

Birkbeck Garden History Group Newsletter



Autumn/Winter 2020 No 56

From the BGHG committee

The Annual Lecture in November marks the end of our year of activities, which of course were severely curtailed in this year of Covid-19. We did enjoy a winter trip to Wakehurst in February; the Newsletter continued and the website carried news and notes of numerous online events. Our thanks go to Barbara Deason for creating the monthly quiz on gardens and plants as well.

What will the next year bring? Ideally we would like to pick up our programme of garden visits based on last year's plans but that seems unlikely to be possible, certainly in the early months of 2021. The committee is also considering some visits to locations near London, accessible by public transport, with smaller groups.

If you have any suggestions for BGHG visits, events, lectures or other activities, do please let us know by emailing bghginfo@gmail.com.

Annual Lecture

November 10, 2020

The BGHG annual lecture was given via Zoom by Toby Beasley, Head Gardener at Osborne. Toby has always been involved in horticulture and gained his degree in horticulture at Writtle Agricultural College. Before joining Osborne in 2008, Toby was head gardener at Down House, Charles Darwin's home in Kent. He has worked in Victorian gardens for over 20 years.

Osborne's Gardens, Prince Albert's Pastime

Osborne was Queen Victoria and Prince Albert's Isle of Wight residence, purchased in 1845. It afforded some respite from the pressures of court life, an idyllic setting in which to raise their children and importantly a focus for Prince Albert to exercise his interests in architecture, horticulture and agriculture. The Osborne we know today is very much Prince Albert's creation. Much of what was built on the site before, including the gardens, was heavily altered by Prince Albert to suit his tastes and the needs of a large (royal) family. He wasn't the first to garden here. A former owner, Robert Pope Blachford, improved the gardens in the 1770s planting trees, creating lawns and constructing a walled garden, banks and a ha-ha. Prince Albert used some of these key components to form the bones of his new garden.

One of Osborne's most appealing features was its privacy. The other royal residences were in built-up areas and Queen Victoria and Prince Albert were keen to find a place away from prying eyes and at some distance from court life. Osborne could only be clearly seen from the Solent and was well hidden from the landward boundaries. The alterations Prince Albert made to the estate enhanced this sense of seclusion.

The Georgian Osborne House proved to be too small for the royals' needs so Thomas Cubitt was employed to build the new house. The house, the terraces on the seaward side, the slopes within the foreground of the view to the sea and the lawns to the north of the house were all worked on at the same time over the next few years. Prince Albert acted as the designer and Cubitt as the builder, with advice coming from Ludwig Gruner, the Queen's art adviser and Andrew Toward, the head gardener. The terraces included elaborate parterres filled with seasonal bedding and a fountain. A row of *Magnolia grandiflora*, planted against a wall, is still in place today. Many of the mature trees in the surrounding pleasure grounds were retained and greenhouses were constructed in the walled garden which became an area for growing the cut flowers so loved by the Queen.

Prince Albert's reputation as a gardener was growing and he was often sent newly introduced plants for the garden at Osborne. Some of the new trees were planted in the woodland to see how useful they would be for timber production. Prince Albert's forward thinking approach also extended to his children. He built a Swiss cottage surrounded by land where the children could grow their own flowers and vegetables, cook them and even



Terrace, Osborne House, 2014 Photo: Toby Beasley

sell them to their parents so they could gain a better understanding of food production and economics. Photographs of the time show that the family made good use of the gardens and swam from the private beach.

After Prince Albert's death in 1861, the Queen spent much of her time at Osborne and died there in 1901. Edward VII subsequently gave Osborne to the nation. Parts of the house were converted for use as a convalescent home for officers; the gardens were simplified and much of the historic detail lost. English Heritage started a restoration of Osborne in the early 1990s to present the gardens much as Prince Albert would have known them, using period-correct planting. While much of this restoration work has been completed, useful snippets of information both in documentary and physical form are still being found to help inform future restoration and management. For more information, and photographs, about Osborne's history see <https://www.english-heritage.org.uk/visit/places/osborne/history-and-stories/history>.

Toby Beasley

The Poet's Garden – Farringford on the Isle of Wight

The garden of Farringford on the Isle of Wight, home of the Poet Laureate Lord Alfred Tennyson from 1853 to 1892, has been restored and opened for visitors. A Georgian villa with the addition of Gothic windows and castellations, it was the splendid isolation of the site that, as well as the magnificent views of land and sea, first captivated Tennyson and his new bride, Emily. The garden opens onto undulating meadows which fall from the south down precipitous chalk cliffs onto the Needles and Freshwater Gate, where the sound of the sea was 'a far-flung ship-wrecking roar'.

The restoration of house and garden was undertaken privately on this Grade I listed property by an Islander who prefers to remain anonymous. She purchased the estate in 2009 and has made it her personal mission to return it to how it had been in Tennyson's day. The house had been a hotel since 1945 and subsequently 48 holiday cottages had been built on the grounds. Of these, only the ten listed properties that were designed by Clough Williams-Ellis, architect of Portmeirion in North Wales, remain in place.



Farringford, by Helen Allingham

Courtesy of Tom Schaefer

It would seem that Farringford's lonely situation only added to its allure amongst the Tennysons' friends and acquaintances. Described as 'seething with intellectual life', visitors included Lewis Carroll, Edward Lear, Algernon Charles Swinburne, George Watts and the pre-Raphaelites, notably William Holman Hunt and John Everett Millais. Giuseppe Garibaldi and Prince Albert also visited. Anne Thackeray, the novelist William's eldest daughter, observed that 'Everyone is either a genius, or a poet or a painter or peculiar in some way'. The tall and aquiline poet was known to his friends and the locals as 'King Alfred'.

Tennyson was a keen amateur geologist, botanist and astrologer and took much inspiration from the landscape. His grandson, Charles, describes the idyllic meadows around the house as 'a paradise of wild flowers in spring, sheets of daffodils danced under the elms in the park, ferns and snowdrops and mare's tail carpeted the copses near the house'. It was from here, in his summer house out in the meadows, that Tennyson wrote some of his most famous poems, including *Enoch Arden* and *The Holy Grail*.

There are few contemporary records of the garden other than mentions in Emily Tennyson's diary. She



*The Kitchen Garden, Farringford
by Helen Allingham*

records her and 'A's shared delight in nature, their work in the garden and the wild flowers that he would gather for her on his long daily walks. Helen Allingham, known for her watercolours of humble, picturesque cottages and their idyllic gardens, was invited by Tennyson's son, Hallam, to visit Freshwater. She later produced 20 plates of Farringford, the surrounding scenery and the gardens to illustrate *The Homes of Tennyson* written by her brother, Arthur Paterson. These conjure up a peaceful atmosphere and shed some light on the particular plants.

Having cleared away the modern holiday homes in the walled garden, restoration started in 2017 with the purchase of 4,000 plants, many of which were mentioned in the journals. These included oriental poppies, poet's laurel (*Danae racemosa*) and delphiniums. These were placed to be authentically 'carelessly ordered'. Tobacco plants, mentioned by Tennyson as being over seven feet tall, were reinstated. The arbour was covered with climbing roses and honeysuckle and flanked with white lilac. Old and local varieties of fruit were planted against walls and throughout the estate. The woodlands were thinned to

allow in light. Shrubs and trees were planted to provide a shelterbelt and cover for wildlife. A long-term plan is afoot to reinstate the original tree planting based on information from old maps and aerial photography. Primroses will be planted along the dalliance path to Tennyson's Bridge. The garden became an RHS Partner this year and we can now tread in the footsteps of the poet in this charmed place.

Caroline Foley

Farringford is usually open from April to October. Booking required. Also for queries on the cottages email: contact@farringford.co.uk. Tel: 01983 752500, www.farringford.co.uk. For further information see the history documented on the Farringford website but, be warned, the website may be blocked as dangerous by your web browser. See also *The Farringford Journal of Emily Tennyson 1853–1864*, edited by Richard J. Hutchings and Brian Hinton, Isle of Wight County Press, 1986.

Constance Villiers-Stuart: Garden Historian and Campaigner

Constance Mary Villiers-Stuart (1876–1966) was not only a garden historian but also a writer, artist, photographer and campaigner. Although she is admired among writers on Islamic and paradise gardens, outside that sphere she is relatively unknown. Sylvia Crowe claimed to have been inspired by her to travel to Kashmir and she stated that Villiers-Stuart 'first interested a whole generation in Mughal gardens and that her book is still a classic'.¹ Eugenia Herbert quotes her repeatedly in her book *Flora's Empire*, calling her a true boundary-crossing writer with a passion for Indian garden culture.² Importantly, her influence was also local; the Pakistan Department of Archaeology and Museums, as late as the 1990s, cited Villiers-Stuart's work as an influential first survey of ancient gardens in what is now Pakistan.³ Her writing was, for that time, uniquely international; she was journeying alone across Europe, the near East and parts of India at a time when such adventures were unusual for women. Two best-selling books and dozens of articles appraising gardens across Europe, in a journalistic career which lasted until her 80s, makes her worthy of our attention now.



*The Dewan-i-am at Shalimar Bagh. Villiers-Stuart
Painting: (WD3211) British Library*

Born in 1876 at Beachamwell Hall, Norfolk, to a wealthy family, after studying painting in Paris and Rome, specialising in landscape and architectural views, Constance married Captain Patrick Villiers-Stuart with whom she travelled to India. Her first and best known book, *The Gardens of the Great Mughals* (1913), was critically acclaimed and ran to 38 editions. It was followed by the also well received, *Spanish Gardens, their History, Types and Features* (1929). As well as bringing lost Mughal gardens to public notice, she had another agenda – to influence the proposed design of New Delhi in favour of paying due attention to Indian garden design and craft. It is reported that Lutyens, the principal city designer, read and admired her work; however the degree of her influence is unknown. The book beautifully describes her travels among restored and neglected Mughal gardens across India and Kashmir, providing a historical context for each and the key figures in the garden's



*The Apricot Arcade, The Generalife
Villiers-Stuart, 'Spanish Gardens'*

building – and sometimes destruction. She painted what she saw and both books contain many of her lovely watercolours. But it was more than a garden tour, it was also a call for garden cultural relativism to be taken into account by designers and horticulturists. She observed the damage done by the neglect of the long-established Indian garden craft, and its attempted replacement by an English garden style. On her return to England Villiers-Stuart continued championing Indian garden art and crafts with a series of well received talks at the Royal Society of Arts and other learned gatherings.⁴

The theme of demanding more recognition for the garden crafts of the east was continued in her second book, *Spanish Gardens*, in which she explored Spanish water gardens, linking the peninsula's centuries of conquest, religion and art with the garden styles she encountered. In places, for example the Apricot Arcade at the Generalife Grenada, she directly compared their charm with the old Mughal palaces of Delhi and Agra, a charm which in her view was missing from other parts of the Alhambra.⁵ John Brookes, writing almost 100 years later, cited her as an authority on gardens in Cordoba.⁶

Villiers-Stuart's journalistic career was long and at times exciting. An article for *Country Life* in 1915 featured a visit to war-torn Salonika, where she sketched, painted and took some remarkable photographs of the French and British soldiers' gardens close to the front line. Finally, in June 1957, aged 80, she travelled by Russian cargo boat to Leningrad in order to achieve a long-held wish to photograph the Botanic Gardens. A straight talker, Villiers-Stuart's style is engaging and well researched; she has the ability to convey the importance of a garden's features, history and symbolism in an accessible manner. Her 'cry in the wilderness' as Eugenia Herbert called it (at least in 1913) to respect the historic, spiritual and intrinsic nature of any garden, is in fact increasingly acknowledged today by garden designers and conservationists. The work of Constance Mary Villiers-Stuart is well worth the renewed attention of garden historians and her paintings are waiting to be rediscovered and valued by a new audience.

Patricia Maitland

¹ Sylvia Crowe, S. Haywood, G. Patterson and S. Jellicoe, *The Gardens of Mughul India, a History and Guide*, (London, 1972), p.8.

² Eugenia Herbert, *Flora's Empire, British Gardens in India*, (Pennsylvania, 2011).

³ Mahmood Hussain, Abdul Rehman, James Wescoat, Eds., *The Mughal Garden, Interpretation, Conservation and Implications*, (Lahore-Pakistan, 1996), p.111.

⁴ Mrs Patrick Villiers-Stuart, 'Indian water gardens', *Journal of the Royal Society of Arts*, 62, (April 10, 1914), pp.447-467.

⁵ Constance Villiers-Stuart, *Spanish Gardens, their History, Types and Features*, (London, 1929), p.20.

⁶ John Brookes, *Gardens of Paradise: History and Design of the Great Islamic Gardens* (London, 1987). p.39.

Msida Bastion Historic Garden, Valletta

'Most beautiful, engaging and lovely....'. I came across this charming small garden completely by chance, spotting a sign when out for a walk. A former Protestant cemetery, it is now a beautifully tended sunken garden on St Philip's Bastion in Floriana, on the edge of the capital of Malta, Valletta. Its position on the bastion opens wonderful broad views across the water to the district of Tal-Pietà. The garden is on several levels; tombstones are located here and there but there are large grassy spaces and colourful shrubs and plants. Some 200-year-old trees remain. The cemetery dates from 1806 and was the resting place of many British military and civil personnel and their families, but also a few other non-Catholics. Many of the graves were of children. It is not as star-studded with notable graves as, say, the British Cemetery in Rome (another lovely cemetery/garden) but Mikiel Anton Vassalli (1764–1829), known as the father of the Maltese language, was buried here because he fell out with the Catholic Church after he translated the New Testament into Maltese without permission!



Photo: Susan Jellis

The cemetery closed after some 50 years, full up, and there followed a long period of decline, as well as bomb damage in the Second World War, with vegetation overwhelming the space and trees growing through graves. In the 1980–90s its restoration was led by the Maltese National Trust and it is cared for by volunteers, some of whom are British residents in the island.

It was a pleasant place to stroll round in the sun, enjoy the views, sit in the shade and read the remaining memorials. British cemeteries abroad are always poignant. A large wall plaque commemorating one Lucy Rathbone caught my eye: 'Most beautiful, engaging and lovely in every relation of life, daughter, wife and mother, as nearly perfect as it is given to human nature to become on this side of the grave...'. Who wouldn't like such a garden to be buried in and an epitaph like that!

Susan Jellis

Book Review

***Mavis Batey: Bletchley Codebreaker, Writer, Garden Historian, Conservationist* by Jean Stone, Matador, 2020**

Mavis Batey (1921–2013) became known, late in life, for her wartime role in the breaking of the German and Italian Enigma cyphers. The gripping story of the Bletchley Park years is well told. But Jean Stone, who knew Mavis, as she was universally known, is writing chiefly as a garden historian. We learn in this well researched biography how the intellectual curiosity, keen analytical powers and creative energy of the brilliant young codebreaker were exercised in her later, much longer, career.

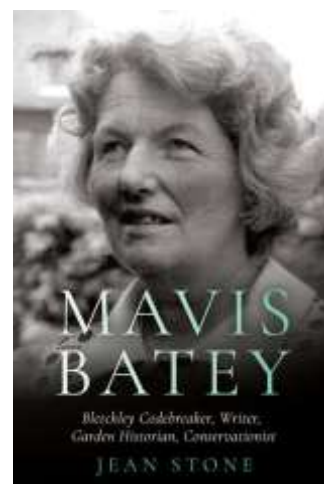
It was often observed that Mavis looked for connections between people, places and, ideally, literature, her deepest academic interest. She found a wealth of such connections when the family moved in 1965 to a house on the Nuneham Courtenay estate, where she was enchanted to find the flower garden designed in 1771 by the poet William Mason. She became convinced that the relocation of villagers by the 1st Earl Harcourt was the subject of Oliver Goldsmith's 1770 poem *The Deserted Village*. Five years of intensive research in pursuit of evidence provided material for her first published articles on garden history. Jean Stone attributes to this period the foundation of Mavis's passion for writing and for garden history.

Mavis was Secretary of the Garden History Society from 1972 to 1985 and then President until 2000. A witness to the destruction of the war years and the pressures of post-war reconstruction, she was acutely aware of the lack of official protection for historic gardens and landscapes. Under her influence, the Society assumed an active campaigning role. The author chronicles the legislative achievements of the conservation lobby. There were, too, the constant battles to save individual sites, many successful and all pursued with determination. Mavis has been acknowledged as a driving force and was often at the forefront of campaigns but she did not operate in isolation. The author does justice to a glittering cast of other clever and dedicated people with whom Mavis worked and collaborated, whether in a central or supporting role.

Initial fears that a campaigning role might undermine the Society's standing as a learned institution proved to be unfounded. Mavis herself, as tutor and lecturer, and through her numerous writings, made a significant personal contribution to the academic status of garden history. Investigating and writing on Regency gardens, Mavis found a rich vein in the gardens, real and fictional, in the life and works of Jane Austen. She was the ideal gardens adviser for the 1995 BBC dramatisation of *Pride and Prejudice*, firmly believing that in period drama the accuracy of garden settings deserved the same attention as costumes and furnishings. Her advice was again called for when her younger self was played by Kate Winslet in the 2001 film *Enigma*. Mavis thought well of the performance, adding '... *though perhaps she slightly overdid the dowdiness*'.

Mavis's reputation as garden historian, writer and conservationist was well established when disclosure of the Bletchley Park story brought her to the notice of a wider public. With the resolute discretion of her generation, she had kept many secrets for many years. Regretting that the tributes came too late for so many of her colleagues, she gave enthusiastic help to the creation of an American Garden Trail at Bletchley Park. This both commemorated the American codebreakers who worked there and celebrated the horticultural relationship which, over the centuries, had brought so many plants from North America to British gardens. The trail was completed in the year of Mavis Batey's death, a fitting final project in her long and remarkable life.

Margaret Scholes



News

In Memory of Mary Caroe, 1938–2020

We were very sad to learn of the death of Mary Caroe aged 81, in April, of Covid-19. Mary, doctor, police surgeon, community volunteer, was well known in many circles. To garden historians and gardeners, she was best known for her gardens at Vann in Surrey. Mary and her husband, Martin, moved to Vann in 1969 and set about restoring the house and garden. It was a formidable job; the original garden, with its water garden designed by Gertrude Jekyll in 1911, had been used as a market garden and was badly overgrown.

Mary became an expert on Gertrude Jekyll; she was a founding member of the Surrey Gardens Trust and instrumental in raising funds for the digitisation of Jekyll's plans of 140 Surrey gardens. The gardens at Vann have been open under the National Garden Scheme for 50 years and the NGS, with the Caroe family, have recently created a beautiful video of the garden, dedicated to Mary Caroe.

See <https://ngs.org.uk/vann-surrey-a-living-legacy-to-a-life-long-love-of-gardening/>

A Research Resource for London

Layers of London, originating in 2016 at the Institute of Historical Research, University of London, is an interesting online resource for historical research. The website comprises hundreds of historical maps linked to records containing descriptive text, photos, sound recordings and links to videos. Using clever digital technology,

the historical maps can be overlaid on top of each other and peeled back to reveal the changes in the area over time. The layer featuring historic maps of parks and gardens may be of particular interest; see <https://www.layersoflondon.org/map?layer=parks-gardens&layers=true>.

Key partners of the project include London Metropolitan Archives, Historic England, Museum of London Archaeology (MOLA), the National Library of Scotland map collection and the British Library. A major element of the project has been to work with volunteers and schoolchildren inviting them to contribute stories and pictures to create a social history resource about their district. Some interesting case studies using the maps and records, such as mapping historic crime in Deptford, Greenwich and Woolwich, are available on the website under News & Events.

The site is easy to use once the interface is explained. A good way to get started is to follow the example given on the third screen of <https://www.layersoflondon.org/help-centre/guides/using-layers-of-london>. The project team have also put up a series of webinars on YouTube. It is advisable to practise using the map layers yourself before viewing the webinars. One webinar explores the use of the map layers; see <https://www.youtube.com/watch?v=ff5zHPA7ksw>. The other webinars can be found by going to <https://www.youtube.com/playlist?list=PLITNeQlNBvZc33edGnwv1B-RMEVkmBAvU>.

The Layers of London website, [layersoflondon.org](https://www.layersoflondon.org), is well worth studying if you are doing research based on locations in London.

Re-opening of the Museum of the Home

The former Geffrye Museum in Hoxton, London has been closed since January 2018 for a major redevelopment. It will re-open in early 2021, lockdown permitting, as the Museum of the Home located in the Geffrye Almshouses. The developments have enabled the museum to expand their buildings, create a new entrance, refresh their Rooms through Time displays and add a collection library and reading room. A green roof is being planted over the new studio space. For more information and news of the opening date, visit their website at <https://www.museumofthehome.org.uk/visit-us/>. Further, on the website note the section under 'Explore, Find out what's going on behind the scenes', which shows the interesting objects found during the build.

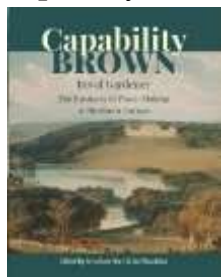
New Books

Bloomsbury's Squares and Gardens by Susan Jellis, ABSG, 2020



Bloomsbury has been called London's finest example of 'a planned and civilized environment'. The Bloomsbury squares all differ in size, shape and individual character but all bring a rural ambience into the urban surroundings. The Association of Bloomsbury Squares and Gardens (ABSG) have published this beautifully illustrated new book to showcase these diverse squares, trace their history and give a sense of their life today. The original watercolour illustrations by Nick Andrew bring the modern activities of the squares to life and complement the many photographs. You can order the book from Skoob Books Online Shop at <https://skoob.com>.

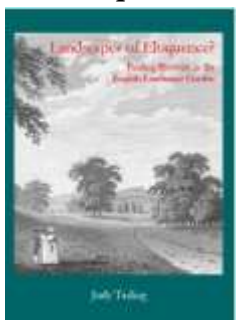
Capability Brown, Royal Gardener: The Business of Place-Making in Northern Europe



by Jonathan Finch, Jan Woudstra (eds.) York: White Rose University Press 2020

This new open access book explores the landscapes and legacy of one of the most influential garden designers. With Brown's position as Royal Gardener at its heart, this book examines his business and working methods and his influence across the UK and Northern Europe. It weaves together strands from a range of disciplines and throws new light on Capability Brown and his impact on the business of place-making in Northern Europe. To purchase or download a free copy of the book refer to <https://doi.org/10.22599/CapabilityBrown>.

Landscapes of Eloquence? Finding Rhetoric in the English Landscape Garden



by Judy Tarling 2020

Judy Tarling has applied her knowledge of classical rhetoric to a ground-breaking study of the creation and reception of the landscape garden in 18th-century England. Using the principles of rhetoric which were shared by the artists, poets and musicians of the period to engage with their audiences, she compares the methods by which landscape designers controlled the movements, emotions and imaginations of garden visitors with those used by a successful orator. Study of the texts of garden designers and travellers at the time shows that the effects of deception and mystery were carefully contrived to entertain the garden visitors and persuade them of the good taste and learning of the garden creator. Available from www.judytarling.com.

Events

BGHG Programme 2021

February – BGHG AGM

It is hoped that the BGHG Programme of visits from 2020 can be re-instated for 2021 when conditions permit travelling in groups.

Garden Museum Films Online

The Gardens of Jarman, James Mackay.
Interview with Roy Strong: On Leaving the Laskett.
The Story of Sissinghurst, with Tim Richardson. Each film is available to view online on payment of a small fee. Tel: 020 7401 8865,
Email: info@gardenmuseum.org.uk,
<https://gardenmuseum.org.uk/whats-on/>

Denman Lecture Online

Monday 30 November 7.30–8.30 pm *Parks and Gardens of Flanders*. Melanie Gibson-Barton.
Tel: 01865 391991, Email: info@denman.org.uk,
<https://www.denman.org.uk/what's-on/>

London Gardens Trust with The Gardens Trust Winter Lecture Series Online

30 November *Pulhamite in London 1820–2020*, Valerie Christman.
14 December *Wentworth Castle and Wentworth Woodhouse*, Patrick Eyres.
25 January *The Integration of Derek Jarman's Garden*, Michael Charlesworth.
8 February *Too young to be loved? Post-war designed landscapes of London and environs*, Karen Fitzsimon. All lectures are on Mondays 6.00–7.00 pm. The full series can be seen at
<http://thegardenstrust.org/event/winter-lecture-series>

Cambridge University Botanic Garden Courses Online

Wednesday 2 December 10.00 am–1.00 pm *The Victorian flower garden*, Twigs Way.
Wednesday 9 December 10.00 am–1.00 pm *The Edwardian flower garden*, Twigs Way. Tel: 01223 331875, Email: education@botanic.cam.ac.uk,
<http://botanic.cam.ac.uk/education-learning/courses/>

City Lit Course Online

Monday 11 January 6.00–7.30 pm *Introducing Plants*, Letta Jones. Tel: 020 7832 7831,
Email: humanities@citylit.ac.uk,
www.citylit.ac.uk/courses/introducing-plants

Cambridge University Institute of Continuing Education Course Online

18–22 January *Beauty and utility – Arts and Crafts Houses and Gardens*, Caroline Holmes. Email: intenq@ice.cam.ac.uk, www.ice.cam.ac.uk/courses

RHS Lindley Library Exhibitions Online

See <https://rhs.org.uk/digital-collections> for the series of short online exhibitions

Institute of Historical Research Seminars

Online Thursdays 6.00 pm

Spring Programme 2021

The theme, *RUS IN URBE: Greening Responses to Crises and Catastrophe 1950 – the present*, will continue the theme of the autumn seminars. The seminars will meet on Zoom on the following dates: 14 and 28 January, 11 and 25 February and 11 and 25 March. The full programme will be posted on the IHR website by mid-December.
<https://www.history.ac.uk/seminars/history-gardens-and-landscapes>. You will be able to register for each seminar on the website when the programme is posted there. To be put on the mailing list, email: gardenhistory.ihr@gmail.com

The Gardens Trust Lectures Online

In December, in conjunction with Yorkshire Gardens Trust, there is a lecture on John Aislabie and four talks on the plant collector and gardener Reginald Farrer. Also in December, with the Kent Gardens Trust, TGT are showing a talk on the Grand Tour in Europe. Starting in the New Year, a number of lectures are being held online including more in the series on Unforgettable Gardens and an eight-part series on 20th-century gardens. For programmes and booking details see www.thegardenstrust.org/events

Oxford Botanic Garden and Arboretum Winter Lectures Online

Thursday 4 February 7.00 pm *Creating RHS Bridgewater – a garden from the past for the future*, Tim Upson.
Thursday 18 February 7.00 pm *From Renaissance Italy to Mexico, Japan, Switzerland and the UK*, Jane Owen. Tel: 01865 610305,
www.obga.ox.ac.uk/whats-on

V&A Course Online

16 February–23 March 2.00–4.30 pm *Unearthed: A History of the Garden*, Christine Lalumia. Tel: 020 7942 2000
www.vam.ac.uk/whatson/programmes/course

Surrey Plant Heritage Lecture

Thursday 11 March 7.00 pm *'The Remarkable Miss. Jekyll'*, Cherrill Sands. Cobham, Surrey KT11 3 EJ, or to be delivered online.
Email: surreyph@gmail.com,
www.plantheritage.org.uk/events

Oxford University Continuing Education Course

24 July–31 July *A History of the Landscape Garden: Architecture and Design*, Megan Aldrich. Rewley House, 1 Wellington Square, Oxford OX1 2JA, Tel: 01865 270396, www.conted.ox.ac.uk,
Email: oussa@conted.ox.ac.uk

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