

GOODWOOD HOUSE

2014

NATURE REVISITED



The Natural History of Birds illustrated and written by George Edwards, including a bird belonging to the 2<sup>nd</sup> Duke of Richmond above an insect and the French edition dedicated to the Duchess.

## GOODWOOD: NATURE REVISITED

Several generations of Dukes of Richmond have been interested in natural history and this exhibition tells the story of their passion for the natural world. The second Duke of Richmond had a menagerie at Goodwood where he kept many exotic animals including a lioness, tigers, bears, monkeys, eagles and ostriches. The statue of a lioness at the top of the garden commemorates one of his animals. His wife, the Duchess of Richmond, collected shells from Jamaica and Barbados that were incorporated into the jewel-like Shell House.

The second Duke loved gardening and was a subscriber to Mark Catesby's *Natural History of Carolina*, one of the most influential gardening books of the eighteenth century, a copy of which is in the Goodwood library. He planted many trees and shrubs at Goodwood that had only just been introduced to England. George Edwards dedicated the French edition of his publication *A Natural History of Birds* to the Duke and Duchess and included some of the Duke's birds in it. Edwards' books were taken to Paris by the third Duke of Richmond when he was British ambassador and artists from the Sèvres porcelain factory copied the birds onto the celebrated tea, coffee and dessert service that the Duke commissioned. The third Duke also loved planting trees; in 1761, he planted 1,000 Cedars of Lebanon and Goodwood became famous for its cedars, especially in the nineteenth century. A handful of magnificent cedars survive to this day and can be seen in the park.

The present Duke of Richmond instigated a comprehensive replanting of trees following the storms of 1987. The Countess of March has been responsible for much of the more recent developments in the gardens, including the formal box garden outside the Orangery.



Charles, 2<sup>nd</sup> Duke of Richmond attributed to Charles Philips.

## NATURAL HISTORY BOOKS

The eighteenth century was an exciting time for those with an inquisitive mind. The late seventeenth century had seen the dawn of the Age of the Enlightenment which transformed scientific thinking and dominated the eighteenth century. Its principles were entirely suited to people like Charles, second Duke of Richmond who had a naturally enquiring mind. He corresponded with some of the leading philosophers of the age such as Voltaire and Montesquieu and his interests spanned multiple disciplines including art, architecture, antiquities, medicine, gardening and natural history bolstered by more typical aristocratic pursuits such as hunting and cricket.

The second Duke was part of a large circle of friends and relations whose influence can still be felt today. Through his wife, he was related to Sir Hans Sloane, the famous physician, naturalist and collector, who was president of the Royal Society. Sloane was both physician to the Duke and veterinary surgeon to his exotic animals. The Duke's early election as a Fellow of the Royal Society aged twenty-two years was probably due to Sloane. Another influential relation of the Duke's was Count Bentinck, his brother-in-law, who was a scientist and a curator at the University of Leiden.

Much of the second Duke's influence was through his patronage of authors, particularly in the field of natural history. By acting as a subscriber, he was not only supporting people financially, but also encouraging and fostering talent. The unprecedented colonial expansion of the age exposed European scientists to a whole new world of flora and fauna and they were eager to make those discoveries known. The Duke was a subscriber

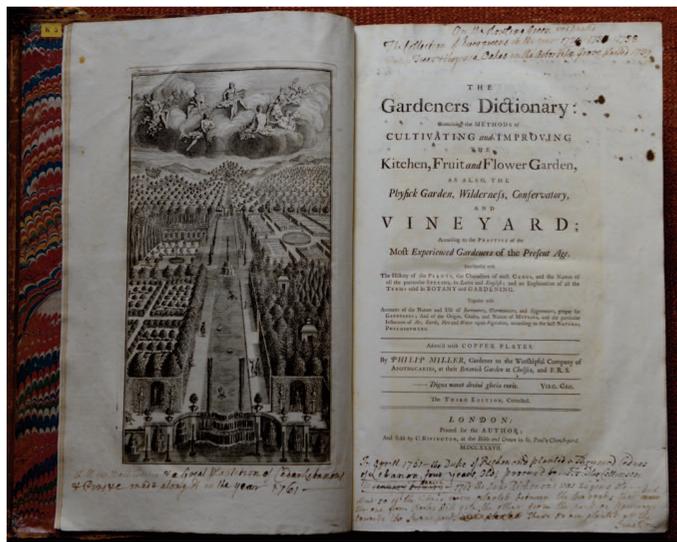


Plate from Mark Catesby's Natural History of Carolina.

to Mark Catesby's *A Natural History of Carolina*, published in two volumes in 1731 and 1743. This ground-breaking publication opened peoples' eyes to the beauty of American flowering trees and shrubs meticulously observed in Catesby's coloured engravings. Another author the Duke supported was George Edwards who's *A Natural History of Birds* was published between 1743 and 1751. As French was the international language, Edwards also published a two-volume French edition, *Histoire Naturelle de Divers Oiseaux*, the first volume (1745) being dedicated to the Duke and the second volume (1748) to the Duchess. Some of the Duke's birds and animals were included.



Plate from George Edwards' Natural History of Birds.



The title page to Philip Miller's *Gardener's Dictionary* inscribed by Peter Collinson with his notes on the Goodwood garden.

The library at Goodwood contains several natural history books that almost certainly belonged to the second Duke. These include Sir Hans Sloane's *A Voyage to the Islands Madera, Barbadoes, Nieves, St. Christophers and Jamaica; with the Natural History ... of the last of those Islands*, 1707-1725 and Griffith Hughes' *The Natural History of Barbados*, 1750 which has a plate dedicated to the Duke. Hughes had been rector of St Lucy's Barbados from 1736 which had given him the opportunity to carry out his research. Other books include Philip Miller's *Gardener's Dictionary*, 1737-1740, a practical guide to gardening and the first of its kind. Miller was the Curator at the Chelsea Physic Garden and was paid by the second Duke to supply seeds and plants to Goodwood. A copy of John Hill's *Exotic Botany*, 1759 would have arrived after the tragic early death of the second Duke in 1750. Hill had been employed by the Duke and the eighth Baron Petre to arrange their gardens and collections of dried plants. These collections were known as herbaria and there is one in the Goodwood library that was almost certainly put together for the second Duke.

The third Duke of Richmond was greatly influenced by his tutor, the scientist Abraham Trembley, who was one of the leading educators of the age and had been tutor to Count Bentinck's two sons. The Duke's grand tour commenced in 1752 and was led by Trembley. As a result, it included introductions to some of the leading intellectuals of the day such as the scientist and naturalist René-Antoine Ferchault de Réaumur. The Duke then studied science at the University of Leiden under the Swiss botanist Professor Frédéric-Louis Allamand. It is therefore likely that some of the later eighteenth-century natural history books such as Arthur Phillip's *The Voyage of Governor Phillip to Botany Bay*, 1789 and Jean-Jacques Rousseau's *Letters on the Elements of Botany*, 1794 (4<sup>th</sup> edition), belonged to him.

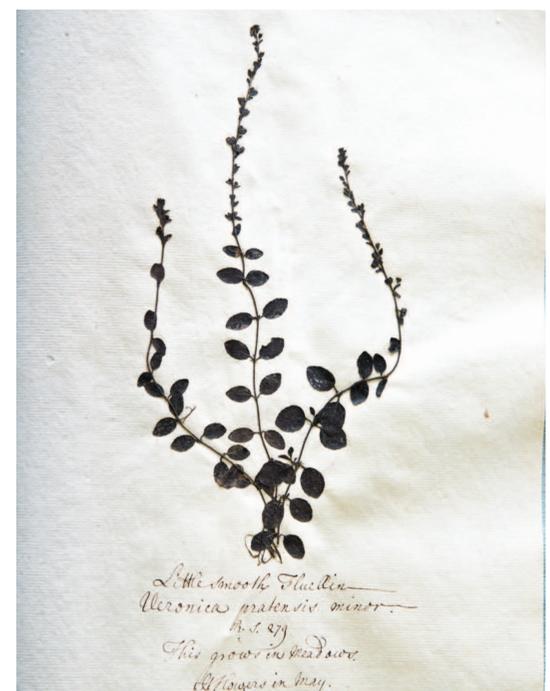
The presence of nineteenth-century natural history books in the Goodwood library indicates that later Dukes of Richmond had more than a passing interest in the subject. An 1825 edition of Erasmus Darwin's famous *The Botanic Garden* poem (first published in 1791) sits with other books such as Thomas Green's *The Universal Herbal or Botanical ... Dictionary*, 1816-1820. Today, we can enjoy these books just as the Richmond family did over 250 years ago.



Engraving of a pineapple dedicated to the 2<sup>nd</sup> Duke of Richmond in Griffith Hughes' *Natural History of Barbados*.



Plate from John Hill's *Exotic Botany*.



A page from the 2<sup>nd</sup> Duke of Richmond's herbaria.



*The statue of a lioness at the top of High Wood, over the tomb of the 2<sup>nd</sup> Duke of Richmond's lioness.*



*Rock Dell in High Wood, otherwise known as the Hermitage.*

## THE MENAGERIE

The second Duke of Richmond's curiosity in natural history led to his creation of a menagerie at Goodwood. The Goodwood menagerie followed a long tradition of mainly Royal menageries stretching back to the time of Henry III who had a menagerie at Woodstock Palace in Oxfordshire. In 1235, the Woodstock animals were transferred to the Tower of London where a menagerie existed until 1835. Botanical gardens with menageries attached were created in Europe during the Renaissance. Louis XIV built a famous menagerie at Versailles, designed by Louis le Vau in the 1670s, that outshone all its rivals.

The first reference to an exotic animal that appears in the second Duke's account book was when he paid 12 shillings for a coat for a monkey in March 1726. Over the next twenty years or so, he collected an extraordinary array of animals and birds, keeping meticulous lists. At one time, the menagerie contained '5 wolves, 2 tygerrs, 1 lyon, 2 lepers, 1 sived cat, a tiger cat, 3 foxes, a Jack all, 2 Greenland dogs, 3 vulturs, 2 eagles, 1 kite, 2 owls', all of which were fed meat, along with '3 bears, 1 large monkey, a woman tygerr, 3 racoons, 3 small monkeys, armadillo, 1 pecaverre [peccary?] and 7 caseawarris' that were fed bread. Other animals mentioned in the accounts include an elephant, an ostrich, a baboon, a mountain cat, Indian pigs and an African squirrel.

The Duke used his extensive network of contacts to send him animals from overseas; in 1744 Sir Thomas Robinson, governor of Barbados sent him a 'most beautiful Civit Cat'. The animals arrived by sea, usually via London and were then transported to Goodwood at considerable cost. Unsurprisingly, some of them did not survive the journey, the most unfortunate being an elephant that died in a fire at sea in 1730; others lived only for a short time after their arrival. One of these was a lioness who was clearly mourned by the Duke as he erected a stone statue of her over her tomb. There she sits recumbent, looking down from her position at the top of the long avenue in High Wood towards the spire of Chichester Cathedral in the distance.

With all of these exotic animals living in relatively close proximity to

one another, it was imperative that they were safely housed. The larger animals were kept in iron cages, constructed at huge expense - that for a tiger cost £93 and was 15 feet square. The smaller animals and birds - such as eagles, monkeys, cats and dogs - were chained.

Feeding the animals was a mammoth task. The animals in the above list ate 36 lbs of beef a day and 39 lbs of horse flesh. In 1729 and 1730, the Duke was buying between 140 and 156 loaves of bread each week. The variety of food was huge: barley and oatmeal for the fowl; greens, apples and carrots for the monkeys; sheep's heads, beef and bullocks' hearts for the eagles; hay, oats and turnips for the sheep - to name but a few. Often food was in short supply which led to the keeper of the animals, Henry Foster, exclaiming: 'I am afraid we shall have a famine amongst the animals'.

When an animal was ill, the great Sir Hans Sloane was called in as well as John Ranby, soon to be made surgeon to the King's household. Once dead, an animal was often sent to them for examination and dissection. This was all part of the spirit of the age where there was an endless quest for knowledge and understanding as hitherto unknown species arrived in England. It was also the age when biologists and botanists were classifying species, led by the indefatigable Carl Linnaeus who visited England in 1736.

As well as sharing his beasts with his own circle of educated friends, the Duke allowed other guests to visit the menagerie. In April 1730, Henry Foster reported to the Duke that 'we are very much troubled with rude company to see ye animals. Sunday last week we had about 4 or 5 hundred good and bad...'

The menagerie was located at the top of the park not far from Carné's Seat, the hilltop banqueting house built for the Duke. Surrounded by a high flint wall with a large ditch at the front, it was the perfect distance from the house: far enough away to keep the family out of danger and away from any unpleasant smells and sounds; close enough for a vigorous morning or afternoon's walk with guests.



*The Menagerie, later known as the Pheasantry, by Samuel Grimm, 1782.*



*The Duke of Richmond's Moose by George Stubbs, 1770 (Hunterian Art Gallery, Glasgow) depicting the first male moose to enter England.*



*Lions and a Lioness by George Stubbs, 1776.*

## THE HERMITAGE

Nearer the house, in High Wood, the Duke constructed a ruined hermitage, sometimes known as the Rock Dell. In a sunken area, probably where stone had been quarried, several garden 'features' were built. At the north and head of the Dell is a small shell house in a loosely classical design. Moving clockwise is a two-cell rustic building or 'Hermit's Cell' followed by the 'Ruined Abbey', a mock Gothic entrance ruin using fragments of Gothic tracery. Next to that, near the south end is a tiny shell-encrusted niche followed by a rustic alcove. On the west side is another 'Hermit's Cell', again with two cells but this time slightly larger. Water probably trickled down from the shell house to a little pool. It seems likely that this was where the Duke displayed some of his animals - remnants of iron bars exist which suggest animals were brought down from the menagerie and caged in anticipation of visitors.

## THE CATACOMBS

The 'Ruined Abbey' forms the entrance to a small series of tunnels, beautifully lined in brick. It is thought that the animals were released into the other end of the tunnels and would appear lurking behind the grille in the back of the 'Ruined Abbey' - an exhilarating and terrifying experience for any visitor. One tunnel ends in a large circular chamber with a small oculus in the ceiling filled with bars. From here, you come out into the open at the end of a long deep ditch, traditionally known as the lion run. Another tunnel comes out nearer the house where the entrance is lined with flint, giving it the appearance of a naturally-formed tunnel. In 1748, when the menagerie was clearly in decline, the Duke's daughter, Emily, wrote from her home in Ireland: 'I find the fate of all the unlucky animals that come to Goodwood is to be burying them in the Catacombs...' From this and another of her letters, it would appear that dead animals were being buried in the tunnels in the manner of Roman catacombs, and then the tunnels were filled in. Whatever the exact history of the tunnels is, they have been the source of mystery and speculation ever since.

## MOOSE LOOSE AT GOODWOOD

Although the third Duke of Richmond did not continue the menagerie after his father's untimely death in 1750, he did have some wild animals at Goodwood, including a wolf which once attacked him. From 1766 and over the course of the next seven years, he acquired four different moose from North America. The third one, a male acquired from General Carleton, Governor-General of Canada, was painted by George Stubbs for Dr William Hunter as part of a scientific study. Hunter was the first Professor of Anatomy at the newly established Royal Academy. He was keen to prove that the North American moose was not descended from the ancient Irish elk, so he asked Stubbs to paint a pair of fully-grown moose antlers in the foreground. The third Duke was a keen supporter of Hunter and may well have given him Owen Farrell's (a famous dwarf) skeleton and portrait which had belonged to his father. He was also an important early patron of Stubbs and later bought a painting of *Lions and a Lioness* which hung in Richmond House. As late as 1790, a moose (mistakenly called an elk) attacked his brother-in-law:

*'Poor Mr Ogilvie has been very near killed at Goodwood by an astonishing indiscretion of his own. He went, yes, and with one of his daughters, and without even a stick, into an enclosure where the Duke keeps an elk. The animal attacked him, threw him down, gored him, bruised him - in short he is not yet out of danger.'*

The Duke turned what had been the menagerie into the Pheasantry to rear pheasants and house rare birds. He also added an obelisk to act as a chimney for the little classical folly that was the focal point of the area. It is still known as the Pheasantry today and appropriately is the home of the Goodwood gamekeeper.



Two volumes from George Edwards' *Histoire Naturelle de Divers Oiseaux*.

## GEORGE EDWARDS

The second Duke of Richmond was a patron of George Edwards (1694-1773) whose natural history books are found in the Goodwood library. Edwards was a talented artist who was taken under the wing of Sir Hans Sloane to draw the curiosities in his private museum. Sloane also procured for him the job of beadle, or administrator, to the Royal College of Physicians. Responding to an appetite for his work, Edwards resolved to write and illustrate a book entitled *A Natural History of Birds*, published in four volumes between 1743 and 1751. He produced all the etchings himself having been taught the technique by Mark Catesby, and coloured them by hand. He drew either from the life or preserved specimens given to him by people like the Duke who had his own aviary at Richmond House. There is a small group of Edwards' watercolours in the Goodwood library.

The success of the first volume led Edwards to publish a French edition, French being the international language. Published in 1745 and 1748, *Histoire Naturelle de Divers Oiseaux* was dedicated to the second Duke and Duchess of Richmond respectively in gratitude for their support. The plates in the French edition are counterproofs printed from impressions of the prints rather than from the copperplates, almost certainly making them unique and therefore an extra special edition for the Duke and Duchess.

After the second Duke's death in 1750, Edwards published *Gleanings of Natural History* in three volumes (1758, 1760 and 1764) to which the third Duke subscribed. In it, Edwards singled out four patrons who were 'the greatest promoters of learning, science, and arts, of any in the present age'. The first of these was the second Duke 'noble in his lineage and descent from the Royal house of these kingdoms, but still more noble and great from the innate magnificence, generosity, and goodness of his soul ... his doors were always open to men of learning, science and ingenuity'. The other three patrons were Sir Hans Sloane, President of the Royal College of Physicians and of the Royal Society, Dr Richard Meade, President of the Society of Antiquaries and Martin Folkes, fellow of the Royal College of Physicians and Sloane's successor as President of the Royal Society.



'The Goldfish from China'. Original watercolour by George Edwards of the 2<sup>nd</sup> Duke of Richmond's goldfish for his *Natural History of Birds*, part IV, 1751.



'The Greenland Deer' from George Edwards, *A Natural History of Birds*, vol.1. This animal was in the 2<sup>nd</sup> Duke of Richmond's menagerie at Goodwood.



*A sugar basin, slop basin, cup and saucer and teapot from the Sèvres service, commissioned by the 3<sup>rd</sup> Duke of Richmond in 1765-66.*

## THE GOODWOOD SEVRES

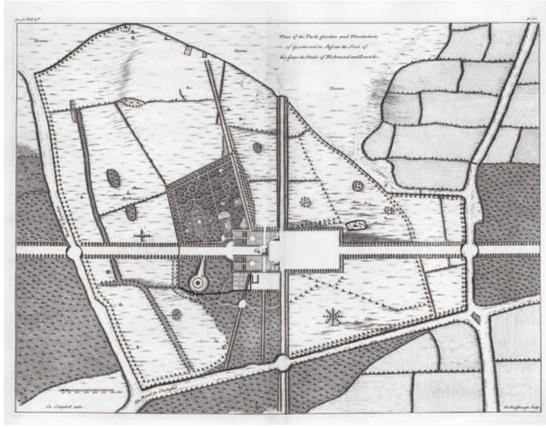
When the third Duke went to Paris as the English Ambassador in 1765, he took George Edwards' bird books with him and commissioned the artists from the Sèvres porcelain manufactory to copy some of them onto the china. This was no ordinary commission as it was the first time real birds as opposed to imaginary birds had been depicted. The dessert service he commissioned consisted of 145 pieces and cost a staggering £500. Unusually, it was decorated in both green and blue and the Duke was helped in his choice by his wife and Horace Walpole, the great connoisseur, social commentator and wit. The Duke also ordered a matching tea and coffee service with 18 cups and saucers for each drink. The painters copied 100 birds for which they were paid a livre for each bird. The inspiration for this bold move to depict real birds may well have come from the Duke's sister, Lady Caroline Fox, who opened up a Meissen dinner service painted with real birds while its owner Charles Hanbury Williams was away on diplomatic service.



*Detail of the slop basin illustrated above.*



*Sèvres wine cooler, 1766, and hand-coloured engraving of 'The King of Vultures' by George Edwards from his *Histoire Naturelle de Divers Oiseaux*, vol. 1, 1745, from which the image on the wine cooler was copied.*



Proposed plan for the park at Goodwood by Colen Campbell, 1725.



Lime Avenue in High Wood, circa 1906.



Detail from Thomas Bucknall's map of the Goodwood Estate, 1732.

## GOODWOOD GARDENS

*'All my plantations in general flourish prodigiously ... & our verdure here is beyond what I ever saw anywhere ... the whole parke & gardens are in the highest beauty.'*

(Charles, 2<sup>nd</sup> Duke of Richmond to Peter Collinson, 27 June 1746).

The second Duke of Richmond (1701-1750) is the most important figure in the history of the gardens at Goodwood. Much of what we see today was laid out by him and a handful of trees planted in his lifetime still thrive.

### HIGH WOOD

To the north of the house is a large, gently rising area, loosely rectangular in shape and walled on three sides in flint. It is known as High Wood and its design and layout belong to the early eighteenth-century formal style of garden, in the French manner. It was laid out for the second Duke soon after he succeeded in 1723 and was illustrated in Colen Campbell's *Vitruvius Britannicus*, although some areas shown might never have actually come to fruition. Campbell describes the park as being of '...beautiful Variety and Extension of Prospect, spacious Lawns, Sweetness of Herbage, delicate Venison, excellent Fruit, thriving Plantations, lofty and awful Trees ... inferior to none' and credits Mr Carné, Louise de Keroualle's old retainer for the improvements carried out which serve as '... lasting Monuments of his Art and Industry ... Carné's Oaks shall never be forgot'. It was perhaps Carné who instilled in the young Duke a love for trees and gardening and led him to name the new banqueting house, designed by Roger Morris, Carné's Seat, built on the site of Carné's wooden dwelling.

Thomas Bucknall's map of 1732 details High Wood although the plan of Goodwood House is Campbell's unexecuted design, so how much existed in reality is difficult to say. In the second Duke's day, High Wood was also known as The Grove or Wilderness referring principally to the plant collection created there by the Duke. The Duke, a fellow of the Royal Society from 1724, was at the forefront of English horticulture and among a select group of gardeners obtaining seeds and plants from John Bartram in Philadelphia (1699-1777) via the cloth merchant Peter Collinson (1694-1768). Bartram found an eager audience with an insatiable appetite for hitherto unknown exotics imported from the newly explored territories in America. Through Peter Collinson, Bartram supplied a small group of English subscribers to his seed boxes, one of whom was the Duke of Richmond. Another subscriber was the Duke's friend, the eighth

Baron Petre, a young landowner who transformed his park at Thorndon in Essex by the planting of 40,000 trees. Tragically, Lord Petre died aged only 29, but this gave the Duke the opportunity to acquire many of the young trees and shrubs from Lord Petre's widow. Some of the Duke's letters to Collinson survive and reveal a lively correspondence and close friendship peppered with humour. In November 1741 he writes: 'Hill the apothecary is now with me, he's a well behaved fellow, butt between you and I is not he wat wee call a puppy?' Rev'd John Hill was the author of *Exotic Botany*, a copy of which is in the Goodwood library. The letters also reveal the Duke's eagerness to obtain trees and plants ('The small magnolias are confounded dear, butt I must have them.') and the scale on which he was buying: 'I want some small cedars of Lebanon that is from six inches to three foot high ... & about 100 of the Common Thuya ... I don't so much as mention the number of cedars of Lebanon, because the more I could have the better, for I propose making a mount Lebanon upon a very high hill' (second Duke to Peter Collinson, 28 December 1742). Among the trees and shrubs mentioned in his correspondence are Tulip Trees, Junipers, Magnolias, Myrtle, Holm Oaks, Turkey Oaks, Pines, American Thuja, Cistus and Genista.

Another source for plants was through Philip Miller, curator of the Apothecaries' Garden in Chelsea (now the Chelsea Physic Garden) and author of *The Gardener's Dictionary* which was first published in 1731 and reissued in a series of later editions. Under the entry for the Service Tree (*Sorbus domestica*) he writes: '...his Grace the late Duke of Richmond bought a great quantity of the fruit, and from the seeds raised a great number of young plants in his garden at Goodwood'.

An extensive planting scheme for flower beds devised by Miller survives in the Goodwood archive, dated 7 October 1735 together with 'An Estimate for keeping of the Gardens at Goodwood' totalling an enormous £271 10s 10d. It includes stoves and greenhouses for the six acre kitchen garden tended by six gardeners and the fourteen acre 'Pleasure Garden and Walks ... kept in good order with four men and one woman the whole year, and an additional woman in summer ...'

## GARDEN BUILDINGS

Enclosed within the sheltered confines of the flint walls of High Wood was Rock Dell and the Catacombs, sometimes referred to as the Hermitage. Dr Richard Pococke described these in 1754:

*‘...near the house is a grotto and an underground passage made from it called the Catacombs. There are walks through the woods, in which are gothick and other buildings’.*

In the 1839 guidebook to Goodwood it explained how the artificial glen represented the scene of an earthquake, with the ruined wall of an abbey or chapel and dismissed the whole ensemble as ‘a matter of doubtful taste’. By then myth had superseded fact and the author writes that there were ‘various subterranean walks intended to have been appropriated ... to the sole use of the solitary being who was to have tenanted the lonely spot ...’ Also within High Wood was the Temple of Neptune and Minerva, built by the second Duke to house a Roman architectural tablet, dug up in 1731 in Chichester when the foundations of the Council Chamber were being laid. Flanking the tablet stood statues of Neptune and Minerva (recently reinstalled in the garden) and a bust of Claudius Cogidubnus (now in the colonnade by the circular pond). Sadly, the Temple was dismantled in the Edwardian era, reputedly because Edward VII said it blocked his view of the Orangery from his bedroom window.

The Orangery was designed by James Wyatt for the third Duke of Richmond in the 1770s and stands to the north of the site of the Temple. It is a large rectangular classical building built in flint and brick with five tall arched windows, the central one enclosing a door. A bill from 1775 survives for orange trees and tubs which were presumably kept inside during the winter and brought outside during the warmer weather in the spring and summer.

Another building that no longer exists is the Dairy. In 1839, this little Gothic building was said to be in a state of dilapidation, although it must have been still complete as Mason describes the roof formed of carved oak with buttresses terminating in figures bearing heraldic shields, while the windows were of stained glass. It may have been left to fall into disrepair because a much grander dairy exists in what is called Laundry Green, a range of low Gothic-fronted buildings to the west of the



The Temple of Neptune and Minerva by Lady Louisa Tighe, 1850.



The Orangery.



The Dairy.



Carné's Seat.



The Shell House.



The Walled Garden, circa 1906

Stables. These buildings were probably designed by James Wyatt.

Beyond the boundary of High Wood, the park was ornamented with various other buildings and monuments. These include the banqueting house, Carné's Seat, which affords magnificent views across the park to the south coast and the Isle of Wight. Tucked behind Carné's Seat is the Shell House, the exquisite creation of professionals under the guidance of the second Duchess of Richmond and her daughters. Designed along classical lines, the interior is completely lined with a staggering array of shells, collected by the Duchess. Both the Shell House and Carné's Seat have views focussed on the spire of Chichester Cathedral.

Not far from Carné's Seat is the Pheasantry, built on the site of an old chalk pit and once the home of the second Duke's menagerie. In the eighteenth century it contained a small temple designed to take advantage of the view. A good healthy morning or afternoon's walking excursion would have taken in both the Shell House and the Pheasantry, with refreshments in Carné's Seat.

## KITCHEN GARDEN

The kitchen garden was situated some distance from the house, next door to the Waterbeach coaching inn (now the Goodwood Hotel) and bordering the southern boundary of the park. The garden extended to ten acres and was enclosed by high brick walls. It produced fresh fruit and vegetables for the table in the house as well as cut flowers and was geared to reach its peak in late July for Glorious Goodwood Raceweek.

Included within the walled garden was a nursery for forest trees, a real tennis court and fruit houses. The latter comprised three vineries, a peach house, two pine pits, an early peach house, two cucumber pits, one melon pit and a fruit room raised up above the ground level. Exotic fruits such as pineapples, peaches and nectarines were grown and in 1880 *The Garden* magazine noted ‘fine old standard fig trees’ and mentioned the ‘fine Pine-apples’ for which the ‘Goodwood garden has long been celebrated’. An orchard also existed within the walled garden and fruit trees were trained against the walls. The head gardener in 1880 was Mr Cameron who had taken over from Mr Rutland. By 1920 when *Garden Life* wrote an article on the gardens Mr Brock was head gardener and a rock garden had been introduced.



*The Goodwood cricket pitch with two of the cedars planted in 1761 by the 3<sup>rd</sup> Duke of Richmond.*

## GOODWOOD TREES

*‘Most famous of all the trees at Goodwood are the Cedars of Lebanon; indeed, they are the finest cedars in the British Isles...’*

(E. C., ‘England’s Trees. - I’, *Country Life*, 26 March 1927).

*‘In the winter season, the trees impress the full force of their character on the scene - the wintry cedars; the oaks with sprawling head, or rearing with even stem to their full stature; the angry distempered limes; Spanish chestnuts with shattered heads, but stout butt, bark contorted, grim Laocoons; and the sublime beech, proud of its ancient standing in the neighbourhood, with bold, smooth trunk and sweeping branches.’*

(Lindsay Fleming, ‘England’s Trees. - II’, *Country Life*, 9 April 1927).

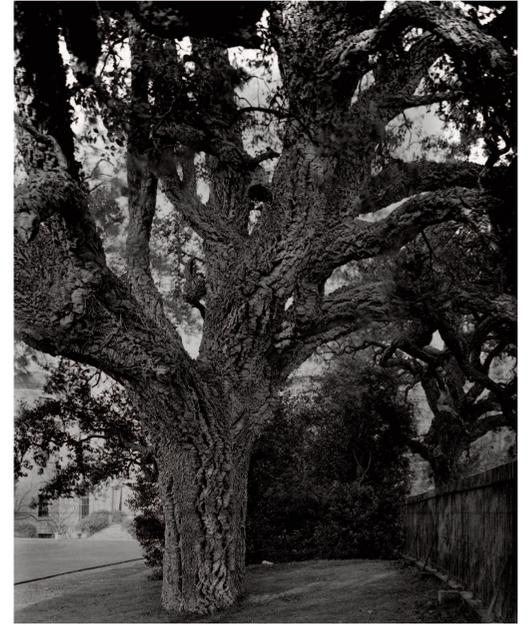
The wonderful variety of trees found at Goodwood could easily lead one to assume that this secluded and well-wooded spot is named after the quality of its trees. In fact, the name is derived from Godiuawuda or Godgifu’s Wood - Godgifu being a woman’s name in Old English. Despite appearances, the land is not well suited to growing trees, with only a thin layer of topsoil over chalk. This means that the root systems remain shallow and leave the trees vulnerable to storms. However, some great trees have survived through the centuries with the result that Goodwood still has some superb examples. Most famous of all are the great Cedars of Lebanon, planted in 1761 by the third Duke of Richmond. The handful that still remains is part of an enormous planting of 1,000 ordered by the Duke the previous autumn and raised by a butcher in Barnes. Most of them did not survive the first few years, but enough thrived for Goodwood to become famous for its cedars in the nineteenth century. One enormous specimen was known as the ‘Sheep-Shearing Tree’ because of the competitions that were held beneath its mighty branches. There were two further plantings of cedars in 1864 and 1887 so that by 1911 when *Trees of Interest at Goodwood* was written there were 108. Tragically, several cedars perished in the storm of 1987, but the ones that remain are being bolstered by a planting of about fifty that have been raised from seeds taken from trees growing in the Lebanon. The Royal Botanic Garden in Edinburgh is nurturing the saplings which will be planted at Goodwood when they are about two feet high. It will be another 150 years before they reach full maturity.



Cork Oak Tree beside Goodwood House, circa 1860.



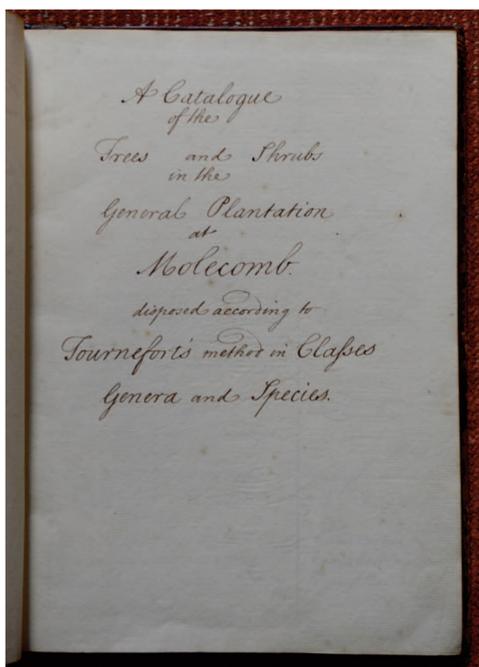
'The Sheep-Shearing Tree' (Cedar of Lebanon), 1927 (photograph courtesy of Country Life Picture Library).



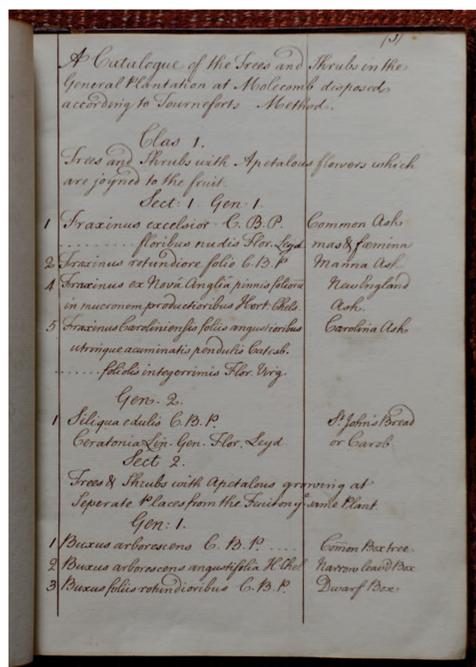
Detail of a Cork Oak Tree, 1927 (photograph courtesy of Country Life Picture Library).

Goodwood is also known for its Cork Oaks, introduced by the second Duke. With their strangely fissured limbs, they resemble an enormous bonsai tree. At least one survives from the second Duke's time and others have been planted by later Dukes. Other interesting trees include a small group of ancient Sweet Chestnuts which may well date from the seventeenth century and pre-date the first Duke of Richmond; some ancient Oaks possibly grown from acorns planted by the second Duke from Aubigny (his French estate) or Spain (given to him by the Spanish Ambassador); Holm or Evergreen Oaks which tend to thrive in this part of the world; two Corsican Pines planted in 1846; and an Indian Bean Tree planted a decade later. A well-established Magnolia Grandiflora stands beside the Orangery and a tall Tulip Tree can be found not far away in High Wood. The remains of a Lime avenue crosses High Wood and some fine Beeches are dotted around elsewhere. The front of the house is clad in a mass of Magnolia Grandiflora planted in 1906; the scent from their gigantic flowers wafts through the windows on a summer's evening.

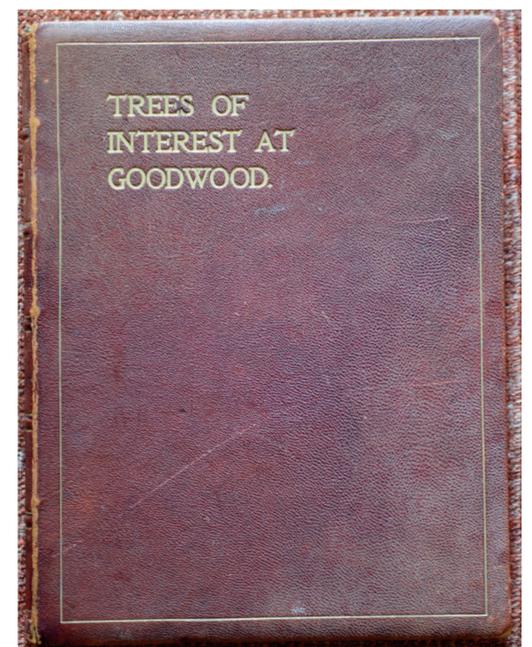
The trees we see today are a mixture of young and old. Twice they have been formally recorded: the second Duke of Richmond planted an arboretum at Molecomb, a sheltered and hidden valley on the estate, recorded in a handwritten book entitled *A Catalogue of the Trees and Shrubs in the General Plantation at Molecomb described according to Tournefort's method in Classes, Genera and Species*. His descendant, the seventh Duke of Richmond took a great interest in trees and privately printed *Trees of Interest at Goodwood* in 1912, written by his head gardener, Francis Brock. Leafing through its pages shows the sheer number and variety of trees that existed just over a century ago, some of which we continue to enjoy today.



Title page of Molecomb tree and shrub catalogue, 1750.



Page from Molecomb tree and shrub catalogue.



Book listing all of the principal trees at Goodwood, published in 1912.