherton Lane towards the south east. The Lodge is just visible in the upper left part of the picture, the stable block and car park in the middle. (June 1987)

All this is still largely true, the main difference perhaps being that the mere existence of unspoilt countryside, old mansions (even unruined ones), and intact villages is in itself romantic to our generation.

Some facts behind the pretty picture: (7)

Lotherton is situated within the Magnesian Limestone belt, a Permian rock which overlies the Coal Measure sandstones, dipping slightly eastwards. The limestone forms a very distinctive terrain, recognizable as a belt of well-drained, arable land,running approximately north-north-west to south-south-east along the eastern boundary of the county of West Yorkshire. East of the limestone belt are the lowlands of the Vale of York, with a rich soil of glacial deposits and river alluvium. The soil covering the limestone is brown and

calcareous, with a pH reading of about 7, which is favourable for a wide range of plants (8). In some places the soil is very shallow and dry, but still preferable to the acid soils of the coal measures. A few patches of alluvial soils in the limestone belt are found along the river beds.

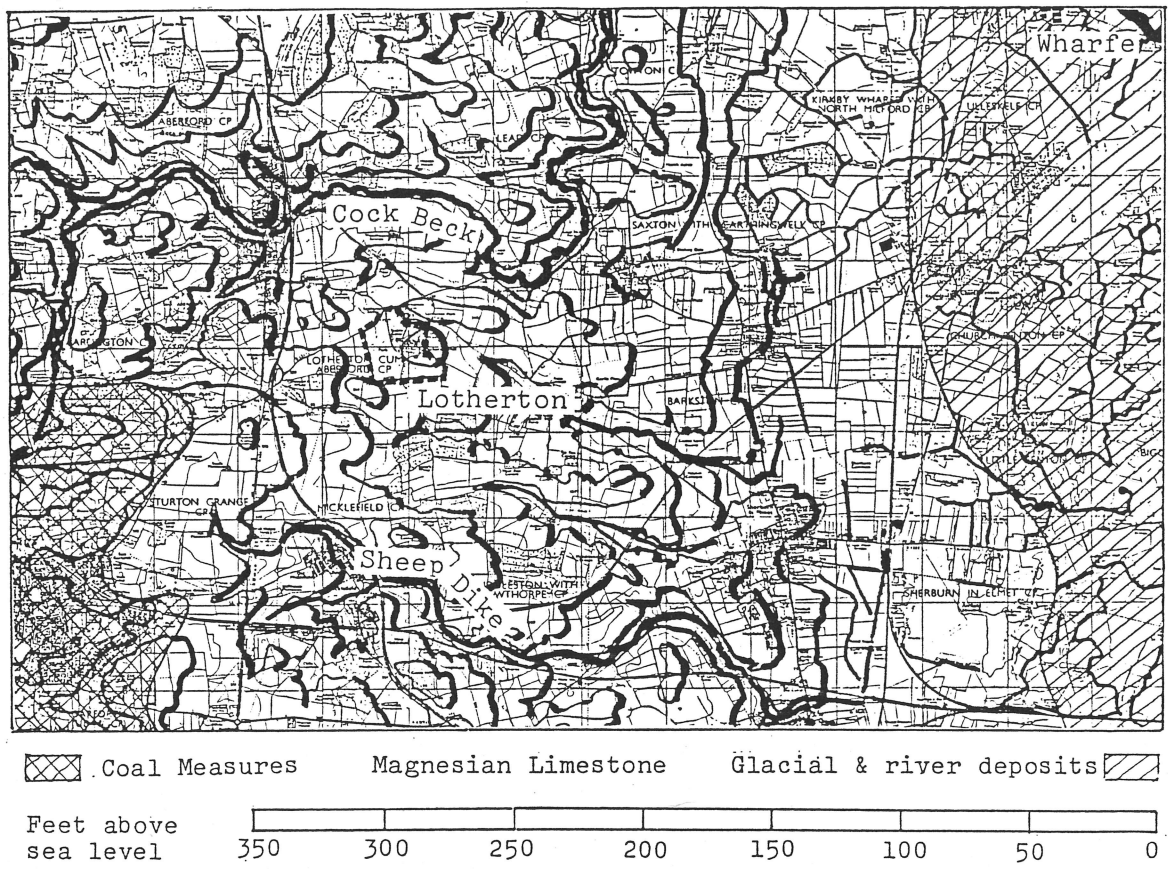

Fig 5 Geology and topography in the Lotherton area

The topography is further characterized by the three main rivers which cut through the limestone belt in a west-east-direction, the Wharfe, Aire and Calder. Smaller streams divide the landscape further and drain the low rolling hills; Cock Beck, which runs into the Wharfe at Tadcaster Ings, is the largest. Lotherton lies between the Wharfe and the Aire, south of Cock Beck on a hill reaching 63.3 m (207.74 feet) above sea level at its highest point, which is the bench mark at the chapel. The hill is steepest to the north-west, sloping more gently to the east and south, due to the eastward dip of the limestone layers. East of Lotherton no hills reach the same altitude; the land sinks gradually towards the Vale of York where the smaller streams slow

down into a system of open ditches 5 km away.



Fig 6 Lotherton seen from the south. The Hall is barely visible to the right of the long white building, which is the deer park barn. (October 1987)

The conditions for plant growth on the fertile soils of Lotherton are very good, the mean annual rainfall being 65cm (25 in). The semi- natural vegetation of the limestone consists of a varied woodland with some ash and a rich grassland. In ancient times the limestone belt was largely cleared of woodland, but where fields were enclosed, hedgerows with the occasional high trees created shelter for the crops and a habitat for wildlife. Today, the very few remaining hedgerows are broken up, and only isolated clumps of woodland remain, leaving the landscape very much wind-exposed. Around the hall, shelter belts were planted against the north-eastern winds, including Captain Wood, and these secure a favourable microclimate within the garden and park. Agriculture is still the main form of land use in the area. The main crop is grain, but roots and oilseed are are also grown, with only a little grassland and pasture. A herd of cattle are kept at Lotherton, grazing the south-eastern

pasture up to the ha-ha and thereby making use of this old construction in the traditional way, recreating a pastoral view from the house. The pasture edging Captain Wood is grazed by sheep, but new animals have arrived in the west park; llamas and red and fallow deer now live among the trees, the deer as a faint reminiscence of the large country estates.



Fig. 7 Lotherton Hall seen from the south, on Ranger's Walk (May 1987)

1.3 Human impact

In this landscape, so rich in natural resources, human impact has always been considerable. Apart from agriculture and forestry, the extraction of geological resources became a major income source to landowners like the Gascoignes. First of all, the magnesian limestone was used for many purposes, both agricultural, industrial and architectural. There were a number of smaller limestone quarries at Parlington and other estates, but the most famous was the Huddleston limestone quarry, which produced a high quality, white building stone which was used in many famous buildings

like York Minster (9) and St. William's College in York (10), and in many local buildings, also in Lotherton Hall. The quarry was reopened in the 1960s for the restoration of York Minster. Parlington Hall was built of limestone quarried on the estate, according to West Riding directories.

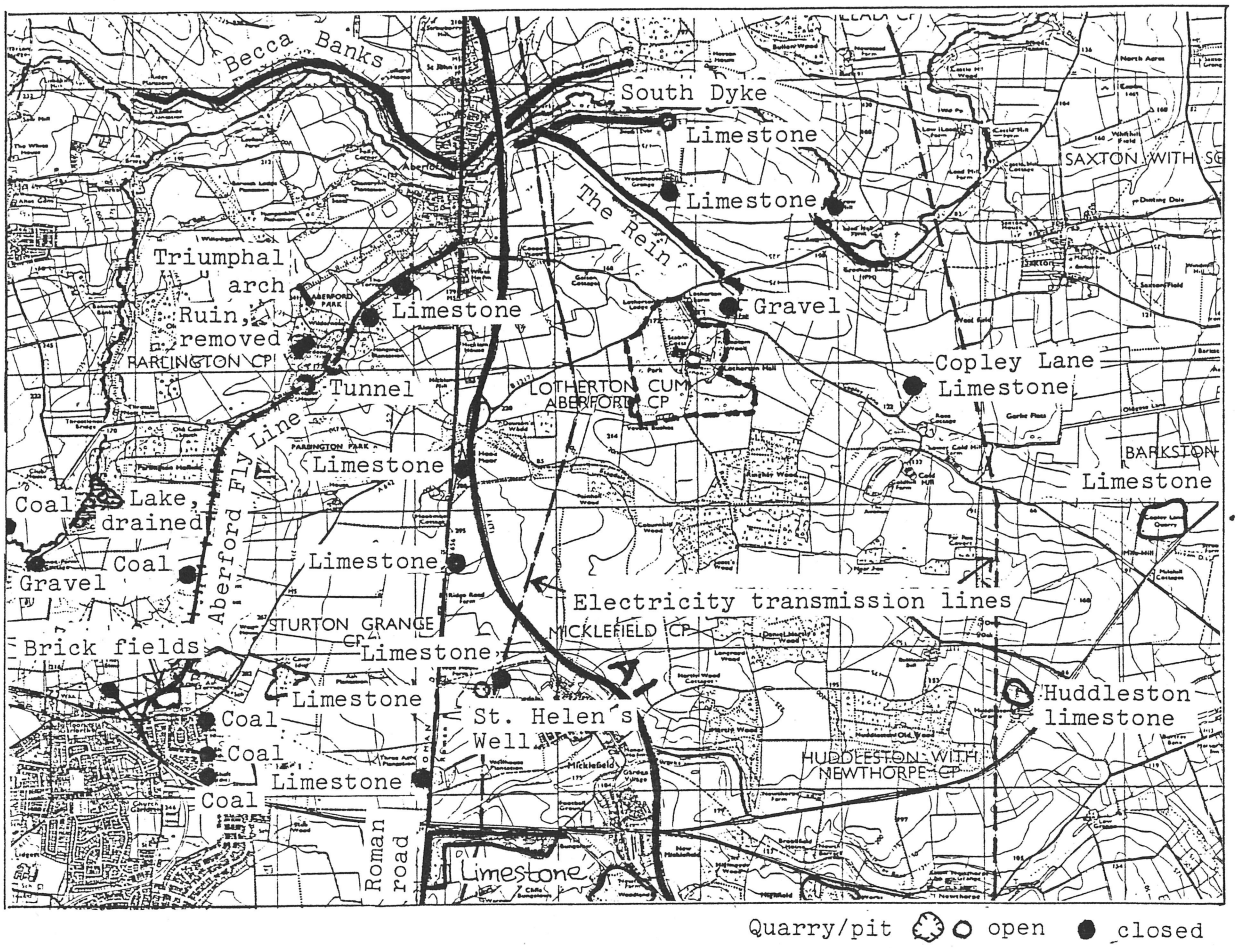

Fig. 8 Human impact in the countryside around Lotherton

More important economically were the coal resources. Parlington lies in the border country between the Coal Measure sandstones and the Magnesian Limestone, and coal was probably worked on the estate since the reign of Charles II. (11) In the 19th century, the Garforth and Sturton collieries, owned by the Gascoigne family, were producing enough coal to make it profitable to build a private railway for coal and passengers between Aberford and Garforth, there linked to the main Leeds railway. The Aberford "Fly Line" was closed and dismantled c. 1925 when the Garforth pits were exhausted (12), but the Parlington tunnel is still standing, and

the dismantled track is used partly as a footpath.

Sand, gravel and pebbles from gravel pits were also important resources on all estates, and at Lotherton a pit was opened at the south end of the Rein by the Lotherton cottages.

Ironically, some of the industrial activities of the 19th century have made a less permanent impact on the landscape in this area than the ancient boundary earthworks, Becca Banks and the Rein. However, the changes that have occured during the last three decades have been on a new, larger scale, so far unknown to this area and not in harmony with it. Around Lotherton, these changes have been: 1) The A1 bypass east of Aberford in 1961; 2) The two main north-south electricity transmission lines, one between Lotherton and the new A1, the other east of Lead Hall.

Neither the road nor the lines disturb the view from the hall very much, but there is certainly a new level of traffic noise. There is also a conflict in scale between Lotherton with its parkland and this landscape of modern communication. A recent £75 million scheme to link the A1 with the M1 in Yorkshire includes a new junction on Hook Moor, along with "a major improvement of the A1 from Hook Moor to Bramham". (13) As improvements for the traffic may mean deterioration of the landscape, this plan should be carefully studied to find out what it means for Lotherton.

It is true that the Great North Road has been the main artery through the area since Roman times, and it still is. The village of Aberford developed on either side of it, and had to sustain a growing amount of traffic until the bypass was built, thereby restoring "the peace and tranquility which existed here from the time of the first Celtic settlement around the ford .....". (14)

Aberford has in other ways changed very little during the 150 years since the Directory of the Northern Counties gave

this description of it in 1834:

> "The town is neat, consisting chiefly of one long street; the country around it is remarkable for its salubrity, as the neighbourhood is for its gentility."

The village itself has neither had any new urban development, nor has it fallen into decay; the gentility, however, is all gone. Parlington Hall was pulled down in the 1930s, leaving Lotherton Hall the only monument of the Gascoigne family's presence in the area, apart from Sir Thomas' triumphal arch of 1783 and some scattered outbuildings in Parlington Park. Both the Markhams of Becca Hall and the Vavasours of Hazlewood Castle sold out and left before 1910 (15). The Ingrams' old home, Temple Newsam, was sold to Leeds Corporation in 1922 and is now a museum. The only properties still in the ownership of the old families are the Lane-Fox's Bramham Park and the Wheler's Ledston Hall.

Although the visible, physical changes in the area are considerable, the "salubrity" of the landscape has largely survived to our eyes. Far greater is the change in the meaning of the present day landscape: When the landed classes are decimated and replaced by insurance companies and administrative bodies, private and public, the old families' role in the landscape history may easily be lost or twisted in one direction or the other. Therefore, Lotherton provides a unique opportunity to keep the memory fresh by presenting a comprehensive picture of an old landowning family, their household and lifestyle during the last decades of their ownership.

Notes to Chapter 1

1) M L Faull et al. (ed.). West Yorkshire: an Archaeological Survey to A.D. 1500 (WYAS), Vols. 1-4, 1981. Maps 10, 12, 15 etc
2) Ibid, pp 173, 181
3) S Moorhouse, in interview 1987
4) Directories of the West Riding
5) Lotherton information video, Lotherton Hall

6) Auctioneers' catalogue, 1973 (Temple Newsam files)
7) The following is mainly based on WYAS, Vol 2
8) N Boydell, 1978
9) R Muir, 1987, p 207
10) D Hey, 1986, p 129
11) Directory of West Riding, 1881
12) A G Bennett et al., 1983, p 13
13) The Yorkshire Evening Press, 13.11.87, p 1
14) A G Bennet et al., op cit., p 1
15) Ibid, pp 39, 48

2 A HISTORY OF LOTHERTON

2.1 Early history and Gascoigne ownership until 1893

The origin

The history of Lotherton goes back to the late 7th century A.D, when the Anglo-Saxons had invaded the Celtic Kingdom of Elmet and began to settle in this part of Yorkshire. The place name Lotherton indicates a Saxon tun, a farmstead or vill (1), named after "Hluttor" (2), a settler who must have taken over an older dwelling-place. This is indicated by two groups of cropmarks of prehistoric and Roman types, but of uncertain date, which have been found on Lotherton Farm and 1-2 km to the south-west (Fig 9). A Neolithic flint arrow-head was found at the south-east corner of Ringhay Wood, and many other objects, some prehistoric, have been turned up

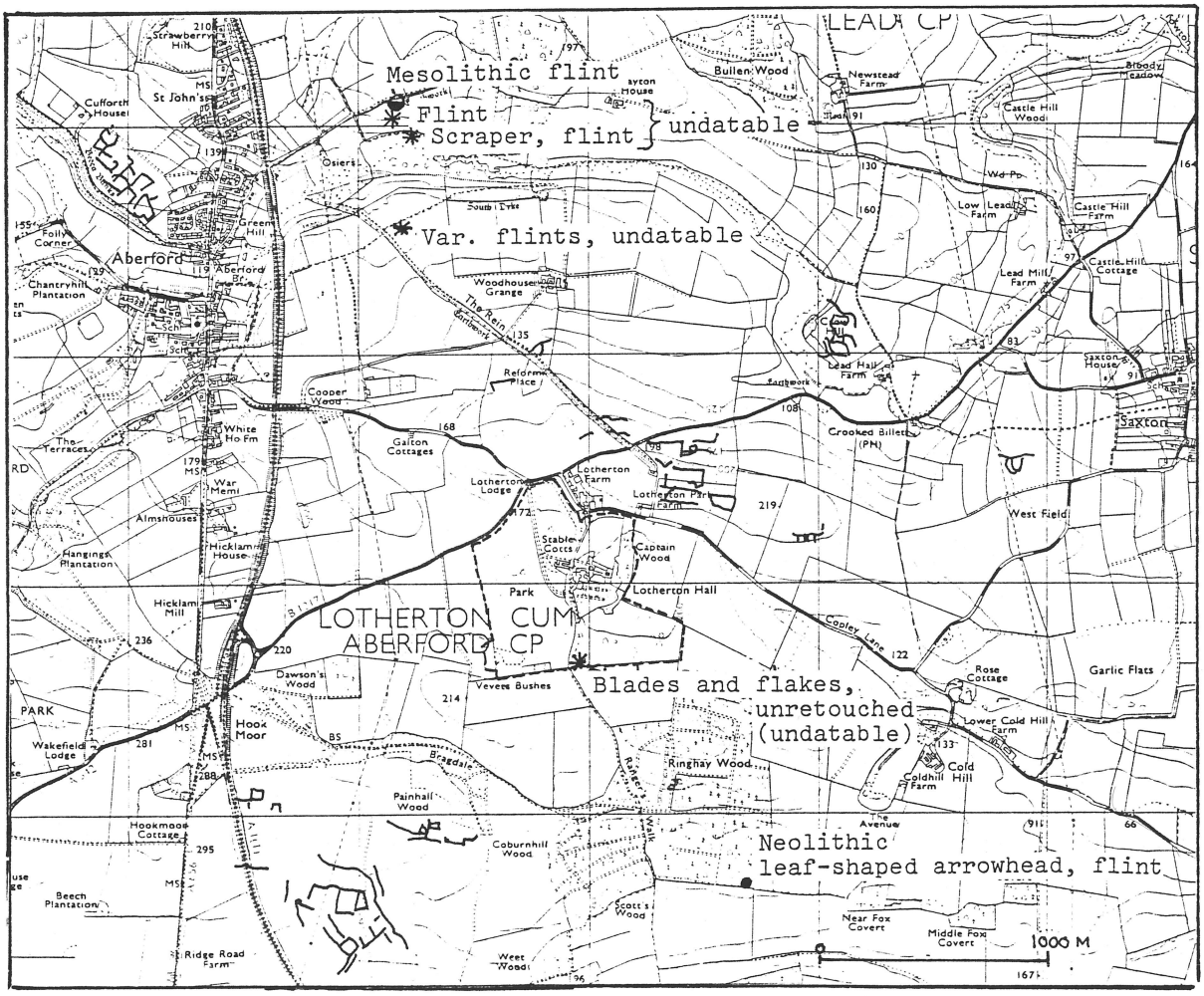

Fig 9 Prehistoric sites near Lotherton Hall, including crop-marks and find spots. WYAS, Map 8

during ploughing and digging near the hall (3). With its fertile, easily worked soil and favourable climate, Lotherton may have been populated continuously since the Stone Age.

Today nothing is left above ground of older settlements. The oldest standing structure at Lotherton is the Norman chapel, dating from the late 12th century. Two original windows remain and the fine north dorway with its deeply carved arch of two orders and water-leaf capitals suggests a date of 1170-80 (4). The chapel served within the manor as a chapel of ease to Sherburn-in-Elmet within the parish of Sherburn. However, the historic records of Lotherton are older; the estate is first mentioned in AD 963, when King Edgar gave the Lordship of Sherburn to Aslakr including nearly all of "Luttringtun"(5). In the Domesday Book of 1086, Sherburn is mentioned as the property of the Archbishop of York, but since Lotherton was one of the outlaying properties (berewicks) of Sherburn, it is unnamed in the Book. By 1086 there was a hall at Lotherton (6).

During the Middle Ages, a number of tenants held Lotherton, including Richard de Lotherton, Gilbert de Neville, Geoffrey de Hotham and Hugh Paynel (7). In 1359, a normal village community seems to have existed here (8), but in 1650, after the Civil War, the Parliamentary Survey described the chapel as serving "Lotherton town", but as Lotherton Chapel "hath neither Minister nor maintenance belonging to it", and"there being no considerable number of parishoners to resort thither we think it not fit to have said chapel made a parish church"(10). Does this mean that the village disappeared between 1359 and 1650, and in that case, what happened and where was it located?

Professor Maurice Beresford wrote in 1955 that the village seemed to have disappeared as the result of an imparking enclosure (11). Many villages were moved or removed mainly during the 17th-19th centuries, when new parks were laid out to make appropriate settings for the houses of landed fami-

lies. However, Thomas Jeffereys' map of Yorkshire of 1771 (Fig 10) shows a small cluster of houses on either side of the road between the hall and chapel (shown as symbols) and the site of the present Lotherton farm. This cluster is gone in 1840, when the tithe award map was drawn up (Fig 14) and field names indicate that an enclosure has taken place: "West Croft", "Hall Garth", and "Croft". Was the enclosure made between 1771 and 1840, and not between 1359 and 1650? And was the raised site of the hall always occupied by the house of the major landowner, or did the early village also cover the gardens?

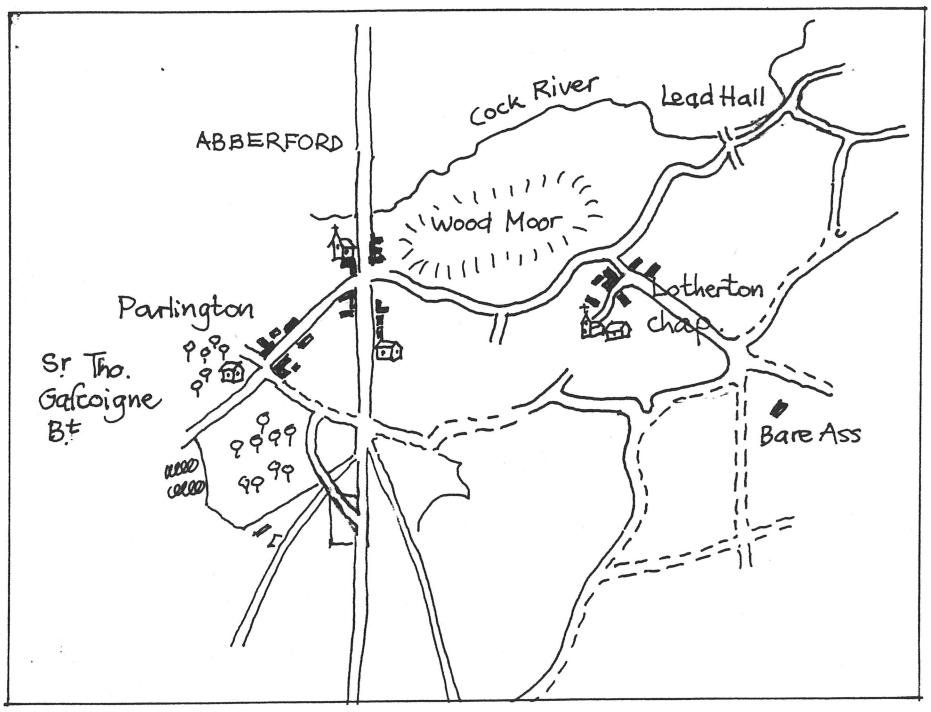

Fig 10 Lotherton 1771. After Thomas Jeffereys' Map of Yorkshire. York City Library Reference Section.

These questions seem to be unanswered. In 1955, Professor Beresford could see "no definite earthworks on the air photograph, although the gardens are extensive to conceal them".

So far no more archaeological studies have been made here (12), which means that the lost village of Lotherton is still to be re-discovered. If more of Lotherton's early history were revealed, the estate could present an almost

complete documentation of a landscape evolution from pre-historic to modern times.

Gascoigne ownership

From about 1540 the name of Gascoigne has been connected with Lotherton, when John Gascoigne of Lasingcroft bought the estate. He had also bought Barnbow, where the new family seat was built, and in 1546 he bought Parlington from Thomas Wentworth (13). Sir Thomas Gascoigne demolished Barnbow Hall in 1721 (14), and the family moved to Parlington, which continued to be the family residence until the death of Colonel Frederick Charles Trench-Gascoigne in 1905, when his son, Frederick Richard Thomas Trench-Gascoigne had already decided to live at Lotherton with his family. When Lotherton was presented as a gift to the city of Leeds in 1968, almost 430 years had passed since the Gascoigne family first bought the property.



Fig 11 The arms of the Gascoigne family, the erased conger's head, on the notice board outside the parish church in Aberford. (April 1987)

Although the family history is well documented, nothing has come to light about Lotherton Hall itself during the Gascoigne ownership. The only buildings that are known, are the chapel and the Elizabethan cottage in the stable yard. There are reports about chapel repair works in 1554 and the mid 18th century, and a complete renovation was carried out 1913-17 (15). The cottage is now incorporated in the stable buildings, but its original staircase and mullioned windows are still intact (16). The earlier outline of the cottage is shown on the tithe award map of 1840 (Fig 14) and on the 1849 Ordnance Survey Map (fig. 15). The tithe award names this plot (no 117) "House, Barn Stable and other Outbuildings." (17)

The pre-1828 Hall

The first known documentation about the hall building dates from 1828, when Sir Richard Oliver Gascoigne had plans drawn up to rebuild the house which existed at the time. The remains of the pre-1828 house form the core of the present hall, and can be seen in Fig 12 as the south front bow with



Fig 12 The south front of Lotherton Hall in the 1950s. The pre-1828 part is the bow and the two windows on both floors to its right. Photo: Lady L T P Gascoigne. P. Braithwaite

the two windows to its right. The fabric has been obscured externally by rough-cast applied in 1896, but in spite of extensive alterations in 1903, about half of the old house remains.

However, the dating of the pre-1828 house has proved a puzzle to earlier scholars (18). This thesis will therefore merely try to sum up their arguments and not give a final solution, but one or two additional points will be made to add to the confusion.

The history is that when Sir Thomas died in 1810, he owned the Lotherton agricultural estate, but not the Hall and Park. The owner of the Hall was probably John Raper, who also had a house in Aberford (19). Sir Thomas died only four months after his only son was killed in a hunting accident. His vast Yorkshire estates passed to Richard Oliver of Castle Oliver, Limerick, who had married Mary Turner, eldest daughter of Sir Thomas' wife by her first marriage, and took the name of Gascoigne. In 1810, soon after he inherited, he commissioned a series of designs for a new mansion, new stables and kennels at Parlington, but nothing was carried out. Mary Turner died in 1819, leaving two sons and two daughters, and until 1825 there are no plans or accounts for building at Parlington.

In 1825, Richard bought Lotherton Hall and Park from John Raper's grandson, Lamplugh Raper (20), and in 1828, the architects Watson, Prichett and Watson of York made designs for rebuilding the house which existed at the time. One of the two alternative designs is shown in Fig 13. This plan would have made the house completely Greek Revival, with a new Ionic entrance front bow. These comprehensive schemes were not accepted, which is proved by the fact that it was the pre-1828 house which was enlarged in 1896, clearly visible in Fig 17. The two rooms spared on the 1828 plans also remained intact during the 1896 and 1903 extensions.

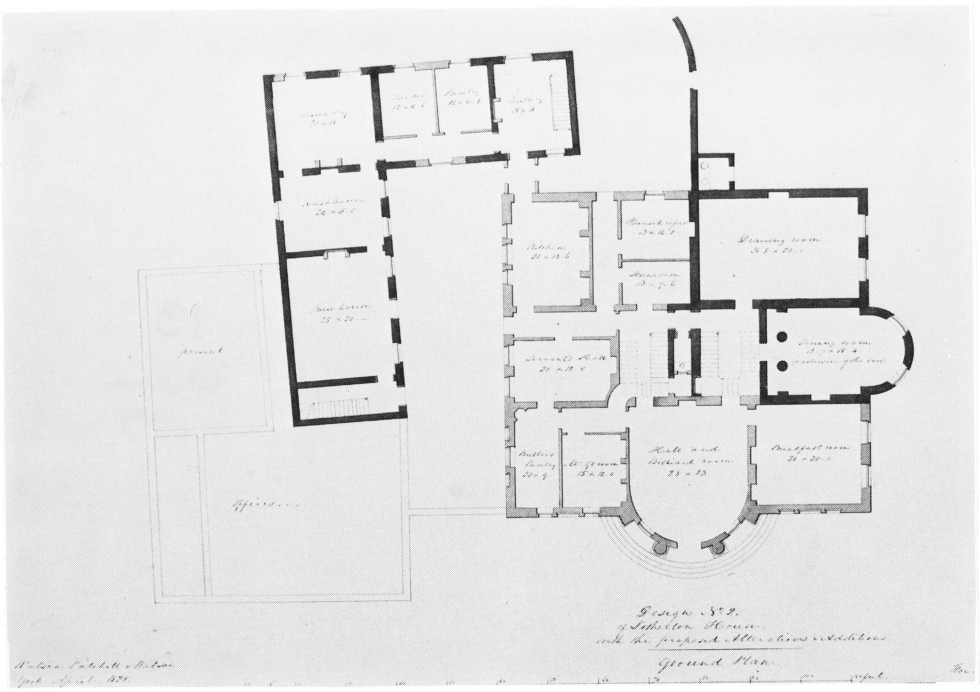

Fig 13 'Design No 2' of 1828 by Watson, Pritchett and Watson of York, ground floor plan. GC/MA

The unsolved puzzle is this: Are the 1828 drawings additions to an existing Raper house, or to a building already carried out for the Gascoignes between 1825 and 1828, for which the designs are lost? One important factor is the style of Greek Revival, which was not introduced in Yorkshire mansions until c. 1810. The drawing room is undoubtedly Greek Revival, with two Doric columns under a central arch at the entrance. In support of the 1825-28 dating theory is the fact that these two columns already exist on the rebuilding designs, to be left unaltered in 1828. Against this stands the fact that the south front was highly irregular, with only two windows in the bay, not the usual three. More important, different windows on each side of the bay made the south front asymmetrical (21). These irregularities would have been corrected by the 1828 Greek Revival designs, in which symmetry was fundamental.

On the other hand, if the house is older than 1825, it would have been built either by Lamplugh Raper, his grandfather John or an earlier owner who has not yet been identified (22), in a Neoclassical style. A Mid-Georgian house would

have attempted symmetry according to Palladian ideals, but by 1810 an asymmetrical grouping of architectural elements was beginning to be fashionable (23). The asymmetry is more difficult to explain if the house dates from between 1750 and 1800; however, it could well be the work of a provincial architect, or perhaps the unknown owner, one among many "country gentlemen building with the help of local craftsmen", inspired by Palladian ideas that were to be influential for at least the rest of the century (24).

Although previous studies seem to prefer the Georgian dating alternative, no definite proof is given as to when the house was built; it could be any year between 1750 and 1828. The only work carried out in 1828 by Watson, Prichett and Watson, was the redecoration of the Drawing Room (now the Boudoir) in the Greek Revival style, evidently incorporating the columns which already existed.

Instead of rebuilding the whole hall in 1828, Richard only altered the kitchen and offices, which is proved by a surviving account for incidental spending totalling £ 534.9.1 3/4 for 1828-29 (25). The tithe award map of 1840 shows what happened (Fig 14). The stone-built domestic building, which existed in 1828 (Fig 13), was linked to the hall by a new wing, extended towards the chapel, thereby creating a new "gate" to the hall's main entrance (Fig 21). The drive through the park had not yet been led west of the stable yard, so all visitors to the hall would have to pass the new "gate". No designs for this architectural effect exist.

Further alterations

The Gascoignes continued to live at Parlington after 1828. Richard Oliver Gascoigne's two sons, Richard Oliver and Thomas Oliver, were both captains in the Blues, hard riders and "uncommon fond of hunting". They were called "the Olivers of Lotherton" (26), alhough they never lived there. They both died within a few months of each other in 1842, and their father followed them in 1843. The two daughters,



Plot No	Field Name	Occupier
69, 70	Holly Field Close	R Oliver Gascoigne,
71	Wood Field Close	the owner
113	West Croft	"
114,115,116,118	Plantation	"
117	House, Barn, Stables and other Outbuildings	"
119	Park	"
120	Vevers Bushes	"
111	Spring Wood	"
105	Lotherton Small Park	William Ramsden
106	Paddock	"
107	Lotherton Hall. Mansion House. Plantations Pleasure Gardens	"
108	Plantation	"
109,110	Hall Garth	"
112	Orchard	"
102	The Shaw Close	John Marshall
103	Great South Shaw	"
104	North Dry Close	"
121	North Shaw	"
122	West Shaw	"
123	South Shaw	"
125	Croft	"
126	House, Outbuildings etc	"
127	Stocking	"
128	Saxton Lane Garth	"

Fig 14 Tithe award map of the Township of Lotherton-cum-Aberford, 1840. Detail. The Borthwick Institute of Historical Research, University of York

Mary Isabella (b. 1810) and Elizabeth (b. 1812) continued to live at Parlington after their father's death, and became famous for their generosity, not only towards the village of Aberford, but also on their Oliver estates in Ireland, where they gave help during the potato famine of 1846-7. They were responsible for several building projects in Aberford and on their estates in Ireland and Scotland, all of which they carried out, unlike their father, who only built "paper houses" (27).

Lotherton was let to a Captain William Ramsden, who appears in poll books and directories as resident between 1830 and 1848 (28). According to the tithe award of 1840, Richard kept the Lotherton stables and park, Spring Wood and the field called Vevers Bushes for his own use, while William Ramsden occupied "Lotherton Hall Mansion House, Plantation and Pleasure Grounds". In addition, he had the orchard, the



Fig 15 Lotherton 1846. OS sheet 204 1:10560 (6 in to 1 mile), surveyed in 1845-7. Ist edition 1849. Enlarged detail

two "Hall Garth" fields and a small plantation north of the hall, and the "Small Park" and "Paddock" to the south (29). Within Captain Ramsden's time of residence new alterations were made; before 1845-46, when the survey for the first edition of the 6 inches to the mile Ordnance Survey map of this area was carried out, a new domestic wing has been added to the hall, enclosing a yard north-west of the house (its outlines are just visible on the 1828 and 1840 plans). The 1829 domestic wing had also been somewhat extended to the east, into the back yard (Fig 15). The gardens and park were further developed before 1845-46, and the stableyard was slightly altered. These developments were probably carried out before the fatal years of 1842 and 1843. The fact remains that no major changes took place in the house during the 50 years after 1845-46; the outlines of the hall on the first edition of the 25 inches to the mile Ordnance Survey map of 1893 correspond almost exactly with the 1849 map. (See Fig 16). The only identifiable building changes during these years are seen in the stable yard and at the farm. The landscape changes also seem to be small.

Gascoigne land divided and re-united

When Mary Isabella and Elizabeth Gascoigne married (in 1850 and 1852, respectively), they divided the Gascoigne estates between them. Mary Isabella married Frederick Charles Trench who assumed the name and arms of Gascoigne in 1851, and took Parlington (30); her younger sister Elizabeth married the cousin of her brother-in-law, Frederick Mason Trench, who succeeded as the 2nd Lord Ashtown and took Lotherton (31). Lord and Lady Ashtown never lived there, but continued to let the property. The directories name the following tenants between 1860 and 1890:

1861 : Mrs Hornby.
1867 : Richard Fleetwood Shawe, Esq.
1877/81: Mrs Shawe.
1889 : Major the Hon Frederick Le-Poer-Trench (32).

Lord Ashtown died in 1880, Lady Ashtown in 1893 without an heir, leaving all her estates including Lotherton to her nephew, Mary's and Frederick Charles' only son, Frederick Richard Thomas (b.1851). In 1892, he had married Laura Gwendolen Douglas Galton, and now they decided to make Lotherton their new home. The most important factors in their choice were that Parlington was too big and in constant need of repair, while Lotherton was small and pleasant, and could be enlarged to suit the needs of a growing family. The aspects of creating a new house and garden for themselves must have appealed to both Frederick Richard and Gwendolen.

Mary Isabella Gascoigne had died in 1891, two years before her sister, only the year before her son married. Now a widower, Charles Frederick continued to live at Parlington until his death in 1905. When Frederick inherited from his father, all the old Gascoigne properties were in one hand once again. In addition he also inherited from his father Craignish Castle in Argyll, which was to become the family's much loved summer resort.

Notes to Chapter 2.1

1) R Muir, 1987, p 119
2) W Thurlow, 1979, p 27
3) G Burns in interview 1987
4) Guide to Lotherton Hall (undated, c. 1975)
5) WYAS pp 440-441. Map 12
6) Ibid. Map 12
7) Ibid. Maps 22,23,24
8) M Beresford, 1955, p 233
9) Ibid. p 232
10) Leeds Arts Calendar (LAC), No 64 1969, p 9
11) M Beresford, op cit., pp 232-233
12) S Moorhouse, in interview, 1987
13) GC/F
14) GC/EG/2
15) LAC No 64 1969, p 9

16) Views of Lotherton Hall 1825-1968, plate 7; and N Pevsner, 1967

17) The building complex was the earlier home farm of the Hall, run as a separate unit until 1893

18) 1. A Wells-Cole, Lotherton Hall. LAC No 64, 1969, pp 6-8. He gives a more definite dating (Mid-Georgian) in the revised provisional guide to Lotherton Hall, printed September 1969, p 6

2. A Taylor. Paper Houses, an Anglo-Irish Interlude. LAC NO 77 1975, pp 25-32. No exact date is given, but the Georgian alternative is preferred

19) 1. The Directory of the West Riding 1822 names "Raper, John Esq, Banker, Lotherton Hall"

2. A Survey book for some Gascoigne estates including Lotherton of 1802 (GC/EG 4A) shows the rent from farmers and other tenants. At Lotherton cottages, John Raper, Esq paid 1 shilling for "an Encroachment"

3. The Gascoigne Archives contain designs by Peter Atkinson for alterations to a house in Aberford for J Raper (GC/misc). The house stands unaltered. (A Taylor 1975, footnote 22)

20) GC/E2/45 (D2/722-6)

17 21) See Fig 19, "Plan of Drains" by J O Smith 1896

22) If John Raper was the owner in 1802 (see note 19), he must have let the hall by 1807, when the poll book for the County of Yorkshire names the residents as: Thomas Jacques Esq, and Thomas George Jacques, gentleman. No Raper appears on the poll list for Aberford of 1807. Earlier sources have not been consulted

23) A Taylor, 1975, p 25, footnote no 6: "For instance, James Wyatt's Dodington Park, Glos (1798-1808)

24) Kidson, Murray and Thompson 1979, p 231

25) A Taylor, op cit., p 28: GC/E12/13

26) W S Dixon, 1898, pp 226-227

27) A Taylor's expression (1975). In Aberford the Miss Gascoignes were responsible for building the Almshouses (1844) in memory of their father and brothers, and

for the rebuilding of the church of St Ricarius in 1861

28) Directories of the West Riding of 1830, -34, -37, -38. Poll books for the County of Yorkshire of 1835, -37, -41, -48. There is a gap between 1848 and 1861, when the directory names the resident as Mrs Hornby

29) The open fields and the farm were occupied by the farmer John Marshall

30) In Gascoigne ownership in Yorkshire were also the townships of Aberford (most of), Sturton and Garforth, joint ownership with Ashtown of the Sturton and Garforth collieries, and other properties. (Directories of the West Riding). With F C Trench, Craignish Castle in Argyll, Scotland, also came into Gascoigne ownership as part of a debt payment (Lady Sandys, in interview, 1987)

31) In Ashtown ownership in Yorkshire were also the townships of Sherburn, Barkston Ash, Huddleston-cum-Lumby and Newthorpe, joint ownership of the Sturton and Garforth collieries, and other properties. (Directories of the West Riding)

32) A Trench relative. (Lady Sandys, in interview 1987)

2.2 A home for the Gascoignes 1893-1979

For the first time since the Gascoignes bought Lotherton around 1540, the family had actually come to live here. During the next 20 years a number of alterations were made to the buildings, gardens and park, largely completed before the 1st World War. In this chapter (2.2) the main building projects and family events until 1979 will be described, while the gardens and park are dealt with in Chapter 4.

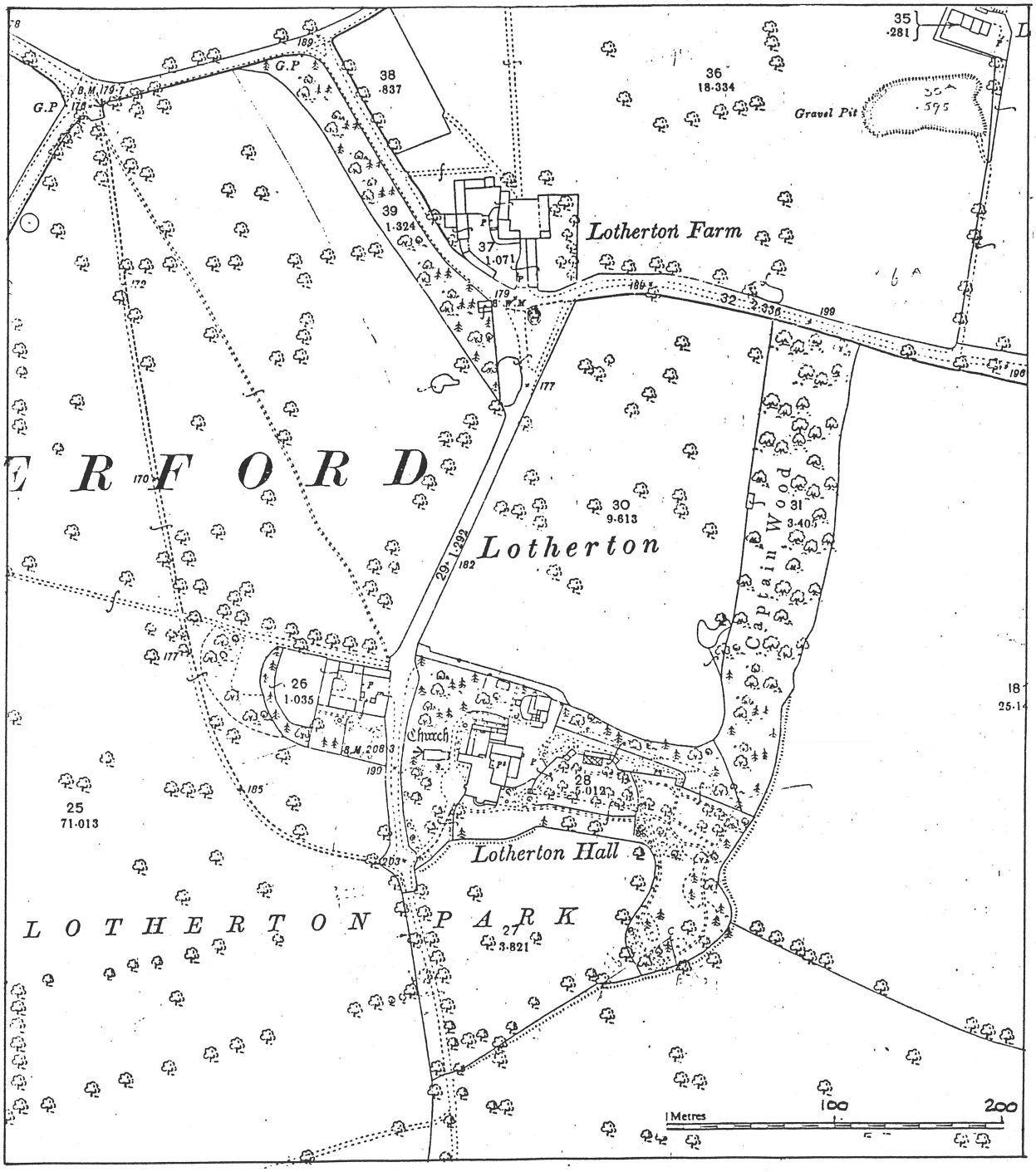

Fig 16 Lotherton 1890. O S sheet CCIV 1:2500 (25 in to 1 mile), 1st edition 1890, published 1893 (reduced)

Enlarging the Hall in 1896

Thanks to the Ordnance Survey map of 1893 we have a good picture of what the house and grounds looked like when the family moved in (fig 16). The house is the modest pre-1828, asymmetrical building described above, linked to the old stone-built domestic wing and other wings to the north. There is a gardener's cottage just north of the domestic wings and a glasshouse in the walled garden, both unaltered compared with the 1840 and 1849 maps. One addition seems to have been made to the hall, namely a small west front porch, to be replaced or rebuilt in 1896.

The family soon needed more space as the children arrived: Alvary Douglas Frederick, born 1893, Edward Oliver born and died 15 August 1896, and Cynthia Mary, born in 1898. In 1896 the family had decided to extend the hall, and a new east wing and west front porch were added to the old house, leaving the pre-1828 core practically intact, except for a new corridor through to the entrance hall. The architect for this extension was John Osborne Smith, London. The only surviving document is a "Plan of Drains" of 1896 which shows old parts of the house in grey, new in red (figs 17 and 18).

The other contemporary source and the first depiction of Lotherton Hall that has come to light, is the water-colour vignette on a scroll presented to Frederick R T T Gascoigne when he as a Lieutenant-Colonel returned safely from the South-African war in 1901 (fig 19). The vignette shows Lotherton Hall from the south-east with the new wing which included the Dining Room. The east front has a chimney in the centre, incorporating a niche and a cartouche with the inscription of the year of completion, 1896.

Extending the house to the east clearly seemed the best alternative, making use of the open space between the old house and the walled kitchen garden, and continuing the orientation of the main rooms on both floors towards the south. This gave an extended view from the house towards the

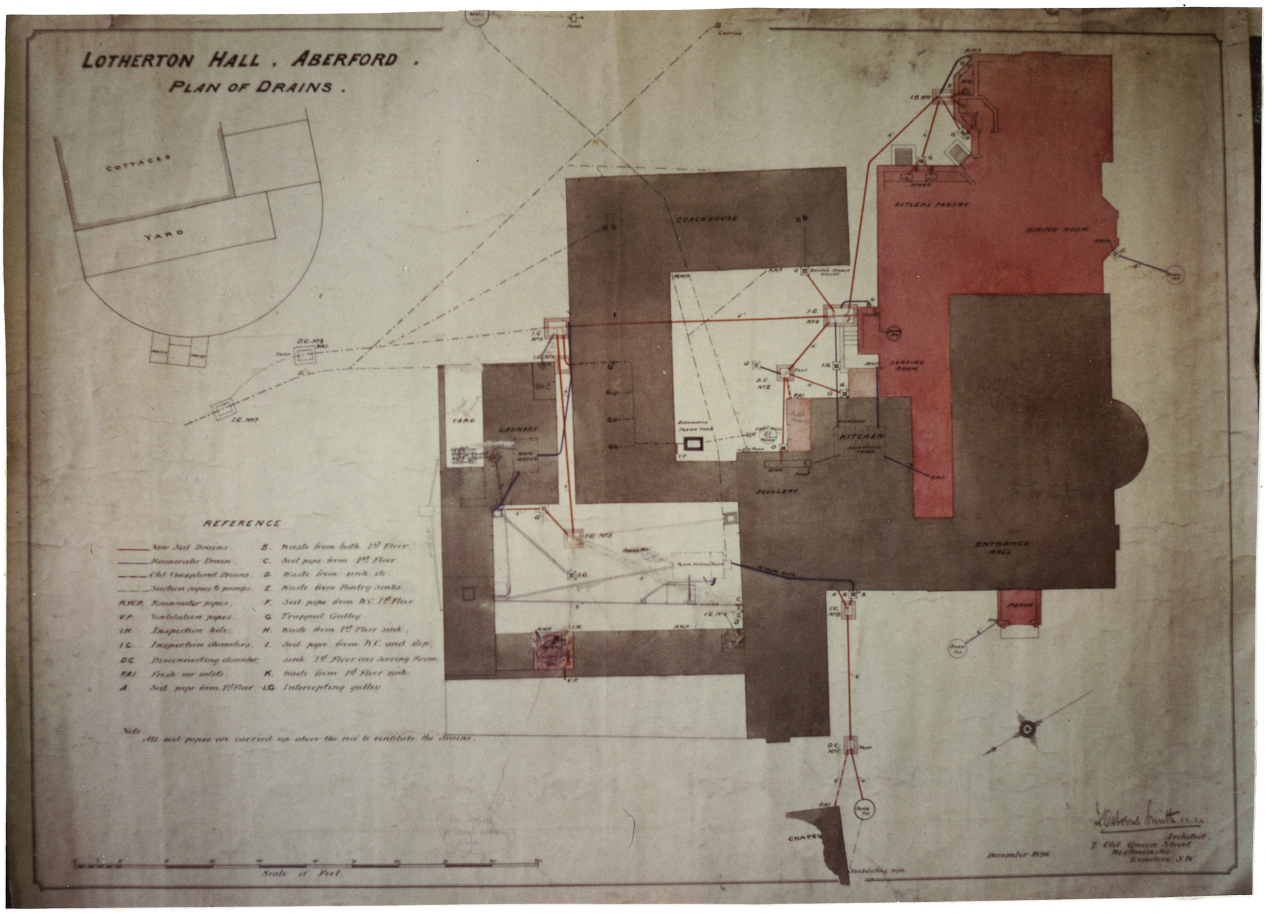

Fig 17 "Lotherton Hall, Aberford. Plan of Drains" by J O Smith, Dec 1896. Lotherton Files

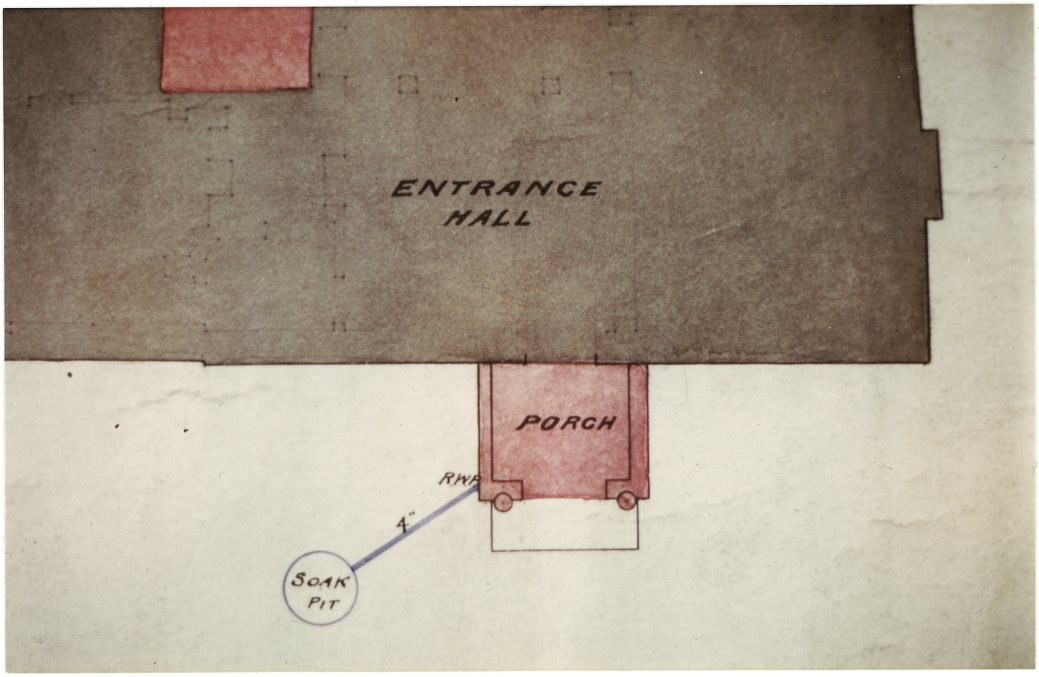

Fig 18 "Lotherton Hall, Aberford. Plan of Drains" by J O Smith, Dec 1896. Detail. Lotherton Files

Small Park, across a part of the garden which seems to have been practically undeveloped in 1893 and now needed a new layout.



Fig 19 Lotherton 1901. A vignette from a scroll. Water-colour on paper by Samuel Smith.

In his designs for the East Wing, the architect J O Smith deliberately avoided any attempts to create a new symmetry in the south front. Instead, the existing asymmetry was balanced by adding a new informal facade, including a small ground floor bow with French doors, next to the old bow. The whole house was covered with rough-cast, thus hiding the pre-1828 stone walls, and the windows were surrounded by bold dressed-stone, "period" details typical of the current Edwardian Baroque style (1). The rough-cast had a grey stone colour, the dressed sandstone around the windows was of a lighter, warmer shade, and the the window woodwork was painted brown in the same shade as the walls, which made them look like dark openings (Fig. 20). The result was a picturesque but well balanced south front, soon to be enhanced by a new garden, shown in its earliest stages in the 1901 vignette.



Fig 20 A postcard of Lotherton Hall which shows the 1896 south front before the last extensions of c. 1915. W Bramley, Publisher, Leeds. R Moss

The alteration and extension of 1903

The most radical development of the house took place in 1903, when a new west wing was built in a right angle to the existing building, to include the hall and drawing room. This time about half of the pre-1828 core was removed, including the south front window west of the bow. The 1896 porch was also removed in the process and replaced by a vestibule and a "porte-cochère" over the new, heavier entrance doors. The north-west domestic wing (pre-1846) was rebuilt in two storeys, which made the "gate" effect between the chapel and the house stronger. (Fig. 21.)

The designs for these extensions were made by the estate agent for Lotherton, Thomas Herbert Prater, who had some architectural training besides being an all-round competent man (2). All his designs are intact, together with the complete specification of works and materials, plus the signed agreement between Col F R T T Gascoigne and the builders,



Fig 21 The 1903 "porte-cochère" seen through the "gate" between the domestic wing and the chapel (November 1987)



Fig 22 "Proposed Additions to Lotherton Hall, Yorks, Section 2, Drawing No 2" by T H Prater 1903. Elevation of south wall facing the terrace (detail). Lotherton Files.

Messrs William Nicholson and Son of Leeds. An elevation of the house seen from the garden is shown in figs.no 22 and 25. In his designs, T H Prater consciously applied earlier architectural details in the new facades, thereby maintaining the "carefully conceived asymmetry" (3) of the house, best seen in fig 27. A chimney in the centre of the south end wall of the new wing bears a stone tablet with the year 1903 carved in, resembling, but not copying the 1896 motive on the east front.

The most interesting room in the 1903 wing is probably the hall, entered through the vestibule from the west under the colonnaded porte-cochère. The living hall represented the most decisive development in country house planning in the two decades before the 1st World War. Many classical houses were informally planned, and most have the wide corridors and ample staircase halls or living halls that suggest an Edwardian rather than eighteenth-century sense of space (4). This is exactly the kind of room that T H Prater created in the hall at Lotherton, with its differing floor levels between the new and old part of the house, the partly concealed staircase to the 1st floor with the gallery crossing above the hall at the change of level, and the partly concealed light from the south front window. The decoration of the hall in a 17th century style incorporating a chimney piece of 1696 from Huddleston Hall was carried out by an unidentified firm. (5)

The rebuilding of 1903 not only gave Lotherton Hall a fashionable informal style, but also made it a modern house with all the necessary conveniences. T H Prater made plans for the additional hot and cold water supply, including radiators for central heating (6). He also made a new plan of drains, updating J O Smith's of 1896 (7). A generator house was built at the corner of the gardener's cottage, and the electric supply was installed in the hall in 1903 (8). The new servants' wing also meant better conditions for those of the staff who lived there, and with all the new installations, probably made the household easier to run.

If economizing with building materials is a typical Yorkshire virtue, this enterprise certainly was no exception. Every effort was made to use local materials from Gascoigne estates, including Huddleston limestone for the building and pebbles and gravel from pits at Lotherton for the outer rough-cast. Good materials from the old building were reused, and the 1896 porch (fig 18) was given a new life:

> "The present porch including slated roof to be carefully taken down and moved to a position indicated, any damaged glass or other work will have to be made good; carefully take up the tiling to floor of same." (9)

W Nicholson must have carried out these instructions satisfactorily, for the porch was re-erected as the White Summer House, one of the main attractions in the new formal garden. The door post has still kept the bell (fig 23).



Fig 23 The doorbell of the pre-1903 front porch - the White Summer House. (May 1987)

From about 1900 the gardens and grounds were developed in close connection with the extended house (fig 77). Although some professional assistance was commissioned, mainly by the landscape gardener William Goldring, Kew, the layout of

the gardens was Gwendolen's work, which is discussed in Chapter 4.

The last building activities 1906-1915

When his father died in 1905 and nobody was going to live at Parlington, Frederick transferred some of the estate functions to Lotherton, and Parlington Hall was vacated. An auction sale was arranged in 1905 to have the contents of the hall and outhouses cleared out, but the marks made by the auction agent in his copy of the sales catalogue show that a great number of items were bought-in and taken to Lotherton (10). The gardens were also to contain a number of ornaments from Parlington, including the entrance porch (fig.104).

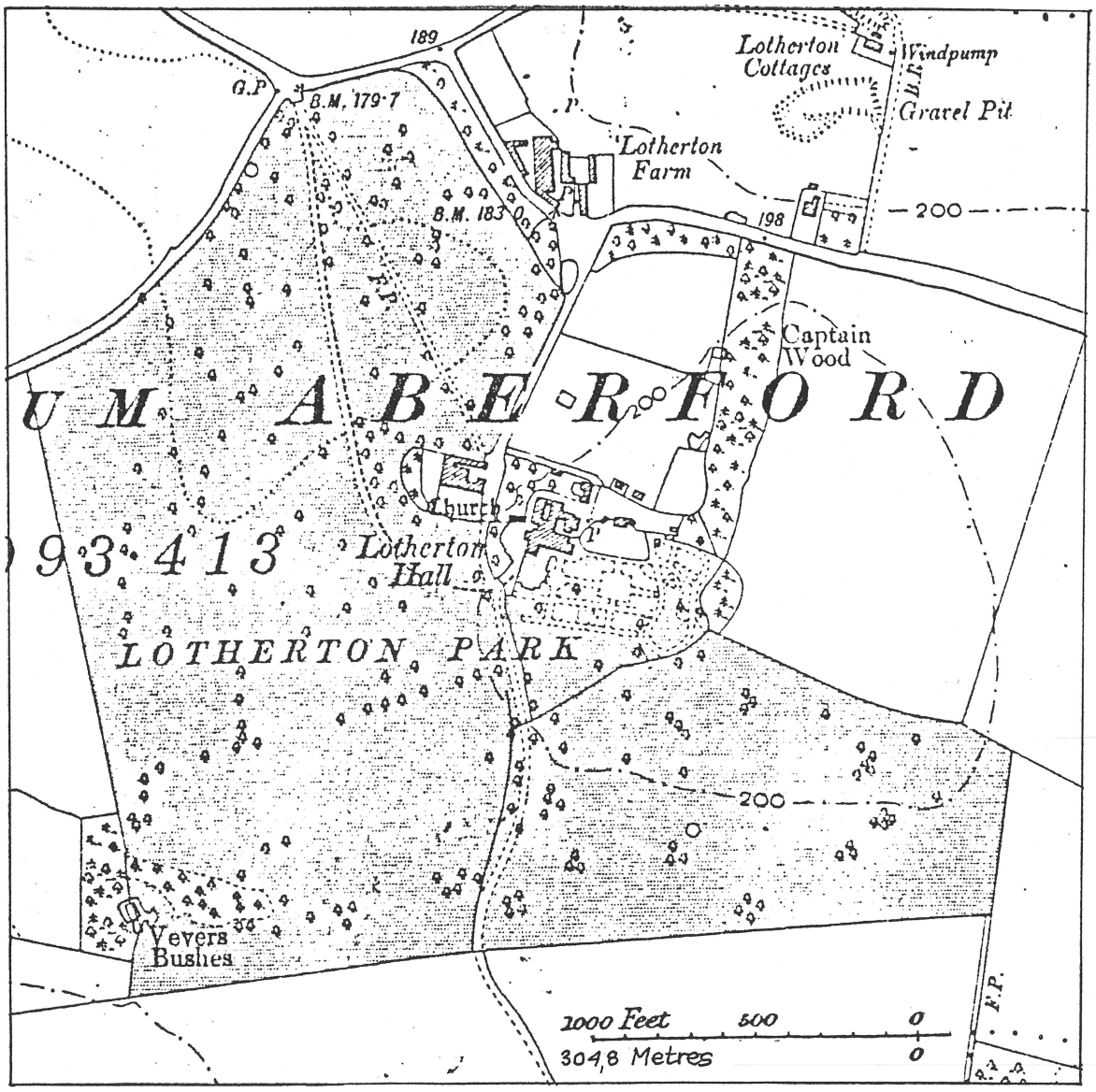

Fig 24 Lotherton 1906. O S sheet CCIV SE. 1:10560 (6 in to 1 mile), revised in 1906, 2nd edition 1909. Enlarged detail

Frederick was reputedly one of the first in the country to own a motor car, and the stable yard was converted into a motor house. The stables were also rebuilt, and a new house was built at Lotherton farm. These changes and the 1903 extension of the hall are recorded on the 6 inch OS map of 1909, based on a revision of the 1849 map in 1906. Because the map was revised in 1906 and edited in 1909, it does not show the lodge, built in 1908 at the northern entrance by the main park drive.

The final extension of the house, the east wing, was completed during the 1st World War and not in 1907-08 as previously belived. This misunderstanding is probably due to the fact that the first extension designs were made in 1907, but for some reason not carried out until after Lotherton was made an auxiliary hospital in November 1914. Fig. 25 gives the evidence: The hospital is established (nurses and patients in the windows), the photo is taken in the summer (1915 at the earliest), but the east wing is not extended (there is no new chimney, e.g. - compare Fig. 27).



Fig 25 Lotherton Hall during the 1st World War before the extension of the east wing. Nurses and patients are seen in the 1st floor windows. St John Ambulance Association 1919. Lotherton Files

In the autumn of 1915 or shortly after, the east wing of 1896 was extended 5-6 m to the south in a right angle to the house, including the New Dining Room (Morning Room) and a bedroom ("LG's room"). The architect was once more Thomas Herbert Prater, who merely extended J.O.Smith's design of 1896, except that he added a new first floor window in the centre of the east front chimney, which became disused. A new chimney was built on the opposite wall, to the west (fig 25). The well balanced asymmetry was thereby maintained. The completed house has been described as "an informal grouping of formal shapes", similar to the style of the famous contemporary architect Voysey (11).

The decision to go through with the extension may have been made to increase the number of hospital beds, from 18 at the opening in 1914 to ultimately 35. As one of 45 auxiliary hospitals in the West Riding Lotherton Hall fell in the category of smaller hospitals. It was closed on 28 March 1919, having treated a total of 655 patients. Frederick and Gwendolen bore all expenses and accepted no Government grant or V.A.D. allowance. In their report, the St.John Ambulance Association of the West Riding describes this as "the most valuable contribution of its kind made by any private individual in the West Riding to the cause of the sick and wounded soldiers during the war." (12) As Commandant of the hospital, Gwendolen was conferred with the honours of the CBE (1918) and Lady of Grace of the Order of St John of Jerusalem (1919).

The chapel also underwent a major renovation during the war. This work was started before the war, in 1913, and was carried out under the direction of John Bilston, FSA. The chapel was reopened 28 June 1917 for the use of the hospital patients.

In 1919 Frederick was 68, Gwendolen 60, and their children 26 and 21. Although Gwendolen continued to develop the gardens, the hall was never again altered by the family.

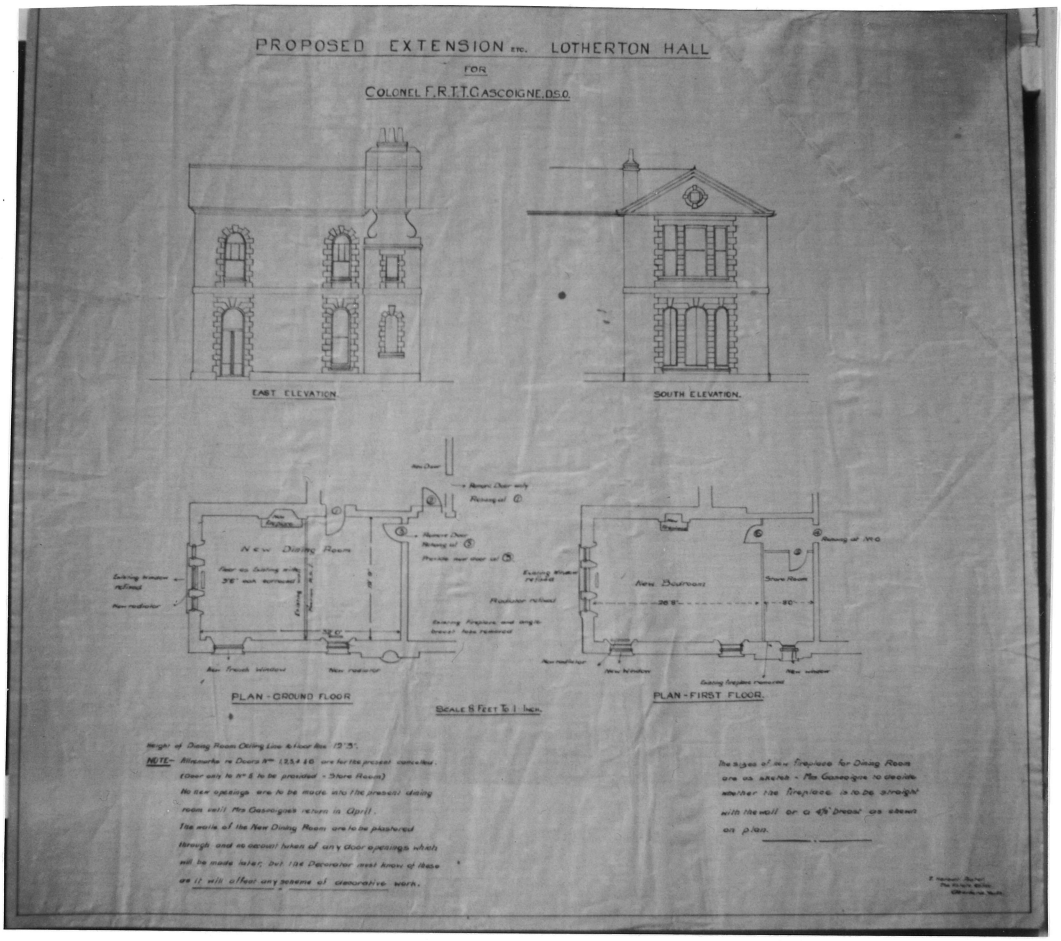

Fig 26 "Proposed extension etc Lotherton Hall for Colonel F R T T Gascoigne, DSO" by T H Prater, Aberford Estate Office (undated). Plans and elevations (detail). Lotherton Files. (Another set of plans, dated 1907-14, are kept at WYA. GC/MA 57A.)



Fig 27 Lotherton Hall, the extended east wing. Photo: Lady L T P Gascoigne, 1950s. P Braithwaite.

Mature years 1919-1949

In spite of post-war depression in 1919, two builder's firms were asked to make proposals for new glasshouses at Lotherton (13). In his estimate, one builder fears

> "that you will consider the amount looks very large, but conditions are so extraordinary at the present time with regard to labour and the general tendency of all material to increase that we cannot see that the total amount can be reduced in any way."

He then suggests that the plans may be only partly carried out, "though candidly, we cannot see any chance of prices dropping." (14) The estate agent T Herbert Prater, who handled the estimates, has probably agreed to recommend a cutback, for the house which was built, was smaller than either of the proposed ones. (Figs 131 - 3).

In 1916, Alvary had married Sylvia Wilder, and in 1919 they already had two children, Douglas Wilder (1917-44) and Yvonne (1919-1972). Cynthia married Arthur Sandys Hill, later Lord Sandys in 1924, and had three children, Patricia, Meriel and Richard.

Alvary and his family lived in London, Cynthia went with her family to live in Worcestershire, and their parents had the house to themselves. The building years were over, but Frederick and Gwendolen, now in their sixties, were still busy making improvements by buying art and furniture. The surviving inventory from the 1930s, completed in 1937, gives a very interesting picture of their collection, which included heirlooms both from Parlington and the homes of Gwendolen's family, as well as items bought from the first to the last years of their marriage. They maintained close links with the Empire by extensive travelling, and many works of art, crafts and furniture were brought home. Other items were bought at Christie's in London (15) or at country house sales. The garden ornaments, regrettably, are not listed in this inventory, so their origin must be traced by other sources.



Fig 28 Lotherton Hall in the 1940s. Yorkshire Post Newspapers. Lotherton Files

Frederick died in 1937 at the age of 86, leaving the estate to Alvary. However, Alvary was in the Diplomatic Service since 1924, spent a lot of time abroad, had remarried in 1935 and had a house in London, which meant that he could not move to Lotherton. So Gwendolen continued to live in her beautiful house, running the household with a smaller, but competent staff and looking after her garden. Frederick had spent the last months of his life in a wheelchair, which Gwendolen had to make use of soon after his death, getting older and weaker herself. The wheelchair was of great use to them both at Craignish. An electric staircase lift was fitted in the house for Gwendolen, but after it stopped half way up the stairs one day, she never used it again (16). The second World War had no direct physical consequences for Lotherton, and Gwendolen did not make any changes. Photographs taken in the 1940s show the house and garden in a meticulous condition (fig 28), looking much the same as in

1919 (fig 27).

Gwendolen died in 1949 at the grand age of 90. The house and garden, created by her husband and herself during 56 years, were left to her son and his wife almost unchanged since before the Great War as a true Edwardian country house. Craignish Castle was left to Yvonne.

The influence of Sir Alvary and Lady Gascoigne from 1953

The second World War left Lotherton unscarred, but tragedy hit the family when Alvary's son Douglas was killed in action in 1944. From 1939 Alvary was the Consul-General for Tangier Zone and the Spanish Protectorate of Morocco, but left his post in 1944. Before he retired in 1953, Alvary held some highly distinguished diplomatic posts, for which he was knighted: 1945-46, British Political Representative in Hungary, with rank of Minister; 1946-51, UK Political Representative in Japan, with rank of Minister; 1951-53, Ambassador to the USSR (17). Alvary and his wife Lorna, who played an important part in his career, were never in England for long periods during these years. Lotherton Hall was more or less standing empty between 1949 and 1953, with the staff looking after it. In 1951, Lorna came to Lotherton with the Japan luggage and furniture to unpack, only to pack again and leave for Russia (18).

In the summer of 1952, Yvonne married Kynaston Studd, and the wedding was held at Lotherton, with Alvary present. They went to live in Truro in Cornwall, where Kynaston died in 1957 after only five years of marriage. In October 1952, preparing his retirement, Alvary commissioned a set of plans to modernise the hall. The architects Kitson, Parish, Ledgard and Ryman, Leeds, made three different schemes, of which no 3 is shown in fig 29. The main proposed alteration was to replace the old domestic wings with a much smaller one with kitchen etc. on the ground floor, servants' rooms on the 1st floor. Also, the number of bedrooms in the hall was increased, the schemes nos 1 and 2 even suggesting re-

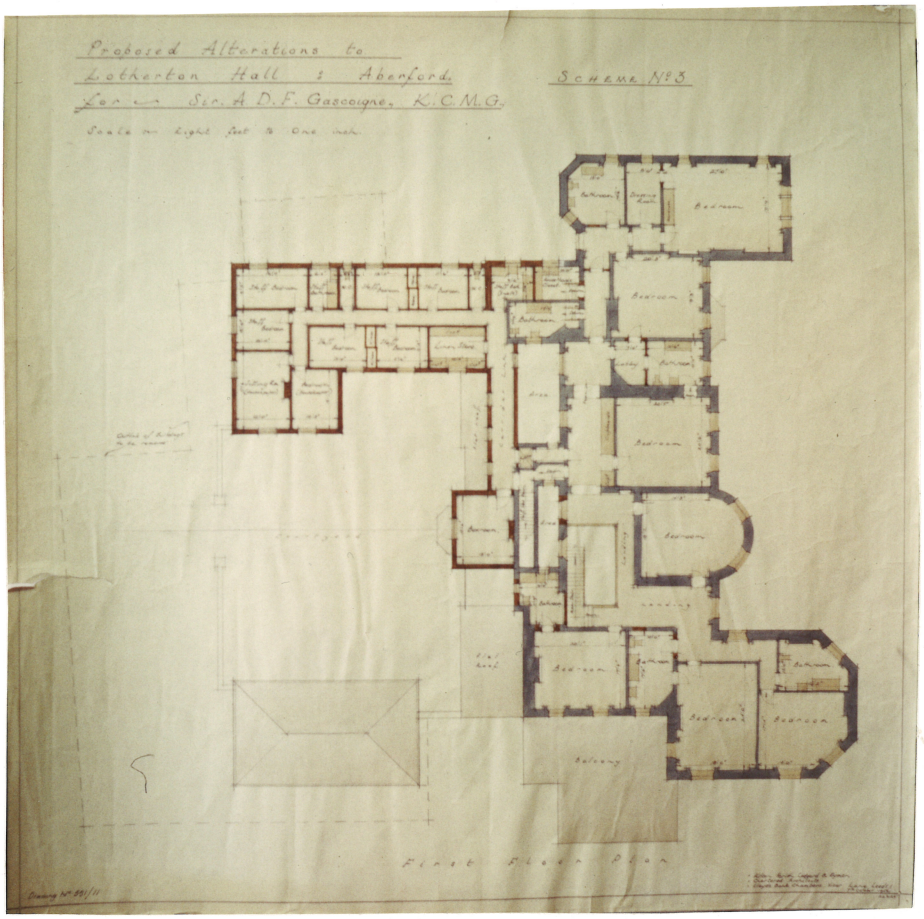

Fig 29 "Proposed Alterations to Lotherton Hall, Aberford for Sir A D F Gascoigne, KCMG. Scheme No 3, First Floor Plan" by the architects Kitson, Parish, Ledgard and Ryman, Leeds, October 1952. Lotherton Files.

building the hall. These plans were not carried out, neither were they discussed in the family (19). For reasons unknown, Alvary and Lorna decided not to alter the house after all, and moved to Lotherton Hall in 1953.

Alvary and Lorna had bought a house in London called "Heath Lodge", which they still kept, but part of the Gascoigne properties were transferred to Yvonne. In 1953 she sold the 1056 acres Craignish estate by an auction sale at Oban, 23 October (20) which led to the division of the estate in several lots and the castle in three flats. Yvonne also sold her Yorkshire properties within a few years.

At Lotherton, Alvary and Lorna made no drastic changes to

the buildings, but some necessary repair works and improvements were carried out, like the installment of electricity in the lodge. In the hall, the interiors were brightened up by painting the walls cream white ("Magnolia") (21) covering the dark green or brown colours of Edwardian times. The exterior window woodwork was also painted white for the first time, and as the window dressed-stones had become more and more black, the original colour scheme was reversed, thereby changing the hall's appearance considerably (Figs 12 and 20). The family collection of art and furniture remained almost intact in the Hall (22), despite a sale of surplus furnishings in 1956 (23). The interiors of the 1950s and 60s are documented by photographs, some of which are published (24) and also through the inventories of 1956 and 1972. (25)

The Gascoigne gift of 1968

As the years went by since Alvary's retirement and Yvonne did not want to take over Lotherton Hall, Alvary began thinking of preserving it by placing it in public ownership. At the end of 1967 he and Lorna had taken the decision, and in 1968 the house and the 145 acres of gardens and park were presented to the city of Leeds, together with the family collection and an endowment fund for buying art to add to it. It did not take long to realize how well the house would work as an art museum, and one with a very distinct character, different from the large Temple Newsam House. Some changes had to be made in the house to convert it from family to public use,

> "it was mainly a matter of arranging a one way circuit for the visitors to follow and a single public door for entry and exit. One or two walls had to be pierced to enable people to walk round just inside the windows, most of which face south, so that they may look out and enjoy the garden or in at the furniture and pictures - with the light behind them." (26)

From the Gascoigne collection of art and furniture were selected a number of items to form the nucleus of the permanent collection, showing a cross-section of the family's

accumulations, and new treasures were bought with the help of the endowment fund.

While alterations were being carried out on the ground floor, Alvary and Lorna kept a flat on the first floor of the east wing, for use when they were not in London. Alvary gave advice when new decisions about the conversion process were made, and he no doubt agreed to pull down the pre-1828 stone built domestic wing and the generator house in 1968. The only documentation of these buildings apart from O S maps, seems to be a series of photographs taken by Ron Turner in 1968 before the demolition, mostly of the exteriors, but also of some Victorian laundry equipment (27). The outlines of the domestic wing are shown on the 1928 and later technical plans, but no elevations seem to have been drawn up at any time.

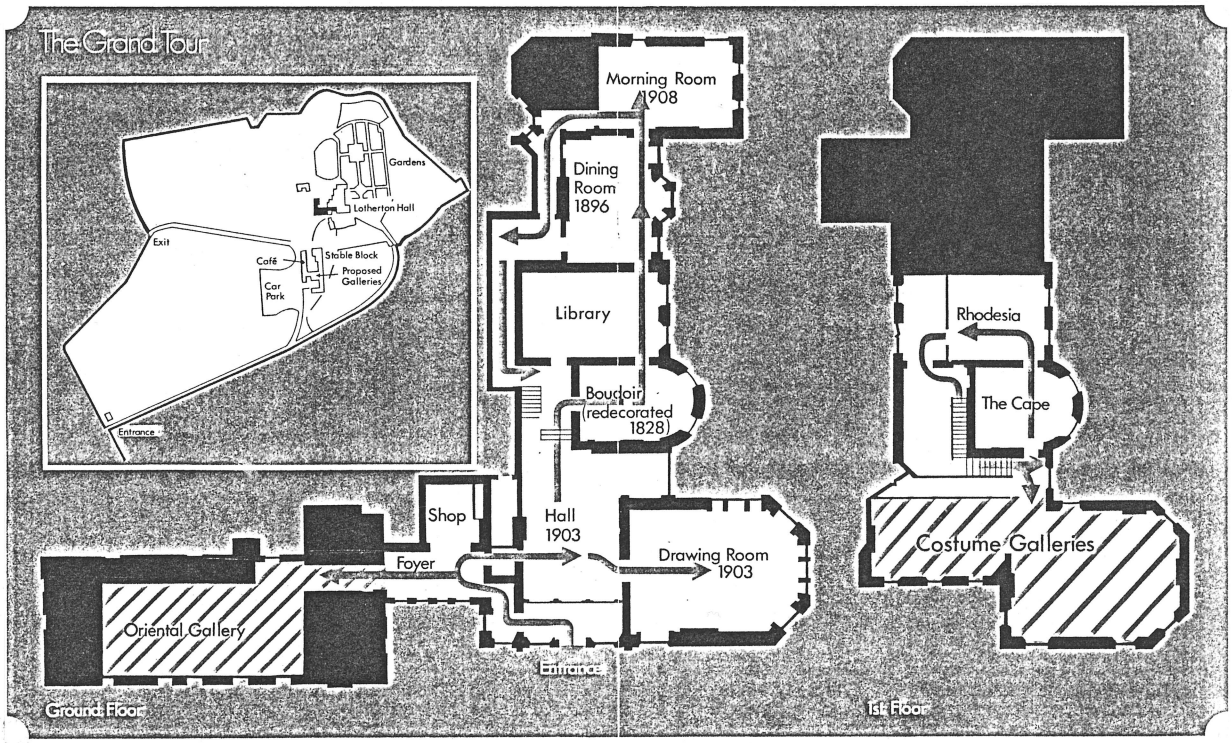

Fig 30 "The Grand Tour". Guide to Lotherton Hall c 1975 (undated)

Other parts of the estate were also developed. The stable block was rebuilt to suit the various new demands as a combination of a visitors' centre with a shop, restaurant and toilets; offices and tractor garages for Leeds City Council Department of Leisure Services; stables with shire horses and the "Old House" for private residents. In this process, the stable block was enclosed towards the west and new stairs were built down to the car park to the north. The new parts were also covered in rough-cast, and the whole block was painted in a bright sandstone colour.

The end of an era

Sadly, Alvary did not live long after handing over the estate. He died in 1970, and Lorna was left with the flat at Lotherton and the house in London. She soon sold the house and moved to Lotherton where she spent her last ten years working for animal welfare and caring for her own dogs. The chapel was used for services for animal welfare, which is still done once a year. In 1977, Leeds Leisure Services conceived the idea of bird garden, and they started to built it in the old kitchen garden. Lorna did not particularly like this idea; however, she did take a great interest in the early development of the house as a museum, and to the curators who worked there her presence was a pleasure, as were Cynthia's visits (28). In 1970 the Leeds costume and fashion collection was added on the first floor of the 1903 west wing, and in 1975 a new gallery, with a study room, for the city's collection of early Chinese ceramics was opened, together with a small shop and a ticket foyer on the ground floor of the domestic wing of 1903.

Lorna died in 1979, 91 years of age, and the flat was converted into public rooms. Lorna's old bedroom ("L.G.'s room") was redecorated in the same light colour that she liked (29).

Yonne had suddenly died in 1972, only 53 and without an heir, and the remaining Lotherton estate was sold by auction

in York 17 October 1973 (30) to the Abbey Life Assurance Company Ltd as one block complete with ancient monuments, shooting rights etc. The sale was carried out by Yvonne's relatives on her mother's and husband's side, who formed a group of trustees for her properties.

The death of Lorna in 1979 marked the end of the Gascoigne era in terms of the actual presence of the family. Although Cynthia and her family have continued to take interest in the estate, the geographical distance and now old age make it increasingly difficult for her to keep in touch. The last time Cynthia went to Craignish was around 1980; her son still owns land in the periphery of the old estate. She visited Lotherton almost every year to see her childhood home and those of the old staff who still live at Lotherton.

Lotherton Hall, its park and gardens now represent the continuation of the Gascoigne era in West Yorkshire. The highly praised intimate personality and homely character of the house and gardens were created by the people who lived and worked here, and the awareness of this is crucial in the policy for any future development of Lotherton.

Notes to Chapter 2.2

1) A Wells-Cole, LAC No 64, 1969, pp 6-7
2) P Walton, in interview 1987
3) A Wells-Cole, op cit., pp 7-8
4) C Aslet 1982, pp 7, 14
5) A Wells-Cole, op cit., p8
6) Views of Lotherton Hall, plates 23, 24
7) T H Prater, Dec 1903. Plan of drains. Lotheron Files
8) Views of Lotherton Hall, plate 36. Photo: Ron Turner Lotherton Files
9) T H Prater, Dec 1903. Specification of works and materials . Lotherton Files
10) C Gilbert 1978, p 14. Catalogue of Hollis and Webb, Leeds, July 24-29 1905. Temple Newsam Files.
11) A Wells-Cole, op cit., p 6

12) St John Ambulance Association, the W R Branch of Yorkshire County, 1919. Lotherton Files
13) 1. Boulton & Paul Ltd, Norwich. 21 May 1919
    2. Messenger & Co, Ltd Loughborough, 13 May 1919. Lotherton Files
14) Boulton & Paul Ltd, 1919, p 2
15) Inventory of 1937, Lotherton Files. The inventory was probably printed c 1934; later additions are in typing. The inventory was completed at the death of Colonel F R T T Gascoigne
16) W Burlingham in interview, 1987
17) Who Was Who 1861-1970
18) P Braithwaite in interview 1987
19) Lady Sandys in interview 1987
20) Auctioneers: Lofts & Warner, sales catalogue. Temple Newsam Files
21) P Braithwaite, in interview 1987
22) C Gilbert op cit., p 14
23) Auctioneers: Hollis & Webb, sales catalogue, 2 October 1956. Temple Newsam Files
24) Views of Lotherton Hall, 1984, plates 16-22. Lotherton Files
25) J W Watson sale, 22 March 1972. Paintings and prints. Temple Newsam Files
26) LAC No 64 1969, p 2
27) Views of Lotherton Hall, 1984, plates 32-36. Lotherton Files
28) LAC No 87 1980, p 2
29) Ibid
30) Auctioneers 1973: Lane Fox & Partners and Strutt and Parker. Temple Newsam Files

3 LAURA GWENDOLEN DOUGLAS TRENCH-GASCOIGNE - FAMILY, HOUSEHOLD AND SOCIAL LIFE

The reasons for dedicating a chapter to Laura Gwendolen alone are hopefully evident through the previous pages. However, a few more arguments may be added, for, after all, she was not a Gascoigne by birth. Her contribution to the family history was nevertheless considerable. When she and her husband built the Gascoignes' last family seat in Yorkshire, she made use of her talents, partly in the extension of the Hall, fully in the making of the new garden. As a contribution to the history of gardening in Britain, Lotherton is of interest as one of many Edwardian gardens created by an owner equipped with artistic talents, plant knowledge, gardening friends and sufficient money. These gardens are highly personal works of art which can only be fully



Fig 31 Laura Gwendolen Douglas Trench-Gascoigne, 1920s. Hand coloured photograph. Lotherton Hall

understood through knowledge of the person who created them and the society of which they were a part.

3.1 Family background

- "and the view outside of the soft, green grass-plots, surrounded by tall yew hedges, cut into peacocks and other quaint devices, was pleasant to the eye."

  Gwendolen Douglas Galton: La Fenton. A Novel in Two Volumes. London 1891. Vol I, p 183.

The love of plants and gardens must have come early to Gwendolen, as part of the world she knew and belonged to from the first years of her life. Although her parents had a house in London S W, she and her elder sister spent their summers in the country, either with their grandparents in Worcestershire and Surrey, at their own summer house or with some of their numerous aunts and uncles. During Gwendolen's childhood, these gardens were her summer playgrounds.

Waverley

Her mother was Marianne Nicholson, born in 1812 at Waverley near Farnham in Surrey as one of three girls and five boys. Her parents were Anne Elizabeth, daughter of William Smith, MP for Norwich and George Thomas Nicholson of Waverley Abbey, who was said to be "immensely rich". The house called Waverley Abbey stands on the bank of the River Wey, looking out across a quiet stretch of water to the ruins of the real Waverley Abbey, the oldest Cistercian monastery in England and once its greatest. The house is described by Pevsner as "admirable in its landscape (viewed from near the Abbey, for example), but slapdash when seen close to." (1). A mainly late 18th century building with later additions, built in yellow brick with white Ionic pilasters and friezes, its best quality is its setting in the park. The gardens do not seem to have been extensive (2).

Waverley Abbey is famous through Walter Scott's novel "Waverley" which was inspired by the monks' annals (3). The true

picturesqueness of this historical landscape must have made a strong impression on Gwendolen, later to give inspiration to her own writing: In "La Fenton" (4) she describes the meeting of two lovers in a ruin, once "an old monastery, though nothing remained but a part of the chapel and a small portion of the refectory." When she adds "elms like a blaze of gold, and the oaks a delicious bronze hue", the picture could well be one of Waverley Abbey.



Fig 32 Waverley Abbey, near Farnham, Surrey (August 1987)

Parents

Marianne's mother, Anne Elizabeth Smith, had four sisters and five brothers, all good looking, all with zest for living and amazing health (5). One of the sisters married William Edward Nightingale and their younger daughter, born in Florence in 1820, was named after that city. Florence Nightingale was one year older than her first cousin Marianne, who was a dazzling beauty with exceptional musical gifts, but of unpredictable moods. Marianne became Florence's most

serious "passion". Unhappily, Marianne's favourite brother Henry fell in love with Florence who refused him, and Marianne ended her friendship with Florence. From 1845 the Nicholsons and the Nightingales ceased to be intimate. Florence, although grieving the loss of Marianne, followed her non-traditional urge to do great deeds, which she eventually managed to fulfill during the Crimean War 1854-6.

In 1851, Marianne had married a brilliant young Royal Engineer, Captain Douglas Strutt Galton (6). He also became a friend of Florence Nightingale and one she could always turn to for support in her efforts to improve the hospital system. Douglas was born in 1822 at Spring Hill near Birmingham as the second son of John Howard Galton of Hadzor House and Isabella Strutt, daughter of Joseph Strutt of Derby. Douglas was educated at Birmingham, Geneva, Rugby and the Royal Military Academy at Woolwich, where he gained first prize in every subject. He received his first commission in the Royal Engineers in 1840, and by the time he and Marianne were married, he was a secretary to the Railway Department of the Board of Trade.

After their first daughter, Evelyne Isabella, was born in 1851, Douglas was appointed government referee for the consideration of plans for the main drainage of the Metropolis of London. When he met Florence Nightingale and their friendship began, he was the army's leading expert on barrack construction, ventilation, heating, water supply and drainage. The same year (1858) he had become a member of the Royal Commission on the Improvement of the Sanitary Condition of Military Barracks and Hospitals, which was also Florence Nightingale's all-consuming passion.

In 1857, Marianne and the Nightingales were reconciled, and Marianne was reported to be "always as pretty and improved in character, she takes an interest in amendments and don't never flirt no more. Let people talk against matrimony!" (7)

Douglas and Florence met and corresponded almost daily after the Barrack Commission was set up. Florence absorbed Douglas, but was too busy to see Marianne and only wrote her kind letters. She was to be godmother of their third child, a boy born in 1861, who was named Hubert Nightingale Douglas Galton.

However, the task which had left Captain Douglas Galton a name in books on Victorian architecture (8), was the Herbert Hospital at Woolwich, mainly designed by him when he was at the War Office between 1860 and 1862. Florence Nightingale also took a great interest in this project.

During this all-consuming period of time in her father's life, Laura Gwendolen was born on 2 March 1859. Their house was No 12 Chester Street, "just opposite Buckingham Palace", which stayed in the family until the 1970s. Her sister Evelyne Isabella was 8 years old, her mother 38 and her father 37. Gwendolen grew to rely on Evelyn as a friend and protector, even more so when their brother Hubert died in 1862 less than one year old.

Hadzor

The same year John Howard Galton died, leaving Hadzor to his eldest son Theodore Howard, while Douglas inherited Himbleton Manor near Droitwich, which became the family's summer house. Douglas' mother Isabella continued to live at Hadzor House until her death in 1877, and Gwendolen, who was a delicate child and "had a chest", was sent down to her grandmother at Hadzor every winter to avoid bronchitis and the London fog. Isabella's father Joseph Strutt was a great patron of art and had an excellent collection of paintings, most of which he left to Isabella, who added it to her husband's collection at Hadzor House. John Howard Galton had collected art from all over Europe for many years. A Country Life article on 'Hadsor' in 1901 (9) gives an idea of the famous collection, mentioning works by Rembrandt and Velasquez as well as sculptures by Thorvaldsen and Canova. Two

sculptures and a number of paintings, not mentioned in Country Life, were a few years later to come into Gwendolen's possession and were brought to Lotherton Hall, where one of the sculptures remains today: The Wounded Philoctetes (Philoctète Blessé) by Dupaty, a marble copy 2/3 of the original, c 1810 (10).

Gwendolen loved Hadzor and grew to know her grandparents' world of art. On a tour through Burma in 1895 she saw a village scene which, as she described it, "possessed a foreground which would have delighted Tenniers" (p 182). The painting she is referring to is probably "People dancing outside on Sunday" (11) which actually became hers in 1929. Together with other paintings from the Hadzor collection it formed an important part of her home at Lotherton, reflecting the taste of her Victorian grandparents.

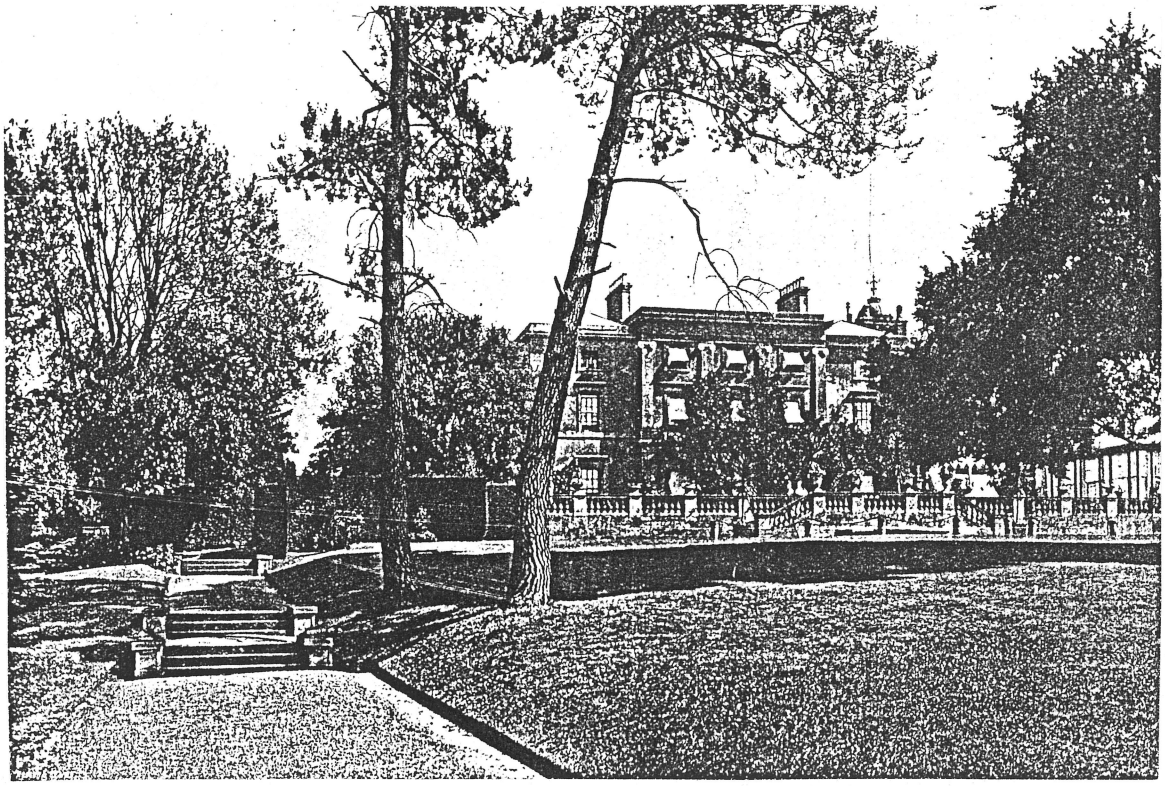

Fig 33 Hadzor House, near Droitwich, Worcestershire. The West Walk. CL 17.08.1901 p 213

Hadzor House itself does not have the historical setting of Waverley, but in return, its garden was a showpiece. John Howard Galton, Gwendolen's grandfather, remodelled the 1779 house in 1827 in two and a half storeys with giant Greek Ionic pilasters on the south front (12) facing the terrace, which was laid out in the appropriate Italianate style. The terrace had most of the characteristics of the early Italian garden of the Victorian Era: Flower beds in gravel instead of grass, balustrades with a number of vases, a stone bench and palms in tubs, which in the winter were moved into the conservatory at the end of the terrace. The conservatory, which had very pretty cast-iron columns or baluster shafts and acroteria, was unfortunately converted into a chapel in this century and the glass walls are now gone (13). It is interesting that the Country Life writer in 1901 found this composition so successful:

> "There is no gulf between the mansion and its gardens, and we pass from the terrace by the steps to the lower lawn, with the feeling that the architectural character is fading into the landscape and the woodland as we go".

Special emphasis is laid on clipped yew hedges, used so well in the garden

> "to create something of architectural character; and thus the hedge or the formal bush may be the link between the house and its green surroundings".

The last formal composition was a circular box-hedged garden with a flower bed in the middle. Completing the composition, the Dell led from the lawn with its specimen trees down into a woodland garden "where the beauty of nature seems untrammelled".

This moderately sized, well composed garden was Gwendolen's second home during her childhood and youth, and we may suppose that some of her earliest impressions of a garden were formed here, later to inspire both her writing and Edwardian garden design.

Himbleton

However, her parents had another house on their hands. Himb-

leton Manor was a small Tudor farmhouse on the outskirts of the Hadzor property. Although it was a long way from the railway, they thought it would be comfortable for weekends. But Marianne, who had a large family and was used to spending her summers with "streams of cousins" (15), no doubt wanted a house that could take a few guests as well. And so they enlarged the house to twice its original size, by building a new wing with two small gables on the entrance front, using red brick and white and green woodwork details in a simple vernacular style (fig 34).



Fig 34 Himbleton Manor, near Droitwich, Worcestershire. The 1862 extension. (July 1987)

And then there was a new garden to be made. In 1862, the year he inherited Himbleton, Douglas was made Assistant Permanent Under-secretary of State for War and was placed on the permanent half-pay list of the army. He engaged himself in a number of fields, giving advice, writing papers and taking part in committee work. There is every reason to believe that Marianne was the creative force in the house-

hold, and that the new garden of Himbleton mainly was her work.

Her granddaughter confirms that one of her many interests was botany, for which the inspiration mainly came from her parents, Anne Elizabeth and George Thomas Nicholson of Waverley. One of the very few surviving family papers is in fact a note in Marianne's hand dated April 1903, which accompanies an illustrated book of botany, "Maunds Botanic Garden". In the note Marianne tells the story of how her parents collected this monthly botanic magazine which showed four species illustrated in colour in each issue, and later they re-arranged the illustrations according to their "natural orders". The magazine was first published in 1824 and finished in 1850, and her parents worked on the plant classification during the evenings of the years 1851-4. They did this

> "not only to their own great happiness, but thus leaving a useful work of systematic botanical reference instead of a mere collection of miscellaneous plants".

From Anne and George this family treasure passed twice from mother to daughter together with an interest in plants which showed in the creation and upkeep of their own gardens.

Marianne's garden at Himbleton was rather small, in a simple formal design, consisting of ample lawns for tennis and other games, some rose pergolas and a long yew tunnel which divided the garden in two, with an orchard on the far side from the house. Near the house were some flower beds, but no terrace; this was not an architectural show-piece, but a house and garden where family and friends met in the weekends and even at Christmas, with lots of places for the children to play. It is easy to visualize Gwendolen and Evelyne among other "rosy-cheeked, well-dressed girls and boys" of paintings and Christmas cards of Victorian times, skating and sledging in warm clothes or playing with toys and puppies among the garden roses (16). It is equally fair to imagine that Marianne and Douglas were invited with their daughters to the homes and summer houses of friends and

relatives in Worcestershire, Hampshire, Derbyshire and Surrey, where members of the family had houses, but also to friends elsewhere (17).



Fig 35 Sir Douglas Galton, KCB; cr 1887; DCL, LLD; FRS; Late Capt RE. Bust by T Brock (replica). Lotherton Hall

In 1869, Douglas became the Director of Public Works and Buildings, and retired in 1875, 53 years old. He continued to initiate many important improvements, mainly within matters of national health and sanitary science, besides being a lecturer and scientist himself. He was the President of the British Association for the Advancement of Science from 1895 to his death in 1899. He became a friend of Marie Curie, who stayed with the family at Himbleton Manor. He received many honours, the most distinguished being a K.B.C. in 1887, and in 1889, a Knight of Grace of the Order of St John of Jerusalem, the same order with which Gwendolen was

honoured 30 years later. A bust of Sir Galton by Thomas Brock, R.A., was erected in the Shire Hall in Worchester. A replica of the bust, made in 1902 (18), was in Gwendolen's possession and can still be admired at Lotherton Hall in the Drawing Room of 1903.

Marianne and Florence do not seem to have met often during the rest of their long, but otherwise different lives. They died within a year of each other, Marianne in 1909 and Florence in 1910, 88 and 90 years old.

Notes to Chapter 3.1

1) N Pevsner, 1962, pp 420-422
2) Lady Sandys in interview 1987
3) A Mee, 1966, p 217
4) Vol I p 237
5) The source for the following is C Woodham-Smith's biography 'Florence Nightingale 1820-1910', 1972
6) The biographic data about Douglas Galton in the following are mainly from the Dictionary of National Biography, Vol XXII, Supplement, pp 691-694
7) C Woodham-Smith, op cit., p 214
8) R Dixon and S Muthesius, 1985, p 112
9) C L 1901, 17 August, pp 208-213
10) This sculpture is by the end of 1987 kept in a shed at Lotherton after being somewhat vandalised 2 years ago. The other Hadzor items seen in the inventory of 1937 have probably been sold
11) David Teniers, Flemish school of painting, C17. This painting was bought at the Hadzor sale in 1929 at the death of Theodore Howard Galton
12) N Pevsner, 1968, p 176
13) The present owner has redecorated the house, and is trying to keep up the gardens (Interview June 1987)
14) CL 17.08.1901 pp 211-212
15) C Woodham-Smith, op cit., p 6
16) J Beckett and D Cherry, 1987, p 51

17) The Nightingales had Lea Hurst in Derbyshire and Embley Park near Romsey in Hampshire, the Bonham-Carters (an other Nicholson daughter) had Fairoaks near Winchester, Hampshire (C Woodham-Smith, op cit)

18) Leeds Art Collections Fund, Inv No 7.126/68

3.2 Youth

From her extremely gifted parents Gwendolen had inherited a wide range of talents which she was to develop in various ways. As was customary in their social class, Evelyne and Gwendolen had a private governess. Neither of the sisters seems to have had any additional education, although their father was a member of the first committee to advocate higher education of women.

Victorian ideals

During Gwendolen's High Victorian childhood, Late Victorian youth and early married years until her Edwardian middle age, the social concept of femininity changed. From the first organizations to advocate women's suffrage, which were founded in the 1860s, to the day in 1918 when the last Reform Bill became law, and gave most women the vote, more and more women of Gwendolen's class began to make their own careers as professional artists, craftswomen and gardeners. The most famous is Gertrude Jekyll (1843-1932), the brilliant craftswomen who also became a great gardener and created a new school of gardening in the Edwardian era. To be a gardener was also appropriate for Victorian ladies, as expressed in Edith Chamberlain's and Fanny Douglas's "The Gentlewoman's Book of Gardening" (1892), in which the last chapter is dedicated to "Gardening as a Profession", although excuses are made for including this chapter at all. But not to worry,

> "where is a lady more at home than amongst her flowers? Where does she seem fairer, more womanly, or more healthful? This out-door occupation is the very thing wanted for strengthening delicate girls. The children of the upper classes suffer from too little muscular exercise." (1)

Early interests

Whether these were among the reasons why Gwendolen became a gardener, we can only guess. When her father inherited Himbleton, she was three years old, and it is not unlikely that

she made her first experiences with plants in the new garden here, "helping" her mother. Today Cynthia rather believes that Gwendolen's interest in plants and gardening grew as she became older. She may have done some planting and weeding, but not any "very strenuous work!" Evelyne does not seem to have had a reputation for being a gardener at all, although she probably had to do more really useful work than her little sister.

In fact, Gwendolen's real passion from when she was very young was horses. She and Evelyne had their own ponies at Hadzor, and they used to ride frequently with friends in the neighbourhood. The distance between Himbleton and Hadzor is only c.5 km (3 miles), so their main leisure activity whenever they stayed at either place, was riding. Gwendolen became a very good rider, had beautiful horses and loved hunting. Another "muscular exercise" in which she excelled was tennis, and these activities no doubt helped strengthening the delicate Gwendolen, while gardening seems to have played a minor part in that respect.

Music

Gwendolen had not only inherited her mother's beauty, but also her musical talents, including a good voice. She came to know the Florentine "stornelli", a narrative folk song, sung by street singers in Florence but never written down. When Evelyne married an Italian banker in 1875 and went with him to live in Florence, the sixteen year old Gwendolen, who missed her sister, came to stay with her in Florence several times during the next few years. Here she heard the "stornelli" sung in the streets, and to learn them, she simply asked the singers into the house to teach her the songs for a drink and some money. She used one of these texts in her first novel, "La Fenton", where her heroine accidentally has music as her one accomplishment, and "a deep, full contralto voice" at that (2). When she came home, she showed the "stornelli" to the young Edward Elgar, who worked in a music shop in Worcester at the time, and he was interested to

discuss them with her. Gwendolen's friendship with Elgar, who became the centre of the local music life, and her own interest in music led to new acquaintances and a number of local concerts where she interpreted the "stornelli", accompanying herself on the guitar.

Writing

Whether or not Gwendolen thought of developing her musical talents professionally, we do not know. The only kind of professional work we know about, in terms of making some money of her own, is her writing. Before she married, but while she was engaged, she wrote two novels of which the last was published during the first year of her marriage. "La Fenton", in two volumes, came out in 1891, and "A Step Aside", in three volumes, in 1893 (3). In 1896, after writing for The Sporting and Dramatic News, she published the travel account "Among Pagodas and Fair Ladies. An Account of a Tour Through Burma", which seems to be the end of her published writings (4).

Gwendolen obviously put her heart and soul into her novels. The story of "La Fenton" is of a young girl, Stella, who is the daughter of an English gentleman, Arthur Darrel, "the only son of Mr Edward Darrel, a rich Herefordshire squire, with broad acres and the fine old manor house of La Fenton". Arthur's cousin and his son have unlawfully acquired La Fenton, and young Stella, whose Sicilian mother is dead, must go and live with them when her father dies in Palermo. When she in addition falls in love with the false Wavely, the scene is set for a highly dramatic story, ending happily, as required, with a new, true love for Stella, who is revealed as the real heir to La Fenton (5).

Gwendolen sent a copy of "La Fenton" to John Addington Symonds (1840-93), the eminent man of letters, whose last years were spent in Davos in Switzerland, to have his comments, which he gladly gave (6). He was honest with her: "There are great "makings," as we say, in the novel. More

promise perhaps than actual achievement." Although he thought the contrast between the villains and the good people was too violent, he praised her for "a real substance both of head and emotion, which it only requires careful study to bring out into purer art."

These kind words, no doubt together with encouragement from friends and family, must have helped in writing her second and last novel, "A Step Aside". Although it was fairly well received by the critics, her daughter is positive that "marriage, children and all that" put an end to her career as a novelist. Most likely did she make the clear decision that her role as a wife and a mother was to come before other interests. She never expressed any support of women's full independence of men, on the contrary, she clearly disliked

> "the modern woman of England, - who is for ever screaming her rights upon platforms, and losing all that delicate womanly charm, in which if she could only be persuaded to see it, lies the secret of her greatest influence" (7).

Against these misfits she holds up the Burmese women, who within their marriage have achieved "capability, intelligence, business-like habits and liberty".

In writing this as a wife and mother in 1895, she obviously expresses her personal priorities. Within her married life she nevertheless developed her talents further through her gardening, which she could enjoy without leaving the family circle.

Architectural influence

To make a guess about Gwendolen's architectural taste and how it may have been formed, let us look at the scenes of La Fenton. Not only does she give glimpses of a garden with lawns and tall yew hedges, cut into topiary work, she also gives a description of the mansion house: Old and grey, surrounded by a moat which was

> "crossed by a quaint old bridge, surrounded by a grey stone gateway and heavy oak doors," the walls were made

> of "moss-grown stones covered with ivy, which crept round the small lattice windows," (8)

making a highly irregular building with one mysterious tower added. Herefordshire is given as the geographical setting of the house, but although possible models may be found here, she would hardly have used an identifiable place for her dramatic story (9).

However, the style of the house and garden as Gwendolen describes it, resembles the ideals of the current picturesque vernacular style of the Late Victorian era, perhaps also the Arts and Crafts architecture which had been developing since the 1880s. The return to the Old English garden with its topiary was promoted by writers like John Dando Sedding, whose book "Garden-Craft Old and New" was published posthumously in 1891, the same year as "La Fenton":

> "There is a quaint charm in the results of topiary art, in the prim imagery of evergreens, that all ages have felt" (10).

Sedding's vocabulary is based on a Christian idealism (11), describing the artist-gardener as "knowing good and evil" (12), a philosophy which in many ways corresponds with Gwendolen's black-and-white world in "La Fenton".

The houses near Himbleton that Gwendolen probably knew best, however, were not at all vernacular, but grand and neo-classical. This heritage of both the vernacular and the classical was to be expressed in her Yorkshire garden. Apart from Hadzor House, described earlier, an important neighbour house was Spetchley Park, only 7 km (4 miles) away.

Spetchley Park

When Gwendolen grew up, Spetchley Park was the seat of Major Robert Berkeley and Lady Catherine Berkeley. The house was rebuilt 1811-18 of smooth Bath stone in the Palladian style. The west entrance front has a giant portico of four unfluted Ionic columns, the longer south front giant Ionic pilasters

(13). The house stands on a lawn, overlooking the garden, with the enclosed gardens to the east of the house.



Fig 36 Spetchley Park, Worcestershire (May 1987)

The Berkeleys had six sons and six daughters, some of whom were Gwendolen's age. Through the Berkeley family she made an aquaintance who was to have a great influence on her future gardening: Miss Ellen Willmott of Warley Place in Sussex. Her younger sister Rose married Robert Berkeley, the eldest son, in 1891. Rose and Ellen had made friends with Maud Berkeley, Robert's sister, in 1888, and the girls were invited to spend a few days in June at Spetchley Park. They went to look at gardens in the neighbourhood and the Berkeley brothers accompanied them (14). In 1888 Rose was 27, Ellen 30 and Gwendolen, whom they would have met then or somewhat later, was 29. After their marriage in 1891, Rose and Robert lived with the Willmotts at Warley Lea until the death of Major Berkeley in 1897, and came to Spetchley in 1898.

Ellen and Rose were very close, both were very good gardeners, and Ellen came often to visit her sister at Spetchley and helped her make the new Fountain Gardens which were laid

out in four quarters, each enclosed with clipped yew hedges and containing beds for different botanical families, and with a fountain in the middle. Ellen was greatly interested in music, and she always combined the Three Choir Festival in Worcester every third year with a visit to Spetchley Park, where much entertaining went on when the Festival took place. Here she would also have met Edward Elgar, who knew the Berkeley family from his childhood and later returned as the guest of Robert and Rose Berkeley (15). On these occasions Gwendolen and her husband would have been invited, Gwendolen perhaps asked to sing some "stornelli". It would have been strange under these circumstances if she and Ellen Willmott had not become friends.



Fig 37 The Fountain Gardens at Spetchley Park, laid out by Rose Berkeley with assistance from Ellen Willmott c 1900 (May 1987)

What did this relationship mean to Gwendolen? No letters or other written documentation have yet come to light, but it seems likely that it was Ellen Willmott who introduced Gwendolen to the "wild" garden and its profusion of plants for all seasons, some collected in tropical regions by plant hunters. When she met Rose and Ellen, Gwendolen had probably

decided to marry, and knew that she would have old gardens to develop. Seeing the wonders that Ellen created at Warley must have inspired her to use her artistic talents in gardening while being a wife and a mother.

Notes to Chapter 3.2

1) E Chamberlain and F Douglas, 1892, p 209
2) G D Galton, 1891, Vol I, pp 10 and 93
3) This novel is also a romance which I have not read. The British Library Reference Section has a copy, for reference only
4) The three publishers were: Eden & Co, H Cox and A D Innes, respectively. (Br Museum, General Catalogue of Printed Books, 1961, Vol 81, pp 622-3) See Also Chap 3.3, Travels: 'Over the Andes', 1903 (Lady Sandys, unconfirmed)
5) Op cit
6) His letter, dated 23 March 1891, is addressed to Miss G D Galton, c/o Mrs Eden Remington, 15 King Street, Covent Garden. Lady Sandys has no further information about Mr Addington Symonds' connection with the family
7) G D Galton, 1896, p 56
8) G D Galton, 1891, pp 144-5
9) Lady Sandys thinks that the name 'La Fenton' is inspired by a place in France, but otherwise fictitious
10) J D Sedding, 1891,pp 180-1
11) B Elliot, 1986,p 199
12) J D Sedding, 1891, p 187
13) N Pevsner, 1968, p 262
14) A le Lièvre, 1980, p 55
15) A le Lièvre, op cit, p 153

3.3 Married life

Gwendolen met Frederick Richard Thomas Trench-Gascoigne some time during the 1880s at Mere Hall near Hanbury in Worcestershire, the home of Mr. and Mrs. Bearcroft. Frederick knew Mr Bearcroft from Eton, they had been in the army together and done some big game shooting in America. When Frederick and Gwendolen married in 1892, at 41 and 33, they had known each other "for years".

Frederick

We already know Frederick as the sole heir at the time of the Gascoigne family of Parlington in the West Riding of Yorkshire. The Gascoignes tradionally had their origin in Gascony before the Norman conquest, and were settled on estates at Gawthorpe and Harewood in the fourteenth century. The first baronet was Sir John Gascoigne who succeeded in 1602, and until the death of Sir Thomas Gascoigne in 1810 there was a continuous male succession. Frederick's father, Frederick Charles Trench, represented the second family to be linked with the Gascoignes, thereby combining the Trench and the Gascoigne arms: The conger's head is Gascoigne, the arm in the armour with the hand clutching a cutlass is Trench.

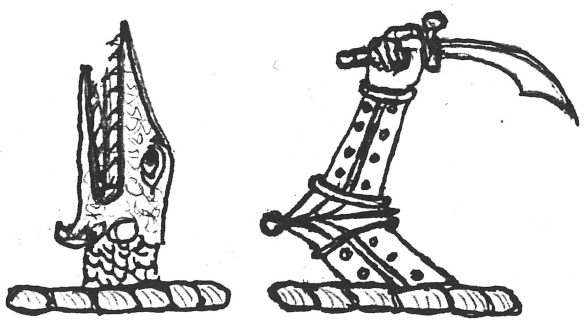

Fig 38 The arms of Trench-Gascoigne as seen on a brass button from a servant's uniform. W Burlingham

During the Victorian era, the influence of the Gascoigne family remained strong in the eastern part of the West Riding, as did that of the aristocracy and the gentry in the rest of the country. The upper class provided holders of almost all the high posts in the Empire, ran the local governments in the counties, and officered the army - the navy was less socially exclusive. Most of them gained from prosperous farming in the 1850s-1870s, and lost by the agricultural depression in the 1880s. Some of these losses were recovered by the investment in urban land, or, like the Trench-Gascoignes, continuous involvement in lime and coal mining (1). The estates continued to be the Gascoigne family's main source of income, just as a number of people in the neighbourhood depended on them for their livelihood. Unlike many others, the Gascoignes stayed on their land, although Frederick later became seriously tempted to leave.

Like his father and many other sons of the gentry, Frederick chose a military career. After Eton he was gazetted to the Royal Horse Guards, "The Blues", 20 June 1870, where he became a captain in 1878, at 27. The engraving "The First Polo Match at Hurlingham", showing Frederick playing for The Blues in 1877, was later among the pictures at Lotherton (2). Eager to see something of the vast Empire, he took an appointment as a military attaché in 1878 in Sydney, Australia, where he stayed for about two years. He often talked to his children about his times there, describing Sydney as a wonderful place for sailing, of which he did a lot, besides taking part in horseracing, and he became a very good sportsman.

During the -80s he had other posts, e.g.in India (3), but the travels that probably meant most to him were the ones he made in Africa with Cecil Rhodes and Dr. Leander Starr Jameson. He seriously wanted to become a colonist, and if it had not been for Lotherton, he would have left for Africa (4). He later named the 1st floor bedrooms at Lotherton after places and countries he had visited, - a poor substitute?

After invading and occupying Eygpt in 1882, Britain annexed Sudan in a series of military campaigns during the 1880s and 1890s, ending in victory for Britain in 1898 after the defeat at Khartoum in 1885 where General Gordon was killed. Frederick volunteered to join the Khartoum Relief Expedition on the Nile in 1884 in the hope of rescuing Gordon, but the expedition failed. On his safe return to Parlington, a scroll of congratulations was presented to him by tenants, neighbours and friends, expressing their admiration for his "zealous performance", which, although it failed, had shown "the unsurpassable gallantry and endurance of British soldiers" (5).

Included in this address were also congratulations to Frederick's parents on his safe return, and it seems that he now stayed in Yorkshire. He was appointed Justice of the Peace for the West Riding of Yorkshire in 1885, like his father before him. No doubt he pursued all country sports, taking part in hunts in the neighbourhood and arranging some at Parlington, where they shot birds. At their island Scarba near Craignish they shot deer fed not on grass, but on heather, the only venison they would eat, and had hunting parties coming to shoot there.

Frederick continued to travel, taking photographs and buying souvenirs, to Belaggio and Venice in 1886 and Japan and Sweden in 1888 (6). When Gwendolen and Frederick met, probably after 1885, he had seen the world, was a country gentleman and a soldier, an excellent rider and yachtsman and sole heir to extensive estates in Yorkshire and properties in Ireland and Scotland.

While they were engaged Frederick and Gwendolen wrote to each other during his travels. He took Gwendolen and Evelyne to see Craignish the first time about 1890, but it seems that Gwendolen never met her mother-in-law, Mary Isabella Gascoigne, who died in 1891, and who must have been a remarkable lady. She would have encouraged Frederick to travel, telling him about her own adventures when she and her

sister Elisabeth while still unmarried had decided they would see the world and had travelled through the North African desert and up the Nile, having a marvellous time. Her interest in building and gardening would have been a great support during the extensions of Lotherton Hall, and her death was a great loss to the family.

While he did become a keen traveller, Frederick's interestes in architecture, apart from rebuilding the house for himself and his family, seem to have been moderate. He admired Gwendolen's garden and was very proud of her, but did not take part in any planning or gardening work, according to Cynthia. Besides running the estate, the work as a magistrate and his military career kept him busy in Yorkshire, and he was made a major in the 1890s. In 1899 the Boer War in South Africa broke out, and Frederick decided to volunteer in 1900, to become Second in command and afterwards Commanding officer of the 3rd Battalion Imperial Yeomanry. He returned safely in 1901 the year he was 50, decorated with a medal and 4 bars and with the rank of Lieutenant-Colonel. Inhabitants of Aberford and Garforth wrote two addresses of congratulation, one of which is the vignette with a watercolour of Lotherton (fig. 19). Different biographers give different



Fig 39 Colonel Frederick Richard Thomas Trench-Gascoigne, DSO, JP. Oil on canvas by Herman Gustave Herkomer, 1903.

dates for his next promotions (7), but he received a DSO in 1900 or 1902, was made an Honorary Colonel in the army in 1904 and retired in 1907. He was a Colonel and Honorary Colonel Commanding Yorkshire Hussars since 1902 or 1903. He was also given the Officer Order of St John of Jerusalem (date unknown).

When the old colonel died and Parlington was vacated, the house was allowed to decay, and in the 1930s only a ruin was left. Although the garden at Lotherton contains ornaments that came from Parlington, there is an almost complete lack of documentation of the building, its interiors or gardens, which may indicate that Frederick and his family wanted to close that rather sad chapter as soon as possible. He continued to take shooting parties to Parlington Park after the demolition (8).

When he suffered a stroke in 1936 at 84 and had to use a wheelchair, he did not go abroad again, but was able to go to Craignish twice before he died in 1937.

Household and estate

After Lotherton Hall had been let to tenants for almost 60 years, it became the new family seat. Frederick and Gwendolen made it a modern home with ample room for visitors to stay, but still a country house, largely self-supplied with products from the estate, which required a large staff. The house was small when they moved in, but it lacked central heating and electricity, which kept many hands busy. When their children were born a nurse was employed, and later a nanny while the children were small. As the house was enlarged, the staff also grew until it was probably at its largest in 1914. In the 1930s the hall staff still counted the following positions:

Indoors: Butler, head housemaid, second housemaid, laundry maids (2-3), footman, hall boy, groom, handyman and a personal secretary, which made at least 14 altogether.

Outdoor staff: Head gardener, 2 kitchen gardeners, 2 in the rock garden and greenhouses, 1 for the lawns (shrubs in winter) and 1 general gardener which made 7 altogether plus 1 chauffeur (9).

To run the estate there were the stables people, the farmer at the home farm, the gamekeeper, the woodman, all extra 'hands' employed when necessary, and finally the land agent and clerk (10). Allowing for omissions, between 30 and 40 people were permanently employed by the Gascoignes to run the household, gardens and estate.

Before the death of Frederick's father in 1905 the finances of the Parlington and Lotherton estates were separate. When Frederick took over, the accounts include both estates until his death in 1937. The land agent for Lotherton, probably from 1893, was **Thomas Herbert Prater** who set up the first accounts (11) and was the architect for 1903 extension of the hall, as shown in chapter 1. Although not really an accountant, he helped sorting out the problems concerning the 'Super Tax' on the incomes of the very rich in 1909. Before the Budget was turned down by the Lords, many land-owners, including Frederick were furious, some threatening to go to jail sooner than paying (12). Thomas Herbert Prater lived at Hicklam House in Aberford, and became a friend on the family. Alvary and Cynthia would stay with the Praters when their parents were travelling abroad. When Mr Prater died in 1931 there was a sale at which the Gascoignes bought a few items (13), and a new landagent, Charles Curtis moved into Hicklam House (14).

Three of the old staff who knew the gardens at Lotherton in Gwendolen's time are still very much alive: The butler Rowland Moss and the chauffeur William Burlington and their wives, and the housekeeper Phyllis Braithwaite.

Rowland Moss and his wife, now 77 and 66, who live in York, were at Lotherton from 1931 to 1937, after they had been at Bramham together. Rowland had also been at Lotherton in the

1920s as a footman but left. When he came back it was as a footman again until the old butler died and he was offered his place, which also meant moving into one half of the "Old House" in the stable yard. Rowland knew Lotherton and Craignish in their heyday. He left in 1937, partly because the Colonel died.

William Burlingham, now 75 and born and bred in Aberford, came to Lotherton in 1933 as a second chauffeur to do the night driving as the old chauffeur's eyesight failed. On his retirement in 1937, William took over as the only chauffeur. He also did a number of odd jobs, but his main work was driving, both the private cars and the truck, delivering and picking up people and goods. He retired in 1979 when Lady Gascoigne died. William and his wife still live in their half of the "Old House" at Lotherton.

Phyllis Braithwaite is the daughter of the old keeper at Parlington and used to live in the lodge by the main north gate in Aberford. When her father died early in 1949, she moved to Lotherton in March to a flat on the 1st floor of the servant's wing. She was not offically employed as a housekeeper, but became involved in the household when Mrs. Gascoigne died in July the same year. When Leeds took over in 1968, she was guaranteed to stay in the apartment for her lifetime. Lady Gascoigne's death in 1979 also meant retirement for Phyllis, who is now 78.

The information given by these former servants about the garden as it was during Gwendolen's lifetime has been of great importance in this study.

Family

Although the main events in the family's life have been told in Chapter 2.2, a few more incidents may be added to fill in some holes and to show what Gwendolen's family life was like when she made the garden, and how the family may have enjoyed it.



Fig 40 Mrs Laura Gwendolen Galton Gascoigne and her son Alvary Douglas, by Edward Hughes (1832-1908). Oil on canvas 1897. Lotherton Hall

Gwendolen inherited Himbleton when her father died in 1899. Marianne decided to live there, and Gwendolen went to help her with the garden, which had become overgrown, and turned parts of the yew tunnel into ball-shaped topiary (Fig 41). The London house was left to Evelyne, who had returned from Italy about 1880 with two children after only a few years of marriage, ending by her Florentine banker going bankrupt and committing suicide. When she remarried in 1902, she and her husband Leonard Cunliffe also had a house in Surrey, but she often came to Lotherton. Some of the garden ornaments are

probably gifts from Evelyne. Gwendolen's garden was always a source of discussion and admiration, and Marianne no doubt took a great interest in the planting and perhaps made a few suggestions herself.



Fig. 41 Himbleton Manor, the garden with the ball-shaped topiary made by Gwendolen c. 1900. (July 1987.)

Like her mother, Cynthia did not do much gardening, but she remembers the first time that she sat on a horse, 4 1/2 years old. Both children learned to ride very early and had their own ponies.

When the 1903 extension was planned, after the Boer War, a school room was included for the children's privately tutored lessons. Alvary went to Eton when he was 12, like his father, and until he finished there he was at home only during his holidays. Cynthia continued having a governess until 1913, when she went off to a girls' school in Lausanne in Switzerland the winter she was 16. She returned to England in the summer of 1914, only weeks before the 1st World War broke out. During the First World War she had to mow the

lawn with a horsedrawn mower, the horse wearing leather shoes not to damage the lawn, and she and Alvary used to cut the topiary in the pond garden. Alvary left to serve in the war and joined the 6th Dragons and Coldstream Guards (despatches); he also became a Lieutenant of Yorkshire Hussars.

Cynthia stayed at Lotherton during the war and helped in the household while the house was an auxiliary hospital. When she married and had her first child in 1926, Gwendolen made over Himbleton Manor to her. Cynthia still lives at Himbleton Manor, in the house and garden of her mother and grandmother.

During the 1920s and '30s a generation of grandchildren came to play in the garden at Lotherton and ride around the estate on their ponies. All the grandchildren also knew Craignish, where they exchanged the horses for boats. The gardens probably played a less important part in their free activities there.

Evelyne died from a stroke during a stay at Lotherton in 1925, and Gwendolen had a memorial of her put up in the chapel. With Alvary abroad and Cynthia in Worcestershire, the garden at Lotherton during the '30s was probably shared more with friends and neighbours than family. Gwendolen and Frederick instead went to see their daughter at Himbleton and visited Alvary abroad on more than one occasion. The house and garden at Lotherton were by no means the Gascoigne family's whole world.

Travels

From when they first knew each other, travelling was an important factor in Frederick's and Gwendolen's relationship. Frederick, a true defender of the Empire, continued to travel during the last years before their marriage, while Gwendolen only seems to have gone to Italy. The first time they travelled together was to India in the winter after

Alvary's birth when Gwendolen became ill and had to have a change of climate. During their marriage they travelled together in Asia, South America, the West Indies, Africa and Europe, while Frederick also travelled with other friends. They were away during the winter months, and did not take the children.

These travels are of importance to the history of Lotherton, not only because of the art and furniture they brought back and placed in the house and garden, but also because of the new plants Gwendolen would have seen. The travels made after 1893 are documented in various sources and listed chronologically below. There may still be travels which are not recorded. (The sources are abbreviated: LS = Lady Sandys; Inv = Inventory of 1937; WYA = West Yorkshire Archive Service; TNF = Temple Newsam Files; AS = "Look at Lotherton Hall" answer sheet, published by Leeds City Art Galleries 1985)

Date	Geographical area	Remarks	Source
Winter 1893/94	India: Durbar, Agra	Stayed w. Governor of Durbar	Inv, L S
Winter 1894/95	India, north-Burma: Rangoon-Mandalay- Tsembo and return	Stayed first Rangoon w. Commissioner for Burma Donald Smeaton. Went up and down the Irrawaddy on a river steamer	Gwendolen's travel account "Among Pagodas and Fair Ladies", 1896
	Thailand: Bangkok		Inv
1899	Italy: Florence		Inv
	Cyprus: Nicosia		Inv
1900	France: Paris		Inv
1903	South America: Andes	Gwendolen wrote an article "Over the Andes"	L S (dating uncertain) A S

(continued)

1904	Italy: Venice		Inv
1905/6	Sudan: The junction of the Sobat and the White Nile	Frederick stayed at the American Missionary station	Inv
1907(?)	Malaya: Penang - Singapore	They went by car in Malaya.	L S (dating uncertain)
	Trinidad	They went on their yacht	A S, L S
1910-14	Holland Denmark: Copenhagen The Channel Islands	Frederick went on the steam yacht or in a sailing boat to ports along these coasts	TNF:Note by Sir Alvary; Inv
1923	Italy: Venice	Gwendolen and Cynthia went together	Inv, L S
1924	China: Peking Korea Japan	They visited Alvary who was stationed in Japan (other visits to Alvary are unrecorded)	Inv, L S
1928	South Africa: Cape Town - Durban and return		WYA (GC/FC/10)
1929	Peru: Lima		Inv
1930	Java (Indonesia)		Inv
1933	South Africa: The Cape		Inv
1934	Malaya: Singapore Sumatra (Indonesia) The Phillipines: Manila		Inv Inv Inv
1935	Kenya		Inv

The list shows that the yacht was used on some occasions, mostly in the waters around the British Isles, and once to the West Indies (Trinidad). They did not go by yacht to the

Mediterranean, according to Cynthia. Frederick and the children loved sailing, while Gwendolen was less enthusiastic. The boat was a steam yacht of 200 tons, and before 1914 the captain was an old North Sea fisherman. The yacht was laid up in the sands at Brightlingsea in Essex where he lived. The travels to India, the Far East and other destinations went by ocean steamers.

The tour through Burma on the river Irrawaddy is the only travel that is documented by a written account. It is therefore difficult to say what the other tours meant to the participants; however, Gwendolen's descriptions of the Burmese and their culture, the landscape and vegetation shows a perceptive mind with a desire to capture every impression, to "do anything in fact that might in some way perpetuate them" (the villagers) (15). Of special interest is her chapter on the flora of Burma, where she refers to the work by Lt Gen Albert Fytche. Her own studies, she says, are more modest:

> "To those who are botanists, Burma holds forth a whole mine of enchantment, while to others who, like myself, love plants, trees and flowers for their beauty of form and colour, but who, alas, only take an ignorant but keen interest in them, Burma likewise presents manifold charms." (p 212)

Apart from various fruit species and timber trees, she mentions c. 15 species of ornamental shrubs and trees of special interest, all viewed with the eyes of the artist plant-lover, as when she describes the flowering creepers: Dangerous for the trees, "but from a purely artistic point of view, nothing can be more exquisite and picturesque" (p 217). The landscape is always described as a scenery, as if it were composed only to please the eyes of travellers.

Of considerable interest to this study is her comparison between parts of the river landscape and Scotland :

> "The hills rise higher and higher and the whole scene reminds one of a tropical Scotland - Scotland with her rippling blue streams, her grey rocks, and her purple mountains, but with the glorious vegetation of the East" (p 202).

This was not only something she imagined, combining a landscape she already treasured with the new exotic world she saw, she had already seen a real "tropical Scotland" in the making at Inverewe at the north-west coast of Scotland, where Osgood Mackenzie was creating his own Paradise on a peninsula into the Atlantic. The impressions from Burma and the other tropical and sub-tropical regions Gwendolen visited were surely an inspiration when she later combined the tropical, the Scottish and the English in a highly personal way in her gardens.

Scotland

Craignish Castle had come into the hands of the Trench family some time in the 1850s, when Frederick's father had achieved it from the related Campbell family in Argyll. The island of Scarba was probably bought separately (16).



Fig. 42 Craignish Castle, Ardfern on a postcard from the 1920s. P. Braithwaite.



Fig 43 The location of Craignish Castle in Scotland

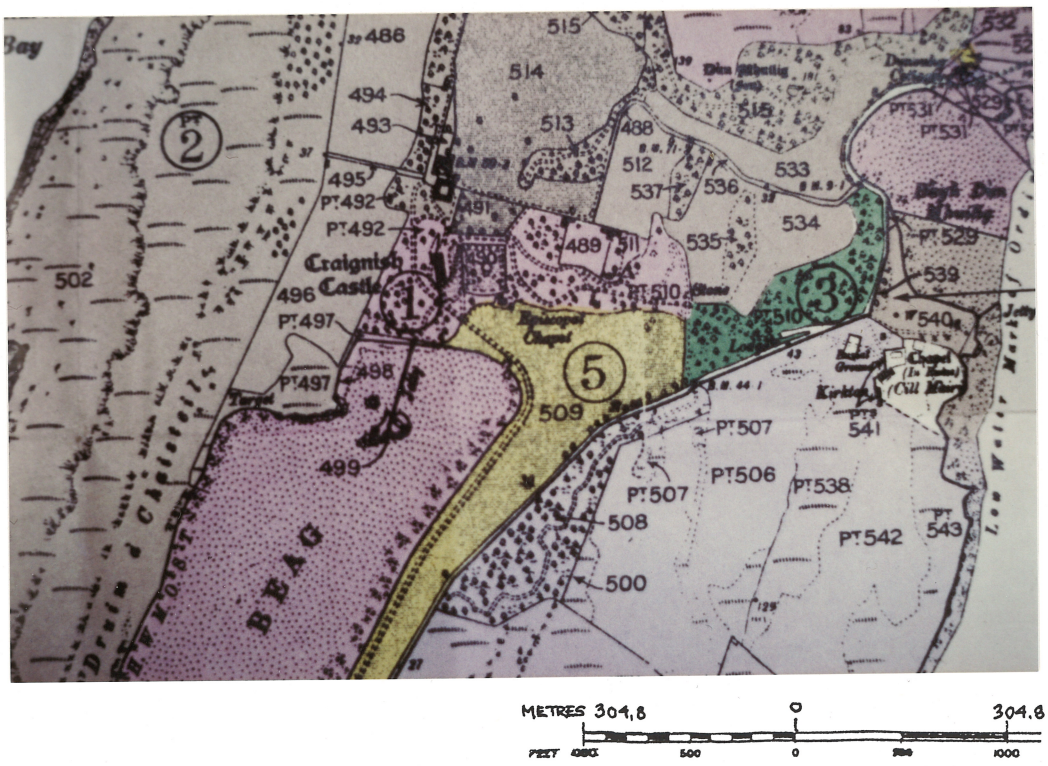

Fig 44 Estate map of Craignish, based on OS (Sales Catalogue 1953). Plot 490: Formal garden. Plot 489: Walled garden. Plot 510: Entrance lodge and Mackenzie garden

Craignish is situated on the west coast of Scotland, 40 km (25 miles) south of Oban, 25 km (15 miles) north of Lochgilphead, near the village of Ardfern in Argyll, now in the county of Strathclyde. The old stone-built castle stands at the bottom of a sea loch with the ruin of a small cannon battery on a cliff in the shallow water below, and the formal garden lies beneath its steep banks, encircled by the drive. A home farm, several other farms and cottages, an entrance lodge and a small chapel were parts of the property, which also included shooting and salmon fishing lots. When the estate was sold in 1953, the castle had five reception rooms, seven principal bedrooms, six bathrooms, day and night nurseries, and eight secondary and staff bedrooms, plus a "Dungeon", a cellar which is now filled in.

To the Gascoignes, Craignish Castle was above all a family place, known to generations of children who learned to swim, sail and capsize here, and a place where parents, grandparents, uncles, aunts, and a small "stream of cousins" came to enjoy the rural life and the beauty of the bare coastal landscape with the distant mountains behind. The staff seem to have had more time off here, and numerous stories exist about the fun they had in the servants' wing, which is now demolished.

The family came to Craignish twice a year, first in May-June and again in August-September for the deer shooting. The butler and the cook, kitchen maid, scullery maid and housemaid went up by train, boat and bus with most of the luggage, to arrive 2-3 hours before the family in the car. Two boats were kept at Craignish; the bigger "Tremona" was used to take parties out to Scarba for picnics or shooting. When Frederick became unable to walk, they had to use a winch to lower him, seated in an armchair, into the small boat, row him out to the "Tremona" and wind him and the chair onboard. The rusty old winch still stands by the Pier Cottage where the landing place used to be (17).



Fig 45 Major T Gascoigne with neighbours on a visit to Ardbrecknish, the home of the Thorpe family, in the early 1900s. K Lindsay-Macdougall, Ardfern



Fig 46 Alvary Gascoigne and his children Yvonne and Douglas in front of Craignish Castle, c 1922. Mrs McCallum, Craignish

Craignish Castle was one of the three big houses in the area, and the Gascoignes knew well the neighbouring families of these and other houses, the Lindsay-Macdougalls, the Campbells and others. The "social district" extended north to Oban, east to Inveraray and south to Ardrishaig. Most of these families also had houses in England, some were partly English by marriage, and a few houses had an English flower garden like Lunga and Crarae. The gardens were an important factor in the social life in the area. No doubt plants were exchanged and schemes discussed, and during their winter travels the families collected plants for the coming season (18).

Protected by the surrounding hills and warmed by the Gulf Stream, the conditions for growing plants are favourable at Craignish. When Gwendolen first came in 1889 there was a small formal garden at the foot of the castle, probably laid out by Frederick's mother, Mary Isabella. Higher up behind the castle there was also the traditional Scottish walled kitchen and flower garden. During the first years of their marriage, when they came to stay for longer periods, Gwendolen started gardening here, probably with good advice from family and neighbours. However, a different kind of of inspiration was to come from a place even further north, where they went in the yacht to see the fabulous Scottish coastal landscape: Inverewe garden near Poolewe, owned and planted by the obstinate Scotsman Osgood Mackenzie. Later, when Lotherton was near completion, Osgood was asked to create a new garden at Craignish, the Gascoigne family's second home.

Notes to Chapter 3.3

1) K O Morgan, 1985, pp 79-80
2) Inventory of 1937
3) Two photo albums with pictures from India, Australia and other countries are kept at the Reference Section, Leeds City Library. Very few of the photos are dated
4) Lady Sandys in interview, 1987
5) Lotherton Hall, 1st floor

6) Inventory of 1937, Temple Newsam Files, and photo albums at Leeds City Library, Reference Section
7) Yorkshire Who's Who 1912; Who Was Who 1929-40
8) R Moss in interview 1987
9) W Burlingham in interview, 1987
10) Directory of the West Riding, in particular 1912
11) Parlington and Lotherton estate accounts (Gascoigne additional ACC.1642 & 1882)
12) A letter from Frederick to T H Prater dated 10/09/10, and Prater's answer of 28/09/10 are among the loose accounts of J L Oliver, Newcastle upon Tyne (GC/EG 89)
13) The Inventory of 1937
14) The estate agent in 1968 was Mr Lawson Smith. The estate office in Aberford existed until 1971, when the last papers were deposited with West Yorkshire Archive Service at Sheepscar, Leeds, in the Gascoigne Archives
15) G D Gascoigne, 1896, p 174
16) Lady Sandys in interview, 1987
17) W Burlingham and R Moss, in interview, 1987
18) K Lindsay-Macdougall, in interview, 1987

3.4 Gardening friends

If we suppose that Ellen Willmott was the first important gardening friend Gwendolen had, Osgood Mackenzie was certainly the next, and not the less influential. Although there must have been others who are now unknown or forgotten, we will in this chapter take a closer look at some of the more famous to try and see how they influenced Gwendolen's gardening.

Ellen Willmott 1858-1934

We already made the guess that Ellen Willmott opened Gwendolen's eyes for a new way of using plants in the garden, by showing her what she herself had achieved.

The story of Ellen Willmott and her gardens is both fascinating and tragic, perhaps typical of an age of extremes in wealth and poverty, when fortunes were spent on houses and gardens. Ellen spent hers, and she spent it all, on her three gardens: Warley Place, which her self-made father bought in 1875, Tresserve near Aix in the South of France which she bought in 1890, and Boccanegra near San Remo on the Italian Mediterranean coast, bought in 1905. In her excellent biography "Miss Willmott of Warley Place. Her life and Her Gardens", Dr Audrey le Lièvre tells the story of her great gardening achievements as well as her financial ruin, both the results of a generous and strong, but obstinate personality who did everything her way. She was a friend of William Robinson and Gertrude Jekyll, and together they formed the trio who most of all challenged the Victorian use of bedding-plants and showed how a natural and artistic use of herbaceous plants and shrubs could create all-year beautiful gardens. Ellen Willmott and Gertrude Jekyll were the only women among the first sixty recipients of the Royal Horticultural Society's Victorian Medal of Honour, inaugurated in 1897. At the height of Warley Place garden, it contained thousands of different plant species and more than a hundred gardeners were occupied to keep it in a meti-





Figs 47 and 48 Ellen Willmott's rock garden, photographed by herself. "The Warley Garden in Spring and Summer", 1909

culous condition. Contacts with the Royal Botanical Garden at Kew and donations to various plant hunting expeditions meant that a number of new species were tested at Warley. A list of plants named for Ellen Willmott and Warley is given as an appendix to Dr le Lièvre's book, containing species and cultivars from thirty-five plant families. She published two books (1) and wrote numerous articles for gardening magazines.

So how could she have any time for friends? The fact is that she had a wide circle of them, people she came to visit with good advice about their gardens, usually followed by gifts of seeds and plants and people who came to see Warley. The numerous papers she left after her contain letters full of admiration and gratitude from friends whose gardens she must have helped to improve. When she died in 1934, none of her relatives was able or wanted to take over Warley Place. Although plans for a housing estate were turned down, the house has been demolished and the garden as such is a ruin, maintained as a reserve for wildlife (2). Ellen Willmott's "trail" ought to be followed through the gardens where she came and left her mark, mostly in the form of plants, but sometimes as advice on the design. This kind of "pathfinder" research proved too time consuming for this study, but the path, although overgrown, is most certainly still there to discover (3). The gardens described in this study, Lotherton Hall and Craignish Castle, are only two on Ellen Willmott's route.

Gwendolen met Ellen at a time when Warley was still in creation, but near its peak; the rock garden, built by Backhouse and Son of York by carving out a gorge, was finished in the early 1880's, and the last addition to the garden were two fishponds, finished by 1904. Gwendolen's first visit to Warley was probably in the late 1880s/early 1990s. She also went to stay with Ellen at Tresserve, but the exact dating of her visits are so far unrecorded (4). Ellen probably first came to Lotherton and Craignish during the earliest years of the 1900s, when the children were small, so the

friendship must have been established by then.

They continued their friendship when Gwendolen moved to Yorkshire; Ellen came to stay with the family three or four times a year, sometimes accompanied by Rose, both at Lotherton and Craignish, and her advice on the planting was obviously well received. Although no documentation seems to exist, Ellen Willmott's "touch" is present in particular in parts of the garden at Lotherton, possibly also formerly at Craignish. She was a popular guest with the family, and the children looked forward to her visits. Ellen Willmott judged at the York Show from at least 1914, and on these occasions she stayed at Lotherton (5). Cynthia recalls that her mother wrote to Ellen at least once a month, only short letters, but long ones when she went abroad. Since Cynthia herself married and left in 1924, she is not certain how they kept in touch the last ten years before Ellen died. The most important years concerning Lotherton were the early 1900s, when Ellen's visits were the most frequent, and the gardens were being made.

Osgood Hanbury Mackenzie 1842-1922

Almost certainly Osgood Mackenzie would have met Ellen Willmott at Craignish, and one can only guess how those two personalities would have got on together. Osgood Mackenzie was a Highland laird, the younger son of the Laird of Gairloch, Wester Ross. In 1862 his mother bought the Inverewe estate near Poolewe for him, a peninsula in the bare landscape at the bottom of Loch Ewe, exposed to the north-west gales from the Atlantic Ocean. After the house was built in 1864, he began planting windbreaks and excavating the walled garden in the steep bank on the shore, and 15 years later he started adding the exotic plants for which the garden became famous. The house burnt down in 1914 and was rebuilt in 1937 by Osgood's daughter Mairi Sawyer, who had continued her father's work when he died in 1922. She gave the property to the National Trust for Scotland in 1952, only the year before she died.

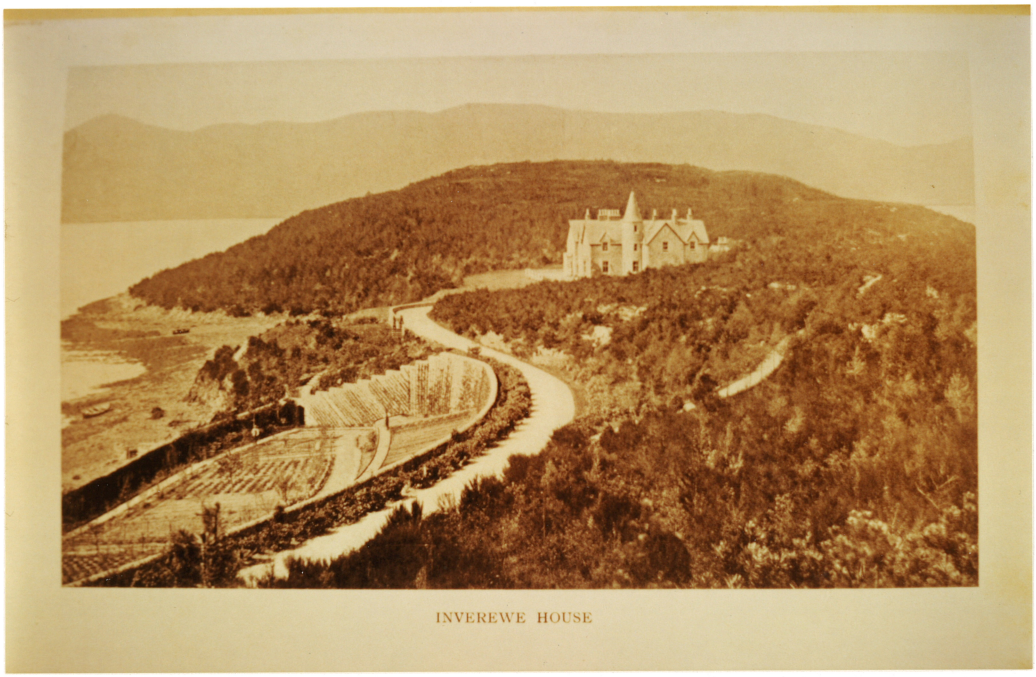

Fig 49 Inverewe House at the turn of the century. O Mackenzie: "A Hundred Years in the Highlands". 1st ed 1921

When Osgood Mackenzie began planting he was neither a plant hunter nor a gardener, but he loved plants and wanted to make them grow at Inverewe. As an amateur he learned through trying and failing, although his failures were not always recorded, and eventually his successes were overwhelming. This process made him an expert plantsman. The Gulf Stream provided the required warmth and almost entire lack of frosts, but the acid peat soil had to be shifted in the hollows between the red sandstone rocks where the plants were to grow. Both the Corsican pine, Eucalyptus and Rhododendron species were among the first exotics to be planted behind the shelterbelts, and all these trees have grown to an amazing size, some acting as hosts for various creepers. The range of plants that Osgood brought into the garden counted species from all continents, basically shrubs and trees, hardly any herbaceous plants - they were added later. The plants were bought from nurseries, plant expeditions or botanic gardens, or given by gardening friends who would receive something in return. Osgood was not too eager to

leave the Highlands, but he went to see friends and their gardens in Britain, visited Kew and other botanic gardens, and went to Europe (France, Italy, Corsica) but never further, it seems. He was a plant collector, not a plant hunter.

The Trench-Gascoignes were old friends of the Mackenzies through their relationship with the Campbells in Argyll. Both Osgood and Mairi used to come and stay at Craignish, and they were both cherished by the children, who called Osgood "Bosies" because of his big white beard. Probably every time the Gascoignes were in Scotland, that is twice a year, they went to stay for a few days at Inverewe.



Fig 50 Osgood Mackenzie. Guide to Inverewe Garden, the National Trust for Scotland

Gwendolen would have seen the garden for the first time in the early 1890s, about 15 years after the first exotics were planted. Although the dimensions of the shrubs and trees were much smaller and the garden less extensive and jungle-like than today, the impression of that tropical plantation, growing and thriving, must have been considerable. When she in 1895 on board the river steamer on the Irrawaddy saw a "tropical Scotland" in the Burmese scenery, everything points to Inverewe as the inspiration. In her foreword to the guidebook to Inverewe garden, written in 1953, Mairi Sawyer sums up its charm by quoting 'a great horticulturist'





Fig 51 Heathers at Inverewe (October 1987)

Fig 52 Trachycarpus fortunei, the Chusan Palm. in "Japan", one of the earliest parts of Inverewe garden (October 1987)

who visited Inverewe 'some years ago' when the maintenance was suffering from a lack of staff:

> "However, after a tour of inspection 'his parting words' were "Don't alter it, it is lovely. It reminds me of some wild corner in Burma or Northern China." (6)

No later than 1908 Osgood Mackenzie was asked to make a new garden at Craignish. Gwendolen had been enlarging and improving the old formal garden by the castle, but for a Mackenzie garden a different site had to be chosen. The steep hill by the entrance lodge was perfect, and the garden was built in the hillside by carving out winding paths and small terraces for the plants. A seat near the top and a simple gate at the bottom completed the 'design' which was conceived on the site, without pen and paper. The garden was really a collection of plants, some brought by Osgood, some by Gwendolen herself and others were given to her by neighbours and other gardening friends. New plants were also added in the formal garden, and a few surviving Cordyline australis, among others, no doubt show the Mackenzie influence. Old specimens of Cordyline are also seen in gardens i Ardfern.

In his articles (7) Osgood gives a number of references to gardens he has visited in Argyll, mentioning three plants of good quality at Craignish in 1916: Romneyas (Californian Poppies), Eryngium pandanifolium (decaisneana), and Myrtus luma which he calls "the big myrtle of Craignish"; off this specimen, probably planted in the 1850s, he got his own shrub at Inverewe. This myrtle, although somewhat windbeaten, is still alive in the formal garden.

Osgood was almost certainly responsible for much of the planting in the gardens in this part of Argyll until his death in 1922, but it seems that only the Gascoignes commissioned him to make a completely new garden, which was named for him. Fortunately, the present owner of the Lodge at Craignish is a good plantsman and is interested in keeping up the Mackenzie garden and its immediate surroundings, where more planting of the same kind is found. A map of the



Fig 53 The entrance lodge, Craignish Castle, with the Mackenzie garden in the hillside to the right. (October 1987)



Fig 54 The Mackenzie garden at Craignish. (October 1987)

garden with a plant list was made by local gardeners in 1980.

William Goldring 1854-1919.

When the 1903 wing of Lotherton Hall was planned, the idea to use professional assistance in designing a new terrace and entrance gates was conceived, but the circumstances of the commission are unknown. It is possible that Gwendolen had heard of the landscape gardener William Goldring through friends, or read his articles in The Garden, where he for eight years wrote about gardens he visited until he became a professional landscape gardener in 1887. In the 1890s he was known as one of the major figures in landscaping in England, working in the style of the late Robert Marnock, Regent's Park. Marnock advocated the natural or English landscape style as improved by 19th century horticulture, and condemned rigid formality. One of Goldring's early works was to add a terrace to Marnock's Impney Hall in Worcestershire (9), - a possible link to Gwendolen's friends or relatives?

William Goldring's design for the terrace must have been done while the 1903 wing was being built. Cynthia remembers him as a good friend of the family, and believes that this friendship arose while he made the terrace in 1902-3. He continued to come to Lotherton, eventually to help laying out the new entrance drive and design the gates in 1906. William Goldring seems to have had no special connections with any of Gwendolen's other gardening friends, probably because he was a designer rather than a plantsman (10).

Frank Kingdon-Ward 1885 - 1958

Although it has not been possible to establish how and when Gwendolen met the plant hunter Frank Kingdon-Ward, it is certain that he was among the visitors at Craignish, possibly also at Lotherton. Belonging to a younger generation and not being a relative, he would have been invited solely for his merits as a plant hunter, probably after he

had started publishing the results of his travels. Since his main hunting fields were south-east Tibet, Assam and northern Burma, Gwendolen would no doubt have wanted to meet him.

Frank Kingdon-Ward received a degree in botany at Cambridge in 1906 and went to China as a school teacher in 1907. In 1911 his first "Letter from China" was published in the Gardeners' Chronicle, and from that year he was a professional plant hunter, explorer and author. Rhododendrons, primulas, lilies, gentians and poppies were his special interest, and the abundance of species of these plants in Britain today is to a large extent due to Kingdon-Ward's travels and care in documentation and transhipment. His most outstanding introduction and for which he is best known, was the blue poppy, Meconopsis betonicifolia, which he collected in south-east Tibet. It was first shown at the Royal Horticultural Society's show in April 1926 and at the Chelsea show soon afterwards. It proved very successful in Britain and is today a popular garden plant (11).

Frank Kingdon-Ward published 23 very readable books, the first in 1913: "The Land of the Blue Poppy", to be followed after the Great War by "In Farthest Burma", 1921. He also wrote numerous articles in gardening and geographical magazines, mainly Gardeners' Chronicle. Gwendolen had at least one of his books (probably his second) and would have read some of his articles. However, there is no evidence of any particular influence on the Gascoigne gardens due to Kingdon-Ward. If the blue poppy was at Lotherton, it had vanished before Leeds took over. The director of Leeds City Leisure Services at the time, George Knight, had in fact some Meconopsis planted in the ha-ha ditch, but they seem to have gone out (12).

Reginald Farrer 1880-1920

The Yorkshireman, rock gardener and plant hunter Reginald Farrer was also a visitor at Lotherton, but not a close friend. Cynthia has no strong recollection of him, and his

opinions on gardening would have been different from Gwendolen's in many ways. In addition Ellen Willmott simply did not like him, for whatever reason, and in 1914 they took different sides in "the Crispian Row", a quarrel about Sir Frank Crisp's rock garden in Friar Park (13). So it is not very likely that Gwendolen would invite Reginald Farrer very often, and there is no evidence of any influence from him in the garden. Farrer wrote a number of books, of which his encyclopedia "The English Rock Garden" came out in 1919. His travels included Europe (c 1900), Japan (1903), Sri Lanka (1909) and China (1914), and he died in Upper Burma in 1920 (14). These travel accounts would no doubt have interested Gwendolen.

Notes to Chapter 3.4

1) 1909: "The Warley Garden in Spring and Summer". 1914: "The Genus Rosa". Illustrations by Alfred Parsons
2) The Essex Naturalist Trust is responsible for the maintenance. John Court, in interview, 1987
3) Some gardens suggested by A le Lièvre where Miss Willmott gave advice:
   1 Sir Dighton Probyn's Moat Garden, Windsor Castle
   2 The Penningtons' Muncaster Castle, Ravenscar, Cumbria
   3 Anne Hathaway's Cottage, Stratford upon Avon
   4 The Rock Garden at Newby Hall, N Yorks for Robert de Grey Vyner
4) Lady Sandys in interview, 1987. (The bundles of uncatalogued letters, kept at Spetchley Park, have not been consulted)
5) A le Lièvre, 1980, p 104
6) National Trust for Scotland, 1984 p 6
7) Journal of the Royal Horticultural Society 1908 No. 34 and 1918 No. 43, the latter concerning the gardening year of 1916
8) Robert Goudy, Craignish
9) B Elliott, 1986, pp 168, 169, 196
10) W Goldring's connection with Kew in 1906, as seen on his drawings, is so far unexplained to me

11) M. Hadfield, R. Harling, L. Highton. "British Gardeners. A Biographical Dictionary" 1980, pp 169, 171.

12) These Meconopis were mentioned by Kenneth Lemmon in his article on Lotherton Hall in "The Gardens of Britain", Vol. 5 1978 (p. 182).

13) A le Lièvre, op.cit., pp 159-60

14) M. Hadfield et al. op. cit., pp 119-20

3.5 Social circle

As the garden at Lotherton was taking shape, it became a setting for parts of the family's social life. People Gwendolen knew brought their friends to see the garden, she invited guests for garden parties, and went herself to see the gardens in the neighbourhood. The family's relationship with the villagers of Aberford was different, however.

Aberford

It is well known that the Gascoignes had a philantropic sense of responsibility for the people who lived on their land. As a continuation of Mary Isabella's and Elizabeth's building tradition, Cynthia built a town hall in Aberford in 1924, and Gascoigne funding always helped in various ways in the village.

After Gwendolen's work as a Commandant of the auxiliary hospital at Lotherton during the 1st World War, she took part in the appointment of new nurses in the district. When a young boy or girl had special musical talent, Gwendolen paid for their further education. She founded the Women's Institute in Aberford and was the President of the branch in Garforth.

In Aberford Mrs Gascoigne became reknown as a good gardener with special knowledge about trees and shrubs. Although the average villagers were not really admitted to the garden at Lotherton unless they had friends among the staff, it has been suggested that many gardens in the village were influenced by Lotherton, but this has not been researched. Gwendolen apparently toook an interest in the garden at the Almshouses, which still exists.

The families that the Gascoignes probably knew best in the area, were the Lane-Foxes of Bramham Park and the Whelers of Ledston Hall (map fig 1).

Bramham Park

The owner of Bramham Park in the early 1900s was George Richard Lane-Fox (b.1870) who married Hon Agnes, daughter of Viscount Halifax, in 1903 (1). They had 3 daughters, born between 1903 and 1910, who were friends of Cynthia's. The eldest daughter Marcia, the mother of the present owner, often came to see Cynthia at Lotherton. Frederick and Gwendolen used to take part in the Bramham Hunt, where a large number of people met.

Bramham Park was most likely designed by the owner Robert Benson, 1st Lord Bingley c. 1703-10. Partly gutted by a fire in 1828, it was rebuilt 1906-14 (2) by George R Lane-Fox. The garden is still one of the finest examples in Britain of the French Baroque style, consisting of avenues through woodland, ponds and cascades, garden temples and a miscellany of ornaments (3). As an amateur artist gardener Gwendolen would have admired Bramham Park with its grand lay-out and excellent details, although it was far from the wild garden she knew from Warley and Inverewe. Still, Bramham Park may have been part of the inspiration to create a formal garden at Lotherton, supported by the contemporary revival of the formal garden, advocated by Reginald Blomfield and others.

Ledston Hall

Ledston Hall was owned by Granville Charles Hastings Wheler (b.1872), who married Ffaith Florence (1854-1944), daughter of Captain E S Clarke, in 1905 (4). They had no children, so the property later went to Granville Wheler's nephew who is the present owner.

Ledston Hall is mainly a 17th century house, rebuilt and extended by later owners. The house is built around three sides of a courtyard, open to the east, and overlooks a walled garden which slopes to the west, divided into three terraces, the upper one narrow, the two lower ones wide. On the same level as the house, at the south front, there was

another garden, and at the east terrace above the house a long axis extended in the grand 18th century manner with woodland avenues on either side.

Ffaith Wheler was interested in developing the gardens and came to Gwendolen for advice. She was a frequent visitor at Lotherton and also brought friends to see the garden there. A letter in Cynthia's possession confirms this, written by a Mr. Sidney Lloyd, of Rhagatt, Corven, Wales, dated 3 August 1917 and addressed to Mrs. Gascoigne:

> "You may remember my coming over with Mrs Wheler last month, and promising you a flowering bush from the Swiss mountains for your rock garden. I am sending you 2 young plants, and a specimen of the flower which is really over, as it is snow white when it first comes out".

It has not been possible to establish who Sidney Lloyd was, or whether the plants are still in the rock garden. The interesting aspect of this letter, however, is its evidence of the social significance of gardening at the time, and the indication that Gwendolen contacts within had a wider circle of garden owners than her nearest acquaintances.

The gardens that were laid out at Ledston between 1905 and 1914 by Ffaith Wheler, with advice from Gwendolen, were:

1. A parterre of right-angled flower beds with standard roses, perennials, annuals and a sundial, south of the house (Fig 55).

2. A small circular sunk pond with dry-wall plants, by the south front of the house.

3. A circular rose garden with an arbour in the middle, on the second terrace in the walled garden by the north wall.

4. A "Gertrude Jekyll" garden below a dry stone retaining wall and stairs, planted with shrubs and perennials, on the third and lowest terrace in the north-west corner of the walled garden (5).



Fig 55 Ledston hall. The Edwardian flower garden south of the house c 1910. G H H Wheler Esq

Granville H H Wheler Esq has kindly permitted one of his old photographs of his aunt's flower parterre to be used here (Fig 55). The photo shows very well the profuse effect of a wide range of flowering plants set within a formal framework, - a very typical Edwardian flower garden. The climbers on the house wall also added to the overall impression. Although not at all a copy of the garden at Lotherton, it contains many of the elements which Gwendolen had used in the layout of her garden. The main difference is that Lotherton became a unity while the Edwardian gardens at Ledston were laid out as separate parts within an older and more rigid framework. Today only a few remnants of the plantings are left in the walled garden , but the pond garden and the dry stone-built wall and stairs are intact and there is still a bed of roses in the south garden.

Notes to Chapter 3.5

1) Yorkshire Who's Who 1912
2) D Linstrum, 1978, p 62
3) C Gilbert, 1978, p 103
4) Yorkshire Who's Who 1912
5) Information given by G H H Wheler Esq during a walk in the gardens, 17.10.87

4. MRS. GASCOIGNE'S GARDENS

This chapter will attempt to explain the development of the garden at Lotherton during the 56 years of Gwendolen's life there (1893-1949) and tie together the various threads of information drawn up in the previous chapters. The changes that have taken place in the garden after 1949 will also be discussed to show the original versus the present character of the garden, possibly clearing up some questions, but also adding a few new ones. However, before this description is given it is necessary to sum up the history of the garden as separate from that of the house.

4.1 A history of the garden at Lotherton 1830 - 1987

The pre-1893 garden

The documentation of the pre-1893 garden that has come to light, shown in Chapter 2.1, is the tithe award map of 1840 and the OS maps of 1849 and 1893 (figs. 14, 15, 16). The latter is in the scale 1:2500 which gives a good picture of the garden as Frederick le-Poer Trench left it before 1893. The four gardens identified in fig. 56 within plot no. 28 (light green) are almost identical with the gardens of the 1840s:

A. A walled garden with edging paths and a south facing glasshouse centrally situated between two curving wing walls, the straight south "wall" being a yew hedge.

B. A shrubbery east-south-east of the walled garden with windings paths in a naturalistic style.

C. A south garden edged by a path, connecting the house and the parts A and B, its south boundary towards the paddock formed by a ditch, possibly a ha-ha.

D. A north garden, long and narrow, its north boundary formed by what was probably a hegde.

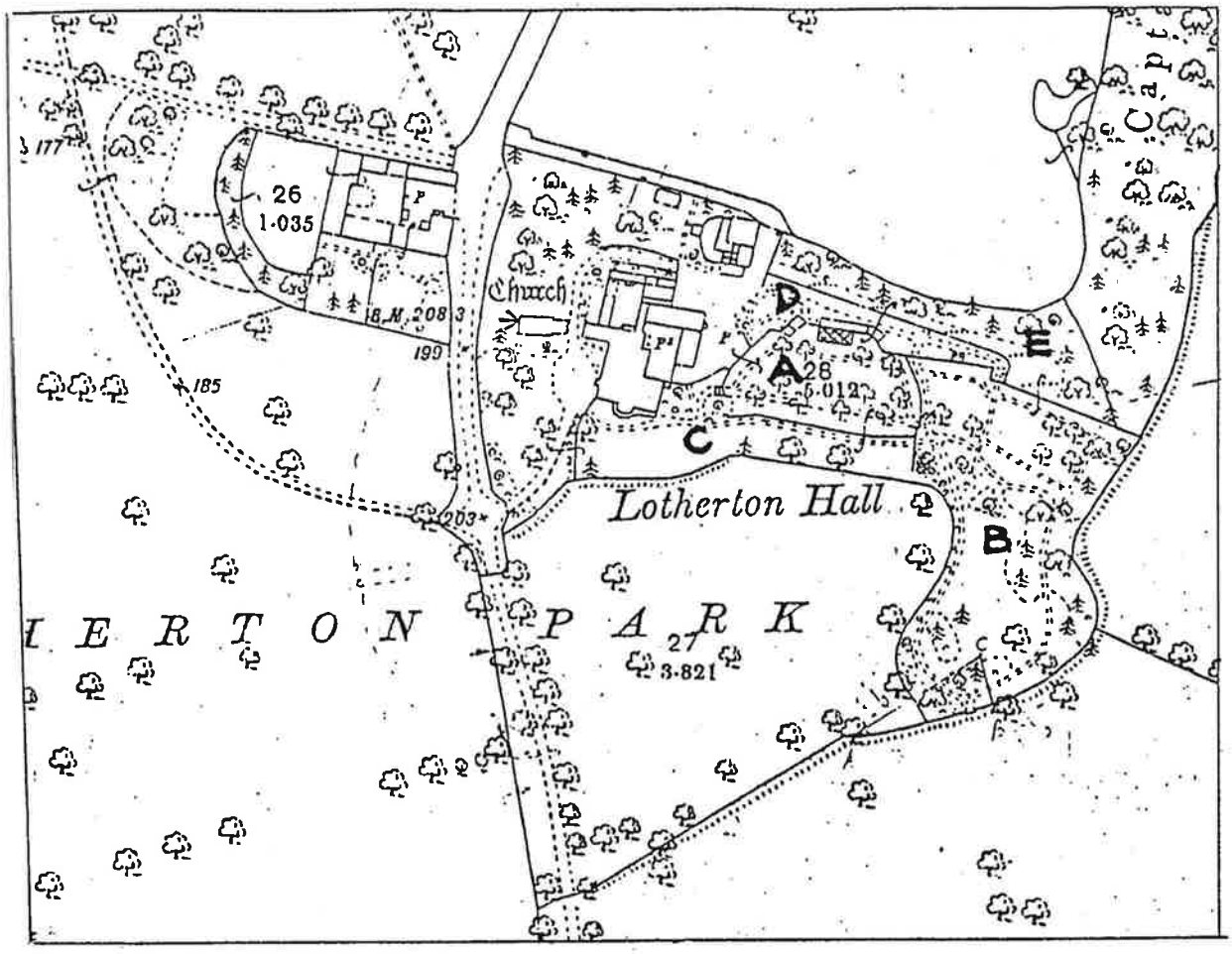

Fig. 56 Lotherton. O.S. sheet CCIV 16 1:2500 (25 in:1 mile), 1st edition 1890. Published 1893. The pencil marks made on the map while planning the main drive gates and the rock garden can still be seen in this photocopy. GC/MA Additional.

North of part D was a plantation (E), linked with Captain Wood to the north-east and continued to the west beyond the gardener's cottage to form a screen around the chapel and the west front of the hall. The parts A-C were developed by Gwendolen as pleasure grounds, while D and E were incorporated in the kitchen garden.

While the gardens had changed very little since the 1840s a few alterations had taken place within the grounds. Apart from the re-routing of the main drive south of the stable block, the lane between the hall and the junction with Copley Lane had been straightened, "West Croft" was incorporated in the park and a new shelterbelt had been planted

along the north-east edge of the park. The park boundaries to the west, south and east had been straightened, incorporating the field called Vevers Bushes and the plantation after which it was named.

Who was responsible for these alterations, is unknown, but knowing the Miss Gascoignes' reputation for improvements, it is most likely that Elizabeth who took Lotherton in 1852 wanted to develop the property, although she never lived here.

The role of the occupiers is more uncertain. Captain William Ramsden must have been involved in the minor alterations in the walled garden and the shrubbery between 1840 and c. 1845. Whether he was responsible for the original design of these two parts, is impossible to say. The naturalistic style of the shrubbery with its winding paths and clearly defined clumps of shrubs indicate that it could be dating from the 1820s. Although no evidence of a connection has been found, it should be mentioned that the landscape gardener Joshua Major (c. 1787-1866) had a well established practice in Knowstrop near Leeds by that time, advocating the naturalistic style of the Early Victorian era, using rococo motifs in his gardens as late as the 1850s (1). The redecoration of the hall in the 1820s may have been accompanied by a new layout for the garden, in which case Joshua Major might have been consulted as the leading landscape gardener in the area, either by the owner, Sir Richard Oliver Gascoigne, or by the occupier with Sir Richard's approval.

An intriguing question is how much of the history of the garden was known to Gwendolen when she started transforming it. A comparison between the 1:2500 OS maps of 1893 and 1965 (figs. 56 and 136) shows that the walled garden and most of the shrubbery were left intact in the new layout. It is fair to believe that the existence of older gardens would have been highly valued by Gwendolen, whose sense of history was a source of inspiration in her writing, although emotionally

rather than scientifically. As revivalism continued to be the main theme in architecture and gardening, the fashionable thing to do was to use the past in creating something modern. The Gascoignes were a modern family, and Gwendolen created a garden which was both personal and up-to-date.

Edwardian gardens

The key word in the characterization of Edwardian gardens is variety. At the beginning of the new century, gardening, "formerly aristocratic, conservative and secretive, is now democratic, more generally diffused, and more liberal." (2). Accordingly, "the Edwardian style" in garden design is a mixed conception, or rather, it experiments with a number of styles. However, two main trends seem discernible: The formal and the vernacular.

The main motive in the debate of the 1890s was to define a truly English style based on historical facts. The conveniently wide label "Free Renaissance", used during the 1880s on all forms of Renaissance gardens from the 16th to the 18th century, became inadequate. As reserach during the 1890s gradually unfolded hitherto unknown precedents, the term "formal" garden was established, implicating something more historically accurate than "geometric" or "Free Renaissance". Reginald Blomfield, who had introduced the term in "The Formal Garden in England" in 1892, maintained that the basic quality of the old English garden was its formal framework. Against Robinson's protests, John D. Sedding advocated the use of figurative topiary as an old English and therefore praiseworthy habit, not one belatedly introduced by the Dutch. Many other formerly "Dutch" and "Italian" elements were re-labelled as formal.

The search for a vernacular style in horticulture and gardening was based on sources like the cottage garden (claimed to be antique), Shakespeare's works and old herbals, and the "old-fashioned" garden was a widely used umbrella label. The Arts and Crafts movement, implying traditions rather

than history, used local materials and techniques in the attempts to reunite the arts, in which process the gardener craftsman usually was forgotten or reduced to an obedient mechanic. The unity between the house and its garden was more important to the Arts and Crafts architects than the house-landscape relationship. The vernacular styles had as a rule a formal framework and the formal gardens would incorporate old-fashioned motives, whereby the two styles were reconciled. The best example of this reconciliation was the partnership between Edwin Lutyens and Gertrude Jekyll.

The two last decades of the 19th century had seen a revived interest in the confrontation between art and nature, like the juxtaposing of geometric gardens and naturalistic scenery, and the use of standards to "break the flatness" of beds. Although also the discussion between the advocates of bedding and those of the herbaceous garden continued in the Edwardian period, it became less antagonistic, and the two systems were used in combination. In the Edwardian flower garden the dominant trend was towards massing and a renewed use of stronger colours, to be seen in its extreme in the one-colour gardens, for which grey, blue, pink and white were favourites. In bedding schemes warm colours and the use of roses were characteristic. The bedding system was finally developed into an all-year process, keeping the gardeners busier than ever to avoid empty spaces in their beds at any time.

This experimenting and search for models was often solved by creating not one, but a series of gardens within the garden, each one enclosed and with a different motive, often in the attempt to recreate "authentic" period gardens. New gardens could thereby easily be added without disturbing the overall design.

The one style with which no reconciliation was possible, according to Blomfield and others, was the landscape style, which was regarded as a "decay of architecture":

"The word "garden" itself means an enclosed space, a garth or yard surrounded by walls, as opposed to unenclosed fields and woods. The formal garden, with its insistence on strong bounding lines, is, strictly speaking, the only "garden" possible;" (3).

Neverheless, towards the end of the Edwardian period a revival of the style of the 18th century was also possible, thus closing a hundred years' circle of revivalism. Yet it is hard to believe that the formalist doctrines were followed to the last paragraph by all gardeners and garden owners in Britain. For one, the Edwardian garden at Lotherton was a composition of both the formal and the natural, laid out by an owner who not only knew the stylistic rules, but also saw the existing qualities of the site, landscape style or not.

The Edwardian layout at Lotherton

When Gwendolen came to Lotherton, the term "formal" garden had just been introduced, and the search for a vernacular style in gardening was on. The existing gardens east of the house must have lent themselves easily to be incorporated in an extended scheme, in which their main outlines were preserved, their interiors partly renewed.

In 1903 most of the paddock area which formed a link between the house and the old gardens was laid out in the formal style, giving the whole setting the necessary simplicity and restraint (fig. 136, no. 3). The formality was created by a grid-iron system of gravelled paths, 3-4 m wide, underlined by herbaceous borders, clipped yew hedges and conically shaped yews forming a series of enclosures and vistas. A terrace (no.4) linked the house to the ground, served as a viewing platform towards the garden and closed the formal garden to the west. To the north and east were developed a series of enclosed gardens whose surrounding plantings with their various shapes and textures formed the boundary "walls" of the formal garden. To the south and west a meadow (no.10) and "natural" vegetation (no.2) formed a boundary of a different character, incorporating a pastoral view across a ha-ha, one of the main motives of the landscape style.

The series of enclosed gardens to the north and east were mainly developed before 1914: The old walled garden (no.5) was transformed into an "old-fashioned" garden filled with rose beds and herbaceous borders with scented flowers, tender creepers and perennials, and a red brick summer house was built against the wall. A new "William and Mary" garden (no.6) was built with a sunken pond and plant walls. A part of the Victorian shrubbery (no.7) was made into a rock garden, "The Dell" (no.8) with winding sunken paths, and a hard tennis court (no.9) was laid out overlooking the pasture and the open landscape.

After the Great War only a few minor changes were made, the most significant being the development of the kitchen garden (no.13) and some new paths in the rock garden. In 1924 a number of ornaments from the Far East were put up at vital points in the garden, and probably in the early 1930s the entrance portico from Parlington was erected as a garden temple at the edge of Captain Wood (nos.11-12), and a few other Parlington ornaments were also re-used in various places.

Although they were not a part of the garden layout, both the park (no.1) and the shelter belts (no.12) were developed to secure a favourable micro climate within the garden and form the best possible setting for the house and garden.

Gardening in Mrs. Gascoigne's time

Like so many other garden owners during the golden years of the British Empire, before the Great War had changed the world, Gwendolen was seen as the sole creator of her garden. The craftsmen, the head gardener and his staff who actually built, planted and maintained the garden, merely carried out their mistress' artistic concepts. In Brent Elliott's words:

> "In place of the Victorian myth of the heroic gardener, the new century was to substitute the myth of the amateur plantsman, of aristocratic or at least wealthy extraction, whose garden was informed by his own artistic sensibility, and whose gardeners have disappeared without trace in the horticultural literature" (4).

However, the head gardener at Lotherton, David Hazelwood, is not forgotten by the family and the former servants, but the other gardeners are more anonymous (5). "Old Hazelwood" was employed by the Gacoignes as a coachman at the age of 11 (1870s?) and stayed with the family until his death in the 1940s. He was the head gardener at Parlington and lived there until 1905, but from 1893 he also worked at Lotherton. In the directories of 1908 and -12 he is "head gardener to Col. F.R.T. Trench-Gascoigne D.S.O., J.P. Parlington & Lotherton", but in 1927 only Lotherton is mentioned, which may indicate that there were no gardens left to look after at Parlington (6). Hazelwood married the cook at Lotherton and lived in the gardener's cottage near the kitchen garden.

Although Hazelwood was obviously a very competent gardener, there is no indication that he had any influence on Gwendolen's layout of the pleasure grounds. His main responsibilities were the kitchen garden, growing vegetables and fruit for the household, and the maintenance of the gardens including occasional alteration work. He seems to have been strict about the daily maintenance, always taking an evening round in the garden to check that everything was in order. He would have been involved in the development of the new kitchen garden which started before 1914.

Not only vegetables but also some of the bedding plants and perennials were produced in the greenhouses. Cynthia recalls that her mother took part in this production. What they did not make, they bought from several different nurseries (7). A few trees and shrubs were also propagated at Lotherton, but apart from gifts and collected specimens, woody plants were mostly bought. Among Gwendolen's books in 1968 (8) was the 1937 catalogue of "Choice Trees, Shrubs, Wall Plants and Climbers" from W.J. Marchant of Keeper's Hill Nursery, Stapehill, Wimborne in Dorset. W.J. Marchant started business in 1921 and specialized in, and propagated, good forms of trees and shrubs, many of them still rare, and offered a rich and carefully chosen selection (9). The Gascoignes were among his customers for many years (10). The firm was star-

ted when the original layout of the garden at Lotherton was completed, but it is not unlikely that supplementary plants were bought mainly from this nursery. In the catalogue of 1937 a number of species are marked, which may indicate plants to be bought or plants of interest. Some species already in the garden were marked, some not. In either case this list of woody plants apparently shows what Gwendolen found interesting, although late in her life. (Appendix A.)

To keep informed and renew her knowledge of plants, apart from visiting gardens and talking to her gardening friends, Gwendolen must have read gardening magazines and books. She was a member of the Royal Horticultural Society and went to their Chelsea Shows in Holland House, usually seven o'clock in the morning to avoid the crowds. She received the RHS Journal and The Garden (where W. Goldring used to write), possibly also other magazines, but Cynthia only recalls those two. Regrettably, Gwendolen's library of gardening books was not kept intact (11). Apart from the W.J. Marchant catalogue, the following volumes are known to have been in the library at Lotherton (12):

- The Gardens of England in the Southern & Western Counties. C. Holme (Ed.) 1907. The Studio.
- E.H. Jenkins. The Rock Garden, 1920. Country Life.
- W. Watson. Climbing Plants. With Introduction by W. Robinson. Undated (1915?). No. 17 in the series 'Present-Day Gardening', edited by R. Hooper Pearson, The Gardeners' Chronicle.
- One of Gertrude Jekyll's books.
- The manuscript of Ellen Willmott's book "The Genus Rosa".
- Books by Frank Kingdon-Ward (see Chapter 3.4, p. 100).
- Osgood Mackenzie: A Hundred Years in the Highlands. 1st edition 1921.

The nursery catalogue and the first three volumes mentioned above came to light too late to be made full use of in this study. However, the three botanical books should be consulted in a future planting policy for Lotherton.

The development after 1949

During the last months of her life, Gwendolen was so weak that she did not go out into the garden in her wheelchair at all (13). Still, when she died, much of the inspiration in the garden went with her. Old Hazelwood had died a few years earlier, and a small staff of gardeners kept up the gardens. In 1951 Alvary employed John Robson.

Obviously, Alvary tried consciously to have the gardens kept the way his mother would have wanted, and he and Lorna altered very little. At Yvonne's wedding in 1952, or earlier, a few ornaments were moved, and Lorna started to use Dahlias as bedding plants in the beds.

When Alvary retired in 1953, a few more changes were made. The brick summer house in the walled garden was pulled down and replaced with a teak seat and a stone table, and two bronze fountain sculptures were put up in the pond. However, best known are probably the dog graves near the entrance to the rock garden, made by Lorna over several years. The less noticeable changes were that the vegetation grew older and some plants ought to have been replaced, which was apparently not done, although the general maintenance seems to have been very good.

When Alvary and Lorna gave Lotherton to Leeds in 1968, 19 years after Gwendolen's death, it was also in the hope that the gardens would be taken good care of. The director of Leeds City Council Leisure Services at the time was George Knight, who was a good plantsman and understood the character of the garden. The new gardener in charge was Gerard Burns. Mr. Knight started a renewal process which included the herbaceous borders as well as the yew hedges and the big old trees, either replanting or cutting back and regrowing. Alvary was deeply grateful to see that the old garden could survive after all. In two letters to Mr. Knight in the autumn of 1969, Alvary thanks him for the great interest he was taking in Lotherton, and remarks on the successful re-

arrangement of some ornaments (14).

In retrospect it is possible to say that the garden at Lotherton was not seen so much as an historic garden as an old garden which was to become public and therefore needed better access for people and machinery, more benches, litter baskets, necessary signposts and other arrangements to enable it to take a great number of visitors without decaying. Today we may regret that no survey was made of the garden, as both plants and ornaments were moved or have vanished without a trace. New plans were also made to extend the gardens to the east, but fortunately nothing has been done to have them carried out (15).

However, the main character of the garden as laid out by Gwendolen remained unchanged, and the public were pleased with its "manifold charms". In 1968, Ken Lemmon wrote two short articles about the garden in the Yorkshire Post, to be followed ten years later by a chapter in his book "The Gardens of Britain 5" (16). In the same year (1978) Nancy Boydell wrote in Garden History VI 2 of "The Gardens at Lotherton Hall". Like Ken Lemmon, she gave a good description of the most interesting plants to be seen there, and revealed a little more of the history of the garden based on an interview with Cynthia Lady Sands. In 1984 Leeds Art Collections Fund published the booklet "A View of Lotherton Hall", a collection of old photographs put together by the Curator at the time, Peter Walton. In the Ordnance Survey Guide to gardens in Britain by Country Life Books, 1986, Lotherton is one of three gardens mentioned in West Yorkshire. Articles in local newspapers, the Yorkshire Ridings Magazine etc. have also contributed to its fame, which is noticably greater in Leeds than in the York area, as could be expected. A former student at the Landscape Department at Sheffield University, Michael Copeland, wrote a thesis c. 1980 about the use of the parkland at Lotherton which is a very popular place for a day outing.

The bird garden was in fact begun in the early 70s by Gerard

Burns whose great interest was wild birds, keeping a few that needed care in cages in the kitchen garden. When Leeds Leisure Services in 1975 decided to develop a public bird garden, it was seen as an additional attraction to the art museum function. The possibility of developing the kitchen garden as such, using the existing glasshouses with their wrought-iron bars, was probably never considered, as they had by then decayed. The houses were demolished and the ironwork probably sold or taken to a rubbish tip.

During the ten last years a few other changes have been made at Lotherton, mostly as a consequence of the deer park and bird garden functions. The main layout of the gardens is still intact, but some new planting has been carried out which in due time will change the character of the garden considerably, and in a number of details changes are seen that as a sum have an impact on the garden which is not altogether positive, but which are easy to alter again, once they are agreed on. These details and the various parts of the gardens are discussed in the following chapter.

Notes to Chapter 4.1

1) B Elliott 1986, p. 44. An article by David Baldwin in Journal of Garden History, Vol. 7, no. 2, pp. 131-150 gives a fuller history of J. Major's work. Lotherton is not mentioned
2) F W Burbridge in B Elliott, op. cit. p. 216. This section is mainly based on the two last chapters in B Elliott's book
3) R Blomfield, 1892, p.19
4) B Elliott, op.cit. p. 216
5) W Burlingham's father took part in the building of the new garden, a task which obviously needed extra hands. The estate accounts give one or two names (WYA, Gascoigne Additional ACC, 1642 & 1882)
6) The estate accounts include both Parlington and Lotherton, and do not show separate expenses. (See previous note for ref.)

7) E g Darley Dale Nurseries, 1899. The estate accounts do not give many names of plant suppliers, but further research might prove rewarding. (See previous notes)

8) Found by G Burns in 1968. Shown to me in November 1987, too late to be made full use of in this study. Lotherton Files

9) M Hadfield 1985, p. 424

10) Information given by the former owner who is now retired, the son of W J Marchant, Bornemouth. Telephone interview November 1987. Lord Faversham was another Yorkshire customer. No old archives are kept by the former or present owner

11) The rest of it was rescued from the rubbish tip by G Burns in 1968

12) The first three books are being transferred to the Lotherton Files. The next two are in private ownership, and the last ones have disappeared. (G Burns, G Knight, Lady Sandys.)

13) P Braithwaite in interview 1987

14) G Knight

15) Leeds Leisure Services, T Exley

16) There are some inaccuracies in this article, of minor importance

4.2 A description of the garden at Lotherton 1893-1949 with later developments

Eventually, the different parts of the grounds, their history and development between 1893 and 1949 will be described, as well as the changes that have taken place until 1987. The various areas are defined by a name and a number between 1 and 13, as shown in fig. 136.

In addition to the OS maps of 1893, 1909 and 1965, the only original plan that has come to light is a draft and plan of the rock garden, dated 1906. The lack of early photographic documentation of the outlying gardens is regrettable, and some guesswork has been necessary more than once. All sources, including interviews, are used in combination in an effort to give as complete a picture as possible. A reconstructed plan of the garden in Gwendolen's time is presented in fig. 135, which should be used together with figs. 134 and 136 as a reference for the following.

Area 1: Park

This paper does not include a full study of the park's history. However, the changes during Gwendolen's time seem to have been relatively small, as the main boundaries were established before 1890, to remain unaltered until this day. The 1965 OS map shows that some of the trees were gone, and very few new ones had been planted. The most significant change concerning the house and gardens was made in 1906 when the last 250 m strech of the main drive was re-routed through new entrance gates. This did not affect the beech plantation at the south-west corner of the stable block or its effect as a windbreak and visual screen on the route from the lodge to the house. In November 1987 some of these beeches were cut down (fig. 57), reputedly to produce more parking space for tractors, exposing more of the stable block to the view and the weather.



Fig. 57 The beech plantation by the stable block. Felling of trees 12 November 1987.



Fig. 58 The 1906 entrance gates on the main drive. The white summer house is visible to the far left. (May 1987.)

From a certain standpoint on the drive the white summer house in the formal garden is visible (fig. 58). This was hardly the original intention, as hedges, fences and vegetation would have hidden this eyecatcher but for its roof, perhaps. This view was opened in 1968 when the old garden gates were removed to make a new entrance to the formal garden. Since the drive no longer is used as an access to the house, this motive is most certainly unnoticed by the majority of the visitors.

Area 2: Entrance area

As the new sweeping curve of the drive led more directly towards the front of the house, more space was given to the entrance area as a whole in that the new gates were erected 30 m west of the old ones. William Goldring's design, shown in plan and elevations in figs. 59 and 60, were followed to the last detail, repeating the cornices and ball-shaped ornaments of his 1903 terrace in the gateway piers. Chains were hung between the piers along the ha-ha ditches on either side of the gates. These chains were replaced with iron bars when the deer were to be introduced in the park in 1980. The boundary of the deer park was instead established at a distance from the main drive, where a double wire fence was built. The iron bars stayed, however, and today the only original chains are found in the 25 m boundary of the garden of the "Old House" (fig. 61).

The elaborate gates are said to have been made by Joubert, who for some years worked in this country (1). Inside the gates two cedars of Lebanon were planted, one on each side of the drive in accordance with Goldring's design. Cynthia planted one, Alvary the other, and a metal label with their name on it was put up beside each tree. These labels have disappeared, probably after 1968. As seen in fig. 58, the left (north) cedar is much smaller than the right one. The story is that when the horse and carriage once had to wait by the gates while a forgotten item was fetched in the house, the horse bit the top shoot off the tree, which

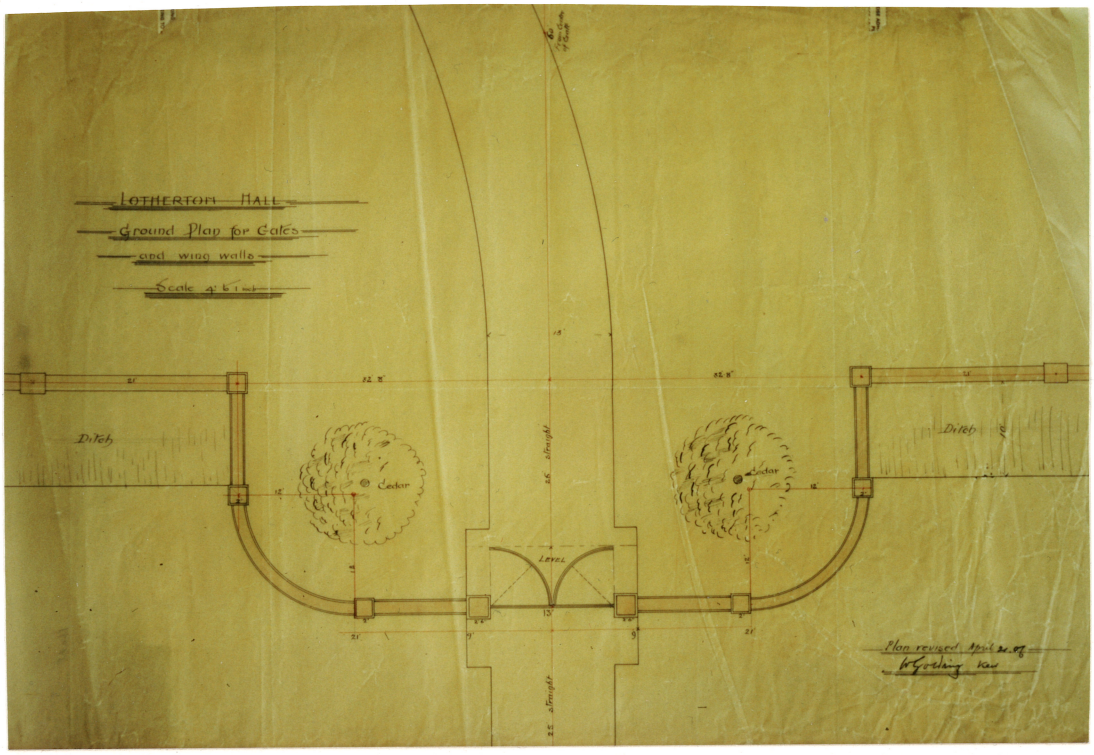

Fig. 59 Lotherton Hall. Ground Plan for Gates and Wing Walls. Plan revised April 21.06.W. Goldring. Kew. Lotherton Files.

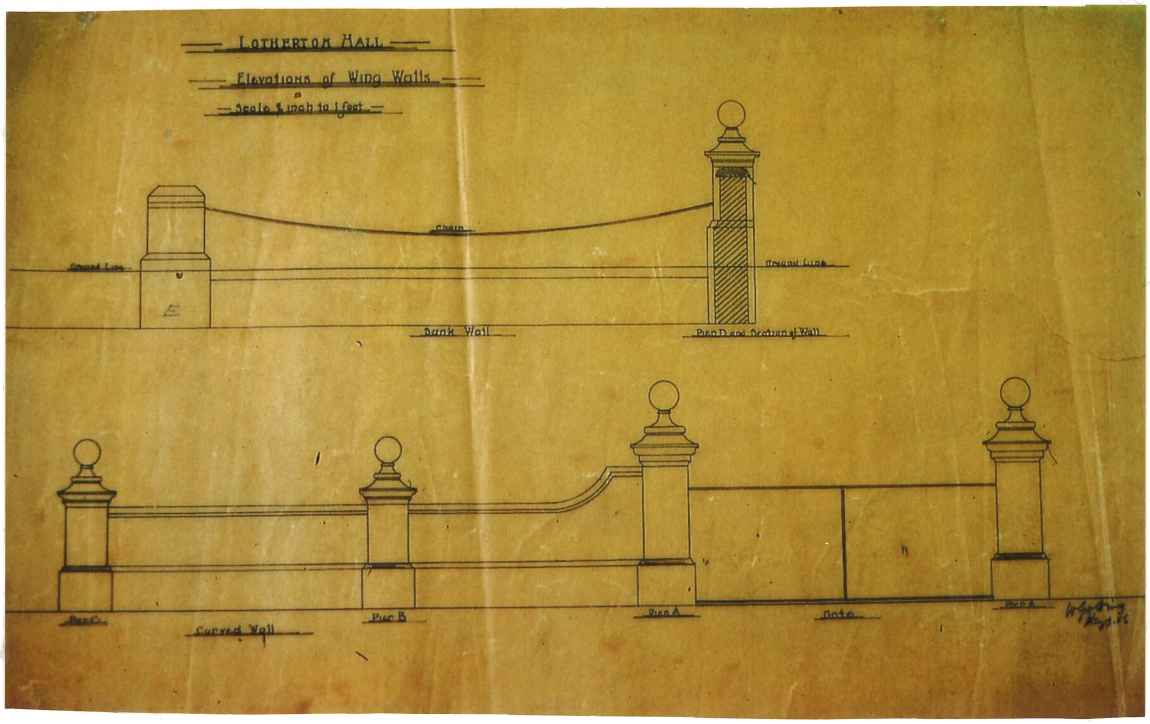

Fig. 60 Lotherton Hall. Elevations of Wing Walls. W. Goldring May 3,06. The design is identical with that of the terrace balustrade. Lotherton Files.



Fig. 61 The sunk wall (ha-ha), a pier and one of the remaining chains in the garden of the "Old House". (November 1987.)

reduced its growth in height considerably. This probably happened before 1910 (2). The two shrubs (Prunus spinosa?) outside the gates were not included in the original design, and have now grown to obscure the architecture.

The last part of the drive up to the front doors was edged by a clipped yew hedge which was continued to form the boundary of the extended front yard, ending at the south-west corner of the chapel. The hedge was planted after the 1903 west wing was finished (3), but predated Goldring's 1906 gates. The old road north of the chapel from the stable block to the house had disappeared and was part of the plantation when the drive was given a new route south of the stable block in the 1840s. This road was reopened (fig. 62) probably in connection with the rebuilding of the stable block in 1906 which produced the motor houses, enabling the cars to continue down through the 'gate' between the chapel and the servants' wing after letting the passengers out at

the porte-cochère. The complete route of the new main drive formed a pleasant curve for cars, possibly offering a glimpse of the formal garden before arriving at the front yard.



Fig. 62 The connection between the hall and the stable block. (November 1987.)

The other road in the entrance area is the old north-south road through the lost village of Lotherton, passing between the stable yard and the hall, crossing the main drive and continuing south through Ringhay Wood as Ranger's Walk. Today this is a public footpath, but the 1965 OS map shows that the path was discontinued from the south end of the entrance area to the end of the park, thereby preventing through traffic (fig. 63). This must have been done after Gwendolen's time, for in the 1930s, William Burlingham and other estate people laid flags on the path to enable those who wanted to use the footpath to have a more pleasant walk. Along the flag path Gwendolen put up urns which used to be filled with flowers (fig. 64). Those urns, probably never more than the remaining four, are not real flower vessels, but pieces of columns from the medieval church in Aberford

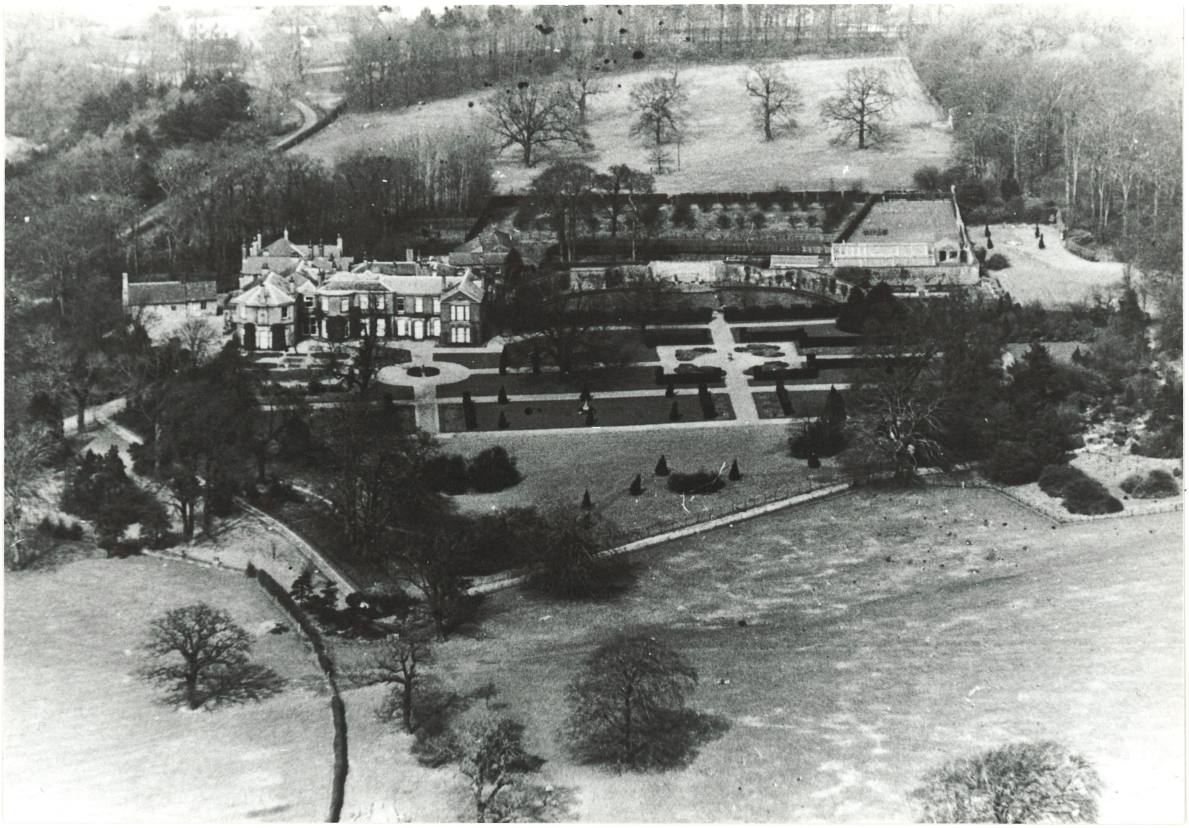

Fig. 63 An aerial view of Lotherton hall and gardens, 1960s. Lotherton Files.



Fig. 64 The flag path with gothic "urns" from the medieval church of St. Ricarius in Aberford. Old hollies and scattered new ones to the left, ivy clad banks to the right. (May 1987.)

which was renovated by the Gascoigne sisters in 1861. Some of the masonry was re-used by Mary Isabella in a garden temple by a pond in Parlington Park, but when the water in the pond leaked out because of mining or quarrying activities, the temple was taken down (4). The column pieces were placed by the path after the flagging was finished.

As a boundary and a protection of the gardens against rabbits a wire fence was put up along the flagged park edging the Meadow (area no. 10), probably as early as 1903, since it is shown on the 1909 OS map (fig. 24). Midway there were a pair of low wrought iron gates on stone gate posts (fig. 65) which were removed together with the fence in 1968. The main gates to the formal garden were near the terrace, at



Fig. 65 The pre-1968 gates to the meadow from the flag path. Lotherton Files.

the end of what was probably a wall, extended in a straight line from the west retaining wall of the terrace. Each gateway pier was finished with the cornice and stone ball motive of the terrace balustrade. These wrought iron gates, c. 2 m tall, stood about 5 m behind (east of) the two old lime trees; on the other side of the trees were another, lower pair of gates in the wire fence, situated at the junction of the flagged path and the drive, very similar to the ones in



Fig. 66 The double set of gates to the formal garden seen from the drive, 1950s. In spite of the bad quality of the photo, the ball-shaped post tops are clearly visible to the left. P. Braithwaite.



Fig. 67 The two lime trees and the open garden entrance today. From this standpoint the top of the white summer house would have been visible since 1903. (May 1987.)

fig. 65. The position of the gates can be seen by comparing the figures 24, 136, 63, 66 and 67 (5). This double set of gates were also removed in 1968 to form an open access to the gardens for pedestrians and tractors. One of the low pairs of gates were re-erected by the north-east corner of the east wing of the house. The fate of the two other gates is unknown, as is their origin.

The south end of the flagged path was given a new layout by Gwendolen, probably in the 1930s: The flags ended in a circular box arbour, approximately 5 m in outer diameter, possibly inspired by the circular box enclosure at Hadzor. The path led around it to a gate to the pasture. Today the plants of box are barely alive, but the arbour circle is still easily identified.

The main vegetation along the flag path has apparently changed very little since Gwendolen's time, except that everything has grown. A few characteristic clumps of hollies, a pair of big beeches, an ash tree with its top broken and the



Fig. 68 The re-laid and asphalt-paved pedestrian access path. Bergenia and Ribes below the ivy-covered wall by the chapel. (May 1987.)

two lime trees are all old, some possibly 18th century. A rare cut-leaved beech at the south-west corner of the terrace was planted by Gwendolen and is now an attraction in its own right. However, south of the gates a number of small hollies have been planted, not in clumps, but scattered in the open lawn. This planting will eventually obscure this part of the entrance area (se figs. 63, 64).

From the stable block to the crossing with the main drive the old road was re-laid after 1968 to form a more visually obvious route to the hall and the gardens. Good new perennials and shrubs have been planted to welcome the visitors, today arriving from the stable block area. (Fig. 68.)

Area 3: Formal garden

This part is Gwendolen's main contribution to the new layout of the gardens, by which she managed to tie together old and new parts, making the most of the view of the wider landscape in her composition.

The east-west lines of the grid-iron path system are almost parallell with the hedge of the walled garden, but not quite with the house. However, the distance between the three main paths and the house reduces the effect of this deviation, which is only noticable in the main vista, looking east from the terrace towards the white summer house. All lines and directions meet and are equalized in the circular parterre in front of the terrace. Three of the existing lime trees in the paddock were incorporated in the grid, standing like historic monuments in the new smooth lawns. A new opening was probably made in the walled garden hedge, and behind the white summer house the shrubbery formed a non-formal background of freely-grown vegetation.

The first part of the formal garden to be laid out was the square parterre south of the new opening to the walled garden, seen in its first stage in the foreground of the 1901 vignette (fig. 19). Allowing for artistic interpretation,



Fig. 69 Aerial view of Lotherton Hall and gardens, 1960s. Lotherton Files.

this painting shows a right-angled bed in the south-west corner of the square, edged by narrow grass borders and filled with profuse plantings, two small trees rising above the rest. The person to the left indicates the scale. The inner edge of the bed is obscure, and the centre of the square is not revealed.

The photograph of 1903 (fig. 77) shows that this design had been altered, although only the new yew hedges are seen, hiding the beds behind. However, there is little doubt that the beds which were uncovered in 1968 were the ones laid out by Gwendolen in 1903, possibly incorporating parts of the 1901 plantings, but not the grass borders. The only surviving photograph of the whole square dates from the 1960s (fig. 70), showing the four overgrown beds. They were right-angled with a curving inner edge, all edges set with irregular stones emerging c. 10 cm above ground (fig. 72), and a few bigger stones were scattered in the beds, seen exposed in the bottom left bed in fig. 70.

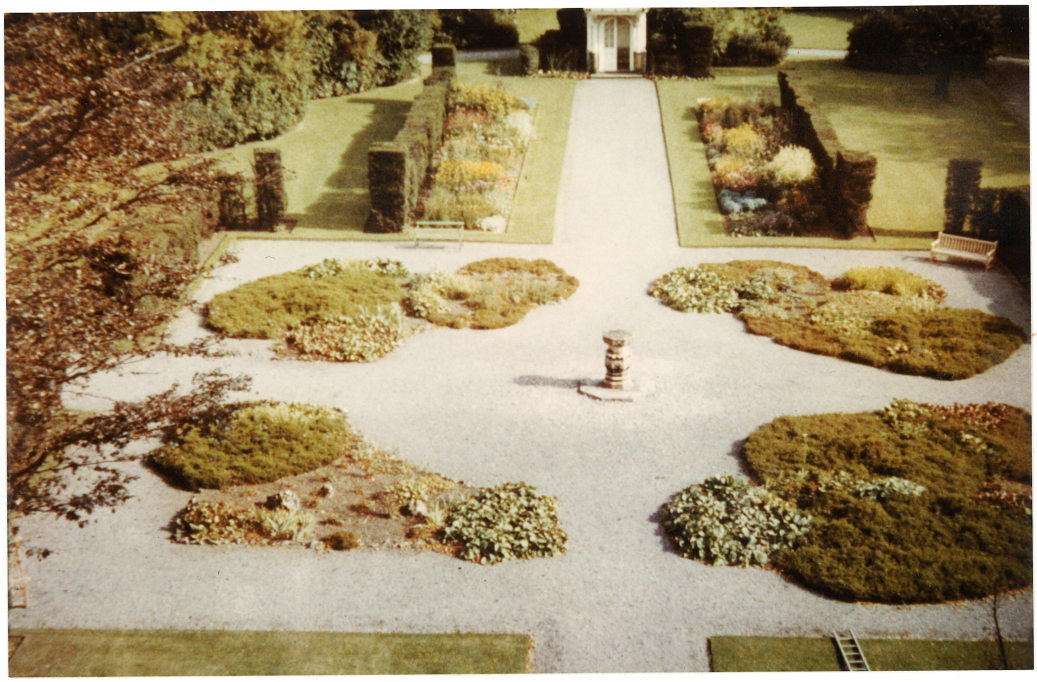

Fig. 70 The square seen from the top of the mobile crane used for cutting back the big lime tree in 1968, before the beds were cleared out. P. Walton.

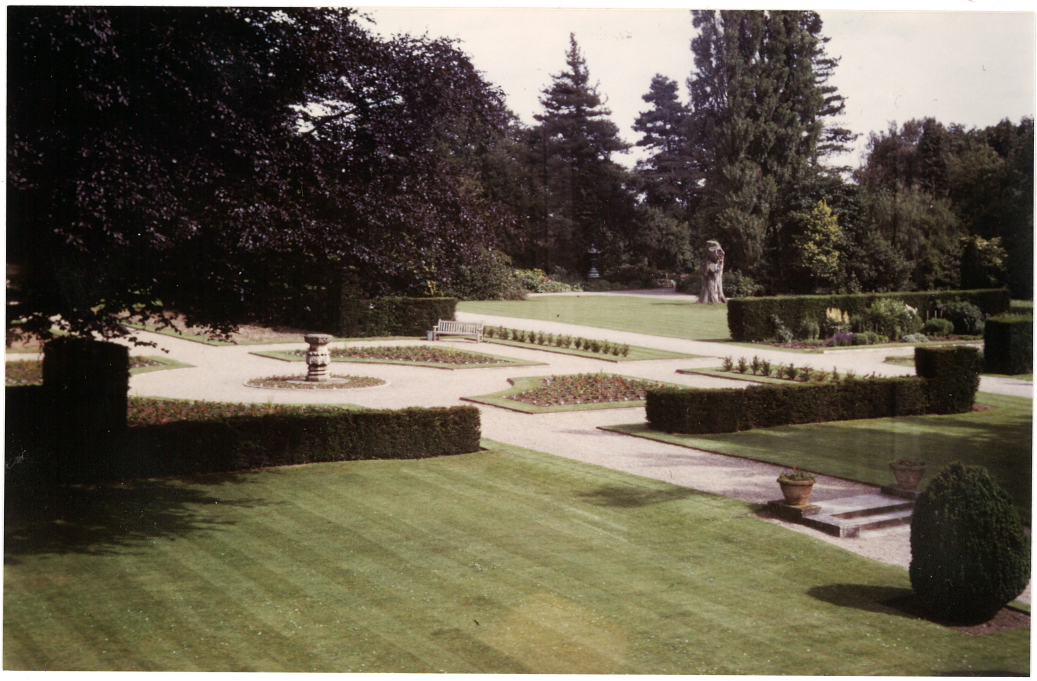

Fig. 71 The square seen from the 1st floor of the house in June 1987. The herbaceous borders in front of the summer house are bare.

The plantings consisted mainly of low perennials like Primulas (polyanthes), Nemophilas and some Phloxes, surrounded by ground-covering heaths in masses and clumps of Bergenias, with Crocosmias (montbretias), a few annuals like Antirrhinums (snapdragons) and taller plants adding colour and variation (6). The composition may be called a 'rock parterre', some elevations formed by stones and high plants, the geometrical outlines of the beds partly hidden by the profuse, rugged masses of plants. Although the beds were probably more strictly kept in Gwendolen's time, the photos of the 1960s show her Edwardian taste in massing and profusion in contrast to a formal geometrical pattern.

The use of heaths as ground cover plants deserves special notice, because this probably was Gwendolen's way of creating an image of Scotland in Yorkshire (7). In the calcareous soil at Lotherton the Scots heather or ling, Calluna vulgaris, would not have survived, but the lime-tolerant Austrian heath, Erica herbacea (carnea), served beautifully, flowering from February in white, pink and red shades. Whether the plants came from Inverewe, where Erica carnea existed at the time (8), is unknown. Many of the garden varieties of this heath were originally raised and distributed by the firm Backhouse of York during the 19th century. Heaths were extremely popular for bedding-out in the first half of the century, but by its end they seem to have gone out of favour, for we find William Robinson lamenting their neglect (9). Gwendolen's "wild" heath beds would have pleased Robinson, who recommended all heaths to be used in masses, "and not treated as mere "specks" on rockeries" (10).

A strong contrast, probably hideous in Robinson's eyes, were the enclosing hedges in clipped yew which underlined the right-angled geometry of the square. The hedges were c. 1,7 m high with square-cut end "towers" of c. 2,5 m in total height. This enclosure is seen on the 1903 photograph (fig. 77) as being at least one year old. The 1903 planting pattern included one hedge angle on either side of the west entrance to the square, disconnected from the rest. These



Fig. 72 The 'rock parterre' in the 1960s, edged with rough stones. P. Braithwaite.



Fig. 73 The sundial and the herbaceous borders in front of the white summer house in the early 1980s. W. Hartley, Gardener's office, Lotherton.

separate hedges are seen in figs. 20 and 75 (pre 1915 and 1940s), but are gone in fig. 70 (1960s), probably removed because of deterioration.

In the centre of the square, surrounded only by gravel, was "always" a richly carved octagonal ornament in code stone. It is probably the base of a sundial (fig. 73), although nobody can remember there being one, not even Cynthia. She is convinced that this ornament was in the pre-1893 garden, which could very well be true as it is most certainly Victorian (11), but its former location is unknown.

From 1968 a number of changes took place within the square. The beds were cleared completely of plants and stones, new grass borders were laid out and the beds were filled with bedding plants in summer, Dahlias in Lorna's time, but lay bare during the winter. A circular stone-edged bed was added around the base of the sundial, also for bedding plants (figs. 71, 73). Although the main shape of the beds was the same, this renovation altered the character of the square in a way that was alien to the Edwardian design. The alienation was increased in the early 1980s when the edges of the beds were reinforced by sleek concrete stones, set under the grass turf to make them less conspicuous, but unfortunately making the turf edge dry out and turn yellow (fig. 74). On either side of the path from the walled garden to the square three cypresses were planted in 1968, forming a new avenue, underlining the vista of the sundial and the landscape beyond, but obscuring the scenic effect of the yew hedges. Finally, the yew hedges around the square have been gradually renewed by cutting back and re-growing. A complete replanting of the south hedge was done in 1986. Some of the end towers of the hedges have gone in the renewal process. An attempt to restore what was probably believed to be the original design has been made by planting an unbroken line of hedge along the west side of the square. The north hedges are still in a bad state, but the renewed ones all seem to be growing well.



Fig. 74 The new avenue of cypresses seen from the opening in the hedge of the walled garden. The new concrete edging stones are exposed near the hedge. (April 1987.)

The main motive in the formal garden is the former porch, the white summer house, put up in 1903. By the end of 1987 it was in a sad state, as it was seriously damaged by rot. The upper half of the right front pillar had been removed for restoration, but further rot was seen in the south wall. Behind the house the yews that once were clipped to form a curving back wall have partly grown freely (figs. 73, 75, 76). The herbaceous borders between yew hedges on either side of the path in front of the summer house were also part of the original design. These beds lay bare in 1987 (fig. 71), but the photograph from only a few years back and from the 1960s (fig. 73, 70) probably show what they looked like in Gwendolen's time, planted mainly with perennials in a wide range of shapes and colours and with very few bare patches of ground (12).

Seen from the other end of the summer house path, looking east from the terrace stairs across the circular parterre,



Fig. 75 The main vista looking east from the circular parterre towards the white summer house, 1940s. Yorkshire Post Newspapers. Lotherton Files.



Fig. 76 The main vista looking east, May 1987.



Fig. 77 The young garden, 1903. Lotherton Files.

this vista was dominated by the conically-shaped yews, and the flower beds in the square were hardly visible. Yet in moving a little to any one side, one would in the 1940s have seen the flowers in the central square again, while today that view is hidden by the new hedges (figs. 75, 76). The photograph of 1903 (fig. 77) shows the newly planted specimen yews standing in what seems to be beds of low plants, possibly to add interest while the shrubs were small, and between them are standard roses. These additional effects were gone in c. 1915, when the full slender conical shape had been reached, the yews "standing like guardsmen" on either side of the path (13). This shape was a very common one, also used in the rose parterre at nearby Bramham. The conical shape was consciously maintained in Gwendolen's time when David Hazelwood was in charge, not by clipping, but by tying together the ends of two and two vertical twigs (14).

One of the most striking changes in the garden today is the deterioration of the conical yew shapes, some now almost ball-shaped, some leaning over in spite of the supporting poles which are mostly intact. The yews are still tied up, but in a way that makes them look more like wrapped-up parcels.

On the low steps between the circular and the square parterre there are today two large terracotta flower pots, placed there c. 1970 by G. Burns, who found them on the estate. The pre-1915 postcard (fig. 20) shows that urns were also used here originally, although their place was empty in the 1940s. The earlier vessels may have been barrels, but are not seen on any other photograps.

According to the 1901 vignette, the area of the circular parterre was undeveloped before the 1903 wing was erected. This parterre seems to have been laid out before the building of the 1903 terrace was completed, if the 1903 photograph is rightly interpreted. The central bed which is divided in four parts and edged with clipped box probably has not changed since 1903, except for the choice of bedding plants. The photographs from the 1940s show that masses of snapdragons were used, possibly after an early bulb flowering like today. Lorna's tall, blazing Dahlias created a different, but spectacular picture in the 1960s (fig. 80).

The main change in the circular parterre, however, concerns the ornaments,- the font in the centre and the vases at the edges of the lawn (fig. 75), none of which seem to have survived. The font was bought by Gwendolen in Venice (15), probably in 1904 (16). The figs. 28, 75, 79 and 85 show the font with its four lion's heads, between which were two birds and two horses on opposite sides. The font was carried by a pillar with four faces around its base. The pillar shaft was covered in a fish-shale pattern with a band of opposite Cs around the middle, and it is believed to have been made of stone. It remained in its central position, looking towards the four corners of the universe, until for



Fig. 78 The Venetian garden font in the chapel at Yvonne's wedding in 1952. See fig. 85 for comparison. P. Braithwaite.



Fig. 79 The circular parterre and its south vista in the 1940s. Yorkshire Post Newspapers. Lotherton Files.

some reason it was moved, most certainly after Gwendolen's death in 1949. At Yvonne's wedding in 1952 it was temporarily in the chapel (fig. 78), and was later indoors in the hall, but when and for how long is forgotten (17).

The font is again seen outdoors in photographs of 1963-4, this time on the terrace (fig. 86) (18). When Leeds took over in 1968, it was filled with soil and flowers for the first time, which made it crack in practically the first winter frost (19). It was removed and put in a shed in the stable yard where the gardener tried to mend it, but in vain (20), and at last it was probably dumped on the rubbish tip in the kitchen garden before the tip was filled in and the pond in the bird garden was made on top of it (21).

To add to the confusion, there exists another font, very much like the first one, but made of a plaster-like material, with a different decoration and tortoises around its base. This second font was probably also bought by Gwendolen in Italy and is now in the chapel where the first one was seen in fig. 78. Apart from the fact that the second font has never been out-of-doors, nobody has been able to give any definite details of its history.

The ornament presently standing in the circle centre is the "Japanese lantern", an incense burner of stone, brought home from Japan by Gwendolen and Frederick in 1924. Its original position was almost certainly in the outer zone of the rock garden, where it stayed until the font was moved and a replacement was needed in the early -50s. Although it is not the original ornament for the circle centre, it is one that Gwendolen brought home and Alvary put up here, and thereby part of the family history.

The fate of the vases is less complicated than that of the font, but apparently equally sad. There were twelve vases altogether, six around the circular parterre, two on the terrace and the last four along the south path from the parterre (figs. 20, 28, 79, 84). The vases were bought in

Singapore in Malaya in 1907 (22) by Gwendolen and Fredrick. They were made of terracotta, and the photographs show that they were elaborately decorated with multi-coloured flowers and leaves in relief. The total height equalled the diameter, about 60 cm, and they are seen filled with flowers on all existing photographs from 1907 to the 1940s. This may have become too much for them in the end, for a magnification of figs. 28 and 84 reveals cracks ans scars. Exactly why and when they were removed is as yet unknown, but Cynthia believes that they cracked up, and Phyllis Braithwaite, who came to Lotherton before Gwendolen died in 1949, does not remember having seen them (23). It seems therefore likely that Gwendolen herself disposed of the vases in the late -40s because they had lost their beauty and could not be mended.

The view across the circular parterre from the house lost some colour when the vases disappeared (figs. 80, 81). The photograph from 1903 (fig. 77) shows that before the Singapore vases arrived, there were two other big flower pots here, at the end of the main yew walk, opposite the terrace stairs. The need to create something of extra interest around the parterre was perhaps also felt by Lorna when the borders against the low terrace wall later was filled with Dahlias and Hydrangeas (see Area 4). In the 1950s a wheelbarrow bench was placed at the south wall of the house, but no bench is seen here on earlier photographs. Although that kind of bench became popular during the Edwardian period, it was probably put here by Alvary and Lorna to enjoy the view across the circular parterre from a sheltered and sunny spot. The bench was not seen by anyone in 1968, so it probably decayed and was disposed of before then.

The two south vistas, one across each parterre, both incorporate a pair of herbaeous borders between sheltering clipped yew hedges (figs. 28, 69, 74, 79). These borders were originally planted in the same manner as the ones in front of the white summer house, that is with a variety of colours and shapes through the whole season, bulbs and summer annu-



Fig. 80 The circular parterre and its south vista seen from the first floor of the hall, 1967.
P. Braithwaite.

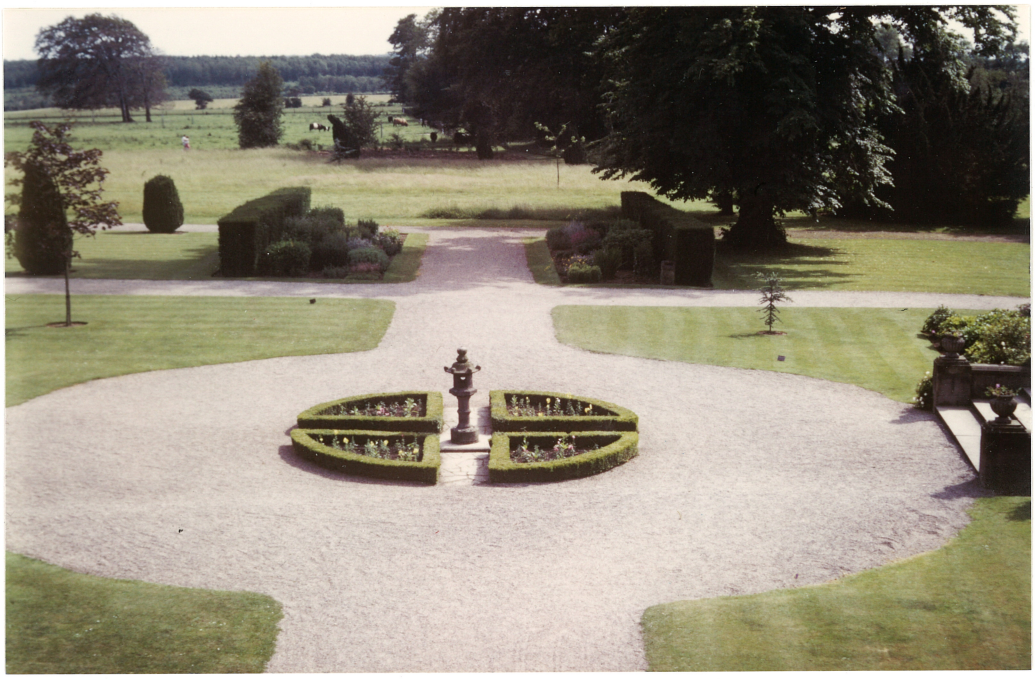

Fig. 81 The circular parterre and its south vista 20 years later (July 1987).

als adding interest at the front of the beds and in occasional holes. The colours were mixed, mainly warm shades. A list of plants grown in the herbaceous borders at Lotherton in the 1950s has been prepared as memorized by the gardener at the time, John Robson (Appendix B). In addition to the herbaceous plants, these borders also originally contained standard roses (fig. 77) (24).

In 1968 Leeds City Leisure Services made plans for "Proposed replanting of herbaceous borders at Lotherton Hall" (25). The plans show that the new plantings were meant to contain a number of flowering shrubs, including roses, taller perennials at the back and lower species at the front, arranged in "Silver and blue borders" to the east, "Red Borders" to the west. These plans did not attempt to use Gwendolen's range of plants, but to create something of new interest. The planned colour grouping has been followed, with yellow added among the red, but no shrubs, only perennials are found in the beds today. Large clumps of each species, few flowering at one time, no annuals in front and large patches of bare ground, even in July, make the present borders bleaker and less interesting than their Edwardian predecessors. Crocosmia masonorum, related to montbretia (Crocosmia x crocosmiiflora) is in fact a good reminder of Gwendolen's taste, and seem to do well at Lotherton (26).

The south part of the formal garden consists of two east-west paths crossing the south vistas in right angles. A walk along these paths present a number of new vistas back into the various compartments of the garden or out across the meadow into the landscape. The clipped yew hedges serve as walls in a scenery, opening and closing the views as one walks along, and six yew cones in the rectangular south lawn align the paths and emphasize the long east-west vistas. Each of these has a focal point of special interest. Looking east on the path from the main garden entrance, the focal point is a circular bed planted with Pampas grass on the lawn in the shrubbery, standing out white in the autumn against the darker background of large shrubs. Whether this

was originally Gwendolen's idea, is uncertain.



Fig. 82 The Chinese bronze bowl. (May 1987.)

The path along the edge of the meadow has as its focal point to the west a large Chinese bronze bowl on a white concrete base. The vessel has darkened and is now difficult to see against the shadowy, east-facing vegetation (fig. 82). This ornament was brought home from China in 1924 by Gwendolen and Frederick, and has been in its present position since then. It now has a servere crack, possibly caused by frost, but plants and soil were never put into it. At the east end of this path the focal point is a tall Chinese bronze lantern on a hexagonal base, moved here from the park at Beckett's College in Leeds in 1969. This end of the path seems to have had no other focal point than vegetation in Gwendolen's time. The path joined the shrubbery path in a bend

which was straightened in 1969 to create the new focal point. In his letter to George Knight in October 1969, Alvary expressed his delight with the new ornament: "It certainly embellishes the garden, and is most distinguished & "frappant" in appearance" (27). Mr. Knight felt that a focal point was needed here, and when this ornament was available, he made use of it this way, in a garden where Oriental ornaments were already familiar, opposite another Chinese treasure.

In the middle of the rectangular lawn between the herbaceous borders and the six yews there is a composite ornament, put together by Gwendolen, probably in the 1930s: A dolphin from a fountain at Parlington (28) stands on a flat stone resting on four square slabs of stone, a shell ornament resting on a fifth stone in front of the dolphin, the whole composition placed in a square bed with a piece of a gothic column in each corner (fig. 83). The gothic masonry is most likely from the medieval church in Aberford like the "urns" along the flag path (Area 2). The value of this ornament lies more in its family history than its artistic qualities.



Fig. 83 The composite ornament in the formal garden. (May 1987.)

The main vertical elements in the formal garden are the specimen trees, four old and four young ones. The three big limes seen in fig. 69 were in the paddock in 1893. The lime near the Chinese lantern died in the 1970s and was cut down to an impressive "stump sculpture", Cyclamens still flowering at its roots in late autumn. The bigger central lime was called "The Old Man" by the family, who practically lived under it in the summers, and numerous picnics were held under its wide branches. Both this and the third lime have also been through periods of deterioration, to the extent that they once had to be repaired with concrete and were fed with blood to stay alive (30). When the central lime in the 1960s had shown signs of drying out, a ladder truck was borrowed from the fire brigade to get up into the tree crown to cut it back (31), after which the tree has been thriving. The third lime near the main entrance to the garden is less wide-spread in growth, but of equal height.

The three old limes must have been of great importance to the design of the formal garden, creating an irregular vertical contrast to the horizontal formality. Another specie-men tree was added to the composition, the copper beech at the north-west corner of the square parterre. Cynthia can remember that they planted it, probably soon after 1903, which makes it c. 85 years old. It has grown so well that it now looks almost as old as the lime trees. Its part in the layout is most effective, forming a counterbalance with the massive central lime and adding new colour to the scheme. Although Gwendolen never actually saw the effect that we enjoy today, as a good gardener she clearly foresaw it (32).

Although the existing old trees will not last forever, the new ones do not seem to have been planted as future replace-ments for them. The new trees are: A cedar (by the corner of the terrace), a red-leaved maple (opposite the cedar, near the central lime), a golden rain and a monkey puzzle (north-east of the square parterre). These are all species of al-most striking appearance, either by shape or colour, and except for the golden rain, they will be very large, at

least 25 m (33). The red-leaved maple is seen on a slide from the early -80s standing in the west red border (34), and the question is if its present position is more or less accidental. If the new trees are meant to take over when the old ones go, it means that a complete change in character of the formal garden at Lotherton will take place. It is difficult to believe that this was really the intention when the new trees were planted.

The north boundary of the formal garden is the battlemented yew hedge of the walled garden (Area 5). Today this hedge is seen as one long dark wall, while in Gwendolen's time there were standard roses standing out against the dark green background, one plant beneath each indentation in the hedge, growing in a square bed filled with low plants (35). There may have been 14 standards altogether along the north path, adding colour while emphasizing the formal shape of the hedge. The standards were removed when Leeds took over, for reasons unknown.

Area 4: Terrace

When William Goldring made the designs for the terrace in 1902-03, he must have kept in close contact with T.H. Prater who was designing the west wing. The floor level of the new Drawing Room was set some 50 cm below the terrace (fig. 22), three steps down from the threshold of the terrace doors. This difference is well concealed from the outside (fig. 84). The new terrace was levelled with the ground in front of the pre-1828 part of the house, where the French doors lead out into the garden via one broad stone step in a half circle around the bow. This level was sufficiently high for the terrace to form a visual barrier towards the entrance area, thereby closing the formal garden to the west (fig. 85).

The width of the rectangular terrace is just over half the length of the house, incorporating the west wing and most of the pre-1828 house in a way which established a new symme-



Fig. 84 The right-angled beds with the clipped heath edging on the terrace in the 1940s. Photo: Yorkshire Post Newspapers. Lotherton Files.

try. The total length of the terrace nearly equals the length of the house. This rectangle, modified by an end "platform", reflects the outline of the West Wing. A low flight of stairs leads down to the circular parterre. The balustrade and the retaining walls, adorned with flower urns, the piers finished with a cornice and a stone ball (later copied in the main gates) form a pleasantly varied framework around the terrace. The cornice and stone ball were a well known Renaissance motive, popular in formal gardens.

The beds were set with rounded edging stones in geometrical shapes - right-angled, rectangular and curved - within a symmetrical design. The paving in front of the bow was flag stones, while the rest of the terrace was gravelled. The formal character and proportions of the terrace were well adjusted to the architecture of the house.

How much of this is Goldring's design only, and where does Gwendolen's influence show? We may assume that they worked out the main scheme together, that is the position and dimensions of the terrace, but that the architectural layout was Goldring's. Through his whole career his design were quiet and unobtrusive. Although he started in Marnock's naturalistic tradition, he later remarked on "the beauty and dignity of straight lines". The ideology was not far from that of Sedding and other "idealist" formalists in the first part of the 1900s (36), and probably agreed very well with Gwendolen's own ideals. She would have wanted a well-proportioned terrace to finish her formal garden to the west and form a link between the extended house and the garden, a task which William Goldring solved most satisfactorily.

However, the choice of plants was probably Gwendolen's. The photos from the 1940s show much of the original planting (fig. 84, 85) (37). The four right-angled and the three rectangular beds nearest to the house were planted in a



Fig. 85 Snapdragons used in bedding in the circular parterre and on the terrace in the 1940s. Photo: Yorkshire Post Newspapers. Lotherton Files.



Fig. 86 A composite view of the terrace from the 1st floor windows 1964. The three lead cisterns and the two "little men" are just visible behind the heath bed. P. Braithwaite.



Fig. 87 A view of the terrace from the 1st floor window in July 1987.

simple geometrical pattern: A band of snapdragons in the middle, the edging of low-clipped heaths and one standard winter jasmine, supported by a pole, in each bed. Loudon

says that in Edinburgh heath was used as an edging instead of box, standing clipping well, and affording less harbourage for slugs (38), which means that the inspiration for the formal use of heaths may also have come from Scotland. Fig. 69 and 85 show the heaths growing more freely in the curved south beds on the terrace, resembling the square parterre, together with the standard winter jasmines. Which other plants were used in this end is uncertain. The first photos of the terrace after 1949 that have come to light date from 1963 and -64, showing that the heaths in the right-angled beds had gradually been cleared out (39) and the snapdragons had been replaced by hybrid tea roses. The south beds were still filled with heaths, now completely overgrown, and the edges of the beds had long disappeared. Clumps of unidentified flowers grew at the outer edges of the heath, roses at the east end (fig. 86).

In 1969 the remaining heaths were cleared out as the combination with roses seemed out of place. All the terrace beds were replanted with new plants of hybrid tea roses of the same kind as earlier. The standard winter jasmines were replaced with standard roses, but not in the same pattern (40) (fig. 87).

Who planted the roses in the right-angled beds - Gwendolen in her very last years or Alvary and Lorna in the 1950s? Cynthia remembers the beds "always" filled with roses. Gwendolen loved colours, and she may have experimented with flowers and changed her schemes during the 46 years that she looked after the terrace beds.

The other planting on the terrace were the bed against the balustrade and the shrubs on the house walls. In the bed a range of Clematis species and cultivars are still found, some described by Ken Lemmon in 1978, e.g. Clematis viticella (41), C. patens 'Nelly Moser' and the evergreen C. armandii (42). Berberidopsis corallina is also seen, with Agapanthus, African lily at its feet. In 1987 the Astrantia maxima flowered here in July (43). The profuse effect of the

climbers on the balustrade is most certainly as intended by Gwendolen, although the range of plants listed here is incomplete.

The big shrubs on the walls, some only half hardy are most certainly all original, planted between the completion of the terrace in 1903 and c. 1915 (figs. 20, 25, 28, 69, 77, 84). The shrubs were, from the west to the east:

- Pyracantha coccinea 'Lalandei', firethorn, on either side of the terrace doors, now with trunks six inches across.
- Choisya ternata, Mexican orange blossom, in the corner between the west wing and the old bow. A favourite at Lotherton.
- Garrya elliptica, silk tassel bush, between the two bow windows.
- Cotoneaster salicifolius, east of the bow.
- Clematis montana rubens, between the east window of the pre-1828 house and the west window of the 1896 extension. This specimen, seen with numerous thick trunks on photographs from the 1960s, is now gone. A low Parthenocissus tricuspidata grows in its place (44). Another C. m. rubens is found on the east front of the east wing.
- Parthenocissus tricuspidata, Boston creeper, on the east wing walls.
- Four rose climbers, possibly all original: One on the south-east corner of the west wing, one between the Cotoneaster and the Parthenocissus, one below the new chimney of the east wing, and one on its south-west corner.

Except for the Parthenocissus, all the plants were supported by or trained on vertical wires drawn through metal hooks fastened on the walls, most of which still exist. Gwendolen apparently let the plants grow as far as the edge of the roof when possible, clipped more or less like thick blankets. The 1896 bay is never seen covered in plants, neither is the whole east wall of the west wing. The differences in height and shape as seen on the photos 1915-1949 are probably natural variations due to maintenance and winter frosts. Below the terrace, at the foot of the retaining walls to the

east and south, were also beds with shrubs and flowers. The original winter jasmines in their free form, seen as newly planted on the photograph of 1903 (fig. 77), still exist on the low balustrades. The flowers and pier climbers (ivy?) seen in fig. 85 were replaced before 1968 (fig. 86). The plants used today (Hydrangeas) are of a very different character from those of the 1940s (fig. 87). At the north end of the low balustrade, at the steps by the house, there is a big Berberis darwinii, covered in orange-yellow flowers in May, probably planted after 1968.

The beds against the shorter south retaining wall were most likely also filled with annuals. Today they are planted with a wide range of shrubs, adding interest, but probably obscuring the architecture of the terrace too much according to Gwendolen's taste as seen in the photographs of the 1940s.

As a formal work of architecture, the terrace was not complete without ornaments, all of which were bought or received as presents and placed where the architect had left space for them.

7 flower urns in code stone were placed on the low balustrades to the east and south and by the central flight of stairs. There are three types of urns, of which the two are seen in c. 1915 (fig. 25), but the third type (fig. 86) was also certainly put up by Gwendolen. The two almost ball-shaped urns on the stairs may be Venetian, while the other five probably are bought somewhere in Britain, maybe given by friends or relatives (45). All urns were filled with annuals in the summers during Gwendolen's time. Their present condition seems to be fairly good.

2 terracotta vases on a base stood between the right-angled beds, identical with the ones around the central parterre (fig. 84).

A bird feeder in code stone stood on a base in the flag

stone paving (fig. 86), but was removed a few years ago after being somewhat vandalized, and is now (November -87) in a corner in the back yard. It has a couple of loose plates for the bird food, one of which is broken, and a metal pole with "branches" to hang other types of food from. Lorna had holes made in the plates to let the water out and keep the food dry. The bird feeder is most uncommon, maybe unique. Lady Sandys belives it may have been a gift from Evelyne. It was there in c. 1915 (fig. 25), and it seems to be the one on the 1903 photograph (fig. 77). The low square stone base where it stood still exists in front of the bow windows, from where the birds could be watched.

The platform in the south end of the terrace was probably made as a setting for an ornament of some size. Which one



Fig. 88 "The Pilgrim Priest", a Japanese bronze sculpture. April 1987.



Fig. 89 A lead cistern from Parlington, inscribed "17 B 03", standing at the corner of the Old House. (July 1987.)

Fig. 90 A lead cistern from Parlington, inscribed "TG 76", standing at the north wall of the Old House. (June 1987.)

was placed here originally, is still, regrettably, a puzzle to this author (46). The present ornament is "The Pilgrim Priest", a bronze sculpture of a priest named Sho Haku reading a book while riding on a bull (fig. 88). It is called the "Paeony Priest" and is most suitably surrounded by Peaonies, earlier also with Japanese maples in front (47), but these seem to have been removed, probably to uncover the title plate.

The puzzle is that although this sculpture undoubtedly was placed here in 1968, Lady Sandys recalls that it was brought from Japan by her mother, probably in 1924, and Rowland Moss and his wife are positive that it was there during their time at Lotherton (1931-37). However, it is also a fact that the sculpture was part of the Radcliffe Gift to Leeds. First situated at Temple Newsam, it was vandalized, and after a complicated repair process it was moved to Lotherton and safety (48). How it came to be part of the Radcliffe Gift, presented to Leeds in the 1950s, is as yet unknown, but this is the key to the puzzle.

The ornaments seen in this location on photographs from the -60s are the three lead cisterns and between those, the two "little men" or garden gnomes, probably in code stone (figs. 86, 69, 89, 90, 91). The platform seems to have been paved with flag stones, leaving only a narrow plant border below the balustrade. The lead cisterns were brought from Parlington (49). One bears the date 1703, the other two "TG 76", which must mean "Trench Gascoigne 1876". The tanks were moved to the back of the house in 1968, when Alvary and Lorna's 1st floor apartoment was ready, and stood by their entrance door until someone tried to saw them up, probably to sell the lead. They were therefore moved once more, this time to the east entrance to the stable yard, two at the corner of the Old House, one at its north wall. They were filled with soil and Cotoneasters were planted in the two, in the third a Clematis and annuals. In his letter to Mr. Knight in October 1969 Alvary says how pleased he is "to see our new "gate", the lead cisterns all in place".

If the Paeony Priest was on the terrace platform from 1924 and during Gwendolen's lifetime, other questions arise. Firstly, where were then the lead cisterns? Lady Sandys recalls that they were on the terrace, but placed against the wall of the house. Unfortunately, no existing photograph confirms this, but as the lead cisterns really were water tanks, they would probably have been used for this purpose again. Their location could therefore have been under the rainwater pipes, of which one is in the corner between the west wing and the pre-1828 house. Secondly, since the terrace platform was obviously meant for a big ornament, which one was here before 1924? Even the cisterns would have been too small, as they were barely visible above the plants as seen from the house.



Fig. 91 One of the "little men", a garden gnome, probably photographed c. 1968. Photographer unknown. Lotherton Files.

The little men are also a mysterious couple. They were of different design, one had a tall hat, the other a flat one (fig. 91), but both sat down, holding a bowl for flowers between their knees. One of the gnomes sat on a kind of

metal chair (50). In a short article in the Yorkshire Post under the heading "A garden for your delight", written before the garden was opened to the public (probably in 1968) (51), Ken Lemmon mentions the lead tanks and "quaint dwarf statuettes". But when the "Paeony Piest" arrived, this spot was empty (52) - the tanks had been moved to the stable yard, and the little men - gone without a trace! No one seems to know anything about their fate, although several people remember seeing them on the terrace.

Their origin is equally obscure. Lady Sandys' recollection of them is not very strong, but she suggests that they had been a gift to Gwendolen from Evelyne; they were neither from Parlington nor brought from abroad. Although the popularity of garden gnomes grew during the Edwardian era, it was not until c. 1910 that they were more widely advertised (53), and such sources may give proof of their origin. However, it is not unlikely that the gnomes and the lead cisterns were moved to the terrace platform after Gwendolen's death, possibly in the same operation during which the font was moved onto the terrace and the Japanese lantern to the centre of the circular parterre, all completed c. 1951. In that case it may have been Alvary and Lorna who brought the gnomes to Lotherton, although no one can recall that they brought any garden ornaments at all. The question has to be left open.

Area 5: Walled garden

This garden may be the oldest of the gardens at Lotherton. It was built before 1840, as seen on the tithe award map, as a walled kitchen garden. Its position behind the house, out of sight from the park and the entrance area, could indicate a 18th century origin. The key to its dating may be found in the construction of the flued walls. If the kitchen garden was built at the same time as the house, this could help solving the house dating puzzle as well.

The history of the "Hot or flued walls" is told by Jeanne

Bolam in Newsletter 21 of the Garden History Society, Autumn 1987 (part I; part II to follow in Feb. 88). The flued walls are only one stage in the attempt to grow exotic flowers or fruits outside their normal climatic range. Orangeries or greenhouses were built from c. 1650, by which time also the effect of growing tender fruit trees against protective walls had become apparent and this method was common practice. The precise angle of the walls varied, and semicircular or angled recesses providing sun-traps were variants in the right-angled patterns. But to keep the plants from freezing, some form of artificial heat had to be provided in addition to cover. By 1690 the channelling of smoke and utilizing its heat in greenhouses was known, and in about 1710 flues had been placed in the walls for the first time in Holland, but the idea soon spread to the rest of Europe. Flued walls were common during the 18th and first half of the 19th century, until the attempts to solve their technical problems apparently were given up, and hot water heating systems took over.

Flued walls were constructed as double brick walls where two or more horizontal cavities were left for the hot smoke to travel through. The smoke not only heated the plant wall, but also left soot to accumulate in inaccessible places if the flues did not draw steadily, which made annual sweeping necessary. The fires were apparently lit in the open at one end of the flues, and it was difficult to heat the wall evenly.

At Lotherton we find the sun-trap walled garden perfectly exposed towards the south-west, the two flued wing walls curving from either side of what seems to have been a centrally placed greenhouse or orangery in the 19th century. Today the flues are revealed where the wall has been damaged and bricks are gone, e.g. near the gate to the pond garden, but the rest is open to discussion: When were the flued walls built? From where was the heating system operated? As the walls are both bent and curved, were they flued all through or only partly? What is the history of the bricked-



Fig. 92 The pre-1914 Mahonia lomariifolia, flowering in November (1987). A bricked-up ached doorway in the wall.



Fig. 93 A section of the garden wall east of the seat, showing different brick types and one of Gwendolen's metal plant labels. (July 1987.)

up, but clearly visible arched openings on the linear part of the wall, on either side of and outside the former greenhouse? (Fig. 92). A further study should be made of these walls, including dating of the various types of bricks and mortars (Fig. 93).

The central position of the greenhouse had been the same since 1840 or earlier, but on the tithe award map it is seen at the north side of the wall, while on the OS maps of 1849, -93 and 1909 its stands on the south side with a narrow adjoining building to the north. This brick-built gardener's shed is probably the one which still stands, now used as store-rooms for the bird garden. Two other small rooms to the west, seen on the 1893 and 1909 maps, have been pulled down. Gwendolen made use of the existing greenhouse from 1893 to c. 1914, which makes twenty years. She then had it taken down and apparently re-erected in the new kitchen garden north of the wall. Almost in its place (further into the east corner) she had a summer house built with its back to the wall and two short wings extending into the garden, the cornice of its flat roof reaching above the coping of



Fig. 94 A garden party in the late 1940s/early 1950s. the Edwardian summer house is situated as far to the east as possible. Lotherton Files.

the wall. It was made of brick with semicircular arches on rusticated tripartite columns (fig. 94). Cynthia recalls that the summer house was built while Gwendolen was away on a tour, and the people who built it had used bricks in a wrong colour which did not match the old walls at all. It was finished just before 1914, according to Cynthia. It is not seen on the 1909 OS map, but the precise time of building has not been established (54).

On the opposite side of the garden the battlemented yew hedge forms another kind of boundary wall, planted between 1849 and 1893. Most likely it was Gwendolen who had it clipped in its characteristic shape as a suitable division between a formal and an old-fashioned garden. In 1893 there was a circular arbour at the west end of the hedge, near the house, next to a short flight of stairs leading from the walled garden path. These stairs were removed when the house was extended to the east in 1896, but most of the arbour remained, still today forming a tight group of different flowering shrubs by the front of the east wing. Apparently, in this process the western part of the yew hedge, which took off in an obtuse angle, was replanted in a straight line towards the arbour where a narrow opening to the walled garden was made. From here the new hedge curved to the north-west until it reached the flued wall. The main opening in the yew hedge, a little east of the middle, may have been made by Gwendolen in connection with the layout of the formal garden, as mentioned earlier. Another possibility is that this opening already existed in 1893, and that she decided to keep it and laid out the formal garden in acordance with it.

From 1893 to 1914 the walled garden was transformed from a kitchen garden to an old-fashioned rose garden, but how soon and in what stages is difficult to establish. While the pre-1849 path system remained unaltered, the main change was seen in the planting. The 1893 OS map shows a number of small (fruit?) trees aligning the paths, but none in the



Fig.95 The cook and two maids, July 1933. Behind the girls is a Gingko biloba, Maidenhair tree. Photo: R. Moss.

centre. The trees in the semicircle were removed by Gwendolen, who would have wanted light and space for her wall planting schemes. Even if the flues no longer were in use, the sun-trap walls formed an excellent habitat for tender shrubs and climbers, which eventually covered both wing walls (fig. 95). At their feet low shrub roses and scented flowers were planted. In the narrow rose borders on the lawn side there were also standards, e.g. Penzance briars, some of which still remain.

The central space was laid out as a lawn, encircled by the rose borders and with three circular rose beds evenly spread (fig. 69, 94, 98). Specimen trees were also planted in the lawn, barely visible in fig. 98, which indicates that they were newly planted. Clipped box edged the gravelled paths on either side, opening onto the lawn at certain places (figs. 96. 97).

Fig. 98 is an early postcard, probably from the 1920s, showing the linear south path (parallell with the yew hedge) looking west from the pond garden gate. Three rose trellises

adorn the path, one at either end and one at the main opening in the hedge. Both Rowland Moss and William Burlingham remember that there were more trellises than those three, possibly added after the herbaceous borders against the yew hedge has been invaded by binweed and were dug up c. 1933. Grass was sown and trees planted instead (fig. 99), although somewhat improvised (56). The extra trellises would have made a good show while the trees were small. Within or just behind the rose border on the lawn side of the path a line of trees is seen in fig. 98, possibly the remaining pre-1893 trees, in which case they must have been cut back more than once. If they remained after the new trees had been planted, the path would have become a very pretty avenue of rose trellises and small trees.

A complete survey of the plants in the walled garden has apparently never been carried out, but there are a few sources which make it possible to establish at least the most rare and interesting species in Gwendolen's collection (57). Some of these plants may have come from Osgood Mackenzie, others from Ellen Willmott. Three of the specimen trees in the lawn were among the first exotic species planted at Inverewe in the 1880s-90s: Eucalyptus gunnii, the cider gum, Davidia involucrata, the handkerchief tree and Magnolia denudata (M. Conspicua, M. Yunan). (Fig. 101). Wall shrubs known to have been at Inverewe in Osgood Mackenzie's time were Buddleia colvilei and B. globosa, Drimys winteri and Hydrangea sargentiana, possibly also Azara dentata, Ceanothus impressus, Sophora tetraptera and Stranvaesia davidiana, all found at Inverewe today, according to the official guidebook. Species which are not at Inverewe and apparently never used by Osgood Mackenzie, were Holboellia latifolia, Indigofera heterantha (gerardiana), Simplocas and Xanthoceras sorbifolium, which may have come to Lotherton through other friends.



Fig. 96 Looking west towards the hall in the 1960s, there are roses at either side of the path. B. Braithwaite.



Fig. 97 Almost the same view as in fig. 96. The "new" wall is still empty since 1968. (July 1987.)



Fig. 98 The linear path with rose trellises and herbaceous and rose borders. A postcard from the 1920s (?). Lotherton Files.



Fig. 99 The west end of the linear path. A new Magnolia is planted by one of the 1933 cherry trees. (July 1987.)

Yet, the most interesting among the wall shrubs is possibly the Mahonia lomariifolia (Fig. 92), seed of which was brought from the Burma-China frontier by Major Lawrence Johnston of Hidcote in 1931. However, it probably reached Lotherton long before then via E.H. Wilson and Ellen Willmott (58). The story is that the Mahonia was growing inside the old greenhouse until the house was taken down before 1914, and although it is a tender species, it survived well by the protective wall. Although this is Cynthia's recollection as told to Nancy Boydell in 1978, it must be pointed out that in its present position the Mahonia was never covered by glass, as the greenhouse did not extend this far. It was mentioned by George Knight in 1969 as having survived the severe winter of 1963, but he does not describe its position in the walled garden. However, photographs taken in 1964 (P. Braithwaite) show the Mahonia in its present situation. The real puzzle is that G. Burns, who came in 1968, moved a big, old Mahonia lomariifolia from a decayed greenhouse in the kitchen garden where it had almost grown out of the broken glass roof, to the walled garden, and he is positive that this is the specimen growing in the corner today. Phyllis also remembers Burns moving the plant.

Could either story be true? Gwendolen, knowing the Mahonia's tender reputation, would certainly have taken cuttings or seed from the mother plant to secure a succession if it died. When the old greenhouse was re-erected in the "new" kitchen garden, the extra Mahonia plants would have been kept there. The evidence of her propagating it is that two of the specimens are still found in the Mackenzie garden at Craignish (fig. 53, upper right corner). Osgood Mackenzie is not known to have had any Mahonia species, so these plants must have been brought by Gwendolen herself, some time after 1908 when the building of the Mackenzie garden started.

At Lotherton the original Mahonia may have been growing nearer to the centre of the wall, as Cynthia's story would indicate, for Gwendolen's summer house seems to have come clear of this spot (although the Mahonia does not seem to



Fig. 100 Lorna and her dogs at the garden seat in 1964. P. Braithwaite.



Fig. 101 The lawn with specimen trees. In a line (left-right) stand Magnolia denudata, Gingko biloba, another Magnolia d. and Davidia involucrata. In front to the left is a Tamarix tetrandra. (May 1987.)

exist in fig. 94). Gwendolen herself may have moved the Mahonia to the corner for better protection, or Lorna and Alvary did it when they had the summer house taken down in the 1950s and made a new garden seat in about the same position as the former greenhouse. Since the plant is seen on the 1964 photographs, Gerard Burns' moving operation is so far the most puzzling part of the story, but hopefully, still possible to solve. The legend of the surviving Mahonia seems in any case to be basically true, confirming that this species existed at Lotherton before 1914.

The teak bench encloses a marble table on three sides, forming a sheltered, sunny resting-place with a glimpse of the formal garden through the opening in the yew hedge. The origin of the table is obscure, but Cynthia suggests it came from Lorna's home Wentbridge House, the property of her father Edmund Leatham. It has a crest which is almost effaced, but probably the key to its origin. In front of the table are four terracotta flower pots, also of post-1949 origin. The marble sundial in the lawn is first seen in the 1960s (not shown in this paper), standing in the middle circular rose bed which had been cleared of plants (compare fig. 69). The two last circular beds were later also emptied of roses and grassed over. The only ornaments from Gwendolen's time are the two flower urns on pedestals near the gate to the pond garden, identical with another pair in that garden.

The only major change in the walled garden in 1968 was the rebuilding of the end of the west wing wall which had practically fallen down. The bricks that were used were completely different from the old type in both colour and texture, and still, 20 years later, no climbers or other shrubs grow here (figs. 96, 97). The character of the garden is otherwise well preserved, considering that the trees in the lawn have grown considerably. A change is seen in the removal of the roses on the wall side of the path and the replacement with perennials. This would have been acceptable if the

borders as George Knight intended were filled with scented plants, also used by Gwendolen. Apparently, this has not quite been followed up during the last years, for parts of the herbaceous borders are only half filled with plants, and the late-flowering species seem to dominate. A few of Gwendolen's rare shrubs have disappeared without having been replaced, and in places the walls look empty. Plant labelling also seems to be a little accidental, - Gwendolen's metal labels (fig. 93) are almost all gone, and only a few new ones are seen.

The overall impression of the walled rose garden today is that although it has kept its basic pre-1849 layout and still is a beautiful, secluded place, incorporating an interesting selection of rare shrubs, it has lost many of its profuse effects in colours, scents and plant forms.

Area 6: Pond Garden

The pond garden or the William and Mary garden, as it was called by the family (59), was finished before the 1st World War as an "authentic" period garden in the Dutch style. It is situated east of the walled garden, reached through the arched doorway in the flued wall which forms its west boundary (fig. 102). The north boundary is the kitchen garden wall which was extended a few metres to the east, both to give the garden the right longitudinal dimensions and to produce more space in the kitchen garden. In the angle between these walls, the Early Victorian, pre-1849 paths and lawns and two small sheds were replaced by a Dutch design in an Edwardian interpretation. The rest of the Victorian shrubbery to the south was left more or less unaltered (fig. 103), and to the east a pair of wrought iron gates in a dry-stone plant wall allowed an open view towards the edge of Captain Wood where later the Parlington portico was erected (figs. 104, 105).

The formal layout of the pond garden was based on the moderate proportions of the two existing walls. A simple concept



Fig. 102 The pond garden with the bronze figures in the 1970s. P. Walton.



Fig. 103 A view through the "gateway" to the shrubbery, with the Cerastium flowering in the cross-axis. (June 1987.)

of rectangles within rectangles where the smallest is the sunken pond on the lower level, was made interesting and varied by a few carefully selected elements: Water lilies, wall plants, flag stone paving, ornaments, clipped box spirals and low box hedges enclosing beds of white flowers. Two flights of stairs to the pond level marked the shorter cross-axis (fig. 103). Still in the 1940s the strong formal lines were dominating (fig. 104), while today the plants are partly allowed to grow wild, disturbing the neat proportions of the garden (fig. 105). The wall plants, although irregularly spaced to soften the architecture, were of low-growing or carpet-forming species, planted in the manner of Gertrude Jekyll. A few of the plant holes in the wall are seen empty. There are also plants in the paving, but no freely-grown shrubs are seen within this controlled layout. The only tall shrubs are the spiral-clipped box, forming "quaint" vertical contrasts to the horisontal levels.

The only pre-1893 features were the old parts of the walls to the kitchen garden and the walled garden, and possibly an old Viburnum rhytidophyllum standing in the acute angle between the two walls. The wrought iron gate to the walled garden stands in an arched opening of the same dimensions as the one seen in fig. 92, apparently pre-1849 (fig. 102). There was also a gate to the kitchen garden, a narrow wooden door behind the Viburnum. When the branches of the big Clematis on the wall are lifted, this door still appears, leading not to a "secret garden", but to the present bird garden, and is therefore kept locked.

The pond garden is the only place at Lotherton where the element of water is introduced, although an attempt was also made in the rock garden. Straight, canal shaped pieces of water were commonly considered to be the outcome of Dutch influence in the time of William and Mary (60). The original water level in the pond as seen in fig. 104 has dropped nearly 10 cm to its present level, which means that there is a leak somewhere (apparently pre-1968). Photos from the early 1970s show that there were two small lead or bronze

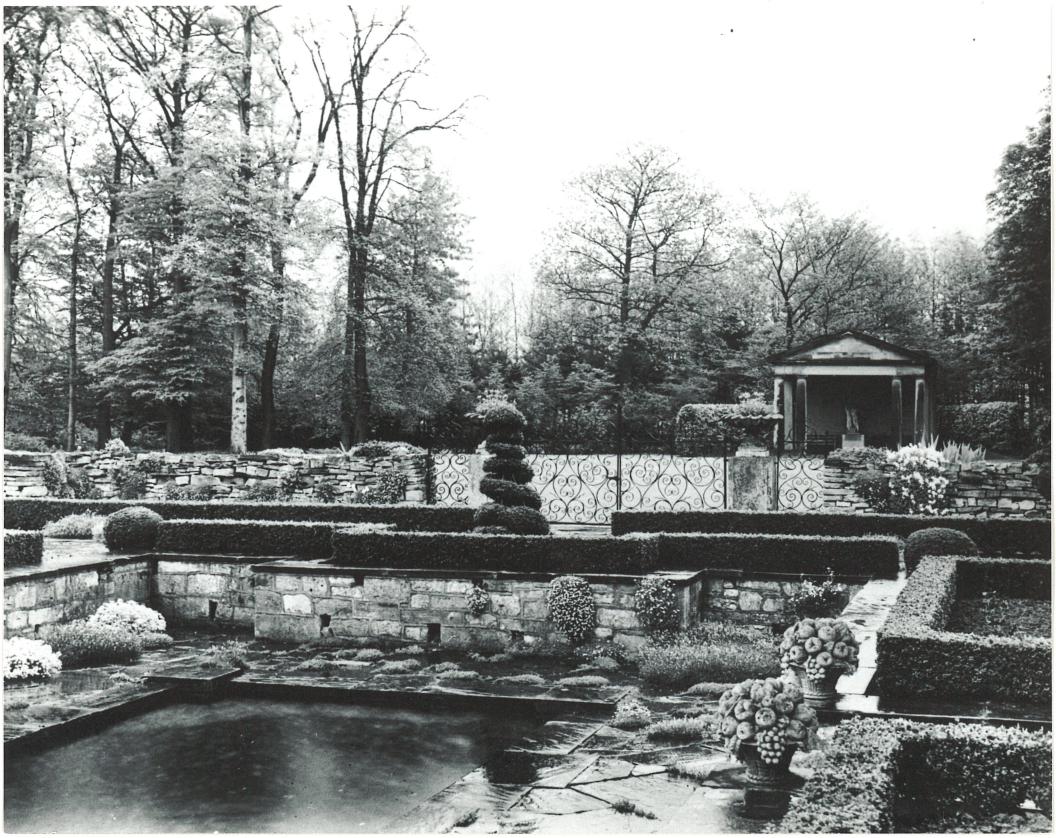

Fig. 104 Looking east from the pond garden towards the Parlington porch and Captain Wood. A spring photograph from the 1940s showing neat wall plants in bloom, but no water lily leaves have yet grown to the surface. Yorkshire Post Neswpapers. Lotherton Files.



Fig. 105 Looking east in June 1987. The Cotoneaster and the lime avenue towards the Parlington porch have changed the view.

figures in the pond, placed on rough stones, a boy carrying a shell in the east end, a dolphin in the other (fig. 102). These do not seem to have been put up by Gwendolen, since the boy figure is not seen in the photograph from the 1940s (fig. 104), although such figures were popular Edwardian motives. At Craignish Gwendolen had a cupid with a bird set up as a fountain (61), but it seems that the figures at Lotherton were Alvary's and Lorna's idea.

In the 1950s William put up a model of a fishing boat in the pond for Alvary, but it was made of wood and had to be taken down again when it deteriorated. The metal figures probably came up after that. They were removed in c. 1980 for fear of vandalism, but where they are now, is unknown. The stones on which they stood look very empty. There are goldfish in the pond, and white water lilies still flower in late summer, but during the summer of -87, the water was quite opaque, obviously not cleansed for some time. In John Robson's days, this was done every three years.

However, the most valuable single items in the pond garden today are probably the four fruit baskets of code stone, one pair on the wall by the stairs at either side of the pond (figs. 102-104). They were bought in Venice by Gwendolen and Cynthia in 1923 and put up in the pond garden the same year. George Knight had them fastened with cement, but in spite of his worries, they survived without any serious attempts of vandalism until the summer of -87, when one was thrown in the pond. It was put back without being fastened again, and other stone baskets also seem to be coming loose.

In fact, by the end of 1987, the pond garden may be said to be in a critical state. The stonework has deteriorated in many places, apparently because the concrete in the horizontal joints has broken up, whereby the top stones come loose. The root systems of some wall plants and the shrubs by the foot of the walls may be causing the damage. This process must be stopped, otherwise the damage will go deeper and vandalism will be further encouraged.



Fig. 106 The mysterious iron grating in the flag stone path. November 1987.

The only other ornaments in the garden today are the two flower urns on pedestals flanking the "gateway" to the shrubbery (fig. 103). On top of the gate piers in the dry-stone wall to the east there used to be two shell-shaped flower urns. These are seen in photographs from the 1940s and 1970s, but have now vanished (see fig. 105). One curious "ornament" is the iron grating shown in fig. 106, found on one of the flag stones in the path aligning the box hedges to the south. It is c. 10x30 cm and is lying loose in the moss, and as yet no one has given any possible explanation of its function. The flags may have come from Parlington.

Another typically Edwardian characteristic of the pond garden is that it is practically a one-colour garden. The main colour is white with red as an occasional contrast, which apparently was Gwendolen's original scheme. Her white flowers (species unknown) in the box-edged beds on the upper level were replaced by Iceberg roses in 1968, a very good alternative with pure white, profuse blossom and of moderate height. The old Viburnum, the water lilies, the Cerastium

(fig. 103) and the Clematis chrysocoma sericea (C. spooneri) are surviving white-flowering species, while the white bell-flower, Campanula persicifolia Alba, has disappeared. It was found by the foot of the dry-stone plant wall (62). A red-flowering species which dangerously has become naturalized in the walls is the Centranthus ruber (fig. 102). Phygelius capensis, the Cape Figwort and Nerine bowdenii, red- and pink-flowering, are still found by the old walls. Actinidia chinensis, the Kiwi fruit, Akebia quinata and Ribes speciosum, fuchsia-flowered currant, all white- or red-flowering, climb on the flued wall. The Cape Figwort and the wall climbers were at Inverewe in Osgood Mackenzie's days, and, together with the Nerine, are still there.

Changes which have been made after 1968:

- Yellow colours have been introduced, firstly in the four yellow-leaved maples Acer pseudoplatanus 'Brilliantissimum', one small tree in each corner of the larger rectangle, secondly in the couple of Berberis darwinii, one on the lower pond level by the foot of the wall. Both species create a striking effect in May, supported by Helianthemums in the paving on the upper level.
- A few Cotoneaster horizontalis on the lower pond level (fig. 105) create a spectacle in red in late autumn, but do not leave the wall plants any chance, and are probably, like the Berberis, breaking up the wall foundations.
- New wall shrubs and climbers, some rare and tender, were planted by the curved flued wall by George Knight to add to the interesting shrub collection. These species and some good perennials at their feet stick to the white- and -red colour scheme.
- The lime tree planting behind the dry-stone wall and the new vista through the lime avenue towards the Parlington porch form an extension of the main axis of the pond garden and tie together the elements of an unfinished design (further discussed in 'Area 11').
- Two good quality wooden benches are well placed on the upper level, regrettably accompanied by provisional-looking litter baskets of chicken wire.

The William and Mary garden was meant to be a small formal garden with strictly controlled proportions, shapes and colours. Fig. 104 shows that nothing had got out of hand after 30 years of Gwendolen's surveillance. The change in proportions and the introduction of yellow therefore seem to be the major alterations since Gwendolen's time, apart from the decay of the stonework.

Area 7: Shrubbery

The Victorian shrubbery to the south-east of the pond garden has already been mentioned (B in fig. 56), suggesting that Joshua Major might be the pre-1840 designer. The main path, forming a closed circuit, is identical with the one seen on the tithe award map of 1840 and the OS maps of 1849 and 1893. A few of the defined plantings on the 1849 map are gone in 1893, in particular to the west, leaving an open space, probably a lawn. The 1909 map indicates that even more of the south-west vegetation had been cleared. In the north part of the shrubbery additional planting was done to form a distinct background for the white summer house in 1903, keeping an open lawn between the summer house and the vegetation (fig. 107). A new shelterbelt (Area 12) was planted outside the ha-ha before 1906 (changes after that year are not registered on the 1909 OS map). From 1906 onwards the rock garden (Area 8) was developed in the core of the south part of the shrubbery (fig. 108). When the shelterbelt was further extended to the south, it enclosed the south-east corner of the garden against the winds, which improved the climate considerably.

Apparently, the north part of the shrubbery always had a more secluded character than the south part. Today it consists of thickets of 3-5 m tall shrubs and trees with lower edges towards the lawn, the odd tree rising above the rest. Gwendolen probably developed this part gradually by keeping healthy and interesting species, replanting where necessary with good new ones. The main genera and species seen today are Berberis, Cotoneaster conspicuus decorus,



Fig. 107 The main shrubbery path loooking north from the Chinese bronze lantern towards the open lawn behind the white summer house, which is obscured by the shrubs to the left. (April 1987.)



Fig. 108 Looking east from the path junction by the Chinese lantern. The path to the tennis court branches off to the far right. (April 1987.)

Drimys winteri, Forsythia, Ilex (holly), Mahonia japonica, Sorbus domestica (service tree), Taxus (yew) and Viburnum. These have all grown freely and a couple of yews measure more than 6 m.

By the "gateway" to the pond garden, Gwendolen planted two species which probably were brought home from Inverewe: A Chusan palm, Trachycarpus fortunei, and a clump of bamboos, probably Arundinaria simonii (fig. 109, see fig. 52). The palm and the bamboos were planted behind sheltering old yews, and they seem to have taken the Yorkshire winters well, although the palm is now somewhat frost-bitten. In height it is approximately the same as the specimens at Interewe. Apart from "Japan" where the first palm was, the earliest area developed by Osgood Mackenzie was "Bamboosel-em" near Inverewe House to the north-east. A massive bamboo planting enclosed this almost circular garden, sheltering a collection of rare and tender plants, some of which are found in the walled garden at Lotherton (the Davidia, Magnolia and Eucalyptus species, Buddleia colvilei and a Stranvaesia species), together with another Lotherton plant Berberidopsis corallina, on the terrace . Today the Chusan palm and the bamboos are perhaps the most conspicuous reminders at Lotherton of the exotic world of Osgood Mackenzie.

In the lawn behind the white summer house two circular beds were made. One forms the focal point of the main entrance path to the formal garden, containing the pampas grass, Cortaderia selloana, and a golden rain, Laburnum. In the other is another Laburnum and a New Zealand flax, Phormium tenax. Although the pampas grass today flank the entrance to Inverewe garden, only the flax is believed to have been brought from Scotland by Gwendolen, probably planted as one of a pair. The golden rain was among Ellen Willmott's favourites. The specimens in the circular beds may grow too big for their setting.



Fig. 109 The Chusan palm and bamboos against a background of an old yew and other big shrubs. The green plastic rubbish bin is rather ill-chosen. (November 1987).



Fig. 110 Foxgloves by the foot of a tall golden rain in the south-west part of the shrubbery, the path to the meadow disappearing in the thicket. (July 1987.)

The south-west corner of the shrubbery, still inside the ha-ha, seems to have been developed in Ellen Willmott's spirit. Here we find the golden rain again, towering above the undergrowth where another favourite of hers, the foxglove, Digitalis, is seen (fig. 110, see fig. 47). A partly flagged path winds through the shrubbery where again holly and Mahonia are the main genera, while Hypericum and Rubus are found in the undergrowth together with herbaceous plants like Sweet Cicily. The path enters the meadow at the edge of the ha-ha.

The west boundary of the shrubbery follows the old paddock boundary. At the post-1968 junction of the south formal garden path and the shrubbery path, east of the paddock boundary, is the most important landmark at Lotherton: Four Lombardy poplars, Populus nigra 'Italica', the tallest of all trees on the estate, planted by Gwendolen (year unknown). Standing in a strategic position on the "crest" of the flat hill, they are seen from a wide area. By their feet are Lorna's and Alvary's dogs' graves, framed by Helleborus lividus, Mahonia and holly.This location of the dogs' graveyard may have been inspired by the single grave made by Gwendolen and Frederick for their dogs, marked in the lawn south of the white summer house by an erect, rectangular stone of Scottish slate.

The boundary between the Victorian shrubbery and the shelterbelt is the ha-ha, which forms a distinct serpentine line from the south into Captain Wood to the north (fig. 111). This ditch is also the pre-1840 field boundary, forming the outer barrier of the old estate, possibly also of the lost village of Lotherton. Only archeological research may establish the facts about its history. The ditch was dug out in 1968 and the old drain pipes removed, which may have created boggy conditions. The ditch was earlier kept clear of plants, but now it was planted with a variety of flowers, among which was the blue poppy. Most of these plants seem to have gone out during the 1980s.



Fig. 111 The pre-1840 boundary ditch between the two bridges, the old yew to the right. (April 1987.)



Fig. 112 The post-1968 bridge across the ditch, the big yew to the right, an ancient beech to the left. Ringhay Wood in the far background. (November 1987.)

Continuing the circuit to the north-east, the path runs alongside the ditch, turning gradually to the north and away from it, back into the shrubbery. This part of the path offers a view of the open fields and Ringhay Wood through the outer shelterbelt. The ditch is crossed by two bridges, one to the tennis court, made before 1914, one further north, made in 1968 to get machinery across (Fig. 112). Between the two bridges, the area between the ha-ha wall and the path was later laid out as an extension of the rock garden.

At the north-east corner of the shrubbery the path branches off towards the Parlington portico and Captain Wood. The closing part of the path circuit back to the pond garden runs in a narrow passage between the thicket and a clipped beech hedge, c. 2 m tall, which forms the boundary towards the lawn in front of the Parlington portico.

The changes made in the shrubbery after 1968 seem to have been small, leaving the main layout unaltered, apart from taking the south formal garden path through the outer zone of the south-west shrubbery to form the new Chinese lantern vista. The plantings are mainly intact, which also means that a main future task will be to form a policy for a careful renewal process.

Area 8: Rock Garden

The rock garden was built in the middle of the south-east part of the shrubbery, originally with the shrubbery path as its east boundary. The family named it "The Dell", possibly after the woodland valley at Hadzor. A winding path was dug out roughly north-south and its banks were partly left as earth slopes, partly rebuilt with rocks, incorporating a number of cubicles or open caves of various sizes. One of the caves contained a small stream of water running from a trough, another was a fern grotto. At the north end of the Dell there were two flights of stone steps, seven altogether, joined by a landing. The rock garden path was laid

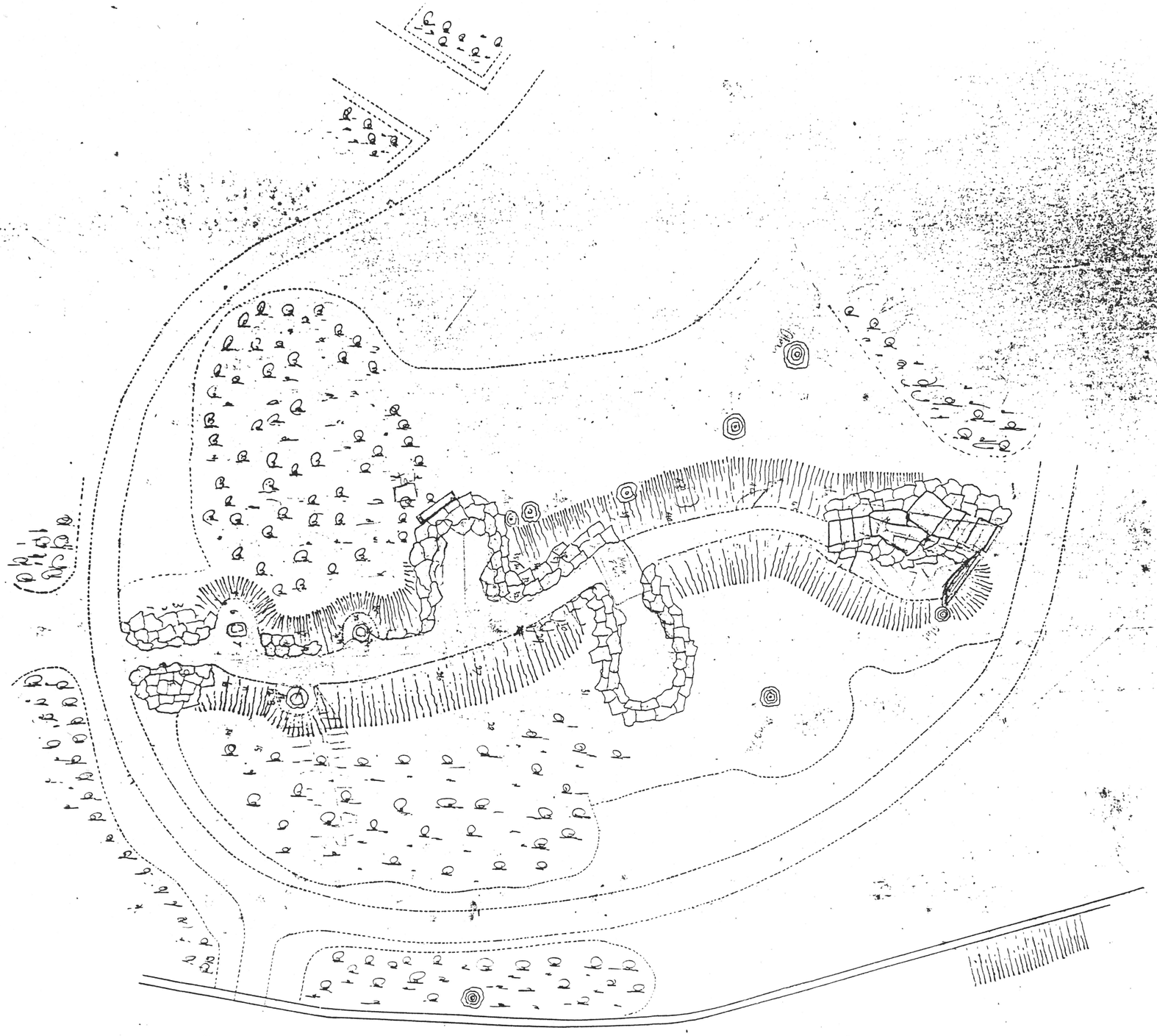

Fig. 113 Lotherton Hall. Rock Garden, preliminary plan, undated and unsigned. (Scale 1/8 in = 1 foot.) WYA, Gascoigne additional.

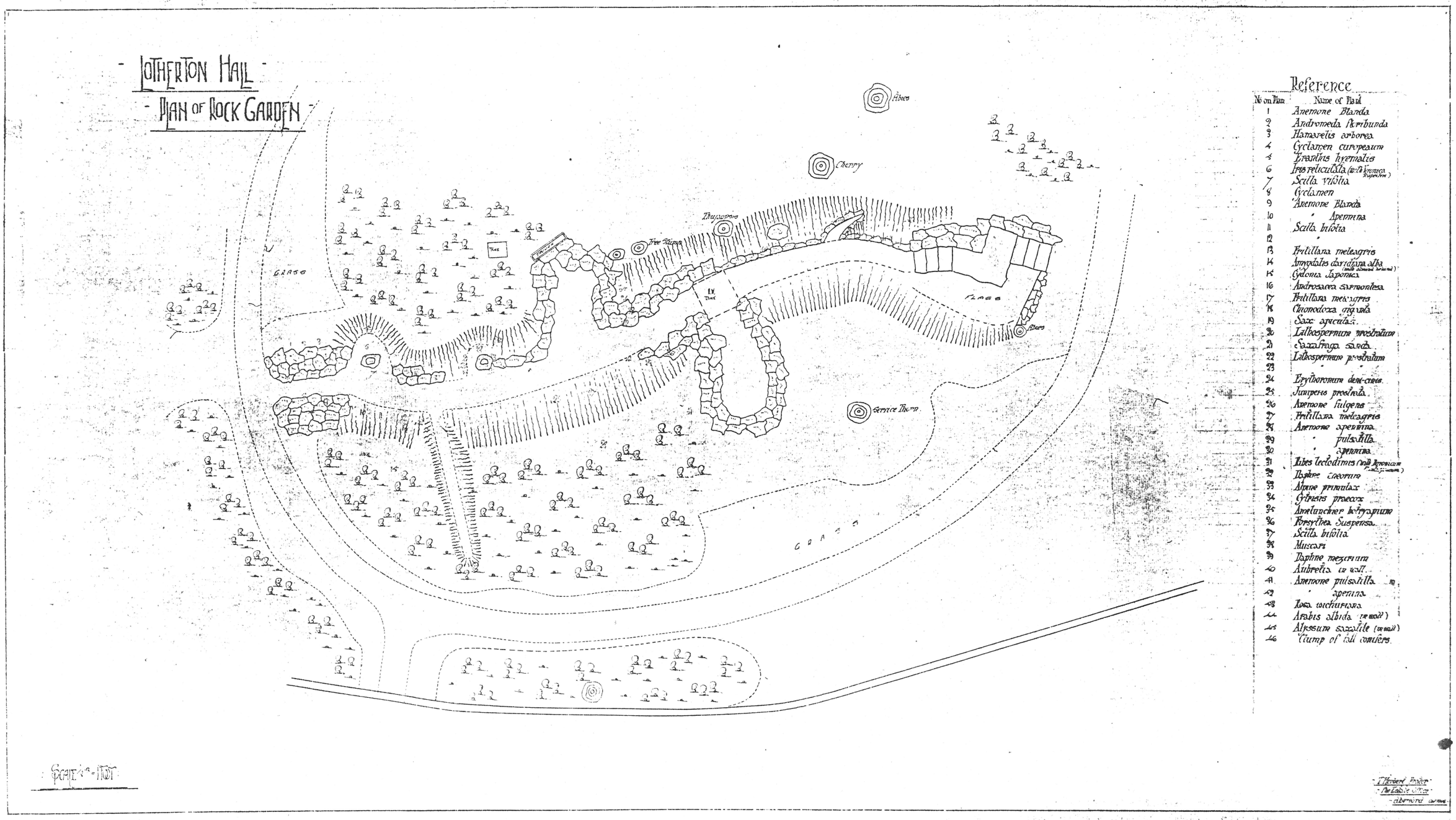

Fig. 114 Lotherton Hall. Plan of Rock Garden. Signed by T. Herbert Prater, The Estate Office, Aberford. Oct. 1906. Scale 1/8 in = 1 foot. WYA, Gascoigne additional.

with flag stones in its full length.

All this is seen in the two surviving drawings of the rock garden, one a draft or preliminary plan, the other a final plan dated Oct. 1906 (63). They are both in the scale 1/8 in : 1 foot (=1:96). The final plan has a plant list and is signed by T.H. Prater (figs. 113, 114. Appendix C). The main change from the draft to the final plan is seen in a couple of new caves, in particular a long and narrow one to the south. A closer study of the draft plan confirms that there was no connection between the south formal garden path and the shrubbery path. Also, the distinct pre-1890 clumps of shrubs are still seen on either plan, in spite of their absence on the 1909 OS map. On the rock garden plans the old parts of the shrubbery are shown by a triple shrub symbol, the boundary between shrubs are grass clearly marked. A comparison between the 1893 OS map and the 1906 plans shows that the rock garden was laid out between two clumps of old shrubs to the south, ending close to another thicket to the north. A few existing trees were incorporated in the scheme, a cherry, a "service thorn" (service tree?), a Thujopsis and two firs, Abies, some of which are possibly seen among the specimen trees on the 1893 OS map.

The 1906 plans of the rock garden are the only original plans for any part of the garden at Lotherton that have come to light, apart from the drawings of the entrance gates, made in the spring of the same year by William Goldring. In spite of the signature of the final plan, the designer is not believed to have been T.H. Prater, but once more William Goldring. Cynthia is positive that he did the main layout, based on discussions with her mother. The pencil marks on the 1893 OS map indicates that the planning of the new entrance drive and the rock garden was done more or less simultaneously, which also points towards Goldring as the designer.

On the other hand, the rock garden is laid out in a style which is very much like that of Ellen Willmott. When a new



Fig. 115. The Dell in April 1987, looking north. The entrance to the cave with the moraine and the water system is seen to the left behind the clipped shrub.



Fig. 116 The Dell in May 1987, looking north. The multicolour spectacle was composed by Gwendolen.

rock garden was constructed at Kew in 1882 as an imitation of a Pyrenean stream-bed, it became the leading rock garden motive. Ellen Willmott contributed to this fashion when she built her own alpine garden at Warley Place at about the same time. The builders were Backhouse and Son of York, who carved out a gorge (64), a long ravine spanned by a bridge. There was a small stream at the bottom, and steps among the rocks lead through cascades of plants of numerous scents and colours (65) (figs. 47,48). This style is again seen in one of the very few garden designs by Miss Willmott, the rock garden at Newby Hall, North Yorkshire, c. 1900. Large, uneven but smooth stone slabs form the path, the banks rising steeply at either side, very similar to the rock garden at Lotherton (figs. 115, 116, 117). The Newby Hall design also includes the element of running water, even a waterfall, which in a more modest way was also attempted at Lotherton.

However, this does not prove that Ellen Willmott had anything to do with the layout of the Dell. Goldring's experience in both the natural and the formal styles, his connection with Kew (although obscure) together with the general acceptance of the stream-bed motive, apparently means that this style in rock gardening was as much William Goldring's as Ellen Willmott's at the time when the Dell was made.

Although it is not signed, the draft plan (fig. 113) was also made by T.H. Prater; the symbols, the texting and the general way of drawing is the same, compared with the final plan. It therefore seems unlikely that Goldring ever made any drawings of the rock garden himself. Instead, the task of drawing up the conclusions from the discussions between Gwendolen and Goldring was obviously left to T.H. Prater, who, apart from his abilities as an architect, was also a good gardener, according to Cynthia. However, the plant list contains many mistakes, some of which may indicate that it was copied from preliminary notes: Cyclamen curopeaum for europaeum and Saxafraga sanda for Saxifraga sancta. These mistakes would hardly have been made by an expert plantswoman or a landscape gardener, which is another proof that

T.H. Prater was only the draughtsman.

The unexplained element of the 1906 plans is the water system, which was probably not carried out at the time at all. The plans show a TANK and a TROUGH above one of the larger cubicles, from where the water apparently was meant to run down between the rocks, probably forming a kind of irrigation system. The water was to continue along the foot of the bank to the R.W. TANK (return water) in the main path. Although this system should have included a pipe line for the water supply, a circulation pump and a drain system, nothing of this is shown on the plans. However, there may be an indication of a drain pipe system in the pencil-drawn triangle on the 1893 OS map (fig. 56). The triangle is named ABC, the line AC clearly marked 3"6⁻, which may indicate the dimensions of drain pipes, although this is not fully understood. Both lines AC and BC end in the ha-ha ditch. The point C is located 160 feet (c. 50 m) to the east and 55 feet (c. 17 m) to the north of the ha-ha wall. The A-C line is drawn as a straight elongation of the old boundary ditch of the paddock. However, the point C seems to be identical with a central point in the plotting system on the draft plan, just south of the water cave. The return water tank seems to be plotted on the basis of this system rather than forming its central point C.

The possibility remains that only the main drain pipes were laid in 1906, probably also the return water tank, functioning as a rain water drain system without which the path would have become flooded after heavy rain. The running water system was probably not built until the 1920s, apparently in connection with a rebuilding of the eastern parts of the rock garden. The rest of the 1906 plan seems to have been fully carried out, but there is some doubt about the exact period of construction. The year 1912 was mentioned in 1969 by George Knight, who probably had that information from Alvary, in which case it should be reliable.



Fig. 117 The Dell in April 1987, looking south. The steps of the 1920s to the left, the fern grotto behind.

About 1924, Cynthia recalls, when the plants in the rock garden were growing and more space was needed, Gwendolen decided to lay out a new path circuit east of the main path. The beds were broad and she wanted to get at the plants. From near the steps to the north, new steps were laid between the rocks to the upper level (fig. 117). The path branched off twice to join the shrubbery path before it joined the end of the long, narrow cave, which was also opened onto the shrubbery path. The south part of the rock garden was rebuilt like an island, partly with large, right-angled stone slabs forming a mound. These stones, some of which were rounded underneath as if they had been part of an arch (66), must have come from an old building, possibly another Parlington inheritance (fig. 118). The area between the shrubbery path and the boundary ditch was also developed



Fig. 118 The south part of the rock garden with the mound of big, square stone slabs, seen from the tennis court path. (April 1987.)



Fig. 119 The small Japanese stone lantern, put up in 1924 in the east part of the rock garden. (July 1987.)

as an extension of the rock garden, planted with interesting shrubs, e.g. Hebe williamsianum and a red-berried elder, Sambucus racemosa Tenuifolia, with deeply divided leaflets.

The running water system was also built or made functionable in c. 1924, when the new paths were made. The bank at the back of the cave was taken down, the water tank apparently installed and the bank rebuilt with limestone rocks (instead of sandstone) and soil to form "The Moraine". On top of the Moraine the trough was put up, from which the water ran down to the existing grating in the return water tank in the path. It seems that the drawing of 1906 was followed quite closely. Cynthia recalls that the Moraine was built by someone from the North Riding, perhaps Backhouse and Son of York, while Rowland Moss remembers a man named James from London, possibly a Kew gardener, giving orders to the gardeners where to put the stones. Since William Goldring died in 1919, it could have been anyone who was able to do the job, and the name remains a mystery.

In 1924 Gwendolen and Frederick brought home from China and Japan not only the "Japanese lantern", later put up in the circular parterre, but also a smaller stone lantern with a wide, circular "hat" (fig. 119). This lantern was placed among Japanese plant species in the south-east part of the rock garden, facing the shrubbery path, where it is still found. This is the area where also the taller "lantern" originally would have been erected. On the opposite side of the shrubbery path, near the 1968 bridge across the ditch, there seems to be an empty spot under the big yew where something has been removed (fig. 112, the bottom right corner of the photo). However, no memories of the position of the stone lantern in or near the rock garden seem to have survived.

During Gwendolen's time, the planting in the rock garden went through two main phases, one from before 1914 when the basic planting was done until ten to fifteen years later, when the partly rebuilding took place, and the second from

the rebuilding until she died. Yet a rock garden is never completed, and Gwendolen would most certainly have continued to make changes in the Dell during her lifetime. A full study of Gwendolen's plantings here, based on the 1906 plant list, interviews and field observations was not possible to carry out within my time limit, but it ought to be done before it is too late.

Still, a few reflections on the history of the plantings may be made:

- Of the 30-40 species listed on the 1906 plans, one third are shrubs and trees, the rest herbaceous plants. Whether this scheme was carried out at all, is unknown. Though it seems that a few of the shrubs on the list are in the garden today, but not in their intended place, e.g. the mezereon, Daphne mezereum (no. 39), now growing near the position of the former trough. According to George Knight, very few shrubs were added in 1968, so the main shrubs and trees are all from Gwendolen's time. Some Japanese species were apparently planted after her visit to the Far East, e.g. the spectacular red-leaved maple, Acer palmatum Atropupureum. The Mount Etna broom, Genista aetnensis, was probably planted as a memory of Sicily. The mysterious shrub with white flowers from the Alps, given to Gwendolen by Mr. Sidney Lloyd in 1917 (p. 105), may have been the one Rhododendron that likes lime soil, the Alpine rose, R. ferrugineum, according to Nancy Boydell. Appart from lime-tolerant heaths, no acid-loving plants seem to have been planted in the rock garden (67).

- The great change in the rock garden has necessarily been in the selection of herbaceous plants. If the 1906 plant list was followed, most of the original plants have disappeared. The reasons may vary from old age, periods of neglect and shade from overgrown shrubs. John Robson recalls that before 1968, the rock garden was like a tunnel of vegetation, whose shade would have killed many light-loving alpines. Still, memories of masses of gentians on the moraine (Cynthia, William Burlingham) and

white, orchid-like flowers by the little steps (Phyllis Braithwaite) confirm that the rock garden always was a place of great variety and interest throughout the season. The white Arrow Arum, Peltandra alba, was seen by Ken Lemmon in 1978. When Nancy Boydell decsribed the garden the same year she found that the rare alpines had long since been overgrown by ferns, epimediums and "mossy" saxifrages. Incidentally, if the latter was the mat-forming Saxifraga juniperifolia sancta, it was one of the species on the 1906 list, and possibly an original survivor. The replanting of alpines mentioned by Nancy Boydell may be seen in the colour photo in the latest edition of the guide-book to Lotherton Hall, p. 31, but these plantings seem largely to have given in by 1987. The fern grotto was by mid-summer completely overgrown by ferns and the bronze leaf, Rodgersia podophylla.

- To state who among Gwendolen's gardening friends had the strongest influence on her choice of plants in the rock garden has so far proved impossible. Eight of the species and nine of the genera of the 1906 list were mentioned by Osgood Mackenzie in his articles before his death in 1922, but he may have grown all the species on the list. This is also the case with Ellen Willmott, who had by the early years of this century a plant collection of a 100.000 species and varieties of tree, plant and shrub at Warley Place (68). The species seen in her photos of her alpine garden do not seem to be identical with the ones in the 1906 list. However, all the easily-spreading plants seen in 1978 and today, including geraniums, were used by Miss Willmott by the thousand. She was said to have been thinking before World War I of preparing a work on Epimedium (69). However, no definite conclusions about the inspiration or origin of Gwendolen's plantings can be drawn in this study. Instead, the possibilities of finding good and typical plants for the Dell from among the numerous species introduced or used by Gwendolen's gardening friends are endless, and may by employed to form a future planting policy for the rock garden.

The changes made after 1968 included removing the trough, without finding the rest of the water system. Cynthia and Rowland Moss are the only ones who have actually seen the system in function; it never worked as far as William Burlingham can remember, and that is from the early 1930s. If the system broke down, it may eventually have been removed except for the trough, which would have served as a rain water basin, but what really happened, is another Lotherton puzzle.

A major change was the clearing out of the plants in the rock garden, cutting back overgrown shrubs and replanting with new alpines. In this process, original species, probably old and dying, may have been removed and replaced by other species. The lack of a survey is again regrettable. During the twenty years that have gone since 1968, other changes have obviously been made in the planting. The main impression in 1987 was that the choice of herbaceous plants could have been more interesting and the weeding better. However, the charm of the sunken Dell, although somewhat reduced, was still strongly felt.

Area 9: Tennis Court

We already know that Gwendolen was a very good amateur tennis player in her younger days. To be able to continue to play with her family and guests at Lotherton, she had a court laid out on pasture land outside the old boundary ditch, south of the shrubbery. In an interview with Alvary in Yorkshire Post 22.9.1969, he suggested that it was built in 1906, in which case it must have been made after the revision of that year of the OS map, since it is not seen on the 1909 edition. Although Gwendolen was then almost 50, Alvary remembers that they had "some great games there - my mother, my sister, myself and friends from round about".

This tennis court was probably one of the first hard ones in the country (70). It was laid with shiny, hard-faced bricks

which made it very smooth, faster than grass. According to Cynthia and former servants, the court was made by the skilful estate mason, Mr. Garbutt. He tested every stone with a spirit level before he set them in place, side up, with extreme precision so that no uneven cracks caused bad bounces.

The only flaw was that the court was done from east to west, instead of from north to south, so that somebody always had the sun in their eyes. In the newspaper interview, Alvary blames "whoever made it" for this, but it was most probably his mother who made this decision herself. If the court had been laid north-south, it would have extended further into the open pasture and thereby difficult to shelter. As seen today, it lies with its longer northern side against a belt of mixed shrubs and trees which forms an extension of the pre-1906 shelterbelt, and is in addition protected by shrubs and a few trees all around. The big common horse chestnut just south of the court, possibly identical with the tree seen on the 1893 OS map, would also have given some shelter, besides adding interest to the view (fig. 122).

The use of this fast and demanding tennis court probably declined in the late 1920s. Rowland Moss recalls taking tea out to the players in the 1920s, during his first period of employment, but not after he came back in 1931. The four corners were eventually cut off to give room for more shrubs and a circular bed was made in the centre. John Robson confirms that when he cleared out the court in 1969, the concavely rounded corners and the central bed emerged from under the vegetation (fig. 120). This layout has remained unchanged, even the holes for the net poles can still be seen. The situation before the clearance in 1969 is revealed in fig. 63.

The cover of grass and shrubs which was removed in 1969 may have caused the damage, although modest, that is seen in spots where the shiny brick surface has disintegrated. Still after 80 Yorkshire winters and possibly 20 years of



Fig. 120 "Mr. John Robson, a gardener at Lotherton Hall, clearing the overgrown red-brick tennis court in the grounds". Yorkshire Post 22.8. 1969.

overgrowth the bricks are surprisingly well preserved.

The tennis court was reached by a narrow, straight path which took off from the southernmost point on the shrubbery path and crossed the ha-ha or boundary ditch by a bridge (figs. 118, 122). The present bridge is made of thick flag stones laid in concrete, probably reinforced. The path between the bridge and the tennis court was set with rectangular stones, seen on a photo from the 1960s (fig. 121). On the 1893 OS map the point from where the bridge later crossed the ditch is seen as a small protruding platform, possibly a place to stop and enjoy the view of the parkland and countryside towards the Vale of York. This would have been the most natural starting point for the path to the tennis court, where the pleasant view was re-created.



Fig. 121 The tennis court path, looking north, the clipped shrubs in the background. The early 1960s. P. Braithwaite.



Fig. 122 The tennis court path, looking south from the bridge. The early 1980s. W. Hartley. Gardener's office, Lotherton.

The area between the ditch and the court was planted with large shrubs and small trees, partly coniferous, very similar in character to the south-west part of the shrubbery (Area 7). By the edge of the court some interesting species were planted, in particular the evergreen holm oak, Quercus ilex. Contoneasters and roses were among the shrubs that enclosed the court.

In Gwendolen's days the plantings on either side of the path were probably rich in flowering shrubs and herbaceous plants, of which the remains can be seen in the early 1960s photograph (fig. 121). Although Lorna's sweet Williams, Dianthus barbatus, form a bright red and pink colour show here, we know that Gwendolen also liked strong colours. The red and yellow scheme used in the replanting after 1968 therefore seems well chosen (fig. 122). However, by 1987 it looks as if this planting has deteriorated, although many good shrubs are still found. Again, it is the herbaceous plants that have disappeared. The plants that Ken Lemmon saw in the ha-ha ditch in 1978, the giant cow parsley, Heracleum mantegazzianum, candelabra primulas, astilbes and blue poppies seem to have gone. A clipped shrub planting, seen in fig. 121, indicates that Gwendolen had the path area maintained more like a garden and less like woodland, compared with the rest of the shelterbelts and shrubbery.

Around the tennis court, some 'mile-a-minute' vines, Polygonum baldschuanicum, were planted in 1968, climbing on the Cotoneasters and, in Nancy Boydell's words, creating a "waterfall of creamy florets in July". Without a more frequent cut-back, however, the Cotoneasters may give in. Some new roses, e.g. the Rosa Nevada, also add to the old scheme. The white (Iceberg?) roses in the central bed, seen in fig. 122, seem to be gone in 1987.

The heading of the 1969 newspaper article was "Gardeners v. museologists on court", which referred to a debate between the assistant keeper, Peter Walton, and Leeds Parks Department about the future use of the tennis court. Peter Walton

suggested that it might be restored to how it looked at the time it was built, while George Knight wanted to clear the surface and use the court as a sitting-out area for visitors. Gerard Burns was "already making plans for converting the court into a shrub rose garden, with musk and damask roses ("the sort that Shakespeare wrote about") to match the red brick". If this contest went on before the court was cleared, Peter Walton's desire to restore it is well understood. However, although the gardeners "won", there seem to be little reason for museologists to feel any regret. The special character of the smooth court is still present, and the alterations of the court are also part of its history.

Area 10: Meadow

The meadow area covers the major, southern part of the old paddock, forming an open space between the formal garden and the park. As seen from the house, it is an extension of the grass-carpeted floor of the formal garden into the open landscape, across the invisible ha-ha. This view has a frame of vegetation at either side, to the left (east), the shrubbery and to the right (west), the boundary vegetation towards the entrance area (figs. 80, 123, 124). This is the motive at Lotherton which is most strongly related to the 18th century landscape style. The "natural" layout of the meadow incorporated a serpentine grass path aligned by conical yews, winding its way between four clumps of shrubs, carefully placed as composition elements and windbreaks. However, by introducing the conical yews, Gwendolen made the formal garden continue into the informal meadow, reducing the contrast between the two by adding a formal element alongside the natural-loooking clumps of shrubs. The completed scenery was thereby clearly not 18th, but 20th century, and as such a good period piece of design (figs. 63, 65, 69, 80, 133).

An element which would have formed a wall through the pastoral scenery was the row of trees aligning the ha-ha, seen on



Fig. 123 The yellow sea of narcissi south of the serpentine path, with five of the conical yews. 1963, P. Braithwaite.



Fig. 124 The north part of the meadow with groups of daffodils edging the linear path, the small clump of shrubs and a few conical yews in front of the narcissus field in the background. 1964. P. Braithwaite.

the 1893 OS map, but not in the 1909 edition. It was obviously removed when the paddock was filled up quite considerably to form the plain grass field. The difference between the new level of the meadow and the pasture outside the ditch was at its greatest near the southern end of the ditch, where the top of the re-built ha-ha wall extended nearly five feet above the pasture, according to John Robson. The filling operation, which would have taken a great amount of time and labour, must have been done in connection with the levelling of the formal garden, and would have been one of the first tasks that Gwendolen had carried out in the transformation of the gardens at Lotherton, probably finished by 1901.

The serpentine path divided the meadow in two. The smaller part to the south was planted full with daffodils and other narcissi, forming a yellow sea of flowers in spring (figs. 123, 124). The larger area had cowslips of all colours and some blue flowers, not bluebells, John Robson recalls,- possibly squills. Edging the linear formal garden path were daffodils in groups (fig. 124). When the flowering was over, the grass used to be cut for hay. During flowering, only the path through the meadow was cut.

Most likely, the use of narcissi in masses was inspired by Ellen Willmott, who was a great Narcissus grower and hybridizer. Audrey le Lièvre suggests that daffodil hybridizing began at Warley in the early 1890s, and by 1907, Miss Willmott had received many Awards of Merit, even Gold Medals, from the Royal Horticultural Society for her narcissi. At Warley Place they were grown in thousands, carefully planted in slopes and banks to give a perfectly natural appearance. This was not done at Lotherton, partly because places for natural gardening were few, partly because Gwendolen apparently wanted to use narcissi rather as a design element than as an imitation of nature. The precise serpentine edge of the narcissi planting along the path, underlined by the conical yews, had a strong effect of man-made design. There is every reason to believe that the original planting of

narcissi at Lotherton contained many of Ellen Willmott's hybrids and cultivars, and a survey of the remaining plants might still prove that this was the case. The daffodil meadow was apparently not replanted after 1968.

However, this may not be said about the rest of the meadow, where strange things have happened, for reasons so far unknown. (For the following, see figs. 80 and 81.)

Firstly, two of the clumps of shrubs are gone, together with five of the conical yews. There were nine altogether, six along the northern edge of the path and three to the south where the path curved around the smaller clump of shrubs. Today, one yew is seen where the path enters the shrubbery (fig. 83), three at the other end of the path (fig. 81). The five yews that disappeared stood in the middle of the meadow and were visually the most important ones. Also a big shrub has been allowed to grow wild in the ha-ha. An attempt has apparently been made to replant one of the two bigger clumps of shrubs, the one near the south-west corner of the meadow. People recall that there used to be lilacs in those two clumps, and in the one nearest to the house, a red-leaved shrub is also seen in some photos, possibly Cotinus coggygria, the smoke tree. In fact, the new planting seems to consist only of lilacs with squills underneath. Although former motives are used, the single new clump of shrubs will never serve as a substitute for the old ones.

Secondly, instead of replanting the other clumps of shrubs and the yews as well, a number of young beeches have been planted in the north part of the meadow, including one or two cedars, possibly also other species. The planting interval is several metres. Although this may in due time create a good windbreak, the beech and cedar planting will obviously also change the garden completely, obscuring the precious view of the park and countryside, besides shading a large part of the formal garden.

Thirdly, the cowslips and squills seem to have disappeared

from the meadow, although this may have been the case before 1968. The groups of daffodils remain, and the yellow sea of narcissi appears in the spring, yet it has apparently been somewhat thinned out.

In concluding, it must be said that the boundary vegetation zone against the entrance area still is beautiful and has a good variety of shrubs and trees, apparently very much the same as in the photographs from the 1960s, that is the way Gwendolen planted it. However, the main qualities in the original layout of the meadow are almost gone, probably because they have not been understood.

Area 11: Parlington Garden

This name refers to the two motives in the area, the Parlington Hall porch and the fountain, apparently also from Parlington. The sole reason for making this garden seems to have been the demolition of Parlington Hall in 1930s and the need for a suitable place to re-erect the portico which the family wanted to preserve. Also, the narrow area between the kitchen garden wall and Captain Wood had room for the fountain. The name "Parlington Garden" therefore seems adequate, and since no other name apparently existed, it will be used in this study.

We have already thrown a glance into the area from the pond garden (figs. 104, 105) to show the axial connection between the portico and the formal pond garden layout. To describe the boundaries of the Parlington garden, the photograph of the 1940s may again serve as a starting point (with fig. 63). Behind and east of the portico is seen a clipped beech hedge, rounded on top, about 1,5 m in height, its curved wings extending at either side of the building. To the right, after a gap for the branching path from the shrubbery to come through, the hedge continued in an angle towards the viewer until it met the dry-stone wall. Northwards (left of the photo) where the garden became narrower, there was a new hedge, forming two wings with a semi-circle in between,

which was the background of the fountain as seen from the kitchen garden gate in the wall (fig. 127). The hedge ended in an angle in the north-eastern corner of the area. Between and behind the two main parts of the hedge, the vegetation in Captain Wood formed a screen to the east. The western boundary was the wall to the kitchen garden, and the shorter northern boundary was formed by a planting of shrubs and a few trees.

Although it consisted of two parts, a wider one to the south, and another, narrower, to the north, the Parlington garden was unified by the open lawn which covered the whole area, punctuated only by four conical yews around the fountain. The only other plants were a yew and one or two other shrubs by the kitchen garden wall, south of the gates.

The garden that existed here before the 1930s cannot be seen on any single map. However, by comparing the 1893, 1909 and 1965 OS maps, it becomes evident that it fell not in two, but in three main parts. Firstly, the southern half of the wider part (as defined above) was an almost rectangular space, probably a lawn bordered with flower beds. The obtuse angle of the south-west corner of this lawn is identical with the corner of the Parlington garden where the beech hedge and the dry-stone wall meet. The "rectangle" is seen on the 1893 OS map incorporating four trees in a square, which are gone in the 1909 edition. How was this space used? Cynthia recalls that a grass tennis court was laid out in this part of the grounds for players who found the hard court too demanding. If the "rectangle" remained unaltered until the Parlington portico arrived, which we suppose happened in the early 1930s, this would have been the only place for a grass court, laid out some time after 1912. Until then Gwendolen may have kept the flower-bordered lawn as it was.

Secondly, the northern half of the wide part lay behind a very old boundary line, namely the one between the plots 107 and 108 on the 1840 tithe award map (fig. 14). This line may

roughly be drawn from the south-east corner of the kitchen garden to the portico. Plot 108 was the "Plantation", which from 1893 to 1906 had become a garden or an orchard, seen in the triangular area just east of the kitchen garden. The map symbols here are trees without the larger "bumps" that indicate rougher ground.

Thirdly, there was the narrow northern part which fell within the pre-1840 "Hall Garth" (plot 109). The beech hedge followed more or less its old curved boundary against Captain Wood. This part may therefore never have been planted up, but used as a field of some kind, apparently as a part of the new kitchen garden before the new wall was built. When the Parlington porch and fountain arrived, the old boundaries between the three different parts were removed, the beech hedge planted, and the kitchen garden wall was probably extended at the same time.

The main element in the new garden was the Parlington porch, whose history was discussed by Angus Taylor in 1975 (71), obviously without being aware that it was re-erected at Lotherton, for he states that it was never built. However, Taylor's fig. 3 "Design for the Entrance Front for Parlington" by Watson and Prichett, 1813 (fig. 125), shows that it is the same Doric porte-cochere as seen in fig. 104. The fact that another detailed drawing of the porch was made by the architects as late as 1825, probably had to do with the death of Sir Richard's wife in 1819, and indicates that it was built in the late 1820s. Therefore, <u>all</u> the plans by Watson and Pritchett did not remain unrealized.

The porch was erected at the longest possible distance from the pond garden, that is at the very edge of the boundary ditch. The background, the clipped hedge, was very similar to that of the white summer house, creating a formal setting unlike that of an 18th century garden temple. That the main axis was meant to be underlined by planting, but was left unfinished, does not seem very likely. Viewed from the pond garden, the portico was flanked by the two gate piers with

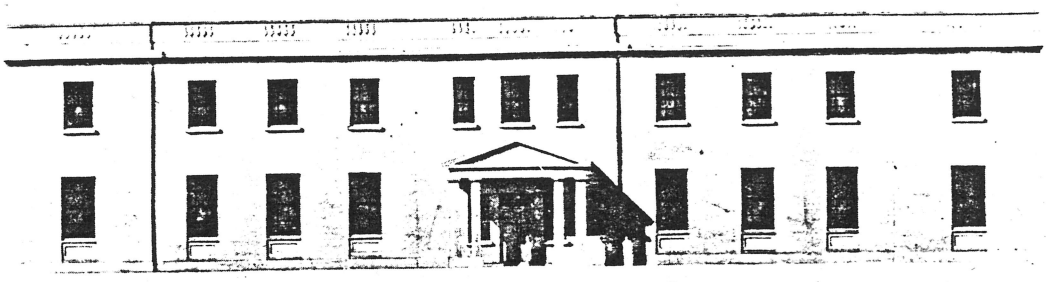

Fig. 125 Design for the Entrance Front for Parlington by Watson and Prichett, 1813. WYA, GC.



Fig. 126 Parlington Hall, the garden front. 1920s? "Aberford in Times Past", 1983, p. 30.

shell vases, possibly also from Parlington (fig. 126), and the height of the dry-stone wall was adjusted to allow a full view of the porch from any point in the pond garden. An axis planting should be carefully adjusted to this vista, but the present line avenue now hides the porch and fills up the lawn space in a way which seems alien to the basic design.

Inside the porch a base of limestone was made, on which the 2/3 marble copy of the Wounded Philoctetes by Dupaty was placed (p. 56, note 3.1.10), barely visible in fig. 104. It was left to Gwendolen by her cousin Hubert Galton of Hadzor who died in 1929. To be placed outdoors in the garden the sculpture would have needed a very special setting, for which the Doric porte-cochere must have come as an excellent solution. The vandalization led to its removal in 1985, but not yet to restoration and a safe exhibition place. The replacement was also a very good sculpture although not classical, "The Alarm" ("The Ancient Briton") by Edward Caldwell Spruce (d. 1922) (72). It is of approximately the same size as the former, and is made of bronze, which is vandal-proof, but so dark that it is almost invisible in the shadow of the portico and the lime avenue (see fig. 105).

The second main motive in the Parlington garden was the fountain in the narrower north part (figs. 127, 128). Its location at Parlington is unknown, except that it is too slender to be the one in the middle of the lawn on the garden front of the house, proved by fig. 126 (note 4.2.72). The 1909 OS map of the area shows at least two "Fountains" there.

The standing construction is a composition of several elements (fig. 127), now obscured by a post-1968 clipped box edge and a low "umbrella" of red-leaved Japanese maple. The edging hides a low ring of marble with a smooth, rounded profile, which is the edge of the water basin, now filled with soil. The lower part of the fountain pedestal is also of marble, but the upper part is of limestone crowned by a



Fig. 127 The fountain in the Parlington garden, looking south. (November 1987.)



Fig. 128 The fountain against a background of cypresses, bird cages and old conifers. (June 1987.)

terracotta base, apparently meant to carry the fountain spout, now with a cement flower urn on top. John Robson remembers another top, shaped like an anvil, which probably was the water spout. To explain the origin of every part is not possible, but it may be suggested that the stone parts really came from a fountain, maybe two, and that the cement urn, decorated with plant reliefs and now badly damaged, was put up after 1968. Whether this fountain once carried the stone dolphin of the composite ornament in the formal garden (fig. 83) is as yet unknown.

Between the fountain and the kitchen garden was obviously a water supply system, seen in a metal plate in the lawn, under which are said to be the control taps, but this has not been researched. The existing memories of a working fountain are very vague. The post-1968 maple "umbrella" may be said to resemble a low water jet, and is certainly an eyecatcher, but it is a pity that it hides the best parts of the fountain and reveals only the sad-looking cement bowl.

As seen from the gate in the kitchen garden wall, the fountain was backed by the semi-circular recess formed by the beech hedge, within which the ground is paved with square flag stones. No ornament or piece of furniture seems to have been observed here by anyone, although this platform must have served a purpose. It is flanked by two square stone posts on top of which are traces of cement, probably from flower urns, removed before 1968 (figs. 63, 125).

The wall to the kitchen garden was apparently prolonged to the north in connection with the making of the Parlington Garden, and a new gate was made opposite the fountain. The elaborate wrought iron gates were "designed and supplied" by T. Addy & Son, Clayton West near Huddersfield, year unknown. They were reached by a semi-circular flight of four stone steps, very well cut, with an inlaid crescent of slate mosaic on top (73). The gates and steps were removed and the wall bricked up before 1980, when the bird garden was officially opened. The gates can be seen in the pedestrian ent-

rance to the gardens at the corner of the stable block. The fate of the stone steps has not so far been recorded.

The Parlington garden seems to have always been a quiet spot where even bee hives were set up in the north-east corner (fig. 63), and was more or less an appendix to the main gardens. George Knight was under the impression that the family regarded it as unfinished, and the development that he initiated was intended to give it a new identity. The lawn between the portico and the pond garden was planted up as a small pinetum on either side of the new lime avenue, and the fountain area was further divided from the rest by two rows of cypresses, which supported the pinetum motive. When the bird garden was extended in 1983, new cages were built just north of the fountain area. The taller conifers were kept, but the shrubs were removed, and a new row of cypresses was planted as a hedge between the two open areas (fig. 128). The four old yews, formerly conical and the most formal elements in this part of the garden, have now indeed got company.

Although the pinetum motive is a good one, the lawn in front of the portio is filling up as the trees grow, and the beech hedge behind it has partly disappeared, partly grown wild. No open lawns can be used for tennis any more, and the fountain is fenced in by cypresses which hopefully will not grow too tall. The original design has not only been finished, but very nearly finished off.

Area 12: Shelterbelts

An important part of the planting policy at Lotherton during Gwendolen's days was to secure sufficient shelter around the gardens. In 1893 a few old shelterbelts existed, the most important being Captain Wood, largely identical with "Spring Wood" of the 1840 tithe award map. This wood was named after the spring and pond on its western edge, and may be a rest of the original woodland in the area, forming the eastern boundary of the medieval village of Lotherton. The plots

named "Plantation" were obviously man-made supplements (fig. 14, plots 108, 114, 115, 116, 118). In addition, the hedgerows in the surrounding fields and the trees in the park were windbreaks during the 19th century. The only new shelterbelt made between the 1840s and 1893 was the extension of the plantation west of Lotheton Farm (plot 114) northwestwards to the road junction. The narrow north garden (fig. 56) was still protected against the north by the plantation in plot 108.

Which came first, is impossible to say, but by 1906 Gwendolen and Frederick had planted two new shelterbelts, one south of Copley Lane, closing the gap between the old plot 114 and Captain Wood, and a shorter one east of the shrubbery, which would have improved the conditions for the new formal garden. With less wind from the north, the narrow part of the plantation in plot 108 seems to have been removed to give room for an extension of the kitchen garden. However, in figs. 63 and 69 a group of old trees are seen behind the walled garden, east of the gardener's cottage. Some of those trees are still standing within the present bird garden, forming the last remains of the pre-1840 plantation, the rest of which was removed when the Parlington garden was made in the 1930s.

After 1906 and probably before the 1930s two more shelterbelts were planted, as seen on he 1965 OS map. The first one was an addition to the southern half of Captain Wood towards the east, outside the old boundary ditch. To the south it joined the pre-1909 short shelterbelt, and was further extended to the south where it eventually incorporated the tennis court planting. The second shelterbelt followed the north-eastern edge of the park north of the stable cottages, where it incorporated the remains of the western boundary planting of the lost village. Nearer to the farm it took off to the north-west, adding to the pre-1983 belt, ending at the garden of Lotherton Lodge.

Lotherton Hall and gardens were hereby well protected



Fig. 129 Spring flowering in Captain Wood. (May 1987.)

against winds from all directions (fig. 63). The planting north of the stable block was apparently very dense, while in the northern belt and Captain Wood there was a path which still allows woodland walks (fig. 129). The northern belt is mainly a pine planting, but Captain Wood is mixed with only a few conifers, the rest mostly sycamores and beeches. Gerard Burns' educational pamphlet "Trees at Lotherton" (undated) points to the fact that the shelterbelts and woodland are important as habitats for wildlife. At the gardener's office at Lotherton plans have presently been made to plant new "wildlife belts" east of Captain Wood to increase the capacity for wildlife at Lotherton, as woodland is disappearing in the wider district. The wood itself has been somewhat thinned to let in more light, but great care must be taken not to fell too much without replanting with young trees, so as not to destroy the shelter effect. The old plant cover in Captain Wood still seems to be undisturbed, producing a spectacular scenery in early spring (fig. 129).

Caring for and enjoying the woodland was apparently important to Gwendolen and Frederick as well as to Lorna and

Alvary. There used to bee a path through the park to Ringhay Wood where there was a grid-iron path system bordered by rhododendrons, planted by Gwendolen. This was a favourite daily walk for Alvary and Lorna and the dogs, and in the end, only for Lorna and her pack, accompanied by Phyllis or another friend, returning by Ranger's Walk. The family's interest in their woodland should serve as an inspiration in a future policy for these areas at Lotherton.

Area 13: Kitchen Garden and Orchard

Since this study in particular is aimed at Mrs. Gacoigne and her design of the pleasure grounds, very little research has been done here on the more utilitarian parts of the grounds, the kitchen garden and the orchard. An obvious difficulty in this respect is the existence of the bird garden, where in November 1987 even new concrete fundaments for more bird houses were being made against the east wall of the kitchen garden (fig. 130). However, by studying the accessible documentation, especially the OS maps, a few facts and guesses about this area may be presented. Some of these facts may have been briefly mentioned earlier.

When Frederick and Gwendolen arrived in 1893, the kitchen garden was in the walled garden (Area 5). The "north garden" (fig. 56) was a narrow space between the wall and the plantation, and would have been almost useless for plant production because of the shadow from the wall. The plantation was devided in several parts by oblique lines, whether for productive or ornamental purposes is unexplained. There were two gates between the north garden and the shrubbery.

On the 1909 OS map the boundary between the north garden and the plantation was erased, although it was seen in the 1960s and apparently still exists inside the bird garden. The north garden seems to have been extended to take over as a kitchen garden for the walled garden, where Gwendolen was building up her collection of rare and tender shrubs and trees. This extension included the clearing of the planta-



Fig. 130. The west-facing east wall in the kitchen garden telling its history before new bird houses are built. (November 1987.)

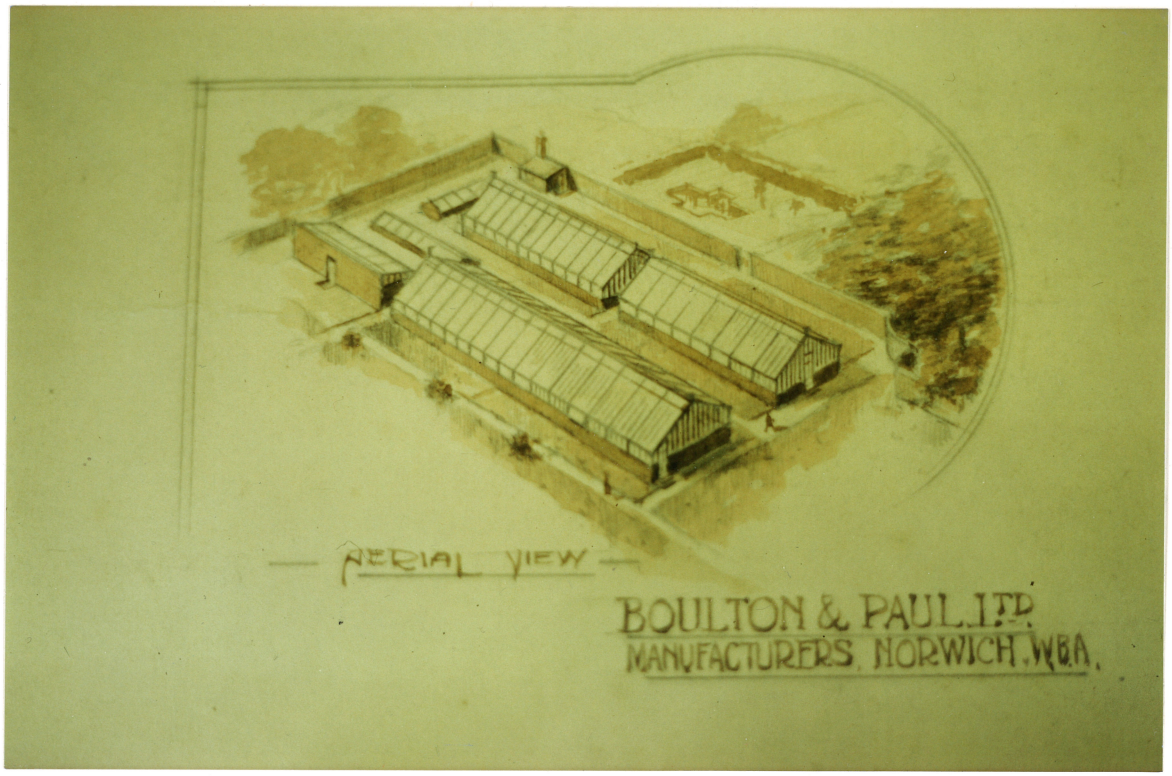

Fig. 131. "Aerial view" of Proposed Range of Glasshouses at Lotherton Hall, Garforth. Boulton & Paul Ltd. Manufacturers, Norwich, W.B.A. (Section, looking south-east.) Lotherton Files.

tion. The other extension made before 1906 was the enclosure of a field north of the former plantation, edging Captain Wood, south of the pond. This was the eastern end of the pre-1840 "Hall Garth", and probably a warm and sheltered spot with good soil. Two small buildings are seen just outside the extended north garden, of which the bigger was probably the bothy.

Until 1905, when the old Colonel died, the big kitchen garden at Parlington would have supplied both houses with garden produce (74). The extensions at Lotherton seen in 1906 may have been newly made as a preparation for the new situation, as the family probably wanted to move this production to their own garden, at a scale adjusted to their household. Although most of the contents of the glasshouses at Parlington were sold in 1905, a quantity of pots and many plants were bought-in and probably kept in the glasshouses in the walled garden.

A new stage in the development of the kitchen garden is seen in the two proposals for new glasshouses at Lotherton in May 1919, which also throw some light on the situation between 1906 and 1919 (Ch. 2.2, p. 42, notes 2.2.13, 14). Although the invitation of tenders is lost, we understand that the estimates concerned a new fruit house (with vineries and peach houses) and taking down and refixing an existing span house and a lean-to forcing house from Parlington. The firm Messenger & Co. Ltd adviced not to take down the lean-to house, but build a new melon and cucumber house at the end of he new fruit house instead. They also suggested to let an existing pit by the east wall lie and remove another where the Parlington plant house was planned, while the other firm, Boulton & Paul, Ltd. proposed to move both the Parlington houses and re-arrange the existing pits. The two proposals both show an existing plant house and a boiler house by the south wall which contained a Robin Hood boiler (figs. 131-133). The estimate from Messenger & Co is £ 270 lower that that of Boulton & Paul, which gives reason to believe that they were preferred.

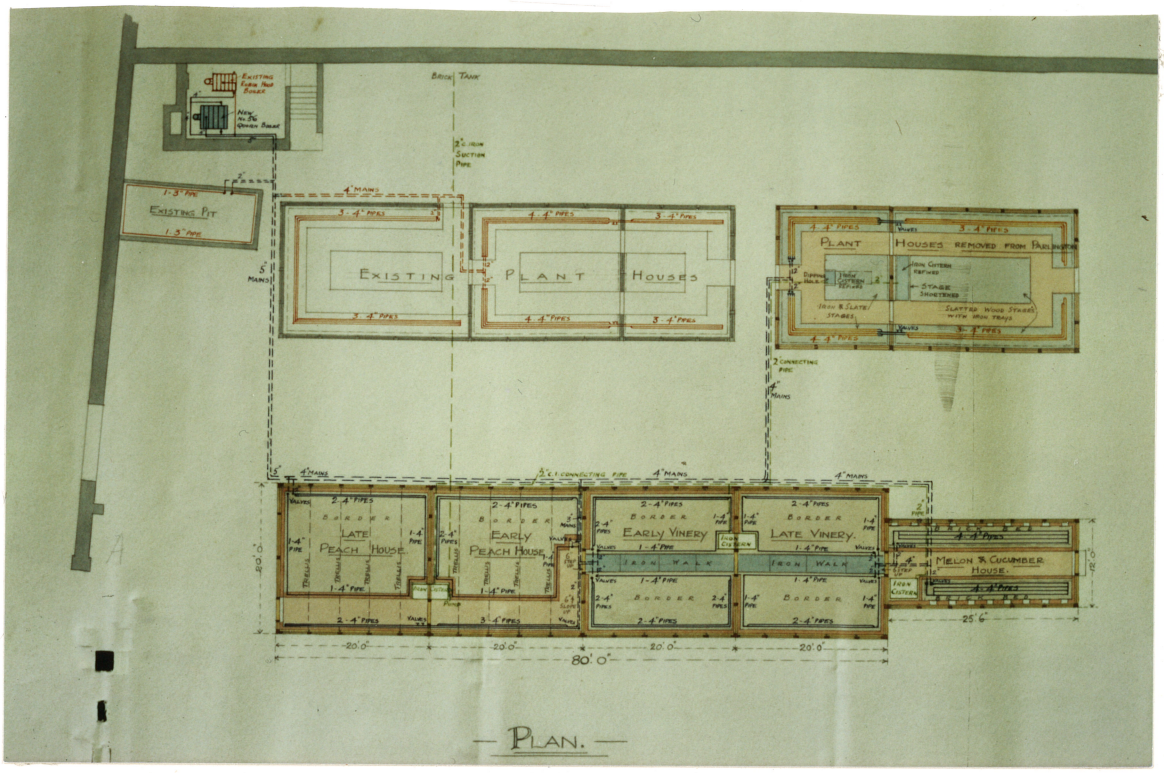

Fig. 132. "Plan of Proposed New Fruit Houses etc. Colonel R. T. Gascoigne. Lotherton Park. Aberford. Leeds". Stamped: Messenger & Co., Ltd., Lougborough, Leicestershire. Horticultural Builders. Hot Water Engineers and Founders. Dated May 12/1919. (Section, south up.) Lotherton Files.

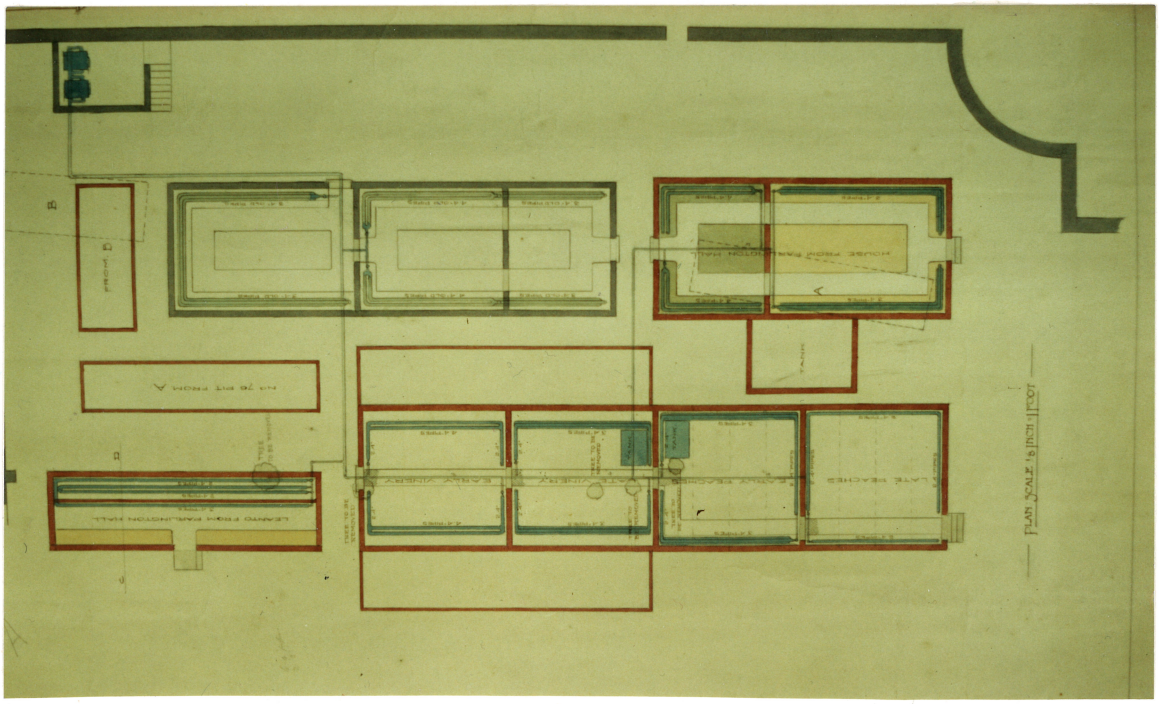

Fig. 133. "Proposed Range of Glasshouses at Lotherton Hall, Garforth". Boulton & Paul Ltd. Manufacturers, Norwich, W.B.A. (Section, south up.) Lotherton Files.

From these plans we learn that a glasshouse, a boiler house and two pits already existed at Lotherton in 1919 (the pit by the east wall is in fact seen on the 1909 OS map). The glasshouse would have been build when Gwendolen had the one in the walled garden pulled down to build the brick summer house, probably just before 1914. Comparing the measures of the walled garden glasshouse and those of the new one shows that the old house was not re-erected, perhaps apart from re-using some of the glass. The instalment of a boiler by the new house also indicates that the old house had not been modernized by hot water heating, but was either heated by the old hot smoke system or used as a cool house, heated only by the sun.

By comparing the 1965 OS map with the two proposed plans, we can see what was actually carried out, although changes may have been made between 1919 and 1965. The pit by the east wall was left unaltered and the new fruit house was built as proposed north of the existing one, but without a new melon- and cucumber house. The longer pit (marked A on Boulton & Paul's plan) was apparently not moved, but kept its oblique position, and a house was built on top of it. This would have been the Parlington span plant house, but not in its full length, which was measured to be 40'6" by 19'0" (Boulton & Paul). This is the house that Gerard Burns found in a derelict state when he arrived in 1968 and where the Mahonia lomariifolia lived. Burns believed that this house was older than the others, which still contained figs and peaches. The pit by the east wall was a melon house.

The boiler house with only one boiler was obviously moved to a new place on the east wall by the new fruit house, possibly because of the problems in circulating the water mentioned by Boulton & Paul, caused by the ground falling the wrong way. Burns remember that the boiler was of the mark "Robin Hood". The pit where it stood was closed and covered in concrete in November 1987.

The photograph of the west side of the east wall (fig. 130)

shows at least two stages in its prolongation process, one of which was finished by a fine curve. The gate to the Parlington garden area has at one time been an arched opening in the wall, much nearer to the corner than the later gates. The big yew behind the wall indicates its position.

For a period of years the kitchen garden area incorporated an orchard, seen in the aerial photograph in fig. 63, possibly planted just after 1906. It was removed by Alvary before 1964, proved by the fact that the 1965 OS map, which was revised in 1964, shows only an empty space here, like the vertical 1971 photograph in fig. 134. The orchard was sheltered from western winds by a plantation which is now a part of the bird garden, and a field of allotments was laid out for workers and servants between the planting and the orchard. Clipped hedges enclosed the fruit trees and shrubs. Fig. 63 also shows that the pre-1906 eastern part was kept open, probably for vegetables. Whether fruit trees were trained on the west-facing east wall is uncertain, but there seem to be plants on this wall in the early 1960s.

Which firm actually built the glasshouses, is not known, but the illustrations that accompany the plans show beautifully decorated wrought-iron bars and other details, elements that the former gardeners remember well. A full history of the kitchen garden area can only be made with their help, which has not been done as fully as one could have wished in this study.

Notes to Chapter 4.2

1) G Knight, LAC No 64 1969, p. 10. Other sources unknown
2) W Burlingham in interview 1987
3) Views of Lotherton Hall. Plate No. 27
4) Lady Sandys in interview 1987. The location of the temple at Parlington is not known
5) Two more photographs of the main garden gates are shown in "Views of Lotherton Hall", plates 38-39

6) J Robson in interview 1987
7) Lady Sandys in interview 1987
8) A list of plants at Inverewe based on articles by O Mackenzie published 1907-23. The National Trust for Scotland, Inverewe Garden, Peter Clough
9) A Coats 1963, pp. 124-125
10) W Robinson, 1933, p. 414
11) A White, in interview 1987
12) Another postcard from the 1930s, too dark to be reprinted, shows that there were lupins in the east end of the north border. (R Moss)
13) J Robson, in interview, 1987. He maintained this shape in Sir Alvary's time
14) W Burlingham, in interview, 1987
15) Lady Sandys to P Braithwaite, 1987
16) See Ch. 3.3, Travels. No other travels to Venice are recorded before the 1st World War. The earliest photo of the font is fig. 25, c. 1915
17) P Braithwaite and W Burlingham, in interview, 1987
18) Other photos in P Braithwaite's possesion confirm that it is the same font
19) J Robson, in interview, 1987
20) G Burns, in interview, 1987
21) M Sheppard believes he saw the font on the tip before 1978. He rescued what he thought might be its base which he has kindly shown me, but this base is made of concrete and has tortoise-like decorations. Another puzzle!
22) Lady Sandys, in interview, 1987

23) J Robson who came to Lotherton as a gardener in 1951, never saw the vases, and W Burlingham recalls that they were gone when he returned from the war in 1945. Some pieces of ceramics seen by M Sheppard in 1978 on the dump in the bird garden must have been something else
24) These standards are also seen on photos from the 1970s. P Walton
25) Leeds City Leisure Services, Terry Exley

26) N Boydell, 1978, p. 14

27) Mr Knight has kindly let this letter be quoted

28) Lady Sandys, in interview, 1987

29) W Burlingham took part in the repair work

30) N Boydell, op.cit.,p 11. Lady Sandys, in interview 1987

31) G Knight, in interview, 1987, Fig. 70 is taken from this ladder

32) The growth of the copper beech from the -40s to the -80s is seen when the figs. 86 and 87 are compared

33) The figures could be lower, as I have not establihed the species and cultivars, but the monkey puzzle may be 45 m tall!

34) W Hartley, Gardener's office, Lotherton

35) These standards are barely seen in figs. 69 and 72. Confirmed by W Burligham, in interview, 1987. Compare fig. 77!

36) B Elliot, 1986, p. 199, note no. 54: Goldring in Gardeners' Chronicle in 1909, ii 275, in a favourable review of Sitwell

37) Lady Sandys, in interview, 1987

38) A Coats, op.cit. p. 46. No dating of the Loudon reference is given (he died in 1843). The use of heaths as edging plants might have become more common in Gwendolen's time

39) P Braithwaite

40) G Knight, in interview, 1987

41) 3 cultivars were observed in 1987: Clematis v. 'Royal velours', 'Kermesina' and 'Alba luxurians'

42) The cultivar 'Apple Blossom'. C. armandii was introduced by Wilson for Messrs Veitch in 1900. Ellen Willmott contributed to Wilson's plant hunting expeditions

43) Possibly one of the perennials planted after 1968

44) This plant is probably also original, as it is seen on other photographs from the 1960s. The Clematis and the creeper apparently grew together (fig. 20)

45) Lady Sandys, in interview, 1987

46) My time ran out, but it is obviously possible to find out

47) K Lemmon, 1978. G Knight had these plantings made.

48) Both G Knight, A White and P Walton confirm this, but no one has mentioned that it was originally in Gascoigne ownership

49) Lady Sandys, in interview, 1987

50) W Burlingham, in interview, 1987

51) Undated newspaper clipping, P Braithwaite

52) G Knight, in interview, 1987

53) B Elliot, op.cit. p. 193

54) Between the revision of the OS map in 1906 and 1914 Gwendolen is only known to have gone away in 1907 (Singapore). She probably made other tours as well, so far unrecorded

55) It is taken after c. 1915 (the chimney of the extended east wing is seen to the far left) and before the 1930s. (R Moss, W Burlingham)

56) These trees were not meant for Lotherton at all, but for some other house on Gascoigne land. William picked them up by mistake at Garforth station, but they decided to plant them at Lotherton nevertheless

57) The articles by G Knight, N Boydell and K Lemmon, op.cit

58) A Coats (op.cit. p. 217) gives the information about L Johnston. However, Ellen Willmott supported E H Wilson's third expedition to China 1907-9 for the Arnold Arboretum, and by late 1907 Wilson had sent her numerous seeds of herbaceous plants. Shrubs and trees she received partly as seeds via the arboretum, partly in cases direct from Wilson. Miss Willmott was very successful in raising the seeds and plants, as Wilson himself commented after a visit at Warley Place in 1911. (A le Lièvre, op.cit. pp.106-8.) See also note 42

59) Lady Sandys in interview 1987. R Moss uses this name on the walled garden

60) G Jekyll, 1982, p. 325

61) An identical fountain exists in the Edwardian garden at Court Farm, Broadway, Worc. The circular sunken pond at Ledston Hall had a figure of a boy with a dolphin (G H

H Wheler, Esq.)

62) It is seen on a photograph by R. Moss from the 1930s.

63) Found at WYA among uncatalogued Gascoigne papers in May 1987 by the archivist Mr. Connor. (Gascoigne additional)

64) B Elliott, op.cit. p.190

65) A le Lièvre, 1980, p.78

66) J Robson, in interview 1987

67) K Lemmon's remark (1978) on 'other acid - loving plants' does not make sense

68) A le Lièvre, op.cit. p.102

69) A le Lièvre, op.cit. p.227. An Epimedium hybrid, E. x warleyense was named after E. Willmott in 1932. It had then flourished at Warley Place for more than 20 years

70) The Yorkshire Post article of 22.08.69 refers to Reginald Bruce as having written about the tennis court, but where and when is unknown

71) A Taylor, 1975, pp. 25-26

72) In the Inventory of Leeds City Art Galleries the Dupaty sculpture is no. 7.661/68, the Spruce is no. 25/51. Information given by Adam White, research assistant, 1987

73) "Views of Lotherton Hall", plate 42. Lotherton Files

74) The 1905 sales catalogue counts 3 new greenhouses, a long pit, one house each for tomatoes, cucumbers and orchids, two vineries and a potting shed. Temple Newsam Files

5. CONSERVATION POLICIES

This part will sum up the main qualities of Lotherton Hall, its landscape and gardens as seen in this study, and make a few suggestions about the future conservation and development of the estate. In doing this, I am aware that Lotherton for twenty years has been looked after by Leeds City Council, Department of Leisure Services and Leeds Art Collections Fund in a way which must be described as both devoted and inventive. As someone who visited Lotherton for the first time in April 1987, and on top of that, non-British, I should emphasize that my suggestions are based on what I have come to see as qualities and potentials at Lotherton, rather than on judgements about earlier decisions and actions. The only source used for brief glances back to 1968 are the Lotherton Hall guide books and various Leeds Arts Calendar editorials.

Since I have not had the opportunity to discuss my ideas with the parties involved, they are formulated more as a basis for future debate than as a detailed, year to year development programme. My hope is that there eventually will be an interest in forming such a programme.

5.1 A new conservation idea and its consequences

A discussion about conservation should make clear on what basic idea the conservation policy is to be built, what its aims are and how to reach them. As for Lotherton Hall, the basic idea since 1968 was "the last residence of the Gascoigne family in Yorkshire", and the aims were to create an art museum without destroying the homely qualities of the house. Through Lotherton and its endowment fund Leeds has been able to purchase not only 19th and early 20th century decorative art, but also contemporary works, thereby acting as a patron of designers and craftsmen working today, in the best of the Gascoigne tradition of patronage. During the years the success of the art museum is showing, as in the 1977 guide book to Lotherton, which is still for

sale (p 1): "The presence of the Gascoigne family collection ensures that Lotherton Hall retains its country house atmosphere; but it is a growing museum".

This shows that there is a tendency to see the art museum as the basic function and the Gascoigne collections as something secondary, just ensuring the atmosphere. The house and grounds are hardly mentioned in the guide book, which focuses strongly on single objects of art. Apart from descriptions of the exotic birds, the bird garden guide book contains maps and more information about the estate, although partly erroneous. The two guide books show better than anything how the two separate administrative units, Leeds Art Collections Fund and Department of Leisure Services, must see their main task: To atttract the visitors' attention by highlighting special features, probably taking for granted that the Gascoigne legend is common knowledge or that people come here to have their picnics anyway. To those interested in the house and gardens as such the existing guide books are not enough. The only documents which give a fuller picture are the Lotherton video, where also more of the Gascoigne history in Yorkshire is told, and the booklet "Views of Lotherton Hall".

My main impression, therefore, is that the responsibility for Lotherton as an historic place and as a whole lies nowhere. Since nothing so far has proved me wrong, I suggest that a new conservation policy for Lotherton is formed, based on the ideas that Lotherton is part of the British cultural heritage, and as such a geographical and historical unity. The aims of this policy should be to maintain that unity in such a way that each part and activity may be developed in harmony with the others, and not at their expense.

This attitude was in fact expressed in the editorial of LAC no. 64 1969, which stated that "Lotherton may be enjoyed at many levels". Today, twenty years after Sir Alvary and Lady Gascoigne gave Lotherton to Leeds, when the art museum has

proved itself so successful, it seems to be time to take another look at the other levels as well to see if there are things left undone or potentials for new development. The main aims must be further specified to say what should be done, when and by whom.

Administrative measures

First of all it is necessary that the two administrative bodies which now share the responsibility for the estate start discussing a better coordination of their aims and activities. The comprehensive conservation idea is in itself an incentive for cooperation. Since my knowledge of the exisiting administrative system is only rudimentary, I shall suggest no particular changes, except one: To be the Curator of Lotherton Hall - the house and the art museum- ought to be enough for one person. This function should therefore be complemented by a similar position as "Curator of park and gardens". The basic qualifications required for this job would be those of a landscape architect, that is an understanding of the terrain and an ability to plan ahead. If this person also were a good architectural historian, administrator, ecologist and gardener, she/he would be able to establish good contacts at all levels, from regional and local authorities to the head gardener and his staff. Perhaps most importantly, the present Curator would have a collaborator within the estate, which would make all efforts to coordinate the activities of the two administrative units so much easier, and ensure that the unity of the house and gardens was treated with mutual respect.

Further documentation and research

As I have probably repeated to weariness throughout this study, there are a number of unsolved puzzles in the history of Lotherton, not only in prehistoric, but also more modern times. Apart from the questions that I could not answer within my time limit - some probably known to

everyone but me, some easy to complete with a little more work - there are the real unsolved mysteries which require further research. In addition, there are all the puzzles that I never even saw.

Far from suggesting any one way to handle the research question, I shall only point out that a real challenge in terms of a new angle of research seems to be archaeological studies. Within an estate where the main dwelling-place has been on the same spot since prehistoric times, archeologists are bound to come up with new knowledge about the whole span of history if they are allowed to make a full study, including digging. Whether Lotherton is on their priority list at all, is another question, but the future possibilities should be discussed the sooner the better.

Further research on the history of the Gascoigne family, including all their properties in Yorkshire, Lotherton and Parlington in particular, should be encouraged. A possible gold mine is the uncatalogued part of the Gascoigne Archives, deposited with the West Yorkshire Arcives Service in 1971. A number of these documents were catalogued during the autumn of 1987 ("Gascoigne Additional"), but the rest has not really been looked at closely. The whole of the Gascoigne Archives seems to be an inexhaustible source of information, for that matter. However, it would be of great advantage for future researchers if all original source documents were kept under that roof, possibly with microfilm copies available at Lotherton. Both the Lotherton and the Temple Newsam files ought to be gone through with such an arrangement in mind.

Although one of the specific aims of a comprehensive conservation policy for Lotherton should be to encourage new research, filling in holes and constantly reviewing its history, the importance of making existing knowledge more easily available to the public must not be forgotten. The booklet "Views of Lotherton Hall" by the former Curator, now sold out, is a good example of a publication of wide

interest. The final aim ought to be to compile "the illustrated history of Lotherton", either as one publication or as a series of articles, for sale at Lotherton and elsewhere. Special issues of LAC should also be sold in the museum shop. A better coordination of research and information would with certainty be welcomed by visitors of all categories as well as the general public. It seems right to place the responsibility for this coordination with the curators.

Planning ahead

To be able to plan ahead, and as a base for further research, it is necessary to carry out a detailed survey of the whole estate, both buildings and grounds.

All standing buildings and constructions, including the flued garden wall, the sheds and other buildings attached to it in the bird garden should be surveyed and a full set of elevations and plans made in an appropriate scale. If an assessment of the structural and visual construction of the buildings does not exist, it should be carried out as soon as possible to ensure that major repair works do not come as a surprise, and to form the basis for a maintenance plan for the buildings, for future discussions about alterations and for further research on the history of the house.

A survey of the grounds will be impossible to carry out without a new ground map, which will have to be constructed by specialists. This map should be in no smaller scale than 1:500 and have contours at a vertical interval of 1/2 meter. New aerial photographs should also be taken. This material would form the basis for a survey of the vegetation, which again is important in the evaluation of the wildlife. Every single tree in the park, gardens and Captain Wood and its north-western extension should be plotted on the map and their vital data listed (dimensions, shape, age and health condition). A classification system may be used for the other shelterbelts and for the ground

and middle vegetation strata within the whole of Area 12. A special survey of Mrs. Gacoigne's gardens (Areas 2-11), including as complete a picture as possible of the existing trees, shrubs and herbaceous plants is of unquestionable importance in its future development. All vegetation surveys should be done by specialists.

It must be emphasized that there may not be much time to lose in making an assessment of the vegetation at Lotherton. The sheltering effect of the big trees and shrubs is absolutely vital to all activities within the estate. Random felling of old giants, like the beeches by the stable block in November 1987, may give unwanted side effects, apart from the visual damage that is invariably done by such operations.

A vegetation survey, supplied where necessary by data on hydrology and soil conditions, should form the basis of a plan for future replanting and development of the park, shelterbelts and gardens. This plan must show in which stages the development is to be carried out, and would be a major tool in a new conservation policy. The plan should be made by a landscape arcitect who specializes in conservation work, based on guidelines decided on by the administrative units. Some guidelines are suggested in the next chapter of this study.

New activities

The present attractions and activities at Lotherton are mainly well adjusted to the site and its character. The deer in the park and the horses in the stable revive historic traditions, although only the horses were here in the old days. The information on a board in the picnic park about wild birds shows part of the natural history of the area.

The real stranger at Lotherton is the bird garden, and even though it is vastly popular, I have to say that if the

situation should ever occur that it is closed down or moved, it would be a stroke of good luck for Lotherton from a conservation point of view. In that case, my advice is to recreate the kitchen garden and the orchard to make the Edwardian country house complete. Derelict greenhouses with wrought-iron bars of about the same type as the ones that were pulled down, which should not be too difficult to get hold of, could be re-erected to produce plants for the gardens and for sale. The orchard should be planted with fruit sorts popular in Edwardian times. The Victorian Kitchen Garden project by BBC 1987 had great success in recreating a 19th century kitchen garden, but there seem to be few Edwardian examples of the same kind. The popularity with the public and the importance to the history of horticulture and gardening in such a project should be unquestionable.

Other future activities should also harmonize with the historic character of Lotherton. Since the estate has undergone only minor changes for the last 150 years, it is itself an historic document where in principle no physical operations should be carried out that would alter its documentary value. Under no circumstances should new activities be planned before the archeologists have made an assessment of Lotherton's potential as a prehistoric study site.

Apart from the attraction that an archeological excavation as such would make, the great potential at Lotherton for new activities is of an educational kind: To let people have a fuller understanding of the natural and cultural history of the place. One way af achieving this is to lay out study trails for people to follow on their own with the help of a guide book and a good map, another is guided walks. The routes may be short or long, within the boundaries of the Lotherton estate or exploring the neighbourhood. Ringhay Wood, Parlington, Aberford and the Rein are within easy walking distance from Lotherton. A fascinating historical ramble which already exists is the Aberford Fly Line

history trail, described in a booklet by Graham Hudson, 1982 (1). People who knows the localities should be invited to act as guides on the trails or contribute to the guide books. With good announcement in Yorkshire newspapers such trails would surely be a popular attraction.

A programme for indoor activites at Lotherton should have not only educational, but also research purposes. According to the LAC editorial of no. 89 1981, there is already a firm tradition for courses and seminars at Temple Newsam and Lotherton Hall. My suggestion is therefore primarily not new activities, but new topics, from which new forms of presentation may be developed. The seminars so far seem to have been mostly on the appreciation of art, but also on the history of architecture and gardens, which topics I suggest are given more attention in the future, in particular concerning the Edwardian era. The real novelty, if I am not mistaken, would be to look at the wider Lotherton landscape and its history, and visualize it to the public. The range of topics are virtually endless, from the settlement of "Hluttor" and his fellow Anglo-Saxons via the history of the Gascoignes' lime stone quarrying and coal mining to the ecological changes in the area. If the range of topics is widened, new collaborators will have to be found, for mutual benefit. In adding information about the estate and the neighbourhood, the former servants and local people would be important contributors. Although schools, colleges and universities are already on the list of contacts, new forms of cooperation may be found, like students from a horticultural college making a survey of the garden plants.

If Lotherton is developed along these lines, based on the art museum as its core function, it will become a place where history is alive, now and in the future.

Note to Chapter 5.1

1) A review of book in Local History, Jan. 1985.

5.2 A conservation policy for Mrs. Gascoigne's gardens

A review of the guide book to Lotherton Hall shows that only the two first editions (1969 and -71) gave a comprehensive description of the garden, written by George Knight. The 1974 (?) and 1977 editions, the last of which is still sold, have only a brief note about "The house, chapel and gardens" where Mrs. Gascoigne is mentioned (2). This change may be due to Mr. Knight's retirement in 1974. The personal responsibility that he felt towards Sir Alvary and Lady Gascoigne to keep the gardens the way Mrs. Gascoigne made them was probably not transferable. Even if this is easy to understand, it is none the less regrettable, for it seems that a more passive conservation philosophy took the place of Mr. Knight's attachment. The LAC editional of no. 74 1974, after stating that Mr. Knight was the first public trustee of the Lotherton garden, predicts optimistically, "his plans for restoring its Edwardian beauty will be fulfilled in nature's own good time and not according to any human schedule or forecast". (P.4.) However, as any gardener knows, it is the human schedules and efforts that make the very difference between a garden and nature, and all the more so when the garden is a composition made by only one person. Then the garden may be seen as a work of art, to be conserved as such, on the condition that the laws of nature are carefully observed.

A one woman's garden

As we have already seen, the Edwardian era substituted the heroic head gardener of Victorian times with the hero owner and creator. Even if strict aesthetic rules were proclaimed by professional designers, talented owners created highly personal gardens by sometimes sticking to the rules, sometimes not. The garden at Lotherton is such a garden, and therefore there is no other plausible principle for its conservation than to follow Mrs. Gascoigne's own design. Any "flaws" in the layout should not be "corrected", but left unaltered as part of the historic document that the

garden is, as long as the garden thrives in spite of them.

All facts about Mrs. Gacoigne's original layout of the gardens at Lotherton have not yet been established, and may never be. Even if more research is needed, the picture given in this study is hopefully comprehensive enough to form the basis of a conservation scheme.

In terms of conservation principles, this implies two main rules:

1. The pre-1949 layout should not be altered. Where alterations have been made, the original design should be recreated if known, unless the new situation is in accordance with Mrs. Gascoigne's design principles and has given the garden new qualities.

2. Mrs. Gascoigne's shrub and tree plantings should be kept intact in regard to her range of species and their character (clipped or freely-grown). Herbaceous plants may be changed within a scheme which ensures that her taste in colours and shapes and specific species is followed.

What is already said in previous chapters about changes that have been made within the areas 2-11, may be taken as recommendations on conservation, provided that the two main rules are used as guidelines. In addition, some general considerations will be made about the garden as a whole, as well as a few suggestions about specific garden elements.

Lotherton as a public garden

The adjustments made when the garden was opened to the public in 1969 included the removal of gates and fences and the introduction of benches, litter baskets and signposts about dogs on lead and no bicycling or treading on the grass. In spite of the popularity of the garden, the wear and tear from the visitors does not show very much, which

means that the daily maintenance and people's behaviour in general have been good. Still, the occasions of vandalism- broken ornaments and stolen plants - indicate that the respect for the garden could be higher. An open garden, free of charge and without a guard except for gardeners at work during the day, may be vulnerable to random vandalism. On the other hand, the trust shown by Leeds city in keeping the garden open and not controlling the visitors is certainly highly valued. Does a compromise exist?

I suggest that two things are done. Firstly, that new gates and a fence are built to recreate the garden enclosure, and secondly, that a "guardener" is appointed, - a gardener who should be both a guard and a guide within the enclosure. A complete system of lockable gates, which would require more fences than there ever were, would neither be desirable nor effective. Instead, only the main wrought iron gates (ball-headed gate posts and extended terrace wall inclusive) and the low wire fence and gates between the meadow and the entrance area should be re-erected. The main purpose of this would be to restore the boundary of "Mrs. Gascoigne's garden", where visitors always entered through the gates (or from the house). The gates would not have to be locked at night, just closed. If the feeling of being welcomed as a guest with the family could be the prevailing one, vandalism might be checked. In addition, the historic character of a private Edwardian garden would be restored. If also the main gates were made wide enough to let a tractor through, and the wire fence stopped a few rabbits, there should be no practical arguments against re-enclosing the garden. To the north-east, the clipped beech hedge edging the Parlington garden should be recreated behind the porch in accordance with fig. 104, but fences and gates between the garden and Captain Wood in this area would disturb the well-balanced contrast between the cultivated and the (apparently) natural.

The "guardener" should primarily be there for the visitors, answering people's questions about the garden and its

plants and discouraging vandalism by his mere presence, besides doing some gardening when he could. A retired Lotherton gardener would be ideal for the job. The major gardening work would have to be done by the head gardener and his staff.

In addition to the informations that the "guardener" could give, a special publication about the garden should be available on the premises. Those who do not buy this booklet, should be able to have some information from a placard or metal board with a map by the entrance to the garden.

Another element of importance in a public garden is its furniture. The existing seats are of two main types, a heavy wooden seat (Lister's? - the terrace, the square parterre, the pond garden and the hard tennis court) and a wooden seat with metal supports (the formal garden). The classical heavy type is both seen painted white (figs. 70, 71), lacquered (fig. 105) and weathered, while the wood-and-metal type is painted green and red. The only garden seat seen on any pre-1949 photograph is the one in fig. 75, which is a light, apparently wooden bench standing under the main old lime tree. This type of seat would probably not be strong enough for today's amount of visitors. Since the existing wooden type was also used in the Edwardian era, I suggest that this may become the only one in the garden, replacing the wood- and-metal, two-coloured one. If it is painted, the "dead white" should be avoided, according to Gertrude Jekyll, who recommended the natural greyish colours of weathered wood. Still, in the formal parts of the garden, a grey paint might be better. The positions of the existing seats seem right, but a new one may be added by the south front of the house, near the stairs to the terrace where Lorna had her wheelbarrow bench, which could be replaced in her memory.

The last element in the public garden to be discussed is the litter basket, of which two types are seen in the garden and one near the main entrance to the house. The

latter is a dark brown, rustic wooden box with a "roof", c. one cubic meter in size. It is also seen in the stable yard, where its tough appearance fits very well, but near the porte-cochere it looks out of place. The garden types are worse, though - one is of wire and one of light green plastic (fig. 109). An effort should be made to come up with a type of litter basket which is strong, but not too conspicuous, preferably of metal in a colour that suits the benches (grey?) and in a simple design. The conservation plan should include benches and litter baskets, placed mainly where they are today, possibly with additions based on the experience of the present gardeners. Where litter baskets stand alone, they should be placed more discreetly than the one in front of the Chusan palm.

A four-stage policy

When the public is well looked after, it is not the less important that what they have come to see, is conserved in the best possible way. The two main conservation rules suggested above (p. 235) imply that historical correctness is vital in this one-woman garden, unless changes made after 1949 are in accordance with Mrs. Gascoigne's taste. The implementation of the rules call for a specified policy, defining the stages through which the goal is reached: The restoration of Mrs. Gascoigne's Edwardian garden.

I suggest that the conservation policy may be defined by four stages:

1. Survey
2. "Final" research
3. Restoration plan
4. Maintenance plan

These stages will apply for the plantings as well asfor the architectural elements, but since the consequences are different, they have to be described separately.

Plantings

1. A survey of the existing vegetation should be made as described on pp. 320-1.
2. "Final" research: The survey and this study should be discussed with Lady Sandys, George Knight, John Robson, Gerard Burns, the present gardeners and others to establish what existed in the -50s and what was planted after 1968. The three phases should be mapped (pre-1949, 1949-68 and post-1968). The word "final" only means that the research is carried as far as possible at that stage to be able to move to stage 3.
3. A restoration plan of the pre-1949 plantings should indicate what to renew or replace, and what to keep or remove of later plantings. Where information about the pre-1949 plant composition is lost, an attempt should be made to create a new planting based on one or more of the following themes, provided that a harmony between old and new plantings is achieved:
    a) Plants associated with Mrs. Gascoigne's gardening friends.
    b) Plants related to places in Great Britain where Mrs. Gacoigne either lived or that she knew well.
    c) Plants originating from countries that Mrs. Gacoignes visited.
    d) Plants from W.J. Marchant's 1937 Catalogue (Appendix A).
    e) A few plants that recall Sir Alvary and Lady Gascoigne.
    f) Plants commonly used in Edwardian times.
4. A maintenance plan should include a year-to-year schedule for further planting, cutting, labelling and general maintenance work, taking into account the number of staff required.

Architectural elements

1. A survey should include a description of all ornaments, garden buildings, walls, gates and other structures and establish their state of repair, which has to be done by

specialists.

2. "Final" research: The holes in the history of the architectural elements should be filled as far as possible, and the three phases mapped (as 2 above).
3. A restoration plan of the pre-1949 situation indicating original elements to be replaced and what to keep or remove of newer acquisitions.
4. A maintenance plan should have high priority, as a few of the existing elements need urgent attention: The pond, the retaining walls and the Venetian stone baskets in the pond garden and the white summer house in the formal garden. The bird feeder and "The wounded Philoctetes" both need repair, the former to be put back in its old place, the latter to be placed indoors as part of the Gascoigne Collection. Other weak spots revealed in the survey would be taken care of through this plan. Regular future check-ups would prevent further serious decay.

If these stages in restoring plantings and architectural elements are accompanied by a realistic budget, a sound conservation policy should be achieved.

Specific restoration recommendations

Stage 3 of the suggested conservation policy, the restoration plan, implies a number of decisions. Some of these may be difficult to take, in particular whether or not to remove post-1949 plantings or architectural elements to restore the original design.

The following categorization of the post-1949 alterations may be useful:

A. 1949-68 alterations made by Sir Alvary and Lady Gascoigne, which are very few and in accordance with Mrs. Gascoigne's intentions.
B. 1968-74 alterations, including the adjustment to create public access, made with the intentions to conserve Mrs.

Gacoigne's garden.

C. Post-1974 alterations, made without an apparent conservation purpose.

I suggest that nearly all of the Category A alterations and a number of Category B are left as they are, while the rest of A and B and all of C are changed back to their original situation. This means for example that the Japanese stone lantern stays in the circular parterre and the Chinese bronze lantern remains the focal point of the south linear path in the formal garden.

However, since I have not been able to establish the history of all the plantings and architectural elements, I have not classified the whole garden. Instead, I recommend below a few specific restoration measures within the areas 2-11 of basic importance to the restoration of the original layout, apart from necessary repair work already mentioned. A comprehensive restoration plan, however, will have to cover all plantings and architectural elements.

Area 2

- Remove the scattered hollies, possibly replant in one or two clumps along the flag path.
- Restore the circular box arbour.
- Re-erect fences and gates to the areas 3 and 11 (see p.236).

Area 3

- Restore the square "rock parterre" and its original clipped yew hedges. Remove the concrete stone edgings, the six cypresses and the flower bed around the central ornament.
- Restore the clipped yew hedge behind the white summer house.
- Replant standard roses against the battlemented yew hedge.

- Restore the profuse effect of the herbaceous borders.

Area 4

- Restore the seven northern beds with heaths, snapdragons (or other Edwardian annuals) and standard winter jasmines as seen in fig. 85. Restore the remaining five beds in front of the Pilgrim Priest in accordance with fig. 86 (more research needed).
- Re-erect the bird feeder in its old place.

Area 5

- Build new rose trellises, three or more, as seen in fig. 98, and plant rose climbers.
- Plant new climbers or wall shrubs by the new, western part of the garden wall, and fill the holes in the borders with scented plants.

Area 6

- Remove all shrubs and perennials growing in the retaining wall by the pond. Replant with less extensive wall plants in the plant holes (fig. 104). Reduce yellow-flowering plants as much as possible.
- Remove the stones where the metal figures were standing from the pond.
- Replace the two shell urns on the gate piers to the east.
- Remove the damaged plastic plate on the dry-stone wall telling people to respect the garden.

Areas 7 and 8

- Do nothing apart from a careful weeding until a survey and a restoration plan has been carried out.

Area 9

- Plant the circular bed with roses (or other flowering plants if established by research).
- Restore the open character of the path area.

Area 10

- Remove all young beeches and cedars from the meadow and all shrubs from the ha-ha ditch.
- Replant the missing five yews and two clumps of shrubs.
- Re-shape the clump of shrubs next to the shrubbery.
- Replant the meadow with cowslips and squills.

Area 11

- Lighten the effect of the lime avenues, e.g. lift the crowns of the trees by cutting off a few of the lower branches, remove every second tree, or reduce the tree crowns by a harder and more frequent clipping.
- Recreate the clipped hedge behind the Parlington portico.
- Paint the wall behind the bronze sculpture in a lighter shade than the sculpture.
- To let the conical yews be the only elements of a distinctly vertical shape, remove the rows of cypresses on either side of the fountain, and replant against the bird garden with freely-grown deciduous shrubs of a height which is sufficient to hide the wire fence.
- Whatever was on top of the two piers by the fountain should be replaced (more research needed).

Topics for further discussion

In addition to these specific recommendations, a few of the numerous design questions that have to be discussed should be briefly introduced here.

Areas 3 and 4: A replacement of the twelve terracotta vases

may be done if Leeds Art Collection Fund can find anything like them, which seems unlikely. To commission new ones is a second possibility, but the third and possibly best is to let the vases remain history.

Area 3: Even if the tall stump of the dead lime tree near the rock garden has a sculptural effect, the remaining old trees need a replacement when they go if the character of the garden is to be preserved. When and how is this to be done, and should the stumps remain as well?

Area 5: The circular rose beds were probably removed by Lorna and Alvary, but even so, they could be recreated without removing the sundial to show more of the original character of the walled garden. To recreate the border by the battlemented yew hedge and Gwendolen's brick summer house are measures which in my opinion go too far in nullifying historical events.

Area 8: A restoration of the running water system would be of great interest, but obviously quite difficult to carry through. Further research and discussions are needed.

Area 11: Even though I recommend the removal of the cypresses, George Knights's lime avenue and pinetum should remain, provided that the avenue is reduced as suggested above. A careful thinning of the pinetum may also be discussed, based on the principle that the view from the pond garden to the edge of Captain Wood is obscured as little as possible.

If there is a water supply system to the fountain at all and it and is possible to make it work, the question remains whether that should be done as long as the reason for creating an ornamental motive here, namely the gate to the kitchen garden, is gone.

Concluding remarks

The "conservation policy" suggested above only indicates the ingredients of such a process. In which stages and to what extent a restoration may be carried out is up to its owner, the city of Leeds, to decide. It should be noted that 1989 marks the 40th anniversary of Mrs. Gascoigne's death and the 20th anniversary of the opening of the garden to the public, which seems to call for special action. If a conservation policy for the gardens, or better still, for Lotherton as a whole, could be presented in that year, it would be a tribute to the Gascoigne family and good news to the public.

It is a fact that Lotherton still is a good garden, loved by numerous visitors for its many lovely spots and interesting plants. The estate is also a monument of the Edwardian era in Yorkshire with a potential as a study site for art, local history, nature and gardening. It is this author's hope that the discoveries and conclusions presented above may serve as a basis for a policy which allows this potential to be developed.

Notes to Chapter 5.2

1) The 1969 edition names her Mrs. L.G.D. Gascoigne, correctly enough, but in the 1971 edition the D was interpreted as "Dalton" instead of "Douglas". This mistake has unfortunately remained with the text since then.



Fig. 134 Lotherton Hall 1971. Aerial photograph by Aerofilms Limited. (HSL UK Yorks. 1971. Film 09. Run 53 N°-0081).

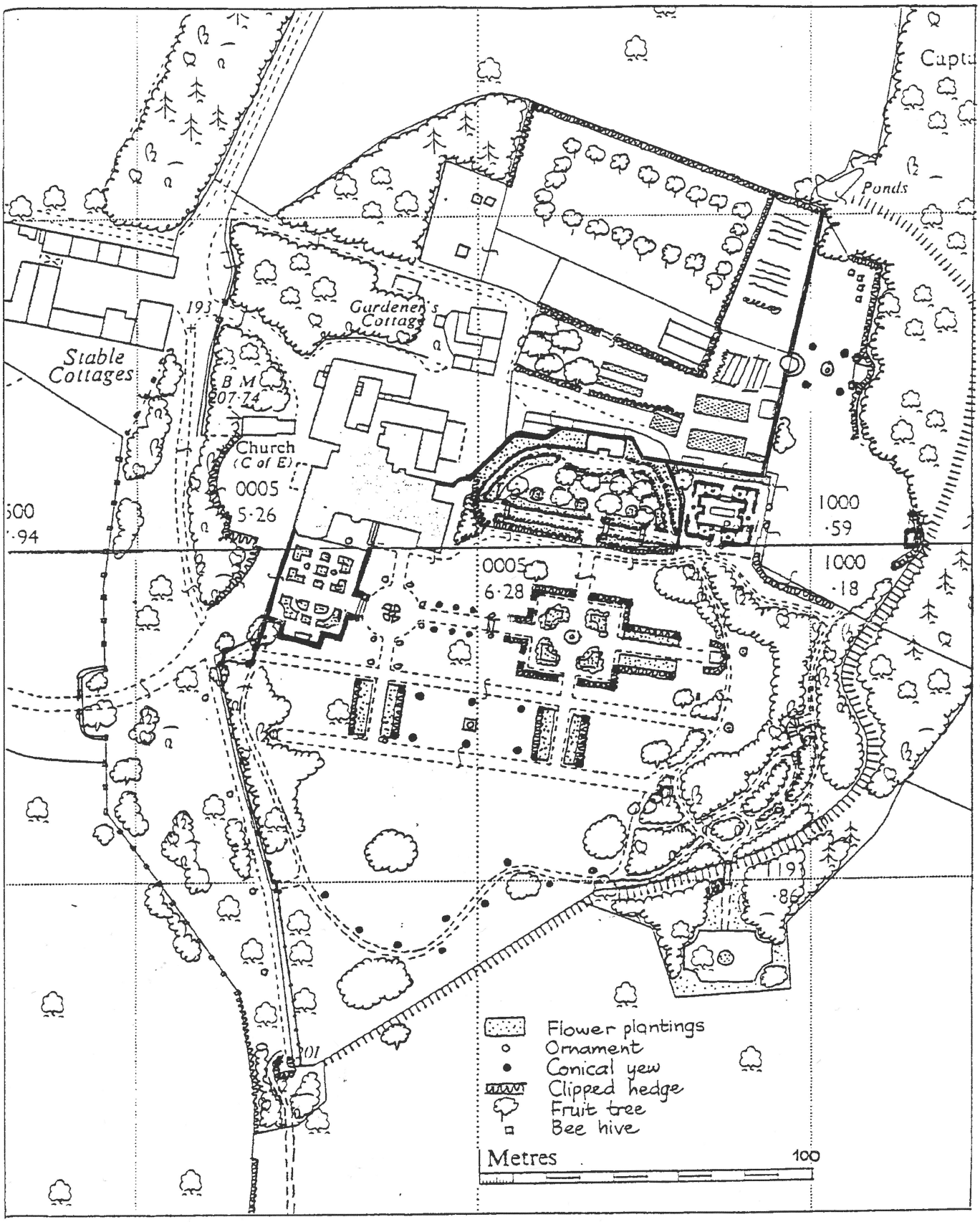

Fig. 135 Mrs. Gascoigne's garden. A reconstruction plan of the pre-1949 layout.
(Based on OS 1:2500 1965, enlarged detail)

Area 1: Park page 121
" 2: Entrance Area 123
" 3: Formal Garden 131
" 4: Terrace 149
" 5: Walled Garden 160
" 6: Pond Garden 172
" 7: Shrubbery 179
" 8: Rock Garden 185
" 9: Tennis Court 197
" 10: Meadow 202
" 11: Parlington Garden 206
" 12: Shelterbelts 213
" 13: Kitchen Garden and Orchard 216

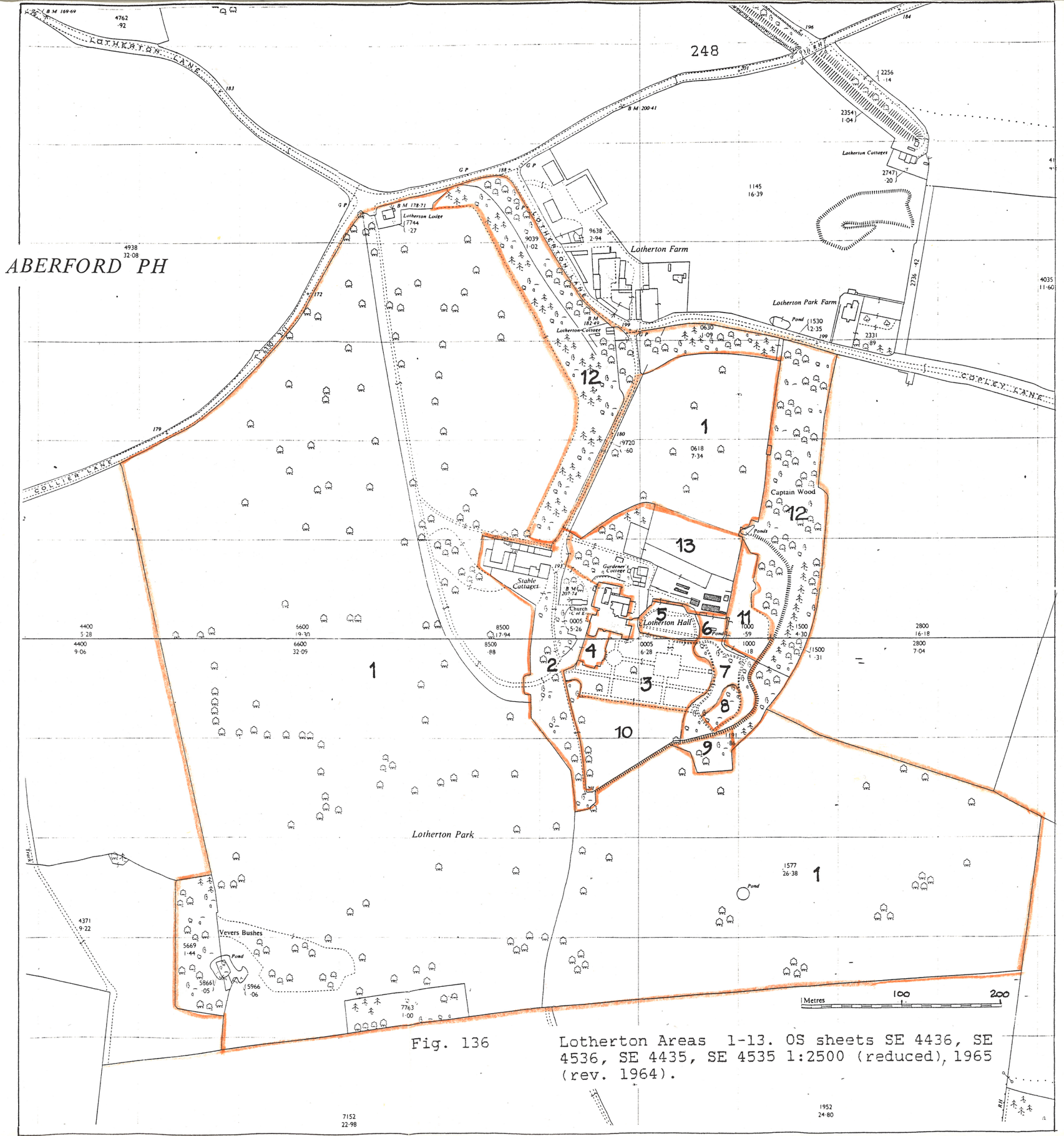

Fig. 136 Lotherton Areas 1-13. OS sheets SE 4436, SE 4536, SE 4435, SE 4535 1:2500 (reduced), 1965 (rev. 1964).

LIST OF ABBREVIATIONS

CL	Country Life
LAC	Leeds Arts Calendar
WYAS	Faull, M L et al. (ed.) West Yorkshire: an Archaeological Survey to A.D. 1500, Vols 1-4, 1981
WYA	West Yorkshire Archive Service, Sheepscar. Leeds
GC	Gascoigne Archives, WYA

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APPENDIX A

A LIST OF PLANTS MARKED BY MRS. GASCOIGNE

in "W. J. Marchant. Choice Trees, Shrubs, Wall Plants and Climbers." 1937 Catalogue.

Please note: This list contains 131 plant names (species, hybrids and cultivars) quoted in their original writing from the catalogue. The descriprions of the plants and their prices are omitted here. Mrs. Cascoigne's marks fall in two main categories:

1. Marks to the left of the plant names ("-" or "x"),111 altogether,

2. Marks " " right " " " " , by the listed price, 20 altogether. 8 "✓"s (in ink) and 12 other marks, mostly "x".

A theory is that category no. 2 marks show plants to buy: Of the eight plants marked "✓", seven are known to exist at Lotherton today; the "x"s are mostly unknown at Lotherton. The category no. 1 marks may indicate plants of interest, some of which are known to exist at Lotherton, perhaps purchased from W. S. Marchant earlier. Many other plants that are found at Lotherton are not marked in this catalogue.

Plants marked "E" are Evergreens, "C" Climbers.

Mark	C/E	Plant name		Place of origin	Mark
X	E	Abelia	floribunda	Mexico	
-	E	"	Schumannii (longituba)	China	
✓		Abutilon	megapotanicum (vexillarium)	Brazil	
X		"	vitifolium	Chile	
-		Acer palmatum	atropurpureum	Japan	
-		" "	septemlobum	"	
	C	Actinidia	arguta	Japan, Korea & Manchuria	✓
	C	"	Kolomikta	Amurland, China & Japan	✓
	C	Akebia	lobata (trifoliata)	Japan. C. China	✓
	C	"	quinata	C.China to Japan & Korea	✓
-		Amelanchier	canadensis	N. America	
-	E	Arbutus	Unedo	S.Europe, Ireland	
-	EC	Berberidopsis	corallina	Chile	
-		Berberis	Beamiana	W. China	
-		"	buxifolia (dulcis)	Chile	
-		"	" nana (minima)	"	
-		"	concinna (of Hooker)	Sikkim-Himalayas	
-	E	"	Darwinii	Chile	
-	E	"	Gagnepainii	China	
✓		"	Stapfiana	W. China	
✓		"	stenophylla Brilliant	-	
-	E	"	" Irwinii	-	
✓		"	subcaulialata(Coryi of Veitch)	W. China	
✓		"	thunbergii	Japan	
-	E	"	verruculosa	W. China	
✓		"	virescens	Sikkim Himalayas	
✓		"	Wilsonae	W. China	
-	E	"	Aquifolium	N. America	
-	E	"	nepalensis	Nepal	

Mark	C/E	Plant name	Place of origin	Mark
		Buddleja auriculata	S. Africa	X
X(1)	E	Camellia japonica Adolph Audusson	-	
X	E	" " Arejishi	Japan	
X	E	" " Gloire de Nantes	-	
-	E	" " Preston Rose	-	
-	E	Carpenteria californica	California	5/6 r
X		Catalpa bignonioides	S.United States	3/6 X
X	*E	Ceanothus papillosus	California	
		(*) The Ceanothus marked * were clearly described in the Gardeners' Chronicle, August 17th and 24th, 1935.		
		Ceratostigma minus (Pohilii)	W. China	X
	EC	Clematis Armandii Apple Blossom	C. & W. China	5/-
	EC	" balearica	Balearic Islands	5/-
	C	" tangutica	W. China	3/6
X		Clethra alnifolia	N. America	
-		" barbinervis (canescens)	China, Japan	
-		" Delavayi	Yunnan, China	
X	E	Clianthus puniceus	New Zealand	
X	E	Cordyline australis	" "	
-		Cornus alba sibirica	Siberia	
-		" capitata(Benthamia fragifera)	Himalayas, China	
-		" florida rubra	-	
X-		" Kousa	Japan	
X		" Mas	Europe	
X		" Nuttallii	N. America	
		" Suecia	Britain, Asia and N. America	
		Corokia buddleioides	New Zealand	
X	E	Cotoneaster serotina	W. China	
	-	" Simonsii	Khasia Mountains	
-		Crataegus arnoldiana	Massachusetts	
X		Cytisus Battandieri	Morocco	
-		" Dorothy Walpole	-	
-	E	Daphne Burkwoodii (Cneorum x caucasica)		
X		" Mezereum	Europe, Siberia	
X	E	Desfontainea spinosa	Chile	
-		Deutzia longifolia	Szechuan, China	
-		" magnifica(scabra x Vilmorinae)	-	
X		" rosea (gracilis carminea) (gracilis x purpurascens)	-	
X		Disanthus cercidifolius	Japan	X (faint)
X	E	Drimys andina	Chile	
X	E	" Winteri	S. America	
X	E	Embothrium coccineum	Chile	
X		Enkianthus campanulatus	Japan	
X		Erica carnea (2) Vivellii	Italian Alps	
-	E	Escallonia edinensis (rubra x virgata)	-	
-	E	" hybrida Iveyana (montevidensis x exoniensis)	-	
X	E	Eucryphia cordifolia	Chile	
X	E	" nymansay (glutinosa x cordifolia)	Sussex	

Mark	C/E	Plant name	Place of origin	Mark
X	E	Fabiana imbricata	Chile	
X	E	Feijoa Sellowiana	Brazil	
X		Forsythia ovata	Korea	
X		Fothergilla Gardenii (alnifolia)	Virginia to Georgia	
*		Fremontia californica	California	
–		Fuchsia magellanica (macrostemma)	Peru, Chile	
X		Genista aethnensis (Etna Broom)	Sicily	
X		" cinerea	S. W. Europe	
X		" virgata	Madeira	
		Gingko biloba	E. China	X
		Hippophae rhamnoides	Europe, Temp. Asia	X
X	E	Hoheria sexstylosa (lanceolata)	New Zealand	
	EC	Holboellia latifolia (Stauntonia latifolia)	Himalayas	✓ 3/6
*	C	Hydrangea petiolaris (Climbing Hydrangea)	Japan	
	E	Illicum floridanum (Indigofera decora)	N. America	X
*	EC	Lapageria rosea	Chile	
*	E	Lomatia ferruginea (pinnatifolia)	Chile	
X		Magnolia Soulangeana (denudata x liliflora)	–	
X		" " alba (alba superba of gardens)	–	
		Malus aldenhamensis	–	X
		Malus lemoinei		X
–	E	Olearia albida (oleifolia of gardens)	New Zealand	
–	E	" avicenniaefolia	" "	
X	E	" semidentata	Chatham Isles	
	(	" something on the front cover)		
X		Potentilla fruticosa	N.England Ireland	
X		" " parvifolia (Farreri) (humilus)	C. Asia	
–	X(3)	Prunus communis Pollardii (Almond x Peach)	Australia	
X		" nana (Amygdalus nana)	S. Russia	
X	X	" Persica var duplex (roseo-plena of gardens)	–	
XX		" " magnifica	–	
X		" Jaquemontii	Afghanistan	
X		" serrulata pubescens	Japan, Korea, China	
–		" subhirtella autumnalis (Jugatsu-zakura) (microlepis) (Miqueliana of gardens)	–	
*		" " pendula rubra	Japan	
XX		" Fugenzo (Goddess on a White Elephant (J.H.Veitch) (Kofugen)	Japan	(5/6)
X		" Hokusai (Famous Japanese Artist) (roseo-pleno of nurseries)	"	
✓		" Ukon (Yellowish) (grandiflora)	"	
–	E	Pyracantha Rodgersiana	Yunnan, China	
X		Rhus Cotinus (4) foliis purpureis (rubrifolius)	(Europe, N.India, C. China)	
X		Robinia hispida (Rose Acacia)	South U.S.A.	

Mark	C/E	Plant name	Place of origin	Mark
–	E	Sophora tetraptera (Edwardsia grandiflora)	New Zealand	
X	E	" " microphylla (Edwardsia Macnabiana)	" "	
X		" viciifolia	N & W China	
–	E	Teucrium fruticans (latifolium)	S. Europe	
–		Viburnum alnifolium	N. America	
	E	" buddleifolium	W. Hupeh, China	X
–	E	" Burkwoodii	-	
–		" Carlesii	Korea	
–		" Davidii	W. China	
–		" fragrans	N. China	
–	E	" Henryi	C. China	
–		" Lantana (Wayfaring Tree)	Native	
–	E	" rhytidophyllum	C. China	
–		" tomentosum plicatum	(Japan)	
–		" " " grandiflorum (Hort.)	-	
X		Xanthoceras sorbifolia	N. China	

Notes to Appendix A

1) "X Mr. Copeland" is written in hand on the top of the page. (Mrs. Cascoigne's niece Ida Fenzi married R. Copeland in 1915.)

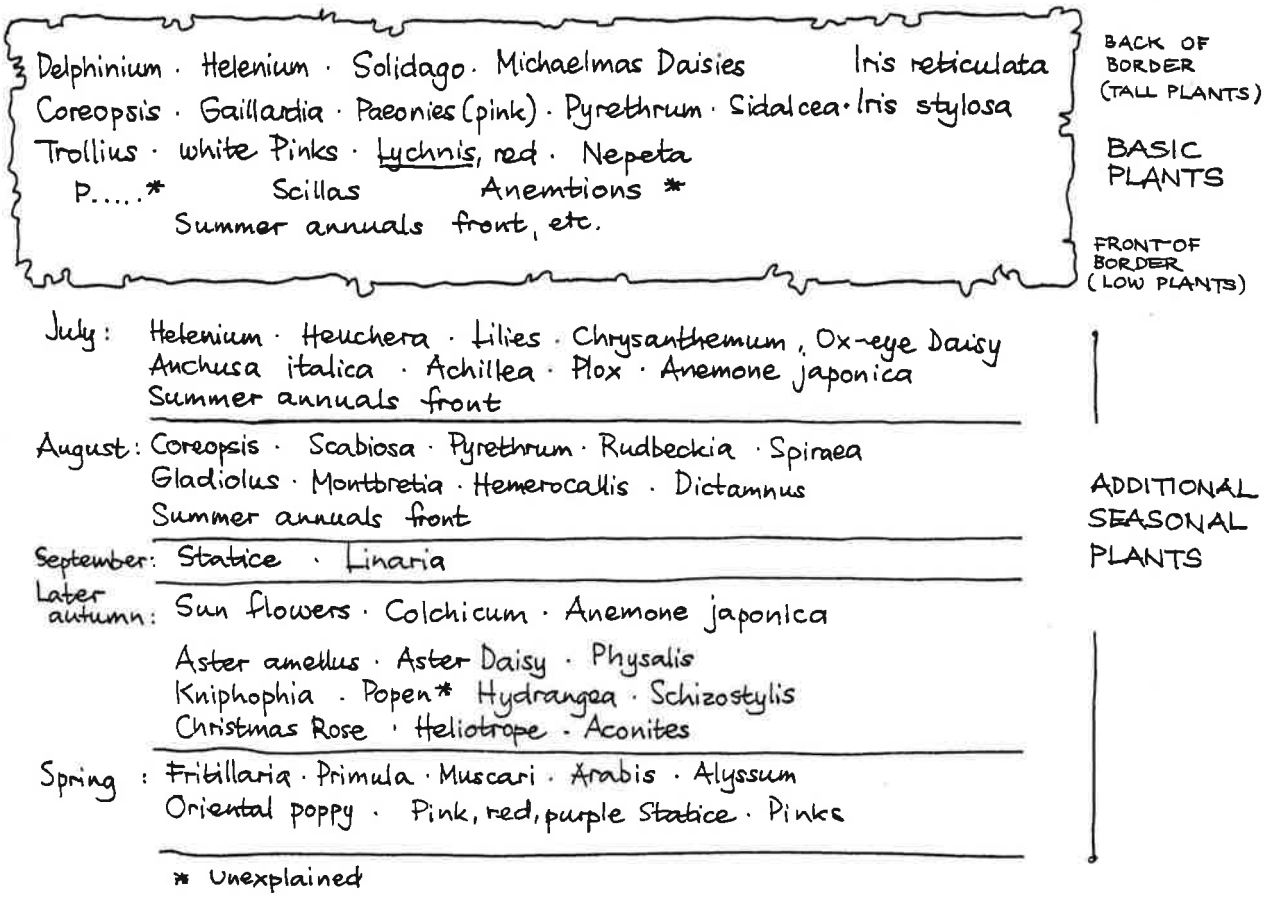
2) "carnea" is added in ink (the catalogue names it E. Vivellii)

3) The catalogue's note: "Those marked "X" should be grown to provide cut sprays for indoor decoration from February to April."

4) The catalogue's note: "R. Cotinus is commonly called the "Smoke Plant".

APPENDIX B

A LIST OF PLANTS IN THE HERBACEOUS BORDERS AT LOTHERTON 1951-68
as memorized by John Robson 1987.



Basic planting in the 3 pairs of herbaceous borders in the formal garden at Lotherton, after a sketch by J. Robson, June 1987. All borders were planted in mixed colours with additional seasonal species creating an all-year interest.

The plants are listed below in alphabetical order after their botanical genus name, the full species name if known.

Achillea
Aconitum
Alyssum
Anchusa azurea (italica)
Anemone japonica
Arabis
Aster amellus
Aster novi-belgii, Michaelmas daisy
Chrysanthemum carinatum, ox-eye daisy (?)
Colchicum
Coreopsis
Crocosmia x crocosmiiflora, montbretia
Delphinium
Dianthus, pinks
Dictamnus
Fritillaria
Gaillardia
Gladiolus
Helenium
Helianthus, sun flower
Heliotropium, heliotrope
Helleborus niger, Christmas rose
Hemerocallis
Heuchera
Hydrangea
Iris reticulata
Iris stylosa
Kniphophia
Lilium
Limonium (Statice)
Linaria
Lychnis
Muscari
Nepeta
Paeonia
Papaver orientale, oriental poppy
Phlox
Physalis
Primula
Pyrethrum
Rudbeckia
Scabiosa
Schizostylis
Scilla
Sidalcea
Solidago
Spiraea
Trollius

APPENDIX C

A LIST OF PLANTS FOR THE ROCK GARDEN AT LOTHERTON HALL, OCT. 1906.

Chapter 4.2, fig. 114.

No.on plan	Plant name	Modern name (if different) or correction
45	Alyssum saxatile	-
35	Amelunchier botryapium	Amelanchier b. (1)
14	Amygdalis davidiana alba	Prunus dulcis Alba
2	Andromeda floribunda	Pieris f. ?
1,9	Anemone Blanda	A. blanda
10,28,30,42	" apennina	-
26	" fulgens	A.x fulgens
29,41	" pulsatilla	Pulsatilla vulgaris
44	Arabis albida	A. caucasica
40	Aubretia	Aubrieta (deltoidea)
18	Chionodoxa giganta	C. gigantea
46	Conifers, clump of tall	-
4,8	Cyclamen/C. curopeaum	C. purpurascens (C.europaeum)
15	Cydonia Japonica	Chaenomeles japonica
34	Cytrisis praecox	Cytisus p.
32	Daphne cneorum	-
39	" mezirium	D. mezereum
31	Doronicum Plantagineum	D. plantagineum
5	Eranthis hyemalis	-
24	Erythoronum deni-cinis	Erythronium dens-canis
36	Forsythea suspensa	Forsythia s.
13,27	Fritillana meleagris	Fritillaria m.
3	Hamarelis arborea	Hamamelis japonica a.
6	Iris reliculata	I. reticulata
25	Juniperis prostrata	Juniperus horizontalis (J.prostrata, J.sabina procumbens)
20,22,23	Lithospernum prostratum	Lithospermum diffusum
38	Muscari	-
33	Primulax, alpine	Primula sp.
31	Ribes lectodimis	(2)
43	Rosa wichuriana	-
19	Sax. apiculata	Saxifraga x apiculata (S. juniperifolia sancta x S. marginata rocheliana)
21	Saxafraga sanda	Saxifraga juniperifolia sancta
7,11,12,37	Scilla bifolia/vifolia	S. bifolia
6	Veronica Rupestris	V. prostrata (V. rupestris of gardens)

Notes to Appendix C

(1) This species is not listed by BECKETT 1985, but is named by ROBINSON 1933 (reprint ed. 1984) as an American kind "as yet little grown in our gardens" (p.304).

(2) Not listed by BECKETT 1985 - not in cultivation?