None of this would have been visible from the house, because the ground is ramped up to the height of the wall, some four to five feet. From the house, therefore, the view would have been down a grass slope and, without any interruption, out across the parkland to the copse and adjoining plantations (the estate once contained many copses, planted with pines, of which only a few trees have survived). The print of Tapeley by Ferdinand Berhaus, dating from around 1800, shows the house in just such a setting.

The stream runs on down into the area shown as The Rookery. Here there are many intriguing remains - underground pipes, evidence of water entering the marshy depression that corresponds with the Rookery Pond, odd remains in the stream bed that might have been rills or cascades. There is no evidence of the causeway ever having acted as a dam; the ground falls too steeply for this to have been effective.

With the death of Archibald Cleveland, the estate passed through his sister, Agnes, who married into the Christie family, with estates at Saunton in North Devon, and Glyndebourne in Sussex. The appearance of the house was drastically altered by Agnes and William who gave it an unattractive brick façade and altered the windows. It is not known whether they undertook any alterations to the grounds. Their son, Augustus Christie, married Lady Rosamund Fellowes in 1882. She left a notebook recording her work at Tapeley:

When I first saw Tapeley in the winter of 1881… the terrace walk and garden did not exist, the drive approached between iron railings on each side, and on the library side there were a few flower beds and the lawn… the stone steps existed, but instead of the present stone walls and flower border there was a steep bank with a pleasure ground of conifers above it.

It was she who called in the architect John Belcher to revamp the house, and who also planned the gardens which are such a feature of Tapeley today; but underlying it all, there remains still the skeleton of the much earlier landscape. The natural style, so fashionable towards the end of the eighteenth century in less remote parts of the country, was by no means common in distant Devon. Surviving examples, in varying states of preservation, are to be found at Castle Hill, Youlstone Park, Tawstock Court and Clovelly Court.

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15. English Heritage, South West Region - (Covering: Bristol, Somerset, Gloucestershire, Wiltshire, Dorset, Devon, Cornwall, Isles of Scilly) English Heritage, 29 Queen Square, Bristol, BS1 4ND Tel 0117 975 0700; Fax 0117 975 0701; email southwest@english-heritage.org.uk; www.english-heritage.org.uk

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Aerofilms collection, sorted by country for England contact Mike Evans, Head of NMR Archives, email mike.evans@english-heritage.org.uk

**Online Resources:**
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**Libraries**
- **Bristol University Special Collection** - Tel 0117 928 8014; email specialcollections@bristol.ac.uk; www.bristol.ac.uk/s/library/collection/specialcollections
- **British Library** - www.bl.uk

**The Devon & Exeter Institution Library** - 7 The Close, Exeter, Devon. EX1 1EZ. Tel 01392 251017 or Assistant Secretary 01392 274727; www.devonandexeterinstitution.org

**Exeter Central Library** - Castle Street, Exeter, EX4 3PQ Tel 01392 384225; devon.gov.uk for online resources which include Times Digital Archive, Oxford English Dictionary

**Exeter University Special Collection** - email as-contact@exeter.ac.uk; www.as.exeter.ac.uk/library

**Lindley Library** - London Tel 0207821 3050; email library.london@rhs.org.uk; www.rhs.org.uk/Learning/Library

**RHS Rosemoor Garden** - Tel 01805 624067; email rosemooradmin@rhs.org.uk

**West Country Studies Library** - Castle Street, Exeter, EX4 3PQ Tel 01392 384216; Fax 01392 384228; email westcountry.library@devon.gov.uk; www.devon.gov.uk/localstudies

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effective use of the wide bibliography is particularly galling.

between fact and embellishment. The resultant inability to make the evidence behind the assertions and therefore to distinguish of referencing forestalls any hope that the book can be used as possibly fiction, but herein lies the principal criticism. The lack is somewhat seduced by the mixture of fact, conjecture and Love, Rivalry and Spectacular Design.

This is a very readable and engaging book written in an accessible rather than academic style as its subtitle, a Story of Love, Rivalry and Spectacular Design might suggest. The reader is somewhat seduced by the mixture of fact, conjecture and possibly fiction, but herein lies the principal criticism. The lack of referencing forestalls any hope that the book can be used as a springboard for personal research. It makes it difficult to trace the evidence behind the assertions and therefore to distinguish between fact and embellishment. The resultant inability to make effective use of the wide bibliography is particularly galling.

What the book creates, however, is a brilliant picture of the gardens and grounds of the era and the revels which took place in them. The lavish attention paid to ornamentation (the garden was indeed an ornament), for example, the gilding of the rosemary needles in advance of her visit and the use of exotic strawberry trees at Leicester House, is vividly described, as is the four day pageant at Hertford’s house, Elvetham. It must have been magnificent and demonstrates how far courtiers would go to gain the good countenance of their queen.

The emphasis is on Kenilworth Castle in Warwickshire (Dudley) and Theobalds in Hertfordshire (Cecil). There is not the space to describe the gardens in any detail but their inspiration came from Renaissance Italy, although in fact French and Italian gardens were by then passé. Kenilworth introduced the elevated terrace and the obelisk. It had its enormous artificial lake. Theobalds went further in its use of water. Kenilworth had its playful fountain; Theobalds its stone bunch of grapes pouring red wine to one side, white to another - examples of their attempts to outdo each other over the years.

Other created gardens, such as Nonsuch, Greenwich and Beddington Park (with its artificial fish ‘made of moving parts skrewed on poles’ and which Elizabeth visited as many times as Theobalds), are interestingly described. Overall a picture is drawn of the intimacy of compartmentalised gardens, geometry yet romance, controlled space interplaying with expanses of water and parkland, and beauty yet productivity, all involving massive expenditure.

Symbolism, icons, codes and puzzles were ever present. Out of season cherries represented the queen’s power over nature. Spenser’s imagery in The Faerie Queen of Elizabeth’s emblematic invincible eglandine and roses ‘locked in an embrace with wanton ivy’, the maze as a symbol of order, the beauty of swans, the flowers carried by Cecil in plate 13 are further examples cited. Life in Elizabethan times was intricate and multi-layered. In masterly understatement Thea Martyn writes, ‘gardens in Renaissance England seem to have meant much more than gardens do today’. Their portrayal in this book is a delight.

The chapter entitled The Herbalist dwells on John Gerard, the author of the eponymous Herbal, and contains fascinating descriptions of the gardener’s year, pest control, bee husbandry, the grafting process and the species of plants used. The planting of new species is a recurring theme, new species sourced not attempts to outdo each other over the years.

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Theobalds is still to be uncovered, although there is an intriguing description of a walk over its site by the author in the epilogue; but, by the time this is published, English Heritage will have opened the recreated Elizabethan garden at Kenilworth Castle to the public. Elizabethan gardens are described as multi-sensory. Will we experience the recreated garden in the same way?

Reviews


The main theme of Elizabeth in the Garden is the rivalry between Robert Dudley, Earl of Leicester, and William Cecil, Lord Burghley, for their Queen’s favours and, in particular, their exploitation of her love of gardens, the outdoors, entertainment and novelty. Alongside this we have fascinating insights into the gardens, plants and the splendour of the life surrounding Elizabeth 1.

This is a very readable and engaging book written in an accessible rather than academic style as its subtitle, a Story of Love, Rivalry and Spectacular Design might suggest. The reader is somewhat seduced by the mixture of fact, conjecture and possibly fiction, but herein lies the principal criticism. The lack of referencing forestalls any hope that the book can be used as a springboard for personal research. It makes it difficult to trace the evidence behind the assertions and therefore to distinguish between fact and embellishment. The resultant inability to make effective use of the wide bibliography is particularly galling.

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The initial criticism of the lack of referencing stands although one can understand a reluctance to divert attention away from the narrative. A further minor criticism: the chronology sometimes catches one unaware as the author does have a tendency in the earlier part of the book to slip forwards and backwards in time without warning. Other minor confusions in the mind of the reviewer may be the result of some firm editorial control on word count. However that should not detract from the enjoyment gained in reading this stimulating book.

(Marcus Batty)


Returning enthused from a tour of the Mughal gardens of Rajasthan, it seemed natural to pick up _Gardens of Delight, Indian Gardens through the Ages_ to provide a wider context. This book is avowedly an examination of ‘the primordial relationship between a people and their land’. It really does not live up to its objective. Its four main chapters are more easily read as separate unconnected essays since the book does not present a sequential historical account of garden development in India. Relying heavily on the views of others (fully acknowledged in the endnotes) its content, a mixture of theorising, history and site description, lacks coherence. The wealth of photographs (the text comprises less than a quarter of the available space) suggests more a book to be looked at than read although there are some informative passages for the reader coming new to the subject.

The first three chapters look back into history. ‘Gardens Remembered’, the first chapter, examines the literary and pictorial record; the text demonstrating how deep-rooted gardens and arbore-horticulture was in ancient India. It also explores the links to mythology and religion. What comes across very strongly is the sophistication and richness of the pleasure gardens in the millennia either side of the birth of Christ.

‘My Garden, My Paradise’ describes different types of enclosure ranging from home gardens, through paradise and temple gardens, to botanic and zoological gardens; but the descriptions are cursory and merely state the obvious. Of greater interest are the adjacent sections. The first, on the Garden Carpet of Jaipur, underlines how the garden tradition was spread through the media of textiles and also paintings, a tradition which was not purely Islamic but common to other ancient religions. The second lists sacred trees with their attributes and symbolism.

‘Temples Palaces and Tombs’ is a coherent and satisfying, albeit short, review of the impact of the Mughal emperors; the char-bagh tradition and the importance of water being well-illustrated.

The final chapter, ‘Modern India Modern Landscapes’, leaves a sense of disappointment. With a third of the book to go there is a feeling of anticipation moving on from the past and seeing what a rapidly developing subcontinent has achieved in garden terms post-independence and, perhaps most excitingly, in the last twenty years or so. The political concepts behind the design of the Presidential Palace and its gardens are examined but the comparison with Versailles is unnecessarily long. The rest of the chapter mainly deals with a dozen or so modern open spaces and gardens, but very much from an architectural perspective and with little space for comment. Careful editing might have left out the pre-twentieth century sites and those where the interest is primarily architectural. The splendid Bahai Temple in New Delhi however, well merits inclusion in view of the enduring symbolism of the Lotus.

Room might have been made for a greater exploration of the Garden of the Five Senses which is a major project on a twenty acre site in New Delhi, inaugurated in 2003, in response to a need for public open space. Whether successful or not, it would have been worthy of examination as it links directly to the relationship between people and their land, the theme of the book. Instead there is a six page resumé of the history of European garden styles, with unreferenced images and without a timeline or any attempt to draw cross-cultural comparisons.

The section seems pointless to the English reader. The lavish and opulent grounds of large luxury hotels are well represented in the photographs but do not feature to any great extent in the text. Whilst their inspiration lies in the Mughal tradition, the world of Disney springs to mind. It would have been interesting to have read a critique of a genre which to the western eye often appears pastiche.

The puzzling questions are whether the book was intended for the coffee table or had a more serious intent, and for which market place it was written. The brevity of the text makes it impossible to impart significant information or argument. The photographs take up over three quarters of the book yet, for what is almost a coffee table book, the quality is uneven, their inclusion and placing sometimes capricious and captioning occasionally lacking. Prior to going to India, the reviewer found no up-to-date historical account of Indian gardens on the bookshelves. One is still sorely needed.

(Marcus Batty)
Devon Rural Archive Home. Welcome to the Devon Rural Archive - dedicated to promoting a greater understanding of the domestic rural architecture and associated landscapes of the county. Keywords: rural, charitable, trust, devon, fardel, corridge, Lambton Shilstone, House Patron Buildings Landscapes Abi, Gray Fenwick. Nov 15, 2018. Created The Devon Rural Archive. 406 likes · 6 talking about this · 3 were here. The Devon Rural Archive (DRA) is dedicated to promoting a greater understanding...Â The Devon Rural Archive, History Museum in Ivybridge. Closed now. The Archive. We are very happy to have digitised over 10,000 previously unseen photographs of North Devon and are in the process of making these available online for the first time. These photographs by James Ravilious and Roger Deakins capture life in rural Devon over a twenty year period starting in the early 1970s and provide an unparalleled view of Devonâ€™s landscape, its communities and agricultural practice.